

# **London Concord Singers**

**Conductor Malcolm Cottle**

**Thursday, July 15<sup>th</sup>, 2010**  
**7.30 pm**

## **PROGRAMME**

Thomas Weelkes – Hosanna to the Son of David  
Hans Leo Hassler – Missa Octava a 8: Kyrie  
Hans Leo Hassler – Missa Octava a 8: Gloria  
Hans Leo Hassler – Missa Octava a 8: Credo  
Palestrina – Sanctificavit Moyses  
Hans Leo Hassler – Missa Octava a 8: Sanctus  
Hans Leo Hassler – Missa Octava a 8: Agnus Dei  
Lassus – Veni Sancte Spiritus

## **⌘ interval ⌘**

Charles Wood – Hail Gladdening Light  
Gabriel Jackson – Cecilia Virgo  
Herbert Howells – Salve Regina  
Cecilia McDowall – Deus, qui claro lumine  
Vaughan Williams – Three Shakespeare Songs

**Programme Price £1.50**

**We will be performing a modified version  
of this programme in Boppard, Germany  
on Saturday, 31<sup>st</sup> July,  
and singing Hassler's Missa Octava at Mass on  
Sunday 1<sup>st</sup> August  
at Boppard Roman Catholic Church.**

**Our next London concert is the 16<sup>th</sup> December at the  
Grosvenor Chapel, South Audley Street, Mayfair.  
Join our mailing list or see our website for more  
details: [www.londonconcordingsingers.org.uk](http://www.londonconcordingsingers.org.uk)**

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**THOMAS WEELKES (1576–1623) ~ Hosanna to the Son  
of David**

Weelkes seems to have been talented from quite a young age. In 1597 he published his first volume of madrigals, evidently written some years earlier, and further volumes followed in 1598 and 1600. He completed his degree at New College Oxford in 1602 and took up a position at Chichester Cathedral. By 1608 he had some sort of link to the Gentlemen of the Chapel Royal as well. He got into trouble in Chichester for heavy drinking and bad behaviour. He was "*noted and famed for a common drunkard and notorious swearer and blasphemer*", and at one point was dismissed for bad language during services. Though reinstated, his unruly behaviour continued until his death.

In addition to madrigals he wrote a considerable amount of music for the Anglican liturgy, much of it for evensong. Both Gibbons and Weelkes left anthems based on the *Hosanna to the Son of David* text, both differing from the Gospel text which suggests a non-liturgical context for the anthems. Weelkes selects three biblical verses and then adds a final tag in Latin, perhaps indicating that he was writing for a courtly occasion.

*Hosanna, to the Son of Savid. Blessed be the King that cometh in the name of the Lord. Hosanna. Thou that sittest in the highest heavens. Hosanna in excelsis.*

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**HANS LEO HASSLER (1564–1612) ~ Missa Octava a 8  
(Kyrie, Gloria, Credo)**

Hassler was born in Nuremberg, son of the organist, Isaak Hassler, and he received his first instruction from his father. In 1584 he travelled to Venice to continue his studies. Hassler became friendly with Giovanni Gabrieli, with whom he jointly wrote a wedding motet for a Nuremberg merchant living in Venice. They both studied with Giovanni's uncle, Andrea Gabrieli.

Upon Andrea Gabrieli's death in 1585, Hassler returned to Germany and became organist to Octavian II Fugger (of the rich banking dynasty), in Augsburg. This was an extremely creative

period for Hassler, despite the fact that he was a Protestant in a predominantly Catholic area. In 1602 he returned to Nuremberg to become the Kapellmeister. Subsequent travels led him to Ulm (where he married) and Dresden where he worked for the Elector of Saxony. When he died of tuberculosis in 1612 the Elector replaced him with Michael Praetorius and Heinrich Schütz.

Though Hassler was Protestant, he wrote masses and directed music for the Catholic services in Augsburg. Many of his compositions skilfully blend the demands of Catholics and Lutherans, so that they could be used by either group. His *Missa Octava a 8* comes from his book of Masses published in Nuremberg in 1599 and would undoubtedly have been written for the Fugger chapel in Augsburg.

**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.*

We praise thee, we bless thee,

*Adoramus te. Glorificamus te.*

We worship thee, we glorify thee

*Gratias agimus tibi propter magnam gloriam tuam.*

We give thanks to thee, for thy great glory.

