

Concordia  voices



To Music



Words and music to mark St Cecilia's Day

Saturday 23rd November 2024
St James's Church, Hampton Hill

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

Richmond Shakespeare Society

Readers: Fiona Smith, Luciano Dodero

Directed by: Simon Bartlett

Baritone Soloist: **Alex Bower-Brown**

Conductor: **Jack Apperley**

Accompanist: **Paul Ayres**

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God is gone up	Gerald Finzi
<i>Everyone Sang</i>	<i>Siegfried Sassoon</i>
A new song	James MacMillan
<i>I hear America singing</i>	<i>Walt Whitman</i>
Sing my Child	Sarah Quartel
<i>Sonnet 8 – Music to hear, why hear'st thou music sadly? Orpheus with his lute made trees... from Henry V111</i>	<i>William Shakespeare</i>
<i>Baritone solo</i>	
<i>Hymn to St. Cecilia</i>	<i>Wysten Hugh Auden</i>
A Hymn for St. Cecilia	Herbert Howells
<i>It is a strange thing, this wish to sing</i>	<i>Margot Arthurton</i>
Reasons for Singing	Paul Ayres

Interval

<i>I am in need of music</i>	<i>Elizabeth Bishop</i>
To music	Iain Farrington
Festival Te Deum	Benjamin Britten
<i>Serenade to Music</i>	<i>William Shakespeare</i>
<i>Chorister's Confession (from the choir vestry in Lichfield Cathedral)</i>	<i>Anon</i>
Five Mystical Songs	Ralph Vaughan Williams

Concordia Voices are delighted to be joined this evening by members of Richmond Shakespeare Society and congratulate the society on reaching its 90th anniversary.

God is gone up

Gerald Finzi (1901 - 1956)

English composer Gerald Finzi was the youngest son of a wealthy Jewish shipbroker of Italian descent. His German Jewish mother composed music and played the piano. Finzi himself was an agnostic. A succession of early traumas – his father's death when Finzi was only eight, the death of his teacher in World War I, and the early death of three older brothers – all of these events caused Finzi to look inward and turn to reading poetry for solace. He especially loved the poetry of Traherne, Hardy, Rossetti, Wordsworth and Bridges – poets who examined the transience of life and/or the way the adult world disrupts the innocence of childhood. After a brief spell in the Gloucestershire countryside, he returned to London where he joined a circle of composers that included Gustav Holst, Benjamin Britten, Peter Warlock and Ralph Vaughan Williams. For a brief period he taught composition at the Royal Academy of Music. In 1937 he and his wife built a house in the Hampshire Hills where he worked and composed (and grew apples) until his death in 1956.

God is Gone Up, composed for the feast day of St. Cecilia, is a perfect text for Ascension. It is taken from the last three verses of a meditation on Philippians 2:9 by Edward Taylor (1644-1729), a Puritan metaphysical poet from England who emigrated to the Massachusetts Bay Colony in 1668. Finzi blends his text-oriented approach with the more rhythmic and muscular style that he adopted after a 1950 trip to the United States. The organ fanfares at the beginning mirror the text of joy and praise. The middle section shimmers in contemplation, awaiting the confirming return of the triumphant beginning text.

©Ryan Turner

God is gone up with a triumphant shout:
The Lord with sounding Trumpets' melodies:
Sing Praise, sing Praise, sing Praise, sing Praises out,
Unto our King sing praise seraphic-wise!
Lift up your Heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heart-cramping notes of Melody
Surround his Chariot as it did ascend;
Mixing their Music, making ev'ry string
More to enravish as they this tune sing.

Everyone Sang

Siegfried Sassoon (1886 – 1967)

A New Song

James MacMillan (b.1959)

A New Song, a short anthem set to texts from Psalm 96, was commissioned in 1997 for the choir of St Bride's Episcopalian Church in Glasgow. The music combines such stylistic elements as plainsong, quick notated turns (which echo the rhythmic inflections of Scottish ballads) and drones (reminiscent of bagpipes.) The choir is magnificently accompanied by the organ, to which MacMillan gives the last word in the form of an uplifting and triumphant postlude.

Note by Jane Purser

O sing unto the Lord a new song,
sing unto the Lord all the whole earth.
Sing unto the Lord and praise His Name,
be telling of His salvation from day to day.
For He cometh to judge the earth,
and with righteousness to judge the world
and the people with His truth.

I hear America singing

Walt Whitman (1819 – 1892)

Sing my child

Sarah Quartel (b.1982)

Canadian composer and educator Sarah Quartel is known for her fresh and exciting approach to choral music. Deeply inspired by the life-changing relationships that can occur while making choral music, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience.

