

London Concord Singers

Conductor Malcolm Cottle

Thursday, December 16th, 2010
7.30 pm

PROGRAMME

Hieronymus Praetorius – Gaudete Omnes
Carlo Gesualdo – Ave, dulcissima Maria
Traditional arr. Nicholas Maw – The Angel Gabriel
Felix Mendelssohn – Ave Maria
Cecilia McDowall – Annunciation
Peter Philips – Beata Dei Genitrix

∞ interval ∞

Meyerbeer – Pater Noster
Luc Jakobs – Dormi Jesu
Francisco Guerrero – Pastores loquebantur
Karl Leuner – The Shepherds' Cradle Song
Robert Hugill – The Magi (*world premiere*)

Programme Price £1.50

HIERONYMOUS PRAETORIUS (1560– 1629) ~ Gaudete Omnes

Praetorius received his first instruction from his father Jacob, later becoming his assistant organist at the Jakobkirche in Hamburg. On his father's death he took over as first organist and held the post until his death. Nearly all his masses, motets and magnificats were published in Hamburg in a magnificent five-volume collected edition, issued between 1616 and 1625. Hieronymus Praetorius was no relation to Michael Praetorius.

Gaudete Omnes is one of 102 Latin motets, it comes from his first publication, the *Cantiones Sacrae de Praecipuis Festis Totius Anni* of 1599. A poly-choral work, it is written for two choirs. Praetorius's Venetian inspired polychoral motets were amongst the first such music to be published in North Germany.

<i>Gaudete omnes, et laetamini. Quia ecce, desideratus advenit. Introite in conspectu eius in exultatione. Scitote quoniam ipse est, expectatio nostra. Alleluia.</i>	Let everyone rejoice and be glad, For behold he whom you longed for comes. Enter into his presence with singing, know that he is our hope. Alleluia.
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CARLO GESUALDO (1560/1566 – 1613) ~ Ave, dulcissima Maria

The exact date of Gesualdo's birth is not known. Born into a princely family near Naples, he 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. A gifted musician, both a composer and a virtuoso on the lute and keyboard, his compositions were published before he was 20. 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 4 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. He married again, but wife and all his children died young so that he died alone at his castle.

Gesualdo's tortured music was thought to be *sui generis* but we are now coming to understand he was simply the finest 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 which seems to have impelled him to write church music. **Ave, dulcissima Maria** comes from his book of 5 voiced madrigals, which was published in Naples in 1603.

<i>Ave, dulcissima Maria, vera spes et vita, dulce refrigerium! O Maria, flos virginum, ora pro nobis Jesum.</i>	Hail sweetest Mary, true hope and life, sweet relief! O Mary, flower of virgins, pray for us to Jesus.
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TRADITIONAL BASQUE NOEL ~ The Angel Gabriel Arranged Nicholas Maw (1935 – 2009)

A Basque Christmas folk carol (*Birjina gaztetto bat zegoe*) based on the biblical account of the Annunciation from St. Luke's Gospel. It was collected by the French music teacher and composer Charles Bordes, who studied with Cesar Franck. The text was adapted into English by Sabine Baring-Gould, whose other texts includes that to the hymn *Onward Christian Soldiers*. Nicholas Maw arranged the carol in 1963 as part of a project to write a carol per year, though in fact only 4 seem to have been produced.

*The angel Gabriel from Heaven came,
His wings as drifted snow, his eyes as flame,
"All hail," said he, "thou lowly maiden Mary,
Most highly favoured lady," Gloria, Gloria!
"For known a blessed mother thou shalt be,
All generations laud and honour thee,
Thy Son shall be Emmanuel, by seers foretold.
Most highly favoured lady," Gloria, Gloria!
Then gentle Mary meekly bowed her head,
"To me be as it pleaseth God," she said,
"My soul shall magnify His holy Name,"
Most highly favoured lady, Gloria, Gloria!
Of her, Emmanuel, the Christ, was born.
In Bethlehem, all on a Christmas morn,
And Christian folk throughout the world will ever say,
"Most highly favoured lady," Gloria, Gloria!*

FELIX MENDELSSOHN (1809 – 1847) ~ Ave Maria, Op.23, No. 2

Soloists: Katie Boot, Margaret Jackson-Roberts, Ruth Sanderson, Alison Cross, Pia Huber, Jill Tipping, Robert Hugill, John McLeod, Colin Symes

Mendelssohn grew up in a wealthy, artistic, banking family in Berlin, with two sisters and a brother, and was surrounded by opportunity and privilege in his childhood. In 1816 his parents decided to convert to Christianity because of social reasons in their German environment, and they went on to change their last name to Bartholdy.