*Domine Deus, Rex caelestis,*

O Lord God, heavenly King,

*Deus Pater omnipotens.*

God the Father Almighty.

*Domine Fili unigenite,*

O Lord, the only begotten Son

*Jesu Christe; Domine Deus,*

Jesus Christ; O Lord God,

*Agnus Dei, Filius Patris.*

Lamb of God, Son of the Father,

*Qui tollis peccata mundi,*

Thou that takest away the sins of the world, have mercy upon us.

*miserere nobis.*

*Qui tollis peccata mundi,*

Thou that takest away the sins of the world, receive our prayer.

*suscipe deprecationem*

Thou that sittest at the right hand

*nostram. Qui sedes ad dexteram Patris, miserere nobis.*

of God the Father, have mercy upon us.

*Quoniam tu solus Sanctus.*

For thou only art holy;

*Tu solus Dominus,*

Thou only art the Lord;

*Tu solus Altissimus, Jesu*

Thou only art most high, Jesus

*Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.*

Christ, with the Holy Ghost in the glory of God the Father. Amen.

### **Credo**

*Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.*

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible.

*Et in unum Dominum Jesum*

And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds,

*Christum, Filium Dei*

God of God, Light of Light,

*Unigenitum, Et ex Patre natum ante omnia saecula.*

True God of true God, Begotten, not made, Being of one substance with the Father, by whom all things were made;

*Deum de Deo, lumen de lumine,*

Who for us men, and for our salvation came down from heaven,

*Deum verum de Deo vero,*

And was incarnate by the Holy Ghost

*genitum non factum,*

of the Virgin Mary,

*consubstantialem Patri:*

And was made man,

*per quem omnia facta sunt.*

And was crucified also for us under Pontius Pilate.

*Qui propter nos homines et*

He suffered and was buried,

*propter nostram salutem*

And the third day he rose again

*descendit de caelis.*

according to the Scriptures,

*Et incarnatus est de*

And ascended into heaven, and

*Spiritu Sancto*

sits on the right hand of the

*ex Maria Virgine,*

Father. And he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end.

*Et homo factus est.*

And I believe in the Holy

*Crucifixus etiam pro nobis*

Ghost, the Lord and giver of

*sub Pontio Pilato;*

life, who proceeds from the

*passus, et sepultus est,*

Father and the Son, who with

*Et resurrexit tertia die,*

the Father and the Son is

*secundum Scripturas,*

*Et ascendit in caelum,*

*sedet ad dexteram Patris.*

*Et iterum venturus est cum*

*gloria, iudicare*

*vivos et mortuos,*

*cujus regni non erit finis.*

*Et in Spiritum Sanctum,*

*Dominum et vivificantem:*

*qui ex Patre Filioque procedit.*

*Qui cum Patre et Filio*

*simul adoratur*

*et conglorificatur:  
qui locutus est per Prophetas.  
Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma in  
remissionem peccatorum.  
Et expecto resurrectionem  
mortuorum,  
et vitam venturi saeculi. Amen.*

worshipped and glorified,  
who spoke by the Prophets.  
And I believe one Catholic and  
Apostolic Church.  
I acknowledge one Baptism for  
the remission of sins.  
And I look for the Resurrection  
of the dead, and the life of the  
world to come. Amen.

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**GIOVANNI PIERLUIGI DA PALESTRINA (1525/6–1594) ~  
Sanctificavit Moyses**

Born in about 1525 in the Italian town from which he took his name, Palestrina became a choir boy at Santa Maria Maggiore in Rome. He worked mainly in Rome until his death in 1594. In 1551 he was appointed maestro di cappella of the Cappella Giulia where, in 1554, he issued his first works.

A prolific composer of masses, motets and other sacred works, as well as madrigals, he was basically conservative. In his sacred music he assimilated and refined his predecessors' polyphonic techniques to produce a "seamless" texture, with all voices perfectly balanced. The nobility and restraint of his most expressive works established the almost legendary reverence that has long surrounded his name and helped set him up as the classic model of Renaissance polyphony. **Sanctificavit Moyses** sets the Offertory text for the 18<sup>th</sup> Sunday after Pentecost.

