



Christmas Tidings

**Festive music for choir
and audience**

With Latchmere School Choir

Director: Sophie Mcloughlin

Accompanist: Jo Rogers

Conductor: Jack Apperley

Accompanist: Paul Ayres

Saturday 7th December, 2019

at 7.00pm

**St John the Divine, Kew Road, Richmond,
TW9 2NA**

www.concordiavoices.org

Registered Charity No 1112448

Ceremony of Carols **Benjamin Britten**
Wolcum Yole, Balulalow, This Little Babe

It came upon a midnight clear – all sing

Latchmere school choir

O little town of Bethlehem – all sing

Behold I bring you Glad Tidings **Orlando Gibbons**

A Babe is Born **William Mathias**

Interval

A Christmas Carol **Zoltán Kodály**

Lullaby My Jesus **Peter Warlock**

God rest you merry, Gentlemen – all sing

Latchmere school choir

Away in a Manger – all sing

Winter Wonderland **Paul Ayres**

Santa Claus is Coming to Town **Paul Ayres**

O come, All ye Faithful – all sing

12 Days of Christmas **John Rutter**

Jingle Bells **Paul Ayres**

Paul Ayres

This year marks the tenth year of collaboration with our accompanist, Paul Ayres. An eminent organist, pianist, conductor and prize-winning composer in his own right, he has not only continued to perform with us regularly, but has also found the time to cover rehearsals in transitional times, to direct us on numerous occasions and to offer us his continuing guidance and support. We are extremely fortunate and are very grateful to him.

Over the years we have thoroughly enjoyed singing Paul's music and as you see from tonight's programme, we have included three of his clever and witty arrangements of standard Christmas tunes.

Ceremony of Carols

Benjamin Britten (1913 – 1976)

Whilst returning from a visit to North America which had lasted from 1939 to 1942, Britten made a short stop in Halifax, Nova Scotia where he purchased a copy of medieval texts entitled *The English Galaxy of Shorter Poems*. On the home voyage across the Atlantic, he began setting five of these poems for upper voices and harp accompaniment, the work which was to become known as *A Ceremony of Carols*. Although often sung by boys' choirs, the piece was originally premiered by the women's voices of the Fleet Street Choir in a concert in Norwich Cathedral in 1942.

A Ceremony of Carols became so popular, that music publishers Boosey and Hawkes commissioned, with Britten's blessing, the composer Julius Harrison to arrange the songs for SATB with piano accompaniment. We perform three of these this evening.

Number 2, *Wolcum Yule* is a joyous introduction to the Christmas season, mainly chordal in texture and sung to a driving ostinato accompaniment.

Number 4, *Balulalow* is a gentle, lilting lullaby for solo soprano and choir with alternating meters, and harmonies which flow between major and minor keys.

In Number 6, *This Little Babe*, Britten's setting echoes the military symbolism of the text with driving rhythms and an insistent accompaniment. The song begins with voices in unison, then the sense of urgency increases as the parts enter

canonically, closely on each others' heels! In the final verse, the voices sing together in harmony, and the piece culminates in an abrupt gear change of rhythm and a dramatic shift to the major key.

Wolcum Yole

Wolcum, Wolcum,
Wolcum be thou hevenè king,
Wolcum Yole!
Wolcum, born in one morning,
Wolcum for whom we sall sing!

Wolcum be ye, Stevene and Jon,
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum, be ye Good Newe Yere,
Wolcum, Twelfth Day both in fere,
Wolcum, seintes lefe and dere,
Wolcum Yole, Wolcum!

Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse
Wolcum,
Wolcum be ye that are here,
Wolcum alle and make good cheer.
Wolcum alle another yere,
Wolcum Yole, Wolcum!

Balulalow

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee in my hert,
And never mair from thee depart.

But I sall praise thee evermoir
With sanges sweit unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow!

This Little Babe

This little babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this week unarmèd wise
The gates of hell he will surprise.

With tears he fights and wins the field,
His naked breast stands for a shield,
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.

His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystacks his stakes;
Of shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.

My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly boy!

It came upon the midnight clear -*All sing*

It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold:
'Peace on the earth, good-will to men,
From heav'n's all-gracious King!'
The world in solemn stillness lay
To hear the angels sing.

Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heav'nly music floats
O'er all the weary world;
Above its sad and lowly plains
They bend on hov'ring wing;
And ever o'er its Babel sounds
The blessed angels sing.

Latchmere school choir

This is the time and the season

This Winter's Night

Children Go

Men

Yet with the woes of sin and strife
The world has suffered long;
Beneath the angel strain have rolled
Two thousand years of wrong;

Ladies and Children

And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

All

For lo! the days are hastening on,
By prophet-bards foretold,
When, with the ever-circling years,
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendours fling,
And the whole world give back the song
Which now the angels sing.

words and music by James Wright

Words and music by Emily Barden

Trad. arr. by Craig McLeish

Hey, Father Christmas! (3rd section from In the Mood) Music by David Machell
Words by Alison Renvoise

Hey! Father Christmas
Are you wrapping those presents tonight?
Hey! Father Christmas
Are you wrapping those presents tonight?

Ring -a- ding ding ding ding
Ding- a ding- a ding- a
Ding- a ding-a dinga-
Ring a ding ding!

With your sleigh bells and your jingle bells
You can hear them all over the sky
With your sleigh bells and your jingle bells
You can hear them all over the sky

Ring -a- ding ding ding ding
Ding- a ding- a ding- a
Ding- a ding-a dinga-
Ring a ding ding!

O little town of Bethlehem – *All sing*

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by.
Yet in thy dark streets shineth
The everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

Choir

How silently, how silently,
The wondrous gift is giv'n!
So God imparts to human hearts
The blessings of his heav'n.
No ear may hear his coming;
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

O morning stars, together
Proclaim the holy birth,
And praises sing to God the King,
And peace to men on earth!
For Christ is born of Mary;
And, gather'd all above,
While mortals sleep, the angels keep
Their watch of wond'ring love.

All

O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell:
O come to us, abide with us,
Our Lord Emmanuel.

Behold I bring you Glad Tidings

Orlando Gibbons (1583 – 1625)

Gibbons is perhaps best known for his madrigal-writing, notably *The Silver Swan*, but in his time he was as famous for his virtuosity on the organ and virginals, the latter an early keyboard instrument similar to a harpsichord. Gibbons also wrote sacred music, including forty anthems for the Anglican Church.

Behold, I bring you good tidings is a verse anthem, a particularly Anglican form which contrasts passages for individual voice parts with those of the full choir, sung to an organ accompaniment. Scored for six voice parts, the extra soprano and alto lines add richness to the harmonies.

Emulating his predecessor William Byrd, Gibbons selected his texts “with deep care” and matched his music accordingly. For example in the *Glory to God* section, the words are set to a rising figure, and by overlapping the vocal entries and gradually extending the phrases upwards, Gibbons creates a thrilling and exultant finale.

Behold, I bring you glad tidings,
Glad tidings of great Joy,
Which shall be to all People,
That unto us a child is born,
Unto us a Son is giv'n
A Saviour, which is Christ the Lord,

Glory be to God on high,
And in earth peace,
Good will towards men.

A Babe is Born

William Mathias (1934 – 1992)

William Mathias was born in Carmarthenshire, began playing the piano at the age of three and started to compose aged five! He studied music at Aberystwyth University and the Royal Academy of music where he was elected a Fellow in 1965. From 1970 to 1988 he held the position of Professor of Music at Bangor University. Mathias's compositions include 3 symphonies, 3 piano concertos, an orchestral Sinfonietta and music for the Anglican choral tradition. His anthem *Let the people praise thee, O God* was written for the marriage of Prince Charles and Lady Diana Spencer in 1981.

A Babe is Born was commissioned in 1972 by the Cardiff Polyphonic Choir. Thought to have originated in the 15th Century, the carol is vigorous and dance-like with lively cross-rhythms in the accompaniment. In medieval times, the Latin text would have been sung by the priest and answered in the vernacular by the congregation.

A babe is born all of a may,
To bring salvation unto us.
To him we sing both night and day.
Veni Creator Spiritus.

At Bethlehem, that blessed place,
The child of bliss now born he was;
And him to serve God give us grace,
O lux beata Trinitas.

There came three kings out of the East,
To worship the King that is so free,
With gold and myrrh and frankincense,
A solis ortus cardine.

The angels came down with one cry,
A fair song that night sung they
In worship of that child:
Gloria tibi Domine

A babe is born all of a may,
To bring salvation unto us.
To him we sing both night and day.
Veni Creator Spiritus. Noel!

Words 15th Century

Interval

A Christmas Carol

Zoltán Kodály (1882 – 1967)

Kodály is one of Hungary's two prominent 20th Century composers, the other being Bela Bartok. The two men were lifelong friends. As a boy, Kodály studied violin and piano and sang in the cathedral choir. In 1906 he was awarded a PhD at the Academy of Music in Budapest where he completed a thesis on the structure of Hungarian folk-song. After graduating, he spent some time in Paris where he studied briefly with the organist Charles Widor and where he first heard the music of Debussy.

Kodály's compositions include opera, orchestral and vocal works, but he also made a huge contribution to the field of music education. The “Kodály Method” was designed to encourage the innate musicality of children through the singing of folk songs and to develop musicianship skills with a huge range of graded rhythmic and melodic exercises.

Kodály's music bears influences of both his native folk-song and the French 20th Century composers, *A Christmas Carol* is based on a traditional Hungarian tune in which Kodály plays on the repetitive, driving rhythm, alternating duple and triple meters and the interlocking of the phrases among the voice parts. The carol concludes with a slower *Amen* passage beginning tentatively, quickly rising to a forte dynamic, then just as quickly subsiding to a reverent pianissimo.

All men draw near,
Christmas is here,
All the welkin rings.
Tell the story,
Sing all glory
To the King of Kings.

See where the star,
Gleaming a-far,
Guides us through the dark,
God's holy dove
Brings back in love
Sinners to his ark.

He who of old
Prophets foretold,
Now is come to birth,
Come one and all
To the ox stall:
He brings peace on earth!

Tell the story
Of his glory,
Christ by all adored.
Songs upraising,
Praise him, praise him,
All men praise the Lord.

Babe all holy
Whom all lowly
Ox and ass adore,
Bless our cattle,
Bless our harvest,
Bless each house and store.

Jesu, hear us,
Christ, be near us,
Make us holy,
With joyful praise
Fill all our days,
Hear us when we call.
Amen.

Words by Clement F Rogers

Lullaby My Jesus

Peter Warlock (1894 – 1930)

Peter Warlock was the pseudonym of music critic and musicologist Philip Heseltine. He composed over 100 works for voice and piano and was responsible for editing much music from the 16th and 17th centuries, His Capriol Suite of 1926, a set of 6 dances taken from a 16th Century book of Renaissance dances, is well known, and was arranged originally by Warlock for piano duet, and then later for string orchestra. The most lyrical of the set is number 5, to which Warlock gave the title *Pieds-en-l'air*, (with feet raised), the term more usually associated with more energetic french dances such as the Galliard or Bransles.

Inspired by Warlock's setting, the conductor and composer Andrew Carter adapted the movement as a vocal lullaby keeping Warlock's original music intact and adding his own words. In both verses, the simple melody and lilting rhythm are accompanied by affecting chords, In verse 2, keen ears may hear subtle harmonic differences, adding a piquancy which belies the sweetness of the melody and simplicity of the words.

God rest you merry, gentlemen - *All sing*

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy,
comfort and joy,
O tidings of comfort and joy.

Choir

From God our heav'nly Father
A blessèd angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
O tidings of comfort and joy, comfort
and joy,
O tidings of comfort and joy.

All

The shepherds at those tidings
Rejoicèd much in mind,
And left their flocks a-feeding,
In tempest storm and wind,
And went to Bethlehem straightway
This blessèd babe to find:
O tidings of comfort and joy, comfort
and joy
O tidings of comfort and joy.

Choir

But when to Bethlehem they came,
Whereat this infant lay,
They found him in a manger,
Where oxen feed on hay;
His mother Mary kneeling,
Unto the Lord did pray:
O tidings of comfort and joy, comfort
and joy,
O tidings of comfort and joy.

All

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
The holy tide of Christmas
All others doth deface:
O tidings of comfort and joy, comfort
and joy,
O tidings of comfort and joy.

Latchmere school choir**Huron Indian Carol****Words:English version-JE Middleton,
Music: Trad Canadian****Dormi, Dormi, o bel bambin****Traditional Italian****Troika****Words and music by Jane Sebba****Love Shone Down****Andy Piercy and CS de Whalley, Arr. Craig McLeish**

Away in a Manger - *All sing*

Children

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus no crying he makes.
I love thee, Lord Jesus! Look down from the sky,
And stay by my side til morning is nigh.

Be near me, Lord Jesus; I ask Thee to stay
Close by me forever, and love me, I pray.
Bless all the dear children in Thy tender care,
And fit us for heaven, to live with Thee there.

Winter Wonderland

Arr. Paul Ayres (b. 1970)

Santa Claus is Coming to Town

Arr. Paul Ayres (b. 1970)

O Come, all ye Faithful – *All sing*

O come, all ye faithful, Joyful and
triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him Born the King of
Angels:

God of God, Light of Light,
Lo! he abhors not the Virgin's
womb;
Very God, Begotten, not created:
O come, let us adore Him

Refrain

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord!

Sing, choirs of angels, Sing in
exultation,
Sing, all ye citizens of heav'n above;
Glory to God In the highest:
O come, let us adore Him.....

Yea, Lord we greet thee,
Born that happy morning,
Jesu, to thee be glory giv'n;
Word of the Father, now in flesh appearing:
O come, let us adore Him.....

12 Days of Christmas

Arr. John Rutter (b. 1945)

Jingle Bells

Arr. Paul Ayres (b. 1970)

Programme notes by Jane Purser

Latchmere School Choir

Latchmere School is a school with a strong tradition of music making. Over the years we have had choirs in both Year 2 and Year 3, in addition to the Main School Choir for pupils in years 4-6 which is performing this evening. Meeting weekly, we sing a variety of songs which become more challenging as the pupils develop as singers. Singing at Latchmere is not just confined to the choir and the whole school enjoy singing at regular singing assemblies and in class. We hope you enjoy our programme this evening- we have enjoyed rehearsing in readiness for the concert.

Sophie Mcloughlin

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 2019, Jack was awarded the Choir Prize at the Jazeps Vitols International Choral Conducting Competition in Riga, Latvia. He also was a semi-finalist in the World Choral Conducting Competition in Hong Kong. In 2018, he was awarded Second Prize at the inaugural London International Choral Conducting Competition. Jack is the Music Director and Conductor of the Imperial College Chamber Choir, Concordia Voices and the University Women's Choir at the University of Birmingham.

Jack is an Assistant Chorus Master of the London Symphony Chorus. This role has seen Jack prepare the chorus for performances of Adams' El Niño, Liszt's Faust Symphony, Bernstein's Chichester Psalms, Beethoven's Ninth Symphony, Britten's Spring Symphony, Bartok's Cantata Profana, Mahler's Eighth Symphony, Orff's Carmina Burana and Luther Adams' In the Name of the Earth. In Spring 2019 Jack conducted the London Symphony Orchestra Community Choir in David Lang's The Public Domain, a work for 1000 voices in the Barbican Centre.

Highlights for 2019/2020 include Handel's Messiah with Concordia Voices celebrating their 20th Anniversary, Jack's first season as conductor of University Women's Choir, and working with the Choeur de Radio France as Chorus Master in May 2020.

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. Forthcoming commissions include a musical for primary schools celebrating the 200th anniversary of John Ruskin's birth, a new work for Concordia Voices' 20th birthday, and choral arrangements of Pet Shop Boys songs. 2020 will see the release of a CD "Sacred Ayres" recorded by the choir of Selwyn College Cambridge.

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	Rebecca Bevan	Colin Flood	Adam Brown
Lynda Beament	Julie Hall	Clive Hall	Philip Congdon
Prill Hinckley	Peggy Hannington	André Serra	Martin Hinckley
Julia Lavery	Jane Newman	Paddi Sutton-Coulson	Tim Rowett
Margaret Lord	Barbara Orr		
Rosie Oxborrow	Jane Purser		
Ruth Parker	Janet Taylor		
Fiona Rowett			
Helen Sugiyama			



Future Concerts

20th Anniversary Season

**Saturday, 21st March 2020, St John the Divine, Richmond
Handel's Messiah**

**Saturday, 13th June 2020, St Mary's, Twickenham
Our favourite music from the past 20 years**

**Saturday 5th December 2020, St John the Divine, Richmond
Christmas music with Surrey Brass**