As a conductor and music organiser his most significant achievement was in Leipzig (1835-47), where to great acclaim he conducted the Gewandhaus Orchestra, championing both historical and modern works by Bach, Beethoven, Weber, Schumann and Berlioz. He founded and directed the Leipzig Conservatory in 1843.

The twenty-one year old Mendelssohn arrived in Rome in 1830 and one of his first visits to the Vatican inspired him to write his *Three Sacred Choruses* Opus 23. Though Mendelssohn was a Protestant, he was not dogmatic about his sacred music; the Opus 23 choruses include two German psalms and this Latin **Ave Maria**. Mendelssohn's original motet is for double choir and organ, but we are singing it in an arrangement by Malcolm Cottle for unaccompanied choir.

<i>Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus. Ave Maria!</i>	Hail Mary, full of Grace, the Lord is with you. Blessed are you amongst women. Hail Mary!
<i>Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostri. Amen</i>	Holy Mary, Mother of God, pray for us sinners now and in the hour of our death. Amen.

CECILIA McDOWALL (born 1951) ~ Annunciation

Cecilia McDowall was educated at Edinburgh and London Universities, 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 and performers 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 is short-listed for the 2010 British Composer Awards in the Liturgical section.

The Advent carol **Annunciation**, setting words by John Donne from the *Holy Sonnets*, was commissioned by Choros and Janet Lincé, the first performance being given by them on 4 December 2005 at the church of St. Peter and St. Paul, Deddington, North Oxfordshire.

*Salvation to all that will is nigh,
That All, which always is All every where,
Which cannot sinne, and yet all sinnes must beare,
Which cannot die, yet cannot chuse but die,
Loe, faithfull Virgin, yields himselfe to lye
In prison, in thy wombe; and though he there
Can take no sinne, nor thou give, yet he will weare
Taken from thence, flesh, which deaths force may trie.
Ere by the spheares time was created, thou
Wast in his minde, who is thy Sonne, and Brother,
Whom thou conceiv'st, conceiv'd: yea thou art now
Thy Makers maker, and thy Fathers mother,
Thou hast light in darke; and shutst in little roome,
Immensity cloysterd in thy deare wombe*

PETER PHILIPS (c.1560 – c.1633) ~ Beata Dei Genitrix

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 during the latter part of the reign of Queen Elizabeth I. He left in 1582 and spent the remainder of his life on the Continent. He travelled to the English College in Rome; here he first experienced the music of two of the great composers of the day, Palestrina and Victoria. Whilst in Rome Philips also studied with Felice Anerio.

In 1585 Lord Thomas Paget (another refugee English Catholic) arrived at the English College in Rome. Philips entered his 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 who employed the composer Cornelius Verdonck. 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. **Beata Dei Genitrix** is an 8-part motet coming from the 1613 volume and it sets the Matins Responsory for the 6th day after Christmas.

*Beata Dei genitrix Maria,
cuius viscera intacta
permanent: Hodie genuit
Salvatorem saeculi.
Beata quae credidit:
quoniam perfecta sunt omnia
quae dicta sunt ei a Domino.
Hodie genuit Salvatorem
saeculi.*

Blessed is Mary the Begetter of God, whose womb remains chaste, today she gave birth to the Saviour of all generations. Blessed is she who believed, for everything was fulfilled that was said to her by the Lord. Today she gave birth to the Saviour of all generations.

⌘ interval ⌘

GIACOMO MEYERBEER (1791– 1864) ~ Pater Noster

Meyerbeer was born near Berlin, into a wealthy Jewish family; his given name was Jacob Liebmann Beer. His early musical training was with a pupil of Albrechtsberger and with Clementi. Meyerbeer made his public debut in 1801, playing a Mozart Piano Concerto. He studied with Salieri before going on to study in Italy. There he changed his name to Giacomo Meyerbeer. His early operas were all performed in Italy but he became well known in Paris when **Robert le Diable** was produced there in 1831. He produced a series of grand operas for Paris including, **La muette de Portici**, **Les Huguenots** (1836), **Le Prophete** (1849) and **L'Africaine** (1865). He identified as Jewish throughout his life and was buried in the

Jewish cemetery in Berlin. His output includes some Jewish liturgical music and a limited amount of sacred music for Christian worship.