*Sanctificavit Moyses altare  
Domino, offerens super illud  
holocausta et immolans  
victimas, fecit sacrificium  
vespertinum in odorem  
suavitatis Domino Deo in  
conspetu filiorum Israel.*

Moses consecrated an altar to  
the Lord, offered a  
holocaust and immolated the  
victims; it was evening when  
he made the perfumed sacrifice  
in honour of the Lord,  
before the children of Israel.  
(Exodus 24.4,5)

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**HANS LEO HASSLER (1564–1612) ~ Missa Octava a 8  
(Sanctus & Benedictus, Agnus Dei)**

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

Holy, holy, holy,  
Lord God of Hosts:  
Heaven and earth are full of thy  
glory. 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.

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**ORLANDUS LASSUS (1532–1594) ~ Veni Sancte Spiritus**

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, at first with Gonzaga, later in the service of Constantino Castrioto of Naples. By 1553 he was choirmaster at St. John Lateran in Rome, remaining there for a year, then returning to his homeland and settling briefly in Antwerp. His career from 1556 was centred in Munich at the court chapel of Duke Albrecht V of Bavaria, as *maestro di cappella* from 1563, with duties that included some travel in Germany, Flanders, France, and Italy. While employed in Munich, he came to know both Andrea and Giovanni Gabrieli, each of whom spent time in the musical establishment he directed. His accomplishments brought formal recognition from Emperor Maximilian II, the French king Charles IX, and Pope Gregory XIII.

Lassus's production of over 2,000 works in nearly every Latin, French, Italian, and German vocal genre known in his time places him among the most prolific and versatile composers of the era. A close connection between text and music, in both small- and

large-scale respects, is perhaps the single most prominent characteristic of his output. **Veni Sancte Spiritus** comes from the collection of 6-part motets, *Mottetta typis nondum uspiam excusa*, which was published in Munich in 1582.

*Veni, Sancte Spiritus, reple  
tuorum corda fidelium, et tui  
amoris in eis ignem accende.  
qui per diversitatem  
linguarum cunctarum gentes in  
unitate fidei congregasti.  
Alleluia.*

Come, Holy Spirit, fill the  
hearts of Thy faithful and kindle  
in them the fire of Thy love.  
you who, in spite of differences  
in language, have gathered the  
nations in the unity of faith.  
Allelujah.

⌘ interval ⌘

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**CHARLES WOOD (1866–1926) ~ Hail Gladdening Light**

Wood was born in Armagh and became a chorister at Armagh Cathedral where he received musical instruction from the Cathedral Organist, as well as being encouraged by his elder brother William who was a professional musician. In 1883 he received a scholarship to the newly created Royal College of Music in London, where he studied under Parry and Stanford. In 1889 he was appointed lecturer in harmony and counterpoint at Caius College, Cambridge, going on to become university lecturer. On Stanford's death, Wood became professor of Music at Cambridge but died 2 years later.

Wood played an active role in musical life both in Cambridge and the wider world; his examining duties for the Associated Board took him to Australia.

As a composer he is best known for his Anglican church music, writing many settings of the canticles for Evening Service. His double choir anthem, **Hail Gladdening Light**, was written in 1919, it is part of a group of anthems in which Wood's knowledge of 16<sup>th</sup> century music enabled him to create striking large scale

contemporary anthems. The text is a translation by John Keble of the ancient Christian hymn Phos Hilaron, written in the late 3<sup>rd</sup> or early 4<sup>th</sup> century.

*Hail, gladdening Light, of His pure glory poured  
Who is th'immortal Father, heavenly, blest,  
Holiest of Holies, Jesus Christ our Lord.*

*Now we are come to the sun's hour of rest,  
The lights of evening round us shine,  
We hymn the Father, Son, and Holy Spirit divine.*

*Worthiest art Thou at all times to be sung  
With undefiled tongue,  
Son of our God, giver of life alone:  
Therefore in all the world, Thy glories, Lord, they own.*

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**GABRIEL JACKSON (born 1962) ~ Cecilia Virgo**

Gabriel Jackson was born in Bermuda. He spent 3 years as a chorister at Canterbury Cathedral and went on to study composition at the Royal College of Music. His music has been widely performed and broadcast throughout Europe and the USA. He has a strong involvement with the visual arts and has written pieces based on the works of artists Richard Long, Ian Hamilton Finlay and Robert Mapplethorpe. Jackson won the Liturgical category in the inaugural British Music Awards in 2003.

