



Concordia  *voices*

Festive Music

For Choir and Audience
With Surrey Brass

Baritone Soloist: Alex Bower-Brown

Harpist: Gabriella Jones

Conductor: Jack Apperley

Accompanist: James Orford

Saturday 2nd December, 2023

at 7.30pm

St James's Church

Hampton Hill, TW12 1DQ

Registered Charity No 1112448

Tomorrow Shall Be My Dancing Day

John Elliot Gardner

Three Kings

Peter Dyke

Surrey Brass

Harp Solo

The Birds

Richard Hickox

O Come All Ye Faithful (all sing)

I Saw Three Ships

Simon Preston

INTERVAL

Joys Seven

Stephen Cleobury

Surrey Brass

Baritone Solo

Hark! The Herald-angels Sing (all sing)

Wenceslas

Bob Chilcott

Santa Claus Is Comin' to Town

Paul Ayres

Tomorrow Shall Be My Dancing Day

John Gardner (1917-2011)

Manchester-born John Gardner lived for most of his life in the environs of London. A prolific composer in almost all genres, the carol *Tomorrow shall be my dancing day*, is Gardner's most enduringly popular work. It was written for the Choir of St Paul's Girls School where, as a successor of Herbert Howells and Gustav Holst, John Gardner was Director of Music in the 1960s, a post he held alongside teaching posts at Morley College and the Royal Academy of Music.

From notes by Robert Matthew-Walker © 2011

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

Refrain

Sing, o my love,
O my love, my love, my love,
This have I done for my true love.

In a manger laid, and wrapped I was
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to my dance.

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance.

Three Kings

Peter Dyke (b.1965)

Peter Dyke's *Three Kings* is very interesting. Most Christmas pieces that mention the Kings focus on their journey to offer gifts at the manger. Dyke has chosen instead the words of an old Flemish carol, translated by Robert Graves, which is mainly concerned with the tragic aftermath of the Kings' visit: the flight into Egypt and the Massacre of the Holy Innocents. Dyke's setting is rhythmically vigorous at the start but ends in a mood of sadness as the fate of the children murdered on Herod's orders is related.

Note by John Quinn

Three kings are here, both wealthy and wise,
Come riding far over the snow cover'd ice;
Royal in throng, noble in song,
They search for the child, the redeemer of wrong:
With tambours and drums, they go sounding along.

God's angel speaks Saint Joseph anigh:
'With Jesus thy charge into far Egypt fly.'
'Stay not nor stand; Herod's at hand,'
The ass hastens panting; the hot desert sand
Has rescued our Saviour from Herod's ill band.

Herod betrays those innocent lives
Both younger and elder to lances and knives.
Who can dare tell
Murder fell?
These pretty young children in anguish of hell
Were martyred together his anger to quell.

Surrey Brass

Ding Dong Merrily on High
A Catalonian Christmas Carol
Rhosymedre

Trad arr Rutter (b.1945)
Trad arr Marlatt (b.1973)
Vaughan Williams arr Fennell (b.1972)

Harp Solo

The Birds Traditional Czech Carol arr. Richard Hickox (1948-2008)

From out of a wood did a cuckoo fly, Cuckoo
He came to a manger with joyful cry, Cuckoo
He hopped, he curtsied, round he flew,
And loud his jubilation grew, cuckoo

A pigeon flew over to Galilee, Vrucroo
He strutted and cooed and was full of glee, Vrucroo
And shewed with jewelled wings unfurled,
His joy that Christ was in the world, Vrucroo

A dove settled down upon Nazareth, Tsucroo
And tenderly chanted with all his breath, Tsucroo
To you he cooed so good and true,
My beauty do I give to you, Tsucroo

O come, all ye faithful

J F Wade arr. Wilcocks (1919-2015)

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:

Refrain

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

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

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.....

I Saw Three Ships

Simon Preston (1938-2022)

The lyrics mention the ships sailing into Bethlehem, but the nearest body of water is the Dead Sea about 20 miles (32 km) away. The reference to three ships is thought to originate in the three ships that bore the purported relics of the Biblical magi to Cologne Cathedral in the 12th century. Another possible reference is to Wenceslaus II, King of Bohemia, who bore a coat of arms "Azure three galleys argent". Another suggestion is that the ships are actually the camels used by the Magi, as camels are frequently referred to as "ships of the desert".

