

Concordia  voices

Shakespeare and All That Jazz

Sunday 30 June 2024, 6pm

St Mary's Church, Twickenham, TW1 3NJ

Todd *Jazz Missa Brevis*

Bernstein *West Side Story Medley*

and settings of *Shakespeare songs and sonnets*
by Shearing, Rutter and Emma Lou Diemer



Conductor:
Jack Apperley

Accompanist:
Paul Ayres

Double Bass:
Lilia Collier-Smith

www.concordiavoices.com
Registered Charity No 1112448

West Side Story (medley) Leonard Bernstein (1918-1990)

Songs and Sonnets Sir George Shearing (1919-2011)

Three Madrigals Emma Lou Diemer (1927-2024)

Suite for Double Bass John Leach (1931-2014)

Jazz Missa Brevis Will Todd (b.1970)

Birthday Madrigals Sir John Rutter (b.1945)

Following the concert drinks will be available – do join us

West Side Story Medley

Leonard Bernstein (Arr. Len Thomas)

West Side Story is arguably Bernstein's most acclaimed work. Completed in 1957, this American musical was the result of a collaboration between Bernstein, the choreographer Jerome Robbins and Stephen Sondheim – the latter making his debut as a lyricist.

The story is an up-date of *Romeo and Juliet* set in 1950's New York, and highlights the rivalry between two gangs, the American “Jets” and the immigrant Puerto Rican “Sharks”. The ill-fated lovers are Tony, an American, and Maria, the sister of the leader of the the “Sharks”.

Tonight, we sing a medley of the well-loved songs from the musical, arranged for mixed choir by Len Thomas.

Songs and Sonnets

Sir George Shearing

This set of seven vocal works takes various poems and songs from William Shakespeare's oeuvre for its text. Shearing made little attempt to duplicate the sound of Elizabethan music, instead setting the words in the 20th-century jazz style which he was accustomed to composing in. While all the songs are arranged for four-part mixed chorus, some are meant to be sung a cappella while others are accompanied by piano and double bass. The work premiered in Illinois in 1999 with the composer at the piano and John Rutter conducting.

1. Live with me and be my love - *Sonnets to Sundry Notes of Music*

Live with me, and be my love,
And we will all the pleasures prove
That hills and valleys, dales and fields,
And all the craggy mountains yield.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, by whose falls
Melodious birds sing madrigals.

There I will make thee a bed of roses,
With a thousand fragrant posies,

A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.
A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me, and be my love.

If that the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

2. When daffodils begin to peer - *The Winter's Tale*

When daffodils begin to peer,
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The lark, that tirra-lirra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

3. It was a lover and his lass - *As You Like It*

It was a lover and his lass,
With a hey, and a ho,
And a hey nonny no,
That o'er the green cornfield did pass,
In the springtime,
In the springtime,
The only pretty ring time.
When birds do sing,
Hey ding a ding ding,
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho,
And a hey nonny no,
These pretty country folks would lie,
In the springtime,
In the springtime,

This carol they began that hour,
With a hey, and a ho,
And a hey nonny no,
How that life was but a flow'r
In the springtime,
In the springtime,

And therefore take the present time,
With a hey, and a ho,
And hey nonny no,
For love is crowned with the prime
In the springtime,
In the springtime,

4. Spring - *Love's Labour's Lost*

When daisies pied and violets blue
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo,
Cuckoo,
Cuckoo;
O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo,
Cuckoo,
Cuckoo;
O word of fear,
Unpleasing to a married ear!

5. Who is Silvia? - *Two Gentlemen of Verona*

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heav'n such grace did lend her,
That she might admired be.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness.
And, being help'd, inhabits there.

6. Fie on sinful fantasy - *The Merry Wives of Windsor*

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,

Fed in heart, whose flames aspire,
As thoughts do blow them, higher and
higher.

Pinch him, fairies, mutually;
Pinch him for his villainy;

Pinch him, and burn him, and turn him
about,
Till candles and starlight and moonshine be
out.

7. Hey, ho, the wind and the rain - *Twelfth Night*

When that I was and a little tiny boy,
With hey, ho, the wind and the rain;
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain;
With toss-pots still had drunken heads
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain;
'Gainst knaves and thieves men shut their
gates,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain;
But that's all one, our play is done,
And we'll strive to please you every day.

But when I came, alas! to wive,
With hey, ho, the wind and the rain;
By swaggering could I never thrive,
For the rain it raineth every day.

Three madrigals

Emma Lou Diemer

The Kansas-born Emma Lou Diemer, who died earlier this month, was a keyboard performer and composer. She studied at Yale, had a doctorate in composition and was a professor at the University of California. Diemer wrote for orchestra, chamber groups, voices, piano, organ and electronic media and embraced both traditional and experimental styles.

Diemer's vocal compositions include a Mass for chorus, two pianos and percussion and *Songs for the Earth* (2005) a piece for chorus and orchestra, set to the diverse texts of Hildegard von Bingen, Omar Khayyam and Emily Dickinson. For her smaller-scale choral pieces, Diemer's chosen texts are again wide-ranging and include the early English writers Thomas Campion, John Donne and Shakespeare.

The *Three Madrigals*, published in 1962, are settings of words from *Twelfth Night*, *Measure for Measure* and *Much Ado about Nothing*. Although not sung *a capella* (and therefore not madrigals in the strict sense), Diemer's songs nevertheless capture the essence of the Elizabethan form with imitative vocal passages, rhythmic drive and interesting harmonies. The quirky piano part plays an integral and dynamic role.

O Mistress mine, where are you roaming? - *Twelfth Night*

O mistress mine, where are you roaming?
Oh, stay and hear! your true-love's coming,
That can sing both high and low.

What is love? 'Tis not here after;
Present mirth hath present laughter;
What's to come is still unsure:

Trip no further, pretty sweeting,
Journeys end in lovers meeting,
Ev'ry wise man's son doth know.

In delay there lies no plenty,
Then come kiss me, Sweet-and-twenty!
Youth's a stuff will not endure.

Take, oh take those lips away - *Measure for Measure*

Take, oh take those lips away
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn.

But my kisses bring again, bring again;
Seals of love, seals of love,
but sealed in vain, sealed in vain.

Sigh no more, ladies, sigh no more! - *Much ado about nothing*

Sigh no more, ladies, sigh no more!
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny;
Converting your sounds of woe into
Hey nonny, nonny, hey!

Sing no more ditties, sing no moe,
Of dumps so dull and heavy!
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe into
Hey nonny, nonny, hey!

Suite for Double Bass

John Leach

Jazz Missa Brevis

Will Todd

Commissioned by David Price for Portsmouth Cathedral with funds from The Groves Legacy, Will Todd's Jazz Missa Brevis gives new life to the sung Latin Mass texts in an accessible, short setting which embraces a variety of jazz styles, from the swinging jazz waltz Kyrie to the up-beat Latin-groove Gloria. The smooth jazz ballad Sanctus, 7/8 Benedictus and soulful Agnus Dei complete this inspiring Mass setting. Underpinned by Todd's characteristic jazz harmonies and melodic craftsmanship, it is suitable for performance both liturgically and as part of a concert by mixed choirs of all abilities. Will Todd writes: "In writing Jazz Missa Brevis for Portsmouth Cathedral Choir, I have aimed to create simple and lasting music that will work equally well in liturgy or in concert. Drawing on my own piano playing style, all of the movements began life as extended improvisations which I then honed and developed into the completed movements. I hope this ensures that there is a genuine jazz 'heart' to each of the sections. In the same way that I would in a jazz gig, I've made sure there is a contrast of rhythmic feels between the movements. I hope singers, musicians and conductors will enjoy performing this piece as much as I have enjoyed writing it!"

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis.

Glory to God in the highest
and on earth peace, good will to all people.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you for your great glory,

Lord God, heavenly King,
God the Father almighty.
Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father,
who take away the sin of the world,
have mercy on us.

Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
O miserere nobis.
Quoniam tu solus sanctus, tu solus
Dominus, tu solus Altissimus, Jesu Christe,
cum sancto Spiritu, in gloria Dei Patris.

Amen

You who take away the sin of the world,
receive our prayer.
Who sits at the right hand of the Father,
Have mercy on us;
for you alone are holy, you alone are the
Lord, you alone, Jesus Christ, are the most
high with the Holy Spirit, in the glory of
God the Father.

Amen

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Sanctus

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Benedictus

Blessed is he who comes in the name of the
Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis. Dona nobis pacem.