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

- Gabriel Jackson

**Cecilia Virgo**, a BBC commission, was written for the BBC Singers and first performed by them in 2000 at Canterbury Cathedral, conducted by Stephen Cleobury. It is an expansive piece, requiring 24 voice parts in all, and was inspired by the motets in the Eton Choir Book. It opens with a bell-like passage for 12-part choir; much of the piece is written for this combination of forces but Jackson varies his textures by including passages for 8-part choir, dividing all the women into 12 parts and all the men into 12 parts.

*Cecilia Virgo, tuas laudes  
universa concinit musicorum  
turba, et  
tuis meritis supplices a Deo  
exaudiri possint.  
Iuncta voce et uno corde tuum  
nomen invocant,  
Ut luctum  
mundi in paradise gloriam  
mutare digneris;  
Tuosque pupillos,  
tutelarís Virgo, aspicere veils,  
Piam Dominam,  
et semper dicentes:  
"Sancta Cecilia, ora pronobis".*

Virgin Cecilia, the entire company of musicians sings your praises, in order that by your merits God may heed their supplications. With united voice and a single heart they call on your name, that you may deign to change the grief of the world into the glory of paradise, and that you may be willing, guardian virgin, to look upon your wards as they call on their merciful lady and ever say: "Holy Cecilia, pray for us".

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### HERBERT HOWELLS (1892–1983) ~ **Salve Regina**

Soloist: Rowena Wells

Howells was born in Gloucestershire and announced his intention of being a composer quite early on. The youngest of 6 children, his family were not wealthy and it was only thanks to a benefactor that he studied with Brewer at Gloucester Cathedral. In 1912 he went on to study at the Royal College of Music, where his principal teachers were Stanford and Charles Wood. He was a brilliant and gifted student; after only a few weeks at college his *Mass in the Dorian Mode* was performed at Westminster Cathedral thanks to Stanford's recommendation. Ill health caused his early career to be truncated but in 1936 he took over from Gustav Holst at St. Paul's Girls School.

He was deeply affected by the losses and human waste in the first World War and much of his music took an elegiac tone. This intensified when, in 1935, his nine year old son Michael died of polio. This event affected him deeply and an underlying sense of transience and loss, a profoundly elegiac tone, affected all of his subsequent works.

**Salve Regina** was one of four anthems of the Blessed Virgin Mary which Howells wrote for Dr. Richard Terry and Westminster Cathedral Choir in 1915. The anthems remained unpublished and were edited for print in 1986 by Patrick Russill.

*Salve, Regina, Mater  
misericordiae:  
Vita, dulcedo, et spes nostra,  
salve. Ad te clamamus exsules  
filii Hevae.  
Ad te suspiramus,  
gementes et flentes in hac  
lacrimarum valle. Eia, ergo,  
Advocata nostra, illos tuos  
misericordes oculos ad nos  
converte. Et Jesum,  
benedictum fructum ventris tui,  
nobis post hoc exsilium  
ostende. O clemens, O pia, O  
dulcis Virgo Maria.*

Hail, holy Queen, Mother of Mercy, our Life, our sweetness and our hope. To thee do we cry, poor banished children of Eve; to thee do we send up our sighs, mourning and weeping in this valley of tears. Turn then, most gracious advocate, thine eyes of mercy toward us; and after this our exile, show unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.

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### CECILIA McDOWALL (born 1951) ~ **Deus qui claro lumine**

Soloist: Rowena Wells

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, and ensembles and at festivals nationwide. She was short-listed for the British Composer Awards in the Liturgical category in 2005, and in the Making Music category in 2005 and 2008. Dutton Epoch released a CD of her choral work in the autumn of 2004 (CDLX 7146) and a CD of orchestral and chamber music in autumn 2005 (CDLX 7159). *Three Antiphons* have been recorded by an international trumpet ensemble consisting of players from the Berlin Philharmonic and Vienna Philharmonic and were released on the Brass Classics label recently. Works for flute and piano duo and wind ensemble have been recorded by Ensemble Lumière on the Deux-Elles label (DXL1033) (*Piper's Dream*, 2002) and include the specially commissioned *Arctic Circle* (for wind quintet and piano).

Her motet **Deus, qui claro lumine**, which sets a Vesper hymn, was commissioned by the Yoxford Festival for the Choir of New College Oxford, conducted by Edward Higginbottom. It was first performed by them in August 2005 at the Yoxford Festival.