I saw three ships come sailing in... *on Christmas Day in the morning*
And what was in those ships all three...
Our Saviour Christ and his lady...
Pray, whither sailed those ships, all three?..
O, they sailed into Bethlehem...
And all the bells on earth shall ring...
And all the angels in heav'n shall sing...
And all the souls on earth shall sing...
Then let us all rejoice amain...

INTERVAL

Joys Seven

Trad. arr. Stephen Cleobury (1948-2019)

The Seven Joys of Mary (sometimes called simply *Joys Seven*) is a traditional carol based on events in the life of the Mother of God. Though it was not originally connected to the Christmas season, it has become so with time. It should be noted that the joys described in the song differ from the joyful mysteries associated with Mary as part of the Roman Catholic Rosary devotion.

The first good joy that Mary had,
It was the joy of one;
To see the blessed Jesus Christ
When He was first her son:

The next good joy that Mary had,
It was the joy of two;

To see her own son, Jesus Christ
To make the lame to go:

The next good joy that Mary had,
It was the joy of three;
To see her own son, Jesus Christ
To make the blind to see;

The next good joy that Mary had,
It was the joy of four;
To see her own son, Jesus Christ
To read the Bible o'er:

The next good joy that Mary had,
It was the joy of five;
To see her own son, Jesus Christ
To bring the dead alive:

Surrey Brass

Jolly Old St Nick
Come Landlord Fill The Flowing Bowl
Stardust
Let It Snow

The next good joy that Mary had,
It was the joy of six;
To see her own son, Jesus Christ
Upon the crucifix:

The next good joy that Mary had,
It was the joy of seven;
To see her own son, Jesus Christ
To wear the crown of heaven:

Trad arr Gale
Trad arr Stephen Roberts (b.1952)
Carmichael arr Gale
Styne/Cahn arr Dave Gale

Baritone solo

Erleucht auch meine finstre Sinnen
(Enlighten Thou my blinded senses)

Aria from Bach's Christmas Oratorio

Hark! The Herald-angels Sing

Felix Mendelssohn (1809-1847)
v3 arr. Willcocks (1919-2015)

All sing

Hark! The herald angels sing,
Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful, all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! The herald angels sing,
Glory to the newborn King.

Christ by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come,
Offspring of a Virgin's womb:
Veiled in flesh the Godhead see,
Hail the incarnate Deity!
Pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! The herald angels sing,
Glory to the newborn King.

Hail the heav'n-born Prince of Peace!
Hail the Son of Righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild He lays His glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth.
Hark! The herald angels sing,
Glory to the newborn King.

Wenceslas

Bob Chilcott (b.1955)

For many choirs, the Christmas and holiday season is a busy time of year. As someone who has sung in a number of choirs, I always enjoy trying to compose new music for this season. In 2014 I asked my friend, the poet Charles Bennett, to write an entertainment based on the legend of the Bohemian King who braved the winter weather with his page to save the life of a poor peasant. I managed to find a way to incorporate the melody of the famous carol, Good King Wenceslas, into each of the movements, culminating in the audience singing with the choir and orchestra in the final verse in the last section of the piece. Wenceslas was written for the 150th anniversary of one of the most loved department stores in Britain, John Lewis in Oxford Street, right in the centre of London. The John Lewis Partnership, made up of some 46 stores across Britain, is owned by all its partners, nearly 90,000 of them, and they all share in the profits and successes of the business. John Lewis has its own orchestra and choirs and for the first performance

of this piece, singers from stores from all over the country came to the Royal Albert Hall in London to perform.