Agnus Dei

Lamb of God, who takes away the sins of the
world, have mercy on us. Grant us peace.

Birthday Madrigals

Sir John Rutter

Birthday Madrigals was written by John Rutter in 1995 to celebrate the 75th birthday of the great jazz pianist George Shearing, a devotee of choral music and a personal friend of the composer.

“The texts of the poems come from the era of the Elizabethan madrigal, and two are by Shakespeare. The style of the music is influenced by jazz but is fundamentally derived from the tradition of the English madrigal itself and its descendant, the part-song.”

John Rutter

It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonny no,
That o'er the green cornfield did pass,
In Spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the Spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonny no,
These pretty country folks would lie,
In Spring time,

And therefore take the present time,
With a hey, and a ho, and a hey nonny no;
For love is crowned with the prime
In Spring time, ...

William Shakespeare

Come live with me

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, and hills and fields,
Woods or steepy mountains yields.

The flowers do fade, and wanton fields
To wayward winter reckoning yields:
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

If all the world and love were young,
And truth in ev'ry shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

A gown made of the finest wool,
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Time drives the flocks from field to fold,
When rivers rage and rocks grow cold;
And Philomel becometh dumb;
The rest complains of cares to come.

The shepherd swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

And I will make thee beds of roses,
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

If youth could last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

Words by Marlowe and (attributed to) Raleigh

My true love hath my heart

My true love hath my heart, and I have his,
By just exchange one for the other given:
I hold his dear, and mine he cannot miss;
There never was a better bargain driven.

His heart in me keeps me and him in one,
My heart in him his thoughts and senses guides:
He loves my heart, for once it was his own;
I cherish his, because in me it bides.

His heart his wound received from my sight,
My heart was wounded with his wounded heart;
For as from me, on him his hurt did light,
So still methought in me his hurt did smart.

Both equal hurt, in this change sought our bliss:
My true love hath my heart, and I have his.

Sir Philip Sidney

When daisies pied

When daisies pied and violets blue,
And lady-smocks all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men, for thus sings he:
Cuckoo, cuckoo, cuckoo:
O, word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughman's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then, on every tree, ...

Whenas the rye reach to the chin,
And chop-cherry, chop-cherry ripe within,
And strawberries swimming in the cream,
And schoolboys playing in the stream;
Then oh, then oh, my true love said,
Until that time should come again
She could not, could not live a maid.
Cuckoo, cuckoo, cuckoo...

William Shakespeare and Peele

Lilia Collier-Smith - Double Bass

Lilia's journey to becoming the expressive musician she is today started age 10 with the cello. 6 years later she discovered her love for the double bass and knew she had found her passion. This love for the bass has taken her to the Royal Academy of Music, where she currently enjoys studying with Graham Mitchell, Tom Goodman and Dominic Seldis. Other musicians such as Matthew McDonald and Jesper Svedberg further widened her perspective and helped her become a more thoughtful musician. Her orchestral journey began age 11, and she later became principal cellist in the Hampshire county youth chamber orchestra playing in venues such as the Anvil Basingstoke and Winchester Cathedral. Her experience as a cellist means she loves playing solo cello repertoire on the double bass in her spare time such as Vocalise by Rachmaninoff and Sicilienne by Paradis. Since starting at the Royal Academy Lilia often spends more time on orchestral repertoire, with some of her favourite pieces she has performed being Dvorak 9, Beethoven 5 and Shostakovich 10. She is enjoying playing with a number of orchestras including Firebird, YMSO, Kensington Symphony Orchestra and Westminster Philharmonic in a wide variety of venues such as the Royal Albert Hall, Cadogan Hall and St John's Smith Square. Whilst at the Academy Lilia has worked with many excellent conductors such as Barbara Hannigan, John Wilson and Sir Mark Elder. Lilia also enjoys playing with charitable organisations, such as the City Lit Percussion Orchestra and Music Masters.

Paul Ayres - Accompanist

Paul Ayres was born and bred in the suburbs of London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist. His works have been awarded prizes in composition competitions in Bulgaria, Canada, Croatia, New Zealand, Russia, Spain, Switzerland, the UK and the USA, and he has received over one hundred commissions from musical groups of all shapes and sizes.

Most of Paul's output is choral, vocal, small-scale instrumental, and music for theatre. He genuinely finds as much joy in writing a very simple arrangement of, say, a nursery rhyme for beginner violinists as in constructing a large-scale score for professional performers. A particular creative interest of Paul's is exploring the interplay between popular styles and baroque/classical forms, and his works frequently use cross-reference, numerical patterns, and humour.

Paul conducts City Chorus and Questors Choir, accompanies Concordia Voices and Harrow Choral Society, and is a frequent deputy with many other choral ensembles in the London area. He enjoys leading music workshops with children, playing keyboards for improvised comedy shows, and devising cryptic crosswords. Please visit www.paulayres.co.uk to find out more.

A CD of Paul's music, recorded by the chapel choir of Selwyn College Cambridge, has recently been released on the Regent label. The disc contains 21 compositions and arrangements, including "Psalms and Hymns and Spiritual Songs" which we commissioned for Neil Ferris's final concert as conductor of Concordia Voices. Copies are on sale tonight.

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 competed in the Jazep Vitols International Choral Conducting Competition and the World Choral Conducting Competition in Hong Kong, reaching the semi-finals on both occasions. Jack was awarded Second Prize at the inaugural London International Choral Conducting Competition 2018.

Jack is the Music Director of Goldsmiths Choral Union and Concordia Voices. He is also the conductor of Epsom Chamber Choir.

Previously, Jack was an Assistant Chorus Master of the London Symphony Chorus. This role saw Jack prepare the chorus for performances of Liszt's Faust Symphony, Bernstein's Chichester Psalms, Beethoven's Ninth Symphony and Britten's Spring Symphony, 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 in the Barbican Centre. Jack has also held posts at the University of Birmingham and Imperial College.

Jack is in increasing demand as a conductor and Chorus Master both in the UK and across Europe. Recently, Jack has been engaged by the Hungarian National Choir,

the Gothenburg Symphony Orchestra and Chorus as well as the Gothenburg Symphony Vocal Ensemble and Choeur de Radio France. This year sees Jack work with the Berlin Radio Choir in their International Masterclass Series.

Concordia Voices

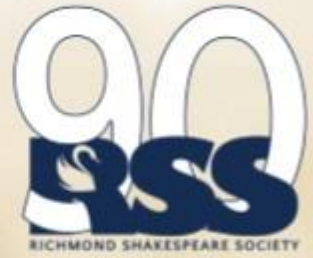
Concordia Voices is a well-established chamber choir of about 30 mixed voices and is directed by Jack Apperley. Our regular accompanist is the composer and arranger Paul Ayres.

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 we have a keen interest in performing the work of contemporary composers.

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.com

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jackie Allen	Lindsey Baldwin	Barry Fisher	Alan Baldwin
Viviane Hardy	Clare Brown	Colin Flood	Adam Brown
Helen Head	Clare Goudy	Clive Hall	Philip Congdon
Julia Lavery	Julie Hall	David Wilson	Martin Hinckley
Margaret Lord	Jane Newman		Tim Rowett
Kato Oosthuizen	Jane Purser		Jonathan Stevens
Ruth Parker	Anne Rowett		
Fiona Rowett			
Helen Sugiyama			

Concordia  voices



To Music



Words and music to mark St Cecilia's Day

Saturday 23rd November 2024 7.30pm
St James's Church, Hampton Hill, TW12 1DQ

Including music by Howells, Ayres, MacMillan,
Vaughan Williams, Farrington, Finzi and Britten,
and contributions by members of
Richmond Shakespeare Society

Conductor: Jack Apperley
Accompanist: Paul Ayres

Tickets: £13 in advance from choir members or
www.ticketsource.co.uk/concordiavoices plus booking fee
or £15 on the door

www.concordiavoices.com Registered Charity No 1112448

Concordia Voices Future Concerts

Saturday 23rd November 2024

St James's Church, Hampton Hill

To Music

A concert for St Cecilia's Day (22nd November) celebrating the joy of music making in song and the spoken word, with readings by actors from Richmond Shakespeare Society.

Including music by; Howells, Ayres, MacMillan, Vaughan Williams, Farrington, Finzi and Britten.

Saturday 22nd March 2025

St Mary's Church, Twickenham

Handel's Coronation Anthems

Haydn Te Deum

Warlock Capriol suite

and more...

Saturday 28th June 2025

St Mary's Church, Twickenham

Saturday 6th December 2025

St James's Church, Hampton Hill