*Deus, qui claro lumine  
diem fecisti Domine,  
tuam rogamus gloriam  
dum pronus dies volvitur.*

*Iam sol urgente vespero  
occasum suum graditur  
mundum concludens tenebris,  
suum observans ordinem.*

*Tu vero, excelse Domine,  
precantes tuos famulos  
diurnos lassos opera  
ne sinas umbris opprimi,*

*Ut non fuscatis mentibus  
dies abscedat sæculi,  
sed tua tecti gratia  
cernamus lucem prosperam.*

*Præsta, Pater piissime,  
Patrique compar Unice, cum  
Spiritu Paraclito regnans per  
omne sæculum. Amen.*

God, who created the clear light  
of day, we celebrate  
Thy glory, Lord, at the going  
down of the sun.

Now the evening sun swiftly  
sets, enfolding the world in  
darkness according to His  
ordained path.

Truly, Almighty Lord, You do not  
allow Your supplicating servants  
to be oppressed by the darkness  
of their daily labours.

Let not the light of day depart  
from our confused minds, but let  
us, shielded by Thy grace,  
perceive Thy kindly light.

Be near us, Almighty God,  
Father and  
Holy Ghost and reign over us  
for ever more. Amen.

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### RALPH VAUGHAN WILLIAMS (1972–1958) ~ Three Shakespeare Songs

Ralph Vaughan Williams was highly supportive of amateur choral music making. He had been director of the Bach Choir and founder and director of the Leith Hill Festival, where neighbouring choirs came together to give an annual passion performance under his baton. He was also President of the British Federation of Music Festivals. In 1951 it held its National Competitive Festival during the Festival of Britain. Choirs from all over the UK would compete, demonstrating their abilities on a series of test pieces. The composer Armstrong Gibbs tried to persuade Vaughan Williams to compose a new test piece, but he was reluctant, believing that choirs should perform established pieces.

In the event, Vaughan Williams seems to have changed his mind and a "fat envelope" appeared in the post containing the manuscript of his **Three Shakespeare Songs**, with a dedication to Armstrong Gibbs and a note that he could do what he liked with them. Gibbs premiered the pieces at the Royal Festival Hall in June 1951.

The three songs each take their text from one of Shakespeare's plays. *Full Fathom Five* and *The Cloud-Capp'd Towers* both come from *The Tempest*, whilst *Over Hill, Over Dale* comes from *A Midsummer Night's Dream*.

Stylistically the songs are linked to the Sixth Symphony, which was composed four years earlier. In the composer's original, the second song begins in E minor, the key of the symphony.

### **Full Fathom Five**

*Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark now I hear them—ding-dong bell.*

### **The Cloud-Capp'd Towers**

*The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind: We are such stuff  
As dreams are made on, and our little life  
Is rounded with a sleep.*

### **Over Hill, Over Dale**

*Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire  
I do wander every where.  
Swifter than the moon's sphere;  
And I serve the Fairy Queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be;  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dewdrops here,  
And hang a pearl in every cowslip's ear.*

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### **London Concord Singers**

- Soprano: Bozenna Borzyskowska, Merrie Cave, Alison Cross,  
Pam Feild, Hilary Glover, Victoria Hall, Pia Huber,  
Maggie Jennings, Syliva Kalisch, Diana Maynard,  
Sarah Waterhouse, Rowena Wells
- Alto: 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
- Bass: Michael Derrick, David Firshman, John McLeod,  
John Penty, Christopher Slack, Colin Symes

**London Concord Singers** was established in 1966 by the conductor, Malcolm Cottle, and he has remained the Musical Director ever since. In 1996 the choir became a registered charity. They rehearse weekly in Central London and give three main concerts per year with a repertoire ranging from Renaissance to Contemporary. Concert programmes tend to be 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, Barcelona, Strasbourg, Tallinn, Verona, and Bardolino. 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 and singing mass at Mariastein monastery. Last year they travelled to Antwerp where they sang two concerts and Mass in the Cathedral. This year the choir will travel to Boppard, on the Rhein.



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## Malcolm Cottle

Malcolm Cottle was a 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.

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

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## 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@londonconcondsingers.org.uk**

Programme notes by Robert Hugill.