

Concordia  *voices*

A Concert for Peace

Mezzo Soprano: Rosamond Thomas

Baritone: Niall Anderson

Horn: Lydie Whiteley

Trumpet: George Picker

Cello: Georgia Morse

Conductor: Jack Apperley

Accompanist: Paul Ayres

Richmond Shakespeare Society

Readers: Clare Farrow and Quentin Cowdry

Directed by: Simon Bartlett and Francesca Ellis

Saturday 24th November, 2018

at 7.30pm

St John the Divine, Richmond,

TW9 2NA

Registered Charity No 1112448

The Last Post

Bring Us O Lord God

William Henry Harris

Everyone Sang

Siegfried Sassoon

Agnus Dei

William Petter

The Christmas Truce

Carol Ann Duffy

Verlieh uns Frieden

Felix Mendelssohn

The Drum

John Scott of Amwell

For the Duration

Ted Hughes

Agnus Dei

Samuel Barber

Six Young Men

Ted Hughes

An extract from Little Gidding

Thomas Stearns Eliot

Abendlied

Josef Rheinberger

Interval

Bogoroditse Dyevo

Sergei Rachmaninov

As the Team's Head Brass

Edward Thomas

*Burgundy's speech
(from Henry V Act V Scene 2)*

William Shakespeare

Requiem

Maurice Duruflé

Reveille

The readings chosen to accompany the choral works in this concert portray, in the widest sense and across the centuries, the impact of war on the lives of ordinary people, highlighting the need for peace now and for future generations.

We politely suggest that, should you wish to applaud, you do so at the breaks indicated by the asterisks **** and at the ends of each half.

The Last Post

Bring Us O Lord God

William Henry Harris (1883-1973)

Harris, almost an exact contemporary of Stravinsky, began his musical life as a chorister at Holy Trinity Church, Tulse Hill. At the age of fourteen he was given a “flexible position” as an assistant organist at St David's Cathedral in Wales and aged sixteen he won a scholarship to the Royal College of Music. Harris held positions as professor of organ and harmony at the R.C.M., and later as organist at New College, Christ Church Oxford and St George's Chapel, Windsor.

Harris wrote mainly Anglican Church music including services, canticles and anthems, his works were premiered at the Proms and he conducted at the 1937 and 1953 coronation services. Two of his best known pieces are the anthems *Faire is the Heaven* and *Bring us O Lord God*, the latter composed in 1959 and set to a religious text by the metaphysical poet John Donne (1572-1631).

Donne's vision of paradise in God's presence is set by Harris to lush, sumptuous harmonies for double choir harking back to the style of the composer's teachers, Charles Wood and Hubert Parry. A radiant picture of heaven is painted through varying choral textures and colours and the music builds to a resplendent climax. Harris then abruptly changes the mood and concludes the piece with his most mystical music for the closing Amen passage and astonishing final chord.

Everyone Sang

Siegfried Sassoon (1886-1967)

Agnus Dei

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".

Tonight we are singing the *Agnus Dei* from the *St Magnus Mass*.

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.

Lamb of God,
Who takes away the sins of the world,
Have mercy on us.
Grant us peace.

Details of William's compositions and availability of his CD can be found on his web site <http://www.williampetter.org/index.html> .

The Christmas Truce

Carol Ann Duffy (1955)

Verlieh uns Frieden

Felix Mendelssohn (1809-1847)

Mendelssohn was born in Hamburg to a cultured and intellectual Jewish family, but he was not raised in the Jewish faith. At the age of eight he was baptised as a Protestant and remained a practising Lutheran for most of his life.

Mendelssohn showed early musical talent, received formal training in Paris and Berlin and went on to become a prolific composer of keyboard music, overtures, incidental music, symphonies, concertos, oratorios and chamber works. In his time, he also made his name as a conductor. He was a great admirer of JS Bach who, by the mid 19th century, was mostly known for his keyboard works, pieces which were regarded more as exercises to play and study than as recital material. However, in Berlin in 1829, Mendelssohn directed a performance – the first since Bach's death in 1750 - of the *St Matthew Passion*. This received great acclaim and he is acknowledged as being responsible for the revival of interest in Bach's music.

