

Concordia  *voices*

The Rose

Baritone: Patrick Owston

Conductor: Jack Apperley

Accompanist: Paul Ayres

with

Richmond Shakespeare Society

Readers: Denise Tomlinson, Vaughan Pierce

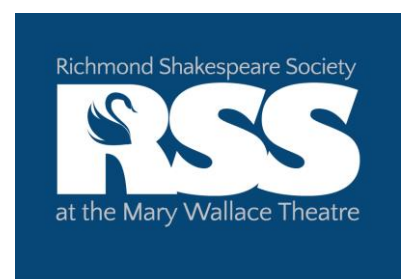
Directed by: Simon Bartlett

Saturday 26th November, 2022

at 7.30pm

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

Registered Charity No 1112448



The Rose

People, look East
Es ist ein' Ros' Entsprungen

Malcolm Archer
Michael Praetorius

Now Shrinketh Rose

Anon – medieval

This is the Record of John
Myn Lyking
Spotless Rose

Orlando Gibbons
Richard Terry
Herbert Howells

The Eternal Image
The Airy Christ

Ruth Pitter
Stevie Smith

There is a Flower
O Thou the Central Orb

John Rutter
Charles Wood

Interval

Angelus ad Virginem
How Lovely are the Messengers

David Willcocks
Felix Mendelssohn

Advent: A Carol
Burnt Norton (first stanza)

Patric Dickinson
Thomas Stearns Eliot

The Rose

Ola Gjeilo

Annunciation

Denise Levertov

Fantasia on Christmas Carols

Ralph Vaughan Williams

People, look East

Malcolm Archer (1952)

Malcolm Archer is an English composer, conductor and organist who has held posts as organist at the cathedrals of Bristol and Wells and at St Paul's in London. His lively Advent carol *People Look East* sets a poem by English author Eleanor Farjeon to a traditional French carol melody known as *Besancon*. The latter can be found in the Oxford Book of Carols with alternative English words beginning *Shepherds shake off your drowsy sleep* - a rough translation of the original French text.

Es ist ein' Ros' Entsprungen

Michael Praetorius (1571-1621)

The son of a Lutheran pastor, the German composer, organist, and music theorist Praetorius played a significant role in the development of musical forms based on Protestant hymns. His first compositions appeared in print around 1602-3. and a collection of his masses, hymns and magnificats was published in 1611.

Es ist ein ros entsprungen was first printed in 1599 and has since been sung as a hymn with a varying number of verses and in several translations. Praetorius harmonised the original melody in 1609 and it is this version that is most commonly sung today.

Es ist ein Ros entsprungen
aus einer Wurzel zart,
wie uns die Alten sungen,
von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter,
wohl zu der halben Nacht.

Lo, how a Rose e'er blooming
from tender stem hath sprung!
Of Jesse's lineage coming,
as men of old have sung.
It came, a floweret bright,
amid the cold of winter,
When half spent was the night.

Das Röslein, das ich meine,
davon Jesajas sagt,
hat uns gebracht alleine
Marie die reine Magd.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
welches uns selig macht.

Isaiah 'twas foretold it,
the Rose I have in mind;
With Mary we behold it,
the virgin mother kind.
To show God's love aright,
she bore to men a Savior,
When half spent was the night.

O Jesu, bis zum Scheiden
aus diesem Jammertal
Laß dein Hilf uns geleiten
hin in den Freudensaal,
In deines Vaters Reich,
da wir dich ewig loben:
O Gott, uns das verleih!

O Savior, Child of Mary,
who felt our human woe,
O Savior, King of glory,
who dost our weakness know;
Bring us at length we pray,
to the bright courts of Heaven,
And to the endless day!

Now Shrinketh Rose

Anon – medieval

This is the Record of John

Orlando Gibbons (1583-1625)

Gibbons was an English composer and keyboard player who, along with William Byrd, contributed to the first printed collection of English keyboard music. In 1612 *The First Set of Madrigals and Motets* was published which included his well-known madrigal, *The Silver Swan*. Gibbons's contribution to the canon of sacred music includes full anthems, verse anthems and settings of Evensong.

This is a Record of John is a verse anthem - that is, one in which a soloist and the choir alternate between sections. In this setting of an Advent text, Gibbons allocates the verses to a solo tenor.