Bob Chilcott

The story of Good King Wenceslas on the Feast of Stephen is presented here as a vivid musical narrative, with solo part for the character of Wenceslas (baritone) and Page (sopranos). Chilcott sets new words by Charles Bennett to a colourful array of styles to recount their snow-bound story. The choir sets the scene before Wenceslas and Page meet in *Who can that be?*, and the story-telling continues in several contrasting movements, including a touching solo ballad from the Page entitled *Thank you* and the strong yet reflective closing movement, *On St Stephen's Night*. The full five verses of the well-known carol are skilfully interwoven throughout the work in different parts, with the final verse being sung by the audience (when indicated by the conductor). The movements are punctuated by an instrumental interlude and triumphant fanfare.

Wintertide

Listen to the storm!

When snow's this deep it's good to sleep and keep yourself warm.

Have another drink.

Don't think of going outside.

Frost and moon sing a winter tune, so stay by my side.

Pity any poor soul out in the cold, frost for a blanket, ice in their bones.

Pity for the wretch who sleeps outside by themselves at wintertide.

Stay by my side, at wintertide.

Warm as toast, we're satisfied.

Let's hibernate till a later date, so close your eyes.

Pity any poor soul out in the cold, frost for a blanket, ice in their bones.

Pity for the wretch who sleeps outside by themselves at wintertide.

Close your eyes. Frost and moon sing a winter tune, it's cold outside.

Have another drink. Let's not think, just keep ourselves warm.

When snow's this deep it's good to sleep.

Listen to the storm!

Who can that be?

Wenceslas

Who can that be?

A man in the snow with nowhere to go.

Can you see?

Page

I think I know, if I might say so, he's familiar to me.

From the cut of his cloth, under the hill by St Agnes' well.

From hand to mouth he lives as he may from day to day, a league or two south.

Wenceslas

Come with me, we'll take him cheer this time of year and see if we can make things bright on Stephen's Night for charity.

Forth they went

We'll take a blanket soft and warm to wrap him up against the storm.

We'll take him shoes so water tight to wrap his feet against the night.

We'll take a loaf so good and fresh to feed the soul and feed the flesh.

We'll take him tinder and a spark to make a blaze against the dark.

We'll take him laughter in a jest, to ease his heart and bring him rest.

We'll take him warmth and show we care,

Saint Stephen's night shall last all year.

Interlude – Winter Dark

Sleeping in Winter's arms

As I lay me down to sleep on winter's bed,

I pray the Lord my soul to keep and hold my head.

How much further can it be? One more step.

Snow will be the death of me. Nearly there yet?

When all's said and done and icicles come to freeze my tongue with winter's song,
I'll be dead and gone, come to harm, sleeping in winter's arms.

If I should fall amongst the snow, say that I was just a frozen sparrow, too cold to fly.

If I should die before I wake, wrong or right, I pray the Lord my soul to take and say goodnight.

Sleeping in winter's arms.

Thank you

Page

Never thought I'd make it this far, bless my lucky star.
Didn't think I could feel anything this real.
Never thought I'd find myself here at the end of another year.
Didn't think that this could come true.
Thank you, thank you.
For whatever you've been told, young or old, it's time to come in from the cold.

Never thought I'd find the time to give you all that's mine.
Didn't think I'd lose my fear. You made it disappear.
Never thought we'd come that close. It happens, I suppose.
For whatever you've been told, young or old, it's time to come in from the cold.

Never thought I'd touch the sky. How surprised am I?
Didn't think that dreams come true.
Thank you, thank you

Fanfare – Winter Bright

On Saint Stephen's Night

A log on the fire was a tree in the forest,
A tree in the forest, who grew so high.
Now beneath his roof it's burning, burning on Saint Stephen's Night.

Wenceslas

And this poor man, who was lost in the forest,
Lost in the forest so far away.
Now beneath my roof he's smiling, smiling on Saint Stephen's Day.

But all poor souls who must sleep in the forest, sleep in the forest all alone.
Tonight beneath his roof, they're welcome, welcome to a home from home.
But there is a King with a heart so warm.
He melts the ice and calms the storm.
He brings us fire and drink and food, ev'rything to make life, make life good.

Audience join in

Audience

In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the saint had printed.
Therefore, ev'ry one, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

Choir

There is a King with a heart so warm.
He melts the ice and calms the storm.
He brings us fire and drink and food,
ev'rything to make life good.

On Saint Stephen's Night our thanks
we give, to the King who makes us
live.