Commissioned for a massed choir of over 700 singers, this joyful text celebrates the beauty found all around us in everyday life. Characterized by tight harmonies

and a dynamic percussion line, the buoyant 7/8 meter of the opening drives the piece forward. Lush harmonies colour the hymn-like B section as the text evolves into a call for strength despite the troubles that may come.

Sing for the promise in each new morning.
Sing for the hope in a new day dawning.
All around is beauty bright!
Wake in the morning and sing my child, sing my child.

Dance in the joy of the day unfolding.
Dance as you work and dance as you're learning.
All around is beauty bright!
Take in the day and dance, my child, dance my child.

But when troubles come and worry is all that can be found,
Gather your strength and hear your voice. Sing, my child.

Laugh in the cool and the fresh of the ev'ning.
Laugh in your triumph laugh in succeeding.
All around is beauty bright!
Rest in the ev'ning and laugh, my child.
Peace in the stillness and dark of the night.
Peace in the dreams of your silent delights.
All around is beauty bright!
Sleep in the night and peace, my child, peace my child.

But when troubles come and worry is all that can be found,
Gather your strength and hear your voice.

Sing, my child.
Dance, my child.
Laugh, my child.
Peace, my child,
Peace, my child. Peace, my child, oh, peace, my child.

Words by Sarah Quartel

Sonnet 8 – Music to hear, why hear'st thou music sadly?

Orpheus with his lute made trees... from Henry VIII

William Shakespeare (1564 – 1616)

Baritone Solo

Hymn to St. Cecilia

W H Auden (1907 – 1973)

A Hymn for St. Cecilia

Herbert Howells (1892 – 1983)

Not surprisingly, there are many musical works in honour of the patron saint of music. In 1960, English composer Herbert Howells was commissioned to compose *A Hymn for St. Cecilia* by the Worshipful Company of Musicians. In 1959-60, Howells was Master of this body, which is one of the Livery Companies of the city of London with a history dating back to the middle of the fourteenth century. At one time, this musicians' guild had complete control over all musical performances in London. They now serve a ceremonial and philanthropic role.

The text chosen for Howells's piece is by poet and writer Ursula Vaughan Williams (1911-2007). Given the fact that some of the greatest English poets wrote works in honour of St. Cecilia (including John Dryden, Alexander Pope, and W. H. Auden), it must have taken courage to add one's name to the roll.

Conductor and composer Paul Spicer has written of this work: "The wonderful dancing-on-tiptoe nature of this piece takes its cue from the syncopated first vocal entry and each phrase finds increasingly high notes as the verse goes on. It is a classic 'cumulative' tune which carries the singer along on a tide of increasing emotional energy and leaves an impression of being a piece much bigger than its component parts."

The work was first sung at Evensong at St. Paul's Cathedral in London on St. Cecilia's Day (November 22) in 1961. The descant heard in the third verse was added at the request of the Cathedral organist. It is a brilliant evocation of "heaven's long delight," the confident hope in the poem's final line.

Sing for the morning's joy, Cecilia, sing,
In words of youth and phrases of the Spring,
Walk the bright colonnades by fountains' spray,
And sing as sunlight fills the waking day;

Till angels, voyaging in upper air,
Pause on a wing and gather the clear sound
Into celestial joy, wound and unwound,
A silver chain, or golden as your hair.

Sing for your loves of heaven and of earth,
In words of music, and each word a truth;
Marriage of heart and longings that aspire,
A bond of roses, and a ring of fire.
Your summertime grows short and fades away,
Terror must gather to a martyr's death;
But never tremble, the last in-drawn breath
Remembers music as an echo may.

Through the cold aftermath of centuries,
Cecilia's music dances in the skies;
Lend us a fragment of the immortal air,
That with your choring angels we may share,
A word to light us thro' time-fettered night,
Water of life, or rose of paradise
So from the earth another song shall rise
To meet your own in heaven's long delight.

Words by Ursula Vaughan Williams

It is a strange thing, this wish to sing

Margot Arthurton

Reasons for Singing

Paul Ayres (b.1970)

In 2019, the eve of our twentieth anniversary year, we commissioned a new work from our Assistant Director of Music and acclaimed composer and arranger, Paul Ayres. We were looking for a piece that would celebrate the joy of singing, and Paul chose as his text 'Reasons for Singing', the preface to William Byrd's collection of "Psalmes, Sonets and Songs of sadnes and pietie (1588)"; "Reasons, briefly set down by the Author, to persuade everyone to learn to sing". Byrd's list of eight reasons covers a broad spectrum of health benefits, wellbeing and the pleasure that singing can bring, both to the singer and to the audience.