Myn Lyking

Richard Terry (1864-1938)

Richard Terry was an English organist, choir director and musicologist, known for his contribution to the revival of the Latin music of Tudor English composers such as William Byrd and Thomas Tallis. Terry was also a composer of hymns and carols. The text of *Myn Lyking* appears in a precious 15th Century manuscript of medieval lyrics and carols which also includes *Adam lay Y bounden* and *I sing of a Mayden*.

Spotless Rose

Herbert Howells (1892- 1983)

Howells was born in Gloucester where his earliest musical influence was his father who played the organ in the local Baptist church. After taking organ lessons at Gloucester Cathedral, Howells went on to study at the Royal College of Music where his tutors included Stanford, Parry and Wood. Illness prevented war service and during a long period of recovery, Howells assisted in editing the vast Latin Tudor repertoire then being revived at Westminster Abbey.

A Spotless Rose, written in 1919 for choir and male soloist, is a setting of an anonymous 14th Century text. The music is deceptively simple, with flowing lines, subtle changes of metre and sublime harmonies in the final bars.

The Eternal Image

Ruth Pitter (1897-1992)

The Airy Christ

Stevie Smith (1902-1971)

There is a flower

John Rutter (1945)

John Rutter is an English composer, conductor, editor, arranger and music producer, probably best known for his choral works. He read music at Cambridge and while there, his first carol *The Shepherd's Pipe Carol* was published.

There is a flower was written in the mid '80s for an Advent Service at St John's College, Cambridge and is an a capella setting of a poem by 15th Century priest and poet, John Audelay. The mood is mostly tranquil, but in the fifth verse, the music builds to a climax. Tenors and basses have the melody above which the sopranos and altos sing cascading repetitions of the word "Alleluia". For the final verse, the solo soprano reprises the opening words, melody and mood, this time above the choir's wordless accompaniment of gently shifting harmonies.

O thou the central orb

Charles Wood (1866-1926)

Born in Armagh, Wood was exposed to music from an early age as his father sang tenor in the Cathedral choir. As a boy, he attended the choir school and had organ lessons, then went on to study music at the Royal College of Music and Cambridge University.

Wood is known mainly for his Anglican church music and his anthem *O Thou the Central Orb*, with organ accompaniment, is one of his most frequently performed and recorded pieces. A setting of a text by clergyman and hymn writer H. Ramsden Bramley, the music is at times reverential, at times weighty and culminates in an Amen section of great splendour.

INTERVAL

Angelus ad Virginem

David Willcocks (1919-2015)

Sir David Willcocks was a choral conductor, organist and composer who directed the choir of Kings College, Cambridge from 1957-1974. His many arrangements of carols can be found in the volumes of "Carols for Choirs".

The lively carol *Angelus ad Virginem* is thought to have been brought to Britain by French monks in the 13th Century, although the earliest manuscript dates from 14th Century Dublin. The carol was known to Chaucer who mentions it in his "Canterbury Tales".

Angelus ad virginem subintrans in conclave,
Virginis formidinem demulcens inquit, "Ave!
Ave, regina virginum; coeli terraeque
Dominum
Concipies et paries intacta salutem hominum;
Tu porta coeli facta, medela criminum"

"Quomodo conciperem quae virum non
cognovi?
Qualiter infringerem quod firmamente vovi?"
"Spiritus Sancti gratia perfici et haec omnia;
Ne timeas, sed gaudeas, segura
Quod castimonia manebit inter pura Dei
potentia."

Ad haec virgo nobilis respondens inquit ei:
"Ancilla sum humilis omnipotentis Dei.
Tibi coelesti nuntio, tanti secreti conscio,
Consentiens, et cupiens videre
Factum quod audio; parata sum parere, Dei
consilio."

Eia mater Domini, quae pacem redidisti
Angelis et homini, cum Christum genuisti;
Tuum ex ora filium ut se nobis propitium
Exhibeat, et deleat, peccata:
Prestans auxilium vita frui beata Post hoc
exilium.

An angel came to The Virgin slipping into her room
To calm the Virgin's fear, he said, "Hail!
Hail, Queen Of Virgins; you will conceive The Lord of
Heaven and Earth
You shalt concieve, and bear, still a virgin, to be the
salvation of men;
You will become the gate of heaven, the cure of sins."