In 1840, with the accession of King Friedrich Wilhelm IV of Prussia, Meyerbeer accepted the post of GeneralMusikDirektor of Prussia. He resigned in 1846 because of constant disputes with the Intendant; however he remained director of the Royal Court Music. This setting of the **Pater Noster** was written for the Berlin Cathedral choir and is a quite intimate 4-part setting, which contrasts greatly with his earlier work for them, a grand setting of Psalm 91. **Pater Noster** was published in November 1857 in the journal *La Maitrise; journal de musique religieuse*.

*Pater noster qui es in coelis,
sanctificetur nomen tuum,
adveniat regnum tuum, fiat
voluntas tua, sicut in coelo, et in
terra. Panem quotidianum da
nobis hodie. Et dimitte nobis
debita nostra, sicut et nos
dimittimus debitoribus nostris. Et
nos inducas in tentationem, sed
libera nos a malo. Amen*

Our Father in heaven,
hallowed be Your name,
Your kingdom come, Your will
be done, on earth as in Heaven.
Give us today our daily bread.
Forgive our sins
as we forgive those
who sin against us.
Lead us not into temptation and
deliver us from evil. Amen.

LUC JAKOBS (born 1956) ~ Dormi Jesu

Dutch composer Luc Jakobs is a choral director and a harmony teacher at the Academy of Music in Maastricht. He directs the Kammerkoor Couleur Vocale and the Kerkelijk zangkoor St. Caecilia. He also plays in the jazz-funk band MatchBox. The text of this Latin lullaby was copied by the poet Samuel Taylor Coleridge from a print which he saw in a German village; he published it in 1817.

*Dormi, Jesu! Mater ridet,
quae tam dulcem somnum
videt. Dormi, Jesu blandule!
Si non dormis, mater plorat.
Inter fila cantans orat:
Blande veni somnule!*

Sleep, little Jesus! Your mother
smiles to see you sleep so soundly.
Sleep on, cherished one. Lack of
sleep makes mother weep, tending
her thread and singing a prayer: let
soothing sleep enfold you.

Translator: Margaret Jackson-Roberts

FRANCISCO GUERRERO (1528 - 1599) ~ Pastores loquebantur

Guerrero was the greatest representative of the Andalusian school of composers in the second half of the 16th century. He started out as a child singer at Seville Cathedral and became a pupil of his brother Pedro, going on to study with Christobal Morales. He directed music at Jaén cathedral and was a singer at Seville cathedral before he succeeded Morales as choirmaster at Malaga cathedral, but he returned to Seville. He travelled to Rome in 1581-4 and made a pilgrimage to the Holy Land in 1588-9. His ship was twice attacked by pirates, who exacted ransom. These ransom payments plus the cost of publishing his music put him in financial difficulties and he was put in debtors' prison, gaining release thanks to the good offices of the Seville cathedral chapter. He planned a final trip to the Holy Land but died of the plague in Seville just prior.

Guerrero achieved great celebrity both within and beyond Spain, and he was able to have many of his works published in France, Italy and Flanders. He wrote some 20 masses and 100 motets. He said that the only thing he sought in his music was to enlighten souls and not to win flattery. **Pastores loquebantur** is written for 6 part choir (SSATBB) and sets the Matins Responsory for Christmas, the text comes from the Gospel of St. Luke. Guerrero's setting is one of a pair of motets which Victoria included in his 1585 publication *Motecta festorum totius anni*.

Pastores loquebantur ad invicem: Transeamus usque Bethlem et videamus hoc verbum quod factum est, quod fecit Dominus et ostendit nobis. Et venerunt festinantes, et invenerunt Mariam et Joseph et infantem positum in præsepio. Alleluia.

The shepherds said to one another: Let us now go to Bethlehem and see this thing which is come to pass, which the Lord has made known unto us. And they came with haste and found Mary and Joseph and the baby lying in a manger. Hallelujah.

Videntes autem cognoverunt de verbo quod dictum erat illis de puero hoc. Et omnes qui audierunt mirati sunt et de his quæ dicta erant a

And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things

pastoribus ad ipsos. Maria autem conservabat omnia verba hæc conferens in corde suo. Alleluia.

which were told them by the shepherds. But Mary kept all these things and pondered them in her heart. Hallelujah.

KARL LEUNER ~ The Shepherds' Cradle Song

Written by Leuner in 1817, this is an arrangement by Charles MacPherson (1870-1927), organist at St. Paul's Cathedral, of **Des Hirtenwiegenglied**. The text was translated by A. Foxton Ferguson

*O sleep Thou heaven-born treasure, Thou,
Sleep sound, Thou dearest child;
White angel wings shall fan Thy brow
With breezes soft and mild.
We shepherds poor are here to sing
A simple lullay to our King.*

*Lullaby, lullaby, sleep, sleep softly, lullaby.
See, Mary has with mother's love
A bed for Thee outspread
While Joseph stoops him from above,
And watches at Thy head,
The lambkins in the stall so nigh,
That Thou may'st sleep have hush'd their cry.*

*Lullaby, lullaby, sleep, sleep softly, lullaby.
And when Thou'rt big and art a man
Full woe's in store for Thee;
For cruel men Thy death will plan,
And hang Thee on a tree.
So sleep, my Baby, whilst Thou may,
'Twill give Thee rest against that day.*

Lullaby, lullaby, sleep, sleep softly, lullaby.

ROBERT HUGILL (BORN 1955) ~ The Magi

Lancelot Andrewes was a divine who held high office in the Church of England during the reigns of Elizabeth I and James I. He oversaw the production of the Authorized Version of the Bible under James I. High Church in doctrine, he supported James's claims to the Divine Right and was an important influence on Archbishop Laud. He preached frequently in front of James I, who appreciated his rather pedantic style, littered with Latin tags.

The sermon which Andrewes preached to the King on Christmas Day in 1622 includes a phrase which inspired T.S. Eliot in his poem **The Journey of the Magi**, "A cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and specially a long journey." The link with T.S. Eliot led me to investigate the original sermon and use it as the basis for a musical setting. I find the language of this period extremely inspiring and highly suitable for setting to music; recent works have included a setting of Thomas Cranmer's final speech, **The Testament of Dr. Cranmer** which has been recorded on the Divine Art label.

I was severe in reducing Andrewes's text to a reasonable size, aided by the fact that it is highly structured so my 3 movements reflect his structure. His text included a great many Latin tags and I had intended to set the English text in one choir and the Latin in another. But I soon realised that this would not work, mainly because it would leave the role of the two choirs rather unbalanced.

The opening is prefixed by a setting of the Biblical text, in Latin and English, set in two keys, with the upper voices in A minor and the lower in F minor. This is the only section which is consistently polytonal but the remainder of the piece flirts with polytonality, particularly the final movement. Though set for 8 voices, the number of parts varies.

1. There Came Wise Men

Ecce magi ab Oriente venerunt Jerosolymam, Dicentes, Ubi est Qui natus est Rex Judaeorum? Vidimus nim stellam Ejus in Oriente, et veni mus adorare Eum. Behold, for there came three wise men from the East to Jerusalem, Saying, Where is He that is born to be King of the Jews? For we have seen, seen His star in the East, and are come to worship Him.

They saw clearly this star. It is not a star only, but a loadstar; and whither should stella Ejus ducere, but ad Eum. Whither lead us but to Him whose the star is. The star to the star's Master. You have seen His star for a while, let Him see your star for another while. And so they do; their faith in the steps of their faith. It is not commended to stand gazing up to heaven too long; not on Christ Himself ascending, much less on His star. For they sat not still gazing on the star. Their vidimus begat venimus. Their seeing made them come a great journey. Many a wide and weary step they made. We consider the distance of their coming, the place they came from. It was not hard by as the shepherds, but a step to Bethlehem over the fields; this was riding many a hundred miles, and cost many a day's journey.

2. Consider the way that they came

Secondly, consider the way that they came, this was nothing pleasant, for through deserts, all the way waste and desolate. Nor easy neither; over the rocks and crags of both Arabias, especially Petra, their journey lay. Safe it was not, but exceeding dangerous, lying through the midst of the black tents of Kedar, a nation of thieves and cutthroats; to pass over the hills of robbers, infamous then, and infamous to this day.

3. Consider the time of their coming

Lastly we consider the time of their coming, the season of the year. It was no summer progress. A cold, cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and specially a long journey. The ways deep, the weather sharp, the days short, the sun farthest off, in solstitio brumali, the very dead of winter. Venimus, we are come, if that be one, venimus, we are now come at this time, that sure is another. And these difficulties they overcame, of a wearisome, irksome, troublesome, dangerous unseasonable journey. We are come.

Future Concerts

Tuesday 12th April, 1 pm – St. Stephen Walbrook

39 Walbrook, City of London EC4N 8BN

John Blow – The Lord is a Sun and Shield; Jeremiah Clarke – Praise to the Lord O Jerusalem; William Croft – The Lord is a Sun and Shield. A concert presented by The Handel Collection

Thursday 14th April, 7.30 pm

St. Mary the Virgin, Primrose Hill

Easter Concert

**Join our mailing list or see our website for more details:
www.londonconcord singers.org.uk**

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.

Singers Wanted

We are always keen for new singers to join the choir. We rehearse on Monday evenings, 7.00 – 9.30, in the Blackfriars area.

If you are interested, then please speak to one of the singers tonight or contact the Hon. Secretary, Robert Huggill.

Tel: 020 7374 3600 Email: info@londonconcord singers.org.uk

London Concord Singers

- Soprano: Bozenna Borzyskowska, Merrie Cave, Alison Cross, Pam Feild, Hilary Glover, Victoria Hall, Pia Huber, Maggie Jennings, Diana Maynard, Sarah Waterhouse, Rowena Wells
- Alto: Tricia Cottle, Gretchen Cummings, Caroline Hill, Valerie MacLeod, Ruth Sanderson, Jill Tipping, Dorothy Wilkinson
- Tenor: Katie Boot, Steve Finch, Andrew Horsfield, Robert Huggill, Margaret Jackson-Roberts
- Bass: Michael Derrick, David Firshman, Peter Gee, 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. 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.

Each summer the choir undertake a short foreign concert tour; places visited include Rouen, Caen, Ghent, Bruges, Strasbourg, Barcelona, Tallinn, Basel, 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 2009 they travelled to Antwerp where they sang two concerts and Mass in the Cathedral and this year they performed in Boppard on the Rhine.

Programme notes by Robert Hugill.

LONDON CONCORD SINGERS AUDIENCE SURVEY

Thank you for attending our concert. Please take a moment to tell us more about you and your interests.

1. How did you hear about the concert this evening?

- I have a friend/family member singing.
- I read it in a previous programme.
- I saw it on the internet. *Please specify:* _____
- I saw it in a magazine/newspaper. *Please specify:* _____
- I picked up a flyer from _____
- Other _____

2. How many of our concerts have you attended in the past?

- I am a regular London Concord Singers audience member.
If so, for how many years? _____
- 3 - 5 concerts previously
- 1 - 2 concerts previously
- This is the first London Concord Singers concert I have attended.

3. What is your age group?

- | | |
|--------------------------------|---------------------------------------|
| <input type="checkbox"/> 60+ | <input type="checkbox"/> 25-34 |
| <input type="checkbox"/> 54-59 | <input type="checkbox"/> 28-34 |
| <input type="checkbox"/> 45-54 | <input type="checkbox"/> 17 and under |
| <input type="checkbox"/> 35-44 | |

4. How likely are you to attend another London Concord Singers concert?

- Very likely
- Maybe
- Probably not

LONDON CONCORD SINGERS AUDIENCE SURVEY

5. Which factors influenced your answer to question 4?

<input type="checkbox"/>	Location	<input type="checkbox"/>	My taste in music
<input type="checkbox"/>	Acoustics	<input type="checkbox"/>	Day of the week
<input type="checkbox"/>	Quality	<input type="checkbox"/>	Time of the concert
<input type="checkbox"/>	Cost	<input type="checkbox"/>	Other _____

6. What did you like most / least about this concert?

7. Is there anything we could improve about the logistics of the concert? (for example: food & drink, time of concert, location)

If you would like to be added to our mailing list and receive information about upcoming concerts, please provide your preferred method of contact below. We will not share your contact details with anyone else or use them for any other purpose.

Name: _____

<input type="checkbox"/>	Send me emails:	_____
<input type="checkbox"/>	Post me flyers:	_____

_____ postcode