Whilst the pandemic put on hold all hopes of celebrating our 20th anniversary as planned in 2020, virtual rehearsals of Paul's new piece began as we started to learn it in the isolation of our own homes. The fact that Byrd, also, was forced to work in isolation not by a global pandemic, but by his Catholic faith, which at the time was prohibited by law, certainly resonates with us today.

The first performance of this work was eventually given on 4th December 2021 in St John the Divine, Richmond.

Reasons briefly set down by the author, to persuade everyone to learn to sing.

First, it is a knowledge easely taught, and quickly learned, wher ther is good Master, & an apt Scoler.

2. The exercise of singing is delightful to Nature, and good to preserve the health of man.

3. It doth strengthen all parts of the brest, & doth open the pipes.

4. It is a singuler good remedie for a stutting & stamaring in the speech.

5. It is the best meanes to procure a perfect pronounciation, and to make a good Orator.

6. It is the onely way to know where Nature hath bestowed the benefit of a good voyce: which gift is so rare, as ther is not one among a thousand that hath it: & in many that excelent gift is lost, because they want art to expresse Nature.

7. Ther is not any Musicke of Instruments whatsoever, comparable to that which is made of the voyces of men, wher the voices are good, and the same wel sorted and ordered.

8. The better the voyce is, the meeter it is to honour & serve God therewith: and the voice of man is chiefly to be imployed to that end.

Since singing is so good a thing, I wish all men would learne to sing.

Words by William Byrd

INTERVAL

I am in need of music

Elizabeth Bishop (1911 – 1979)

To Music - from the Jazz Cantata, “Then Sing we All”

Iain Farrington (b.1977)

“*Then Sing We All* was composed for the centenary of Twickenham Choral Society and their conductor Christopher Herrick. For this special occasion, I wanted to write a celebratory work using jazz styles. After the traumatic period of the pandemic in 2020-1 and the forced closure of group choral singing, I wanted to express something of the joy that we experience when singing together. It has been an activity that human beings have enjoyed for centuries, and many of the texts are about the simple pleasures of singing, rediscovering delight after suffering. These verses used all come from the 16th and 17th centuries, a rich period in British musical history. The music belongs to the more recent stylistic world of jazz. A late-night club atmosphere pervades the sound of *To Music*, like an intimate jazz ballad.”

© Iain Farrington

Music, thou queen of heaven, care-charming spell,
That strikes a stillness into hell;
Thou that tames tigers, and fierce storms that rise,
With thy soul-melting lullabies,
Fall down, fall down, ~~down~~ from those thy chiming spheres,
To charm our souls, as thou enchants our ears.

Words by Robert Herrick

Festival Te Deum

Benjamin Britten (1913 – 1976)

The E major *Festival Te Deum* was written for the centenary of St. Mark's Church, Swindon in 1945, a decade after the C major *Te Deum*. The work falls into three sections. In the first the choir sings unison phrases in free rhythm against regular

organ chords, climaxing in the cry "Holy! Holy! Holy! Lord God of Sabaoth!". The second, beginning in the parallel minor key at "Thou art the King of Glory", is marked by a quicker tempo with lively organ interjections. In the final section the organ returns to its regular slow chords based on E major, accompanying firstly a brief soprano solo and then a very gradual crescendo for the full choir, culminating in the proclamation "O Lord in Thee have I trusted".

We praise thee, O God, we acknowledge Thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To Thee all Angels cry aloud: the Heavens, and all the Powers therein.
To Thee Cherubim and Seraphim continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the majesty of Thy Glory.
The glorious company of the Apostles, praise Thee,
The goodly fellowship of the Prophets, praise Thee,
The noble army of Martyrs praise Thee;
The Holy Church throughout all the world
doth acknowledge Thee the Father of an infinite majesty,
Thine honourable, true, and only Son,
also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ:
thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants
whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints in glory everlasting.
O Lord, save Thy people, and bless Thine heritage.
Govern them and lift them up for ever.
Day by day we magnify Thee,
and we worship Thy name forever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
Have mercy upon us, O Lord, have mercy upon us.
O Lord, let Thy mercy lighten upon us, as our trust is in Thee.
O Lord, in Thee have I trusted: let me never be confounded.

Serenade to Music

William Shakespeare

Chorister's Confession (from the choir vestry in Lichfield Cathedral)

Anon

Five Mystical Songs

Ralph Vaughan Williams (1872-1958)

Vaughan Williams grew up near London and as a boy had lessons in piano, harmony, organ and violin. He furthered his musical education at the Royal College of Music (under the tutelage of Parry and Stanford) and Cambridge, and spent brief periods in Berlin and Paris where he studied with Bruch and Ravel. On his return from his travels, Vaughan Williams became interested in the musical heritage of his own country, particularly works by the great English Tudor composers and the folk song tradition. These influences are evident in his works – nine symphonies, thirty-nine choral-orchestral pieces as well as hymns, carols and folk-song arrangements.