"How can I conceive, When I have not known a man?
How can I break promises that I have vowed with a
determined mind?"
"The grace of the Holy Spirit shall do all this.
Do not be afraid, but rejoice without worry, for your
chastity
Will remain in you unspoiled through the power of
God."

To this, the noble Virgin, responded, saying to him,
"I am a humble servant of Almighty God.¹²
To you, heavenly messenger, bearer of this a great
secret,
And consenting I long to see it.
I hear what will happen and will obey God's
intention."

O Mother Of God you have restored peace
To the angels and to men, with Christ whom you will
bear;
Your son shall speak out and show himself benevolent
to us
Revealing this, he will wipe away our sins;
Giving support to enjoy a blessed life after that exile

How Lovely are the Messengers

Felix Mendelssohn (1809-1847)

In 1829, aged only 20, Mendelssohn conducted a revival of Bach's *St Matthew Passion*. This, surprisingly to us now, was the first public performance of the work since 1750, the year of Bach's death. Bach's Passion was to inspire Mendelssohn to write his own oratorio, entitled *St Paul*, which was completed in 1836.

The composer collaborated with the pastor Julius Schubring, a friend from childhood, on the text which consists of a selection of passages from both the Old and New Testaments. mainly the Acts of the Apostles.

The popular chorus *How Lovely Are The Messengers* comes from Part 2 of the oratorio, and refers to Paul and Barnabas who have become ambassadors for the church. Although not often performed in Britain today, *St Paul* was frequently performed in Mendelssohn's lifetime.

Advent: A Carol

Patric Dickinson (1914-1994)

Burnt Norton (first stanza)

Thomas Stearns Eliot (1888-1965)

The Rose

Ola Gjeilo (1978)

Born in Norway, Gjeilo moved to the USA in 2002 to study composition at the Juilliard School in New York, the city where he now lives and works as a composer. *The Rose* is by Victorian poet Christina Rossetti, known for her texts of the familiar carols *In the Bleak Midwinter* and *Love came down at Christmas*. Rossetti's poem implies that the beauty of a rose comes at a price and this dichotomy is reflected in Gjeilo's music with an urgent, undulating piano accompaniment above which the choir voices soar.

Annunciation

Denise Levertov (1923-1997)

Fantasia on Christmas Carols

Ralph Vaughan Williams (1872-1958)

In the early years of the 20th Century, Vaughan Williams was one of a group of musicians who shared a keen interest in British folk music. He travelled around counties of Southern England transcribing, recording and collecting traditional folk songs, some of which he introduced into his own works. One such piece was his *Fantasia on Christmas Carols*. Scored for choir, baritone solo which was premiered

at the Three Choirs Festival in Hereford Cathedral in 1912.

In one continuous movement, beginning with a brief, haunting introduction, four main carol sections are heard with short, interlinking instrumental passages.

Listeners may be able to identify fragments of *The First Nowell* and *A Virgin Most Pure* woven into the texture.

1 *This is the Truth* (a carol from Herefordshire) for baritone solo, with wordless choral accompaniment

2 *Come all ye worthy Gentlemen* (a jovial carol from Somerset) for choir with accompaniment

3 *On Christmas Night* (now familiar as The Sussex Carol) for solo baritone

4 A combination of both words and music from the carols in parts 2 and 3 in a joyous setting for all the musical forces The spirited mood then subsides and, as the music critic Michael Kennedy writes “the wassailers' voices vanish into the distance, across the snow-covered fields away into the night.” The choir has the final word – a hushed and reverential Amen

Programme notes by Jane Purser

The Richmond Shakespeare Society

Concordia Voices are delighted to be joined this evening by actors from the RSS. We are grateful to Simon Bartlett who has directed the actors in preparation for this evening's performance, to readers Denise Tomlinson and Vaughan Pierce and to Simon Bartlett and Stephen Oliver for their assistance in selecting the poems.

Vaughan Pierce

I have been a member of the RSS since 2019 and acting roles have included Leonato in *Much Ado About Nothing*, The Cardinal in *The Duchess of Malfi* and Alan in *The God of Carnage*. A lover of chamber music, I sang first bass with Ad Libitum, a chamber choir under the musical directorship of Julian Collings that regularly performed at St Mary Le Bow in the City of London.

I am delighted to be part of this evening's programme and am honoured to share a stage with Concordia Voices. A poem such as *Annunciation*, seems to me a marvellous remaking of a very old, very sacred biblical story. Levertov asks us

“Aren't there annunciations
of one sort or another

in most lives?”

I would answer yes to this and yes to the possibilities of meaning and interpretations all of these poems suggest and inspire.

Denise Tomlinson

As a member of Richmond Shakespeare Society, I enjoy being involved both on and off stage. I've frequently found myself playing somewhat terrifying old ladies in productions such as *A Midsummer Night's Dream*, *Much Ado About Nothing*, and this summer *Pride and Prejudice*, and earlier in the year was an Assistant Director on the RSS production of both parts of Shakespeare's *Henry IV*. I'm very excited to be taking part in this concert - hearing the beautiful choral music will be a wonderful start to the preparations for the Christmas season. Advent is a special time of preparation and reflection, and I especially ponder the narrative of Mary, a poignant blend of obedience, hope and a sense of what is to unfold.

Patrick Owston (Baritone)

is a recent graduate of the Royal College of Music, where he studied with Russell Smythe. His studies at the RCM were supported by an RCM Vivian Prins Award and a Countess of Munster Derek Butler award. Hailing from Manchester, Patrick first discovered his passion for singing with the Manchester Boys' choir. He then went on to sing with the Hallé Youth Choir, performing at a range of high profile events, including the BBC Proms and for recordings with the Hallé Orchestra, under the baton of Sir Mark Elder. Before studying at the RCM, Patrick studied music at Newcastle University, graduating with first-class honours, and he also sang as a Bass Lay Clerk at Newcastle Cathedral from 2015-2019. Whilst in Newcastle, Patrick was a member of the Samling academy and studied with academy teacher Miranda Wright, which allowed him to develop his passion for solo performance. Patrick has performed as a soloist for oratorios and concerts across the UK including Handel's *Messiah*, *Esther and Acis* and *Galatea*, Haydn's *Die Schöpfung* and Brahms' *Ein Deutsches Requiem*. Recent highlights include The Host of the Garter Inn (Vaughan Williams, *Sir John in Love*) with British Youth Opera, the roles of Sid (Benjamin Britten, *Albert Herring*) and Pelléas (Claude Debussy, *Pelléas et Mélisande*) for RCM opera scenes and a solo song recital at Northumbria University.

Jack Apperley

Jack is the Music Director of Goldsmiths Choral Union, the Imperial College Chamber Choir and Concordia Voices. He is also the conductor of University Upper Voices 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 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 is in increasing demand as a conductor and Chorus Master both in the UK and across Europe. Recently, Jack has been engaged by the Gothenburg Symphony Orchestra and Chorus as well as the Gothenburg Symphony Vocal Ensemble. Jack has also been contracted by the Choeur de Radio France and following a successful masterclass with the Hungarian National Choir, Jack has been invited to conduct the ensemble in their 2022-2023 Season in Budapest.

Paul Ayres

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.

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 Lynda Beament Prill Hinckley Julia Lavery Margaret Lord Ruth Parker Fiona Rowett Helen Sugiyama	Lindsey Baldwin Rebecca Bevan Clare Brown Julie Hall Peggy Hannington Jane Newman Barbara Orr Jane Purser Anne Rowett Janet Taylor	Barry Fisher Colin Flood Clive Hall David Wilson	Alan Baldwin Philip Congdon Matt Greenway Martin Hinckley Christopher Johnson Tim Rowett

Concordia Voices Future Concerts

**Faure Requiem and César Franck Mass in A major
18th March 2023, St Mary's, Twickenham TW1 3NJ**

24th June 2023, St Mary with St Alban, Teddington TW11 9NN

**2nd December 2023, Christmas music with Surrey Brass
St John the Divine, Richmond TW9 2NA**

RSS forthcoming Christmas Show

THE FLINT STREET NATIVITY By Tim Firth

A festive comedy – the alternative nativity play with the children played by grown-ups

Saturday 10th December to Saturday 17th December

The Mary Wallace Theatre, The Embankment, Twickenham TW1 3DU

Tickets are available through the website:

<https://www.richmondshakespeare.org.uk/> and click on Buy Tickets, or go to Try Booking directly: <https://www.trybooking.com/uk/events/landing/34138>

If you have any problems, our box office team is ready to help: boxoffice@rss-mwt.org.uk