Santa Claus is comin' to town

Arr. Paul Ayres (b.1970)

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*.

Gabriella Jones

Gabriella Jones, an award-winning harpist, has built a reputation as a concert harpist across the United Kingdom. Gabriella graduated from Trinity Laban Conservatoire of Music and Dance with a First Class Honours degree with Distinction and has since pursued a varied career regularly performing in major concert halls and venues and working with prominent British composers.

Gabriella recently represented the UK at the Hong Kong International Harp Competition 2023, where she was placed Fourth. As a Park Lane Group Young Artist 2018-20 Gabriella made her Wigmore Hall and Southbank Centre solo debut. From 2020 Gabriella will be a Selected Artist for Making Music UK. Winner of the City Livery Club Music Prize 2018, John Marson Harp Prize 2017/18 and Finalist at the Camac International Harp Competition 2019, Gabriella has recently finished her studies as a Leverhulme Scholar at Trinity Laban Conservatoire of Music and Dance, under the tutorship of Gabriella Dall'Olio. During her studies, Gabriella made her solo debut at St-Martin-in-the-Fields. Gabriella has performed critically acclaimed recitals including those at Winchester Cathedral and Westminster Abbey.

Gabriella has a passion for the role of the harp within the contemporary music space and the future of the instrument on the concert platform. These interests and support of new music have led her to work with internationally distinguished composers. Gabriella recently premiered an adaptation of *Fragile* by Master of the Queen's Music Judith Weir CBE, at The National Musicians' Church, London. In 2019 Deborah Pritchard was commissioned by the Park Lane Group and Ralph Vaughn Williams Trust to commission a work for the South Bank Centre SoundState Festival for Gabriella, which was performed in the presence of the late Sir Harrison Birtwistle. Gabriella is grateful for the ongoing support of Help Musicians UK, The Laura Ashley Foundation, The Leverhulme Trust, and Trinity College London.

James Orford

James has previously held organ scholarships at St Paul's Cathedral, King's College, London, the Royal Hospital Chelsea, and Truro Cathedral. He recently obtained a distinction in his Master's degree at the Royal Academy of Music, where he was a Bicentenary Scholarship holder.

He is a regular performer, both as a soloist and an accompanist, and has appeared on broadcasts and recordings, as well as in a number of concert halls and cathedrals in the UK and abroad.

A pianist as well, James has won several Accompanist prizes and regularly performs alongside both instrumentalists and singers.

Jack Apperley

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.

Surrey Brass

Surrey Brass, the innovative and entertaining brass ensemble, is a well-established group founded in 2021, with a reputation that exceeds its years. Inspired by the line-up and style of the famous Philip Jones Brass Ensemble, the group programmes exciting and eclectic arrangements from the Baroque to Jazz, with a line-up of professional and semi-professional performers.

Tonight's performance is by the Surrey Brass Quintet: John Goodwin, Lindsay Marns (trumpets) Tim Costen (horn) Alec Mills (trombone) Adrian Warren (tuba).

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
Lynda Beament	Rebecca Bevan	Colin Flood	Adam Brown
Viviane Hardy	Clare Brown	Clive Hall	Philip Congdon
Julie Langridge-John	Julie Hall	David Wilson	Matt Greenway
Julia Lavery	Peggy Hannington		Martin Hinckley
Margaret Lord	Jane Newman		Christopher Johnson
Kato Oosthuizen	Barbara Orr		Tim Rowett
Ruth Parker	Jane Purser		
Fiona Rowett	Anne Rowett		
Helen Sugiyama	Janet Taylor		

Concordia Voices Future Concerts

Saturday, 20th April 2024

St Mary's Church, Twickenham

Dance

Palmeri – Misatango

Whitacre – 5 Hebrew Love Songs

Conte – 2 Mexican Folk Songs

Telemann – Jehovam Omnes Gentes

6.00 pm, Sunday, 30th June 2024

St Mary's Church, Twickenham

Todd – Jazz Missa Brevis

Bernstein – West Side Story medley

Shearing – Songs and Sonnets of Shakespeare

Saturday 23rd November 2024