The *Five Mystical Songs* were written in 1911 following Vaughan Williams' studies with Ravel and at around the same time as he was composing his *Fantasia on a Theme of Thomas Tallis* and the *Sea Symphony*. The composer was inspired throughout his life by the Anglican liturgy and the language of the King James Bible. He also admired the works of visionary poet George Herbert (1593-1633), a priest, musician and writer who recognised in music a divine voice and whose works frequently contain musical imagery.

Herbert's five poems were originally set for baritone soloist, chorus and orchestra and the first four songs are dominated by the soloist, with the chorus taking a subsidiary role. Vaughan Williams' music captures the love and faith expressed in the texts, from the passionate feelings of *Easter* to the gentle *Love Bade me Welcome* with a hushed choral accompaniment based on the 13th Century plainchant *O Sacrum Convivium*. An introduction suggesting the pealing of bells heralds *Antiphon*, the final movement in which the choir takes central stage for a triumphant and intense song of praise.

Note by Jane Purser

1. Easter

Rise, heart; thy Lord is risen.

Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, just.
Awake, my lute, and struggle for thy part with all thy art.
The cross taught all wood to resound his name, who bore the same.
His stretched sinews taught all strings,
what key is the best to celebrate this most high day.

Consort both heart and lute, and twist a song pleasant and long;
Or since all musick is but three parts vied, and multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. I Got Me Flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sunne arising in the East.
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

3. Love Bade Me Welcome

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd anything.

“A guest”, I answer'd, “worthy to be here:”
Love said, “You shall be he.”
“I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.”
Love took my hand, and smiling did reply,
“Who made the eyes but I?”

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
“And know you not”, says Love, “who bore the blame?”
“My dear, then I will serve.”
“You must sit down”, says Love, “and taste my meat:”
So I did sit and eat.

4. The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon

Let all the world in ev'ry corner sing:

My God and King.

The heavens are not too high,

His praise may thither fly;

The earth is not too low,

His praises there may grow.

Let all the world in ev'ry corner sing:

My God and King.

The Church with psalms must shout,

No door can keep them out;

But above all, the heart

Must bear the longest part.

Let all the world in ev'ry corner sing:

My God and King.

Words by George Herbert

Alex Bower-Brown

Alex Bower-Brown is a British baritone, currently studying in the opera school at the Royal Academy of Music with the professors Glenville Hargreaves and Iain Ledingham. Whilst at the Academy, Alex has been a regular performer in the Royal Academy Bach consort, performing with some of the best conductors of our age including Philippe Herreweghe, John Butt and Jane Glover. A highlight of the series was singing Pilate in a production of Bach's great work, *St John's Passion*, conducted by Philippe Herreweghe. Alex has also sung in various masterclasses whilst at the Academy, the most recent of which was singing for Christoph Prégardien at Wigmore Hall. Alex has also performed multiple times for the Royal Academy Opera department a highlight of which came in May 2023 when Alex performed the role of Tobias Mill in Rossini's *Cambiale di matrimonio*. Another highlight at the Academy was singing in a semi-staged performance of Purcell's *The Fairy Queen*, directed by Laurence Cummings.

Outside of the Academy, Alex has a wealth of experience singing both as an oratorio soloist and in professional choirs. He has performed as a soloist in a wide variety of works including Handel's *Messiah*, Bach's *St Matthew Passion*, Brahms' *Requiem*, Vaughan Williams' *Five Mystical Songs*, Rossini's *Petite Messe Solenne* and Alec Roth's *A Time to Dance*. Alex has made his solo debuts at some of London's most illustrious venues including Wigmore Hall, Cadogan Hall and St John's Smith Square. Alex's opera experience outside the Academy includes the role of Die Sprecher in Mozart's *Die Zauberflöte* (Cavatina Opera), chorus in Purcell's *Dido and Aeneas* (Hurn Court Opera) and the lead role of Mercy in a premier performance of Michael Finnissy's opera *Mankind*.

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

Originally from Stourbridge, Jack grew up playing the piano, the viola and singing. After studying at the University of Birmingham under Simon Halsey CBE, he completed his Masters at the Royal Academy of Music with Professor Patrick Russill, graduating with distinction and winning the Sir Thomas Armstrong Leadership prize.

As the Associate Chorus Director of the London Symphony Chorus, Musical Director of Goldsmiths Choral Union and Concordia Voices, and Conductor of Epsom Chamber Choir, Jack has established a reputation for thorough rehearsals filled with energy, humour and precision, as well as compelling concerts, championing new works alongside classical mainstays. He is increasingly in demand as a choral director both in the UK and abroad. Recently, Jack has worked with the London Symphony Chorus, the City of Birmingham Symphony Chorus, BBC Symphony Chorus, Brighton Festival Chorus, University of Birmingham Voices and Royal College of Music Chorus. He has been engaged by some of the best choirs in Europe including le Choeur de Radio France, Gothenburg Symphony Chorus and Vocal Ensemble, and the Hungarian National Choir. Jack is a prize-winner in several choral conducting competitions in Hong Kong, Latvia, Slovenia, and London. He has also participated in several master classes with the BBC Singers, Berliner Rundfunkchor, Stuttgart Kammerchor, Hungarian National Choir and St Jacob's Kammerchor.

In addition to his regular musical commitments, Jack is frequently engaged to lead choral workshops with choirs including Goldsmiths Choral Union and Sevenoaks Philharmonic Society and promoters such as the Buxton International Festival. Recent London concerts include Haydn's *The Creation*, Bach's *Magnificat*, Alec Roth's *A Time to Dance*, Cecilia McDowall's *Da Vinci Requiem*, and Mozart's *Mass in C Minor*, (all at Cadogan Hall), and the Fauré and Duruflé *Requiems* at Smith Square Hall. Other recent highlights include Steinberg's *Passion Week* with Epsom Chamber Choir, Palmeri's *Misa Tango* with Concordia Voices, and Joby Talbot's *Path of Miracles* with the Hungarian National Choir.

Richmond Shakespeare Society

Richmond Shakespeare Society marks its 90th anniversary this year with a wide range of productions including *Measure for Measure*, *Private Lives*, *Cyrano de Bergerac* and *American Buffalo*. Based at the Mary Wallace Theatre on Twickenham Embankment we stage eight shows a year including our annual outdoor production and have two thriving youth groups. For more information please do visit our website www.richmondshakespeare.org.uk

Fiona Smith

Fiona Smith has directed and performed with the RSS and other locfor the last 20 years. Most recently directing David Mamet's *American Buffalo* at the Mary Wallace theatre.

It is a great pleasure to perform with Concordia Voices this St Ceceila's Day. She is the patron saint of Music; that purest expression of human consciousness. Music has been shown to improve our mental alertness, ease stress and even physical pain. At its greatest offering a transcendental experience touching upon the divine.

Luciano Dodero

Luciano Dodero trained at Guildhall and has recently appeared with RSS as Henry V and *Cyrano de Bergerac*. Other theatre credits include *Othello* (Sheffield Crucible), *A View From The Bridge* (Mercury Theatre Colchester), *Romeo and Juliet* (Mercury Theatre Colchester), *The Tempest* (Sheffield Crucible and Riverside Studios), *Frankenstein* (Stephen Joseph Theatre, Scarborough), *Measure for Measure* (Rosemary Branch Theatre), *Twelfth Night* (Riverside Studios) and *Wuthering Heights* (National tour).

Screen work includes *Tierra Caliente* (Clownfish Films), *Twentieth Century Battlefields – The Falklands War* (BBC2) and *Inbetween* (La Toyson D'or Films), which was nominated for the Best Foreign Film award at the Rose of England Film Festival.

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.com 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
Lynda Beament	Rebecca Bevan	Colin Flood	Adam Brown
Helen Head	Clare Brown	Clive Hall	Philip Congdon
Lizzie Head	Christine Cannon	David Wilson	Jonathan Oldham
Julia Lavery	Clare Goudy		Tim Rowett
Margaret Lord	Julie Hall		Jonathan Stevens
Kato Oosthuizen	Peggy Hannington		
Ruth Parker	Jane Newman		
Fiona Rowett	Barbara Orr		
Helen Sugiyama	Jane Purser		
	Anne Rowett		

The logo for Concordia voices is a red rectangular box with the word "Concordia" in a white, elegant script font and "voices" in a smaller, white, sans-serif font. A white musical note is positioned between the two words.

Concordia voices

Saturday 22nd March 2025 7.30 pm
St Mary's Church, Twickenham, TW1 3NJ

The inaugural concert of our 25th anniversary year
HANDEL CORONATION ANTHEMS
and works by Purcell, Haydn, Warlock and Telemann

performed with the Chamberlain Ensemble
Conductor: Jack Apperley
Organist: Paul Ayres



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

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Concordia Voices Future Concerts

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