Mendelssohn undertook gruelling conducting tours visiting the major cities of Europe, and between 1830 and 1831, his itinerary included Vienna and Rome. In Vienna, he was given a copy of the Lutheran hymnal and was struck by the power and beauty of the music. During a subsequent visit to Rome and the Vatican, Mendelssohn set to work on *Verleih uns Frieden*, his prayer for peace. His text is a German translation, by Luther, of *Dona Nobis Pacem*.

The work's accompaniment was originally scored for strings, woodwind and organ but is also performed accompanied solely by the organ. Bach's influence can be heard in the flowing instrumental introduction and in the simple chorale-like melody (Mendelssohn's own) sung first by the basses and then the altos against a beautiful bass counter-melody. It is only in the third setting of the verse that we hear the full choir with accompaniment. *Verleih' uns Frieden* concludes with a quiet repetition of the last line of the text in a double canon, as if a gentle affirmation of peace.

Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein anderer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Mercifully grant us peace,
Lord God, in our times.
For there is no other
Who could fight for us
But you alone, our God.

The Drum

John Scott of Amwell (1731-1783)

For the Duration

Ted Hughes (1930-1998)

Agnus Dei

Samuel Barber (1910-1981)

Barber was born in West Chester, Pennsylvania. He wrote his first piece aged seven, attempted an opera aged ten and at fourteen attended the Curtis Institute where he studied voice, piano and composition. Barber's output includes operas, ballets, works for orchestra, chamber music, choral pieces and solo compositions for piano and organ.

Agnus Dei is an arrangement of the music known most commonly as *The Adagio for Strings*, a work which has become not only an icon of American music but

known as a universal expression of grief played at funerals, used in several films and broadcast after the deaths of Presidents Roosevelt and J.F. Kennedy. Originally written as the slow movement of string quartet opus 11 and begun in 1936, the work was finally published in 1943. The *Adagio* had such an impact that Barber reworked it for string orchestra and also gave his permission for the publication of other instrumental arrangements. The choral adaptation, a setting by the composer of text from the Roman Catholic Mass, was first performed in 1967.

The music is intensely lyrical, built mostly on ascending stepwise intervals and gaining intensity through increases in dynamics and textural density. After a fortissimo climax, there is a moment of silence followed by a reprise of the melody. In the final bars the altos are heard slowly reiterating the opening five notes.

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.
Dona nobis pacem.

Lamb of God,
Who takes away the sins of the world,
Have mercy on us.
Grant us peace.

Six Young Men

Ted Hughes

An extract from Little Gidding

Thomas Stearns Eliot (1888-1965)

Abendlied

Josef Rheinberger (1839-1901)

Rheinberger, born in Liechtenstein, was an organist and composer who spent most of his life in Germany. He showed musical talent at an early age, studied at the Munich Conservatorium and became a professor of piano and composition. In his music can be heard influences of his contemporary Brahms, as well as the earlier musical giants, Schubert and Bach. Rheinberger wrote a wealth of music for the organ, as well as choral religious works including twelve masses, a *Requiem* and a *Stabat Mater*.

Abendlied is the third of a collection of three sacred songs published in 1873. The text, from Luke, Ch. 24, is scored for two soprano parts, two tenors, plus alto and

bass. An “a cappella” piece for six-part choir and written when the composer was only sixteen, *Abendlied* has been called a “miniature gem” of the choral repertoire.

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.

Bide with us,
for evening shadows darken,
and the day will soon be over.

Interval

Bogoroditse Dyevo

Sergei Rachmaninov (1873-1943)

Rachmaninov is considered to be the last great representative of Romanticism in Russian classical music. In his lifetime he excelled as a composer, pianist and conductor and is well-known for his large-scale symphonies and concertos. Rachmaninov's choral output includes sacred and *a cappella* works set to liturgical Slavonic texts. *Bogoroditse Dyévo* (Rejoice, O Virgin) comes from the composer's *a cappella* setting of *The All Night Vigil*, a service celebrated before major feasts in the Russian Orthodox Church. The melody is based on a simple Medieval hymn chant to which Rachmaninov adds rich harmonies. Mostly sung quietly and reverently, the piece has a sudden and overwhelming fortissimo passage to the words " yáko Spása - borne the Saviour" before subsiding to the mood of the opening bars.

Bogoróditse Dyévo, ráduisya,
Blagodátnaya Mariýe, Gospód s
tobóyu.
Blagoslovyéna ty v zhenákh,
i blagoslovyén plod chryéva tvoyevó,
yáko Spása rodilá yesí dush náshikh.

Rejoice, O Virgin Mother Of God,
Mary full of grace, the Lord is with
You.

Blessed are You among women,
and blessed is the Fruit of Your womb,
for You have borne the Saviour of our
souls.

As the Team's Head Brass

Edward Thomas (1878-1917)

Burgundy's speech from Henry V Act V Scene 2

William Shakespeare (1564-1616)

Requiem

Maurice Duruflé (1902-1947)

Duruflé was born in Louviers, Northern France. At the age of ten he became a chorister at Rouen Cathedral School where he also studied piano and organ and it was here that he first heard Gregorian Chant which was to inspire his *Requiem*. Duruflé completed his musical education at the Paris Conservatoire where he added composition to his studies. A humble and self-critical musician who constantly reworked his music, Duruflé has only fourteen published works in his name.

The Requiem, completed in 1947, bears many similarities to Fauré's well-known work of 1900, and established Duruflé's fame world-wide. His music embraces a fusion of styles, but at its core are the emotionless and timeless plainchant themes of the Gregorian Mass for the Dead. It might seem that the fluid rhythms would be incompatible with the regularity of modern bar lines, but it was Duruflé's intent to "reconcile as far as possible Gregorian rhythm with the exigencies of modern metre". He achieves this aim by constantly changing time signatures whilst preserving a sense of spontaneity. To the archaic-sounding melodies based on medieval modes, Duruflé adds harmonies that are often sophisticated and sensuous.

The plainchant of the *Introit* is sung by men's voices above a shimmering, *moto perpetuo* organ accompaniment. The women sing wordlessly and ethereally in the background. With no pause, the music flows directly into the *Kyrie* in which the male voices are gradually joined by the rest of the choir in a firm contrapuntal texture. Above them can be heard the chant played on the organ in lengthened note-values. The *Christe* section at first highlights the soprano voices, then the music builds urgently to a final glorious *Kyrie* for all voices.

The third movement, *Domine Jesu Christe*, is the longest and most intense, starting with an opening plea sung by the altos. The tempo suddenly changes to a dramatic *animato* outburst from the choir at the words "Libera Eas", a phrase repeated three times, each time at a higher pitch and with increasing intensity. A sense of calm is restored with an organ interlude and the terrors of damnation are quieted by the promise of salvation, serenely sung by the sopranos and altos.

In three sections, the *Sanctus* opens and closes with three-part women's voices singing at the lower end of their ranges, accompanied by a shimmering organ figure reminiscent of the *Introit*. Centrally, the music builds to a triumphant climax with repetitions of the word "Hosanna" and here for the first time in the work, the dynamic level is a triple forte. In contrast, the following *Pie Jesu* is a heartfelt prayer for eternal rest. Unlike Fauré (who in his *Requiem* set this movement for boy soprano), Duruflé favours the warmer quality of the mezzo soprano voice. He adds an obligato 'cello part which at first tentatively echoes the last few notes of the singer's phrases, then complements her in a beautifully lyrical duet.

The altos begin the *Agnus Dei* with a solo chant which is then repeated in close imitation by the different choral voices. In this movement, the organ counter-melody and beautiful harmonies enhance the plea for eternal rest. The following

Lux Aeterna, a simple and beautiful movement, begins with a short organ interlude of constantly changing metre. The sopranos, a cappella, present the chant melody over a pianissimo and wordless harmonisation from the choir.

In stark contrast the *Libera Me* contains many dramatic musical contrasts of dynamics and texture. We hear solo voices and choral blocks of sound, with voices singing at the extremes of their ranges as the mood intensifies. The movement concludes in serenity as the choir in unison sings its plea, firstly all voices together and finally just altos and tenors.

The final movement, *In Paradisum*, opens with a rising tonal cluster played on the organ, as if to herald the sopranos' prayer of ascension. The chorus concludes the work singing sublime, sustained harmonies which, ultimately unresolved, seem to reflect man's uncertainty.

In this work Duruflé chose to focus on themes of peace, hope and light. He wrote that his Requiem was "not an ethereal work which sings of detachment from earthly worries.....it reflects, in the immutable form of Christian prayer, the agony of man faced with the mystery of his ultimate end."

The work is scored for a small orchestra or solo organ accompaniment, and this evening we are performing William Petter's reduced instrumental arrangement for organ, cello, horn and trumpet.

Introit

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;

O Lord, hear my prayer,
all flesh shall come to Thee.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

Kyrie

Kyrie eleison,
Christe eleison.
Kyrie eleison.

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

Domine Jesu Christe

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.
But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

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, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

Gentle Lord Jesus,
grant them eternal rest.

Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.

Requiem aeternam

dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.

Eternal rest

give to them, O Lord,
and let perpetual light shine upon them.

Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris iudicare
saeculum per ignem.

Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.

Requiem aeternam

dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.

I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.

Day of mourning, day of wrath,
of calamity, of misery,
the great day,
and most bitter.

Eternal rest

give to them, O Lord,
and let perpetual light shine upon them.

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,

dum veneris iudicare
saeculum per ignem.

and Thou shalt come
to judge the world by fire.

In Paradisum

In Paradisum deducant Angeli in
tuo adventu suscipiant te Martyres
et perducant te in civitatem
sanctam Jerusalem.

May the angels receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.

Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.

There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

Reveille

Programme notes by Jane Purser

The Richmond Shakespeare Society

Concordia Voices are indebted to the RSS for its contribution to tonight's concert for peace. We are grateful to Simon Bartlett and Francesca Ellis who directed this evening's performance and also thank Stephen Oliver for his help in selecting the poems.

Clare Farrow - reader

Clare Farrow is an arts writer and curator, whose love of music and poetry began in childhood. She is reading in honour of her grandfather, Alexander Alfred Farrow (b.1899), who was a Lewis Gunner in the First World War, from 1916-1918. He never spoke about his experiences in the trenches, except for one line to his son, that it was "very, very muddy". His brother Bernard Henry Farrow was killed in 1917.

Quentin Cowdry - reader

Quentin Cowdry, who lives with his wife and two young children in Strawberry Hill, comes from a strong Service background, his father being a retired Army officer, and his maternal grandfather having spent his career in the Royal Navy. He is a published poet who has loved reading and writing verse since his childhood.

Rosamond Thomas – mezzo soprano

Rosamond Thomas is a mezzo-soprano currently in her fourth year as an undergraduate at the Royal Academy of Music, studying with an entrance scholarship under the tutelage of Mary Nelson and Matthew Fletcher. She has achieved the Arthur Burcher Memorial Prize twice, and the Arthur S Sykes Award. She represented the Academy at the Kathleen Ferrier Bursary Award in 2016. Projects during her studies include singing as a member of the chorale in the Kohn Foundation Bach Cantata series, the Spencer Collection, working with Michael Chance and Elizabeth Kenny on early English music, contemporary works written by RAM composers, and a recital of 20th Century Russian music.

Recent concert performances include Dvorak's *Stabat Mater*, Mozart's *Mass in C Minor* at Harrow School, Alto soloist in *Messiah* at locations across the UK, Duruflé's *Requiem* for the Laudate Choir, and Mendelssohn's *Elijah* for Seaton

Choral Society. Rosamond performed the role of Julius Caesar, in Handel's *Julius Caesar*, for Kings College Opera in March 2017. Her other stage work includes scenes from *Eugene Onegin* (Olga) and *The Pirates of Penzance* (Ruth). She was a member of the Welsh National Youth Opera 2015 performing scenes from *Dido and Aeneas* (Sorceress) and *The Magic Flute* (Third Lady), and sang in the chorus of the Dorset Opera Festival in 2014.

Growing up near Salisbury, in Wiltshire, Rosamond first began singing in the Salisbury cathedral Choir, where she was Head Chorister in her final year. She went on to continue her ensemble singing as a member of the Genesis 16 program (The Sixteen's training scheme) 2014-15, and now sings professionally in consorts and choirs in and around London, such as the Mousai Singers, Reverie and the Armonico Consort.

Niall Anderson - baritone

Originally from Fife, Niall Anderson now studies at the Royal Academy of Music under the tutelage of Glenville Hargreaves and Jonathan Papp. Roles include Aeneas *Dido and Aeneas*, Figaro *Le nozze di Figaro*, Escamillo *La Tragédie de Carmen*, and Marcello *La Bohème* as part of Royal Academy Opera Scenes. Niall is a member of Royal Academy Opera.

Niall has performed globally most notably singing the role of Christus in Bach's *St Johannes Passion* in Würselen, Germany. On the oratorio stage, Niall has sung Mozart's and Fauré's *Requiem* amongst many others in the genre. Niall has experience performing in venues such as St Andrew's Cathedral, Cowdray Hall, St John's Smith Square and Haddo House. Niall is also a member of the prestigious Royal Academy of Music Song Circle where he performed in their annual Schubertiade event this year. A keen performer of new music, Niall sang the Baritone Solo in the Welsh premier of Paul Mealar's *Symphony No.1, Passiointide*. Recent engagements include Haydn's *Nelson Mass*, Mozart's *Requiem*, Rossini's *Petite Messe Solenne* and the role of Escamillo in RAO's production of *La Tragédie de Carmen*. Niall made his Wigmore Hall debut in November in a recital with Julian Prégardien and Christoph Schnakertz. Niall also featured as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series in 2018 led by Iain Ledingham.

Upon graduating from the University of Aberdeen in 2016, Niall was awarded the Carlaw Music Prize for his services to the music department and was also a finalist

in the Ogston Music Prize in 2015 and 2016. In spring 2017, Niall was very highly commended in the Elena Gerhardt Lieder Prize at the Royal Academy of Music.

George Picker - trumpet

George is an alumnus of the University of Birmingham where he studied an undergraduate degree and a master's degree in music, specialising in performance. Whilst at Birmingham, George held the principal trumpet chair for the university's Symphony Orchestra for a year before taking up the university's Philharmonic Orchestra principal seat for three years. He has been taught by some of the leading figures in the trumpet world such as Paul Beniston, Andrew Stone-Fewings and David Blackadder. As well as trumpet playing, George has sung tenor with a variety of choral ensembles such as the CBSO Chorus and the BBC Proms Youth Chorus. George is currently studying for his PGCE in secondary music at the University of Bristol.

Georgia Morse - cello

British-Italian young cellist Georgia Morse is currently pursuing her Master of the Arts Degree in Cello Performance at the Royal Academy of Music in London, studying with Mats Lidstrom. She has recently graduated with Class Honours with a Bachelor and Masters Degree at the Conservatorio "Luigi Cherubini" in Florence, Italy, where she studied with Andrea Nannoni. She was frequently Principal cellist of the Orchestra Sinfonica "Luigi Cherubini", and between 2015-2016 she was selected on audition to be Principal cellist in the Italian Youth Orchestra, where she had the privilege of performing with artists such as Jeffrey Tate, Enrico Bronzi, Lorenza Borrani, Stanislav Kochanovsky and many others. Since she's been at the Royal Academy of Music Georgia has also worked with conductors such as Semyon Bychkov, Edward Gardner and Jack Van Steen.

She has already had a lot of experience in various fields of classical and non-classical music. She has in different occasions played as a soloist, in orchestral pieces (Elgar's *Cello Concerto*, Brahms *Double Concerto*) and with cello solo works. She shows a particular aptitude for modern-contemporary classical music. Georgia has a wide back-ground of chamber music experience. She has performed in many venues and theatres across Italy and the UK, playing very diverse kinds of music, from classical to contemporary, in both traditional and unusual ensemble formations.

Since 2016 Georgia has been working with Associazione Etruria Musica in Italy, with which she regularly plays for events, performing various types of music, from classical to pop/jazz. Along with performing, Georgia has had a great deal of experience teaching music and cello to students of all ages, children and adults. She is currently working on getting her LRAM diploma (teaching certificate) at the Royal Academy of Music.

Lydie Whiteley - horn

Lydie is a Surrey based Product Manager for a medical devices company, following her biology degree at the University of Birmingham. Despite this she still finds time to perform regularly in concerts, shows and operas, and to teach horn, piano and singing.

While in her teens she spent 5 years as principal of the National Youth Wind Orchestra before moving to Co-Principal of the National Youth Orchestra of Great Britain. Between this and university she has performed in multiple BBC Proms, including singing in the semi-chorus of Elgar's *Dream of Gerontius* with Sir Simon Rattle and the Vienna Philharmonic Orchestra, and touring with them to close the Lucerne Festival. Other engagements have included performing for Royalty at the dinner receptions for the delegates of the 2012 Olympics and Paralympics.

Jack Apperley - conductor

Jack Apperley is a London based freelance conductor. Under the tutelage of Patrick Russill, he graduated from the Royal Academy of Music where he obtained a Masters in Choral Conducting. He was awarded a Distinction and received the Sir Thomas Armstrong Choral Leadership Prize. Prior to this, Jack read Music at the University of Birmingham where he was mentored by Simon Halsey CBE. In October 2018, Jack was awarded Second Prize at the inaugural London International Choral Conducting Competition. He is the Music Director and Conductor of the Imperial College Chamber Choir and Concordia Voices. He is the Interim Music Director for Brentwood Choral Society and also directs several workplace choirs, for the John Lewis Partnership, the Royal College of Physicians and the Silicon Valley Bank. In 2018 Jack was the Guest Conductor of the Epsom Chamber Choir.

Jack is an assistant to Simon Halsey and the London Symphony Chorus. This role has seen Jack stand 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 as well as assist in preparing the chorus for performances of Liszt's *Faust Symphony*, Bernstein's *Chichester Psalms*, Beethoven's *Ninth Symphony*, Britten's *Spring Symphony* and Bartók's *Cantata Profana*.

Whilst at the Academy, Jack participated in several masterclasses with ensembles such as the BBC Singers and the Clarion Choir as well as receiving tuition from Paul Brough, Jamie Burton, David Hill, Amy Bebbington and Roland Börger. Jack has also attended several summer schools hosted by Sing for Pleasure and the Yale School of Music where he was tutored by Manvinder Rattan, Sarah Tennant-Flowers and Simon Carrington respectively.

Highlights for the 2018 – 2019 season include this “Concert for Peace”; a semi-staged performance of Britten's *St Nicolas* with Brentwood Choral Society and the Choirs' of Brentwood Cathedral; and the first creative collaboration with the Imperial College Chamber Choir featuring performances of Parry's *Songs of Farewell* and Palestrina's *Stabat Mater*.

Paul Ayres - accompanist

Paul Ayres was born in Perivale, west 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 for new works, and his music is published in Canada, Germany, Norway, Russia, the UK and the USA. Paul is the regular conductor of City Chorus and the London College of Music Chorus (at the University of West London), accompanist of Concordia Voices, and 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. Projects for 2019 include a concert/workshop tour of Massachusetts and New Hampshire, organ recitals in Germany, a programme of arrangements for choir & electric guitar, and a new musical for a primary school in Lambeth. Please visit www.paulayres.co.uk to find out more.

Concordia Voices

Concordia Voices is a well-established chamber choir of about 30 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 6.45pm 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 Lynda Beament Viviane Hardy Prill Hinckley Julia Lavery Margaret Lord Rosie Oxborrow Ruth Parker Heloise Plumley Fiona Rowett Helen Sugiyama	Lindsey Baldwin Rebecca Bevan Julie Hall Jane Newman Barbara Orr Jane Purser Anne Rowett Janet Taylor	Colin Flood Clive Hall Adrian Oxborrow	Alan Baldwin Andy Blyth Adam Brown Philip Congdon Vince Daly Martin Hinckley Christopher Johnson Tim Rowett

Future Concerts

Saturday, 16th March, 2019, St John's, Hampton Wick

Tranquillity Base

Remembering the 50th anniversary of the moon landing of 1969

Haydn: Representation of Chaos from *The Creation*

Stanford: God and the Universe

Parry: My Soul there is a Country, I know my Soul hath power

Roth: Stargazer

Wood: O Thou the Central Orb

Gjeilo: Northern Lights

Esenvalds: Stars (with tuned wine glasses)

Dove: Seek him that maketh the seven stars

Whitacre: Sleep, I will wade out

Saturday, 29th June, 2019, St Mary's, Twickenham

Brahms and Vaughan Williams

Brahms:

Geistliches Lied

Zigeunerlieder

Fünf Gesänge

Vaughan Williams:

Old Hundredth

Lord, Thou hast been our refuge

In Windsor Forest