



Christmas Tidings

**With Latchmere School Choir
Director: Sophie Mcloughlin**

**Conductor: Paul Ayres
Accompanist: Ian Shaw**

**Saturday 10th December 2016 at 7.00pm
St John the Divine, Richmond, TW9 2NA**

Registered Charity No 1112448



Tonight's concert is dedicated
to the memory of our former Musical Director (2011 – 2016)

William Petter



William's last concert with us was in March this year, here in St John the Divine. Before the main work, a moving performance of Brahms' Requiem, we were privileged to hear William and his wife, Rebecca Lea, performing as soloists, William singing two Mahler songs, and Rebecca the Strauss *Four Last Songs*. It was a wonderful, uplifting musical farewell. Sadly, in October William finally lost a three-year battle with cancer, aged 34.

William was a good friend and an inspirational Musical Director whose training for his own singing career enabled him to encourage and develop amateur singers. A man of many talents, he was warm, funny and a very gifted musician. He drew on his wide-ranging knowledge of musical repertoire, both sacred and secular, enabling him to devise creative programmes that were a joy to sing and greatly appreciated by our audience members. William filled his life with joy, which he found in his love of music making and in the company of his cherished family and many friends. For all these reasons, Christmas was a special time for him. This evening's concert, a joyful celebration of the festive season, is dedicated to his memory.

There will be a retiring collection to support the work of the cancer charity, Sarcoma uk.

The First Nowell	Audience and choirs
Behold, I bring you Glad Tidings	Concordia Voices
This day Christ was born	Concordia Voices
Jingle Bells	Latchmere school choir
Pablo, the Reindeer	Latchmere school choir
Lullaby	Latchmere school choir
New Boy Born	Latchmere school choir
Away in a manger	Audience and choirs
Love came down at Christmas	Concordia Voices
Hark! the herald angels sing	Audience and choirs
A Child is Born	Concordia Voices
Interval	
Hodie Christus natus est	Concordia Voices
Marche des Rois Mages	Organ - Ian Shaw
It came upon the midnight clear	Audience and choirs
Good King Wenceslas	Latchmere school choir and Concordia Voices
Sing a song of Christmas Cheer	Latchmere school choir
Winter Carol	Latchmere school choir
Love Shone Down	Latchmere school choir
The Holly and the Ivy	Latchmere school choir and Concordia Voices
Santa Claus is comin' to town	Concordia Voices
Ding dong merrily on high	Audience and choirs

The First Nowell – *All Sing*

The First Nowell the Angel did say
Was to certain poor shepherds in fields as
they lay
In fields where they lay keeping their sheep
On a cold winter's night that was so deep.
Nowell, nowell, nowell, nowell,
Born is the King of Israel!

They looked up and saw a star
Shining in the East beyond them far
And to the earth it gave great light
And so it continued both day and night.
Nowell, nowell...

Men

And by the light of that same star
Three Wise men came from country far

To seek for a King was their intent
And to follow the star wherever it went.

All

Nowell, nowell...

Ladies and Children

This star drew nigh to the northwest
O'er Bethlehem it took its rest
And there it did both stop and stay
Right o'er the place where Jesus lay.

All

Nowell, nowell...

Then let us all with one accord
Sing praises to our heavenly Lord
That hath made Heaven and earth of nought
And with his blood mankind has bought.
Nowell, nowell...

This evening, our contribution of classical music comprises three sacred pieces from the Renaissance Period - two by the English composers William Byrd and Orlando Gibbons, and one by the Dutchman Jan Pieterszoon Sweelinck. As you will hear, they share certain characteristics, most notably the polyphonic style in which the harmonies are created by the interweaving of five or six melodic lines. Two of the pieces are set to the same text, albeit one in Latin and one in an English translation.

The careers of the English-born William Byrd (1543-1623) and Orlando Gibbons (1583-1625) followed similar paths. Both held posts as organists and choir masters, and both rose to serve under the reigning monarch of the time at the Chapel Royal – Byrd under Elizabeth I and later Gibbons under James I. In spite of Byrd's adherence to Catholicism in this time of great religious upheaval and persecution, he wrote music for both Catholic and Anglican worship and managed to compose and live unscathed into his eighties.

Jan Pieterszoon Sweelinck (1562-1621) spent most of his life in Amsterdam where for forty-four years he was organist at the Calvinist Oude Kerk (Old Church). Renowned for his abilities as a teacher, composer and keyboard player, Sweelinck's influence extended to England where some of his compositions can be found in the Fitzwilliam Virginal Book. This publication of keyboard music was

compiled between 1609 -1619 and otherwise contained only music by English composers, including Byrd and Gibbons.

Behold I bring you Glad Tidings

Orlando Gibbons

Orlando Gibbons was known for his playing of the virginals (an early keyboard instrument similar to the harpsichord) and the organ, and for his madrigal-writing, perhaps the best-known of which is *The Silver Swan*. He also wrote sacred music (for the Anglican Church) including forty anthems. *Behold, I bring you glad tidings* (the text is from Luke Chapter 2) is an example of the verse anthem, a particularly Anglican form which contrasts passages for individual voice parts with those for the full choir, sung to an organ accompaniment. Gibbons' score is for six voice parts, with two soprano lines and two alto lines adding richness to the harmonies. Emulating his predecessor Byrd, Gibbons chose his texts "with deep care" and matched his music accordingly. In the "Glory be to God" section, all the parts sing the words to a rising figure with overlapping entries and gradually extending phrases to create a thrilling and exultant finale.

Behold, I bring you glad tidings of great
joy,
Which shall be to all people,
That unto us a child is born.
Unto us a Son is giv'n

A saviour which is Christ the Lord.
Glory be to God on high,
And in earth peace, goodwill towards
men.

This day Christ was born

William Byrd

William Byrd was the most distinguished of the Tudor composers and his prolