

Concordia  *voices*

Songs from Earth to Heaven

Soprano: Tamsin Raitt

Baritone: Jamie Sperling

Conductor: Jack Apperley

Accompanist: Paul Ayres

Saturday 10th March, 2018

at 7.30pm

**St Mary's Church, Church Street, Twickenham,
TW1 3NJ**

Registered Charity No 1112448

I Was Glad

C Hubert H Parry

Five Spirituals from A Child of Our Time

Michael Tippett

Romance - from Deux Romances

Claude Debussy

Nuit d'Etoiles

Claude Debussy

St Magnus Mass

William Petter

Interval

The Lord's Prayer

William Petter

Love's Philosophy

Roger Quilter

Hôtel

Francis Poulenc

Now Sleeps the Crimson Petal

Roger Quilter

Voyage á Paris

Francis Poulenc

Gloria

Francis Poulenc

Rodney Taylor



This evening's concert is dedicated to the memory of Rodney Taylor, a founder member of Concordia Voices who died in May last year after a long illness.

Rodney is greatly missed as a loyal and enthusiastic tenor, a friend and supporter of the choir from its earliest beginnings and a wise advisor. Rodney was always great company; we remember with affection and gratitude his wonderful sense of humour and his generous hospitality, with his wife Janet, at their annual choir supper parties.

At Janet's request, we will be singing Parry's *I was Glad* in his memory and there will be a moment's silence beforehand as we remember the joy that singing brought to Rodney's life and to all those who knew him. Rodney also greatly admired the work of our late Director of Music, William Petter, and it is therefore fitting that we are also performing two of his compositions in this concert.

There will be a moment of silence at the start of the performance in memory of Rodney

I Was Glad

Sir Charles Hubert Hastings Parry (1848 - 1918)

Parry began composing at an early age, he was educated at Eton where his musical talent was encouraged and in 1866 he was the youngest candidate to take the Oxford B Mus examination. In spite of this achievement, his father insisted on him studying law at university. The young Parry worked for a time as an underwriter at Lloyd's, whilst continuing to study music, but he was eventually to make music his full-time career and in 1883 joined the staff of the RCM, becoming its director in 1894. In 1900 he became a professor of music at Oxford University.

Parry is known mostly for his vocal music – his best-known pieces include *Blest Pair of Sirens* and *Jerusalem* - but he also composed symphonies and chorale preludes for the organ.

I was Glad was originally written for the coronation of King Edward VII in 1902, and has since been sung on many royal occasions. A large-scale work and written for double choir, it is a setting of Psalm 122. Parry's music has been criticised for being grandiose and, in the Victorian tradition, somewhat sentimental in style - nevertheless, the piece features music of great intensity as well as peaceful reflection and is joyous and uplifting to sing!

Five Spirituals from 'A Child of Our Time'

Sir Michael Tippett (1905 – 1998)

Tippett was an English composer who came to prominence during, and immediately after the Second World War. His musical talent had developed slowly and he withdrew or destroyed his earlier works, not achieving any significant recognition until he was in his thirties. His oratorio *A Child of our Time*, the original setting of the Five Spirituals, was premiered in 1944 and it was this work that sealed Tippett's status as a major composer.

Tippett started composing this piece in 1939, a time of great political tension, and as a conscientious objector (he was jailed briefly in 1943), he had searched for a theme that would reflect both the turmoil of war and his own personal response. His starting point was November 1938 and the murder in Paris of a German diplomat by a 17-year old refugee - the incident which triggered, what was to become known as, Kristallnacht.

Tippett had studied and emulated the large scale choral works of Bach and Handel and the influence of these composers is evident in the structure of *A Child of Our Time*. However, Tippett wrote his own libretto, as he had done for his six operas, and made the inspired decision to replace traditional Lutheran chorales – through which the chorus comment on the unfolding narrative - with African American spirituals. In his settings of these familiar melodies, Tippett combines the directness of expression of the original songs with his own musical gestures, including both traditional harmony and counterpoint as well as elements of early blues and jazz.

The spirituals convey considerable emotional power as universal songs of human suffering, whether they are sung as part of the oratorio or in the unaccompanied

concert arrangements (which Tippett re-scored in 1958) and which we sing tonight.

1. Steal away
2. Nobody knows
3. Go down, Moses
4. By and by
5. Deep river

Romance - from Deux Romances

Claude Debussy (1862 – 1918)

Soprano solo

Nuit d'Etoiles

Claude Debussy

Soprano solo

St Magnus Mass

William Petter (1982 – 2016)

William was our much loved Musical Director between 2011 and 2016 whose life was tragically cut short by Sarcoma. Born to musical parents, he was a chorister in the New College Choir, Oxford and took lessons in piano, organ, violin and singing. Whilst studying for a neuroscience degree at UCL, he returned to vocal study and attended the RAM as a post-graduate where he gained the highest award, a DipRAM with distinction.

In addition to his post with Concordia, William directed several London choirs including that of St Magnus the Martyr, he performed with notable ensembles such as The Sixteen, undertook numerous solo engagements and also found time to teach. In 2013 he was diagnosed with cancer but continued to sing, conduct and teach whilst emerging also as a talented composer.

William left a body of sacred choral music influenced by his love of the European choral tradition and with a leaning towards Romanticism. The *St Magnus Mass* was composed for the 2015 London Festival of Contemporary Church Music, and was originally conceived for the solo voices of his professional church choir. After William's death, a CD of his music - including two masses and the setting of *The Lord's Prayer* - was released, performed by an augmented choir of William's

professional friends and colleagues. In his review of the CD, Observer journalist Stephen Pritchard commented on the “timeless quality” of the works which he deemed to be “remarkable for their profound serenity and boundless joy”.

We are proud to be performing William's Lord's Prayer and St Magnus Mass this evening, celebrating his musical legacy and giving him a voice for the future.

Kyrie

Gloria

Sanctus

Benedictus

Agnus Dei

Details of William’s compositions and availability of his CD can be found on his web site <http://www.williampetter.org/index.html> . His CD will be available to purchase during the interval and after the concert from the back of the church. After retailer shares are taken, all proceeds from sales of the recording go directly to support the work of Sarcoma UK.

Interval

As the Church Vestry is ‘out of action’ during re-building, the toilets are open, across the road, in the Church Hall.

The Lord's Prayer

William Petter

Love's Philosophy

Baritone solo

Roger Quilter (1877 – 1953)

Hôtel

Baritone solo

Francis Poulenc (1899 – 1963)

Now Sleeps the Crimson Petal

Baritone solo

Roger Quilter

Voyage à Paris

Baritone solo

Francis Poulenc

Gloria

Francis Poulenc

Poulenc was born in Paris to a wealthy family. From the age of five, he was taught to play the piano by his mother, a good amateur whose tastes in music were wide-ranging. In spite of Poulenc's obvious developing talent, his father deemed music to be an unsuitable career choice and refused to endorse a conservatoire education. Poulenc was therefore forced to rely on his own musical initiatives. Largely self-taught, this afforded him the freedom to explore a wider range of musical styles and influences than a conventional course at the time would have allowed.

In 1916 Poulenc's life changed course when he met charismatic Spanish pianist, Ricardo Vines, the virtuoso who championed the then 'new music' and who had premiered the keyboard works of Debussy and Ravel. Vines gave piano lessons to Poulenc, introduced him to the contemporary musical and artistic scene in Paris and encouraged his young pupil and protégé to compose. Poulenc later wrote that meeting Vines was "paramount in my life: I owe him everything".

In the ensuing years, Poulenc was to produce a steady output of songs, piano pieces, operas, ballets, orchestral and chamber works. He had acquired a reputation for being light-hearted and the 'bad boy' of French music, but in 1936, the violent death of a friend in a car accident caused him to examine his religious beliefs. Poulenc's music then acquired a new depth expressed in a number of

sacred works including a number of motets and culminating in his *Stabat Mater* (1950) and the *Gloria*, composed four years before his death.

The *Gloria* was originally scored for soprano soloist, mixed chorus and orchestra and was first performed in Boston in 1961. It is a relatively short work, but is packed with musical ideas. Characteristics of Poulenc's style are heard throughout in the use of strong musical contrasts - clipped and angular phrases alternating with lyrical melodies, Stravinskian dissonant harmonies interspersed with lush, sensuous chord progressions and mood changes from serenity to pure glee. The piece was criticised for bordering on the sacrilegious, but Poulenc's humour and love of life shine out.

Gloria

Laudamus te

Domine Deus

Domine Fili unigenite

Domine Deus, Agnus Dei

Qui sedes ad dexteram Patris

Programme notes by Jane Purser

Tamsin Raitt

Tamsin started her musical studies at the Royal Conservatoire of Scotland as a junior student where she was supported by the Rachel Barry Bursary awarded for 'The Most Promising Young Singer' at the 2012 North East of Scotland Music Festival. She still performs in Scotland regularly, most recently at the Aberdeen International Youth Festival in August 2017 where she gave a recital of Strauss Lieder.

She is currently in her final undergraduate year at the Royal Academy of Music where she studies under the tutelage of Kathleen Livingstone and Iain Ledingham. Tamsin is enjoying her time at the Academy where she is a chorus member for the Kohn Foundation Bach Cantata Series and the proud receiver of the 2017 Arthur Burcher Memorial Prize for her third year recital.

She is looking forward to performing with her collaborative pianist, Lysandre Menard, in a masterclass taken by Helmut Deutsch later this month.

Tamsin sang in the Academy's chamber choir on their annual tour to Neresheim Abbey in Southern Germany in 2016 for their 25th Anniversary concert where she was also a soloist. She was delighted to return to Neresheim with the choir last summer.

Tamsin is a keen choral singer and is a proud alumnus of the National Youth Choir of Scotland which has provided her with many opportunities including performing at the 2016 and 2017 BBC Proms under the baton of Sir John Eliot Gardiner, performing at the Grand Teton Music Festival in Wyoming in 2016, and performing at the opening ceremony of the 2014 Commonwealth Games.

She continues her choral singing at the RAM, often working with the choral conducting department and has sung in their masterclasses taken by Paul Brough, David Hill and Paul Spicer.

Tamsin performs regularly for oratorio works and is grateful to be supported by the Josephine Baker Trust. Recent solo engagements include Handel's *Messiah*, Haydn's *Nelson Mass*, Fauré's *Requiem* and concert performances of Purcell's *Dido and Aeneas* and *The Fairy Queen*. Tamsin is looking forward to performing Orff's *Carmina Burana* and a recital of Vaughan Williams in the upcoming months.

Jamie Sperling

Jamie is in his second year studying for a Masters in Choral Conducting at the Royal Academy of Music under Patrick Russill.

During his time at RAM, he has participated in masterclasses with David Hill, Paul Brough (with the BBC Singers), James Burton, Simon Halsey and Paul Spicer. He has also had the privilege of conducting the Grammy-nominated Clarion Choir from New York in a masterclass with Steven Fox.

He is also in demand as a baritone, and regularly sings in churches and concerts around London. Jamie appeared as the baritone soloist in performances of Ralph Vaughan Williams' *Dona Nobis Pacem* and Johannes Brahms' *Ein deutsches Requiem*. Jamie regularly sings in churches and in concerts around London.

Jamie is currently the Music Director of the Chamber Choir at Goldsmiths, University of London. He is also Music Director of the Cappella Singers of

Upminster and the Associate Conductor of the Royal Tunbridge Wells Choral Society.

He previously studied as an undergraduate at Royal Holloway, University of London, where he read Music, and was also a Choral Scholar in the world-renowned Choir of Royal Holloway. He featured on a number of recordings for Hyperion Records and Edition Peters Sounds, sung in live broadcasts for BBC Television and Radio, and enjoyed tours to the USA, Canada, Lithuania, Latvia, Estonia and other parts of Europe.

Jamie is a committed Christian. He also loves sport, travelling and good coffee!

Jack Apperley

Jack Apperley is currently studying for a Masters in Choral Conducting at the Royal Academy of Music under Patrick Russill after graduating from the University of Birmingham where he was mentored by Simon Halsey.

Jack has been the Music Director of Concordia Voices, a chamber choir based in Hampton Hill, since January 2017. He also directs two workplace choirs, for John Lewis and the Royal College of Physicians. Until December 2017 he was the conductor of the Christchurch Hill Primary School Choir, Hampstead, preparing the ensemble for internal and external events within the local community.

In addition to his studies at the Royal Academy of Music, Jack is an assistant to Simon Halsey and the London Symphony Chorus. This culminated in Jack standing in as Chorus Master for a performance of John Adam's oratorio *El Niño* in Paris with the London Symphony Orchestra, conducted by the composer.

Whilst at Birmingham, Jack was the Conductor of the University of Birmingham Music Society Chamber Choir between 2014 -2016, performing repertoire from Thomas Tallis to Jonathan Harvey. The group now has a strong reputation within the University and performs more regular concerts at prestigious events. As part of the University of Birmingham Summer Festival of Music, Jack was the conductor of the Summer Festival Voices with whom he conducted a performance of Purcell's *The Tempest*. He was also the conductor of Summer Festival Sinfonia and was appointed Assistant Conductor of the Summer Festival Opera, Britten's *Albert Herring*.

Paul Ayres

Paul was born in London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist. He has received over one hundred commissions, and his works have been awarded composition prizes in Canada, Croatia, New Zealand, Poland, Russia, Spain, Switzerland, the UK and the USA. Paul particularly enjoys “re-composing” classical works (Purcell, Bach, Handel, Fauré) and “classicizing” pop music (jazz and show tunes, The Beatles, Happy Hardcore).

Paul conducts City Chorus and London College of Music Chorus (at the University of West London), accompanies Concordia Voices, and is associate accompanist of Crouch End Festival Chorus. He has led many music education workshops for children, and played piano for improvised comedy shows and musical theatre.

Please visit www.paulayres.co.uk to find out more.

Concordia Voices

Concordia Voices is a well-established chamber choir of about 36 mixed voices and is currently directed by Jack Apperley. Our regular accompanist is the composer and arranger Paul Ayres.

The choir performs regularly in south-west London where it is based. We have also toured abroad and to other locations in the UK as well as taking part in local musical events. Concordia Voices enjoy performing music from a wide repertoire ranging over 4 centuries and the choir has a keen interest in performing the work of contemporary composers, including Jonathan Dove, James MacMillan, Morten Lauridsen, John Tavener and Naji Hakim.

Concordia Voices rehearse on Sunday evenings from 7pm to 9pm in Hampton Hill. We are a small, friendly choir and new singers are warmly welcome. If you are interested in joining us please contact our secretary for more information at, secretary@concordiavoices.org or visit our web site for information on how to join the choir. www.concordiavoices.org

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jackie Allen	Lindsey Baldwin	Colin Flood	Alan Baldwin
Lynda Beament	Julie Hall	Clive Hall	Adam Brown
Dorothy Ford	Ramani Leathard	Adrian Oxborrow	Chris Edwards
Anusha Hesketh	Jane Newman	Paddi Sutton-Coulson	Christian Fellner
Julia Lavery	Barbara Orr		Martin Hinckley
Margaret Lord	Heloise Plumley		Christopher Johnson
Rosie Oxborrow	Jane Purser		Tim Rice
Ruth Parker	Anne Rowett		Tim Rowett
Fiona Rowett	Janet Taylor		
Helen Sugiyama	Shelagh Testar		

Future Concerts

Saturday, 30th June 2018, St John the Divine, Richmond

Bach to Bernstein

Bach – Jesu Meine Freude and Lobet den Herrn

Bernstein – Chichester Psalms and West Side Story (Medley)

Saturday, 24th November 2018, St John the Divine, Richmond

A Concert for Peace

In collaboration with Richmond Shakespeare Society

Durufié - Requiem

Barber - Agnus Dei

Harris – Bring Us O Lord God

Rachmaninov – Nunc Dimittis

Rheinberger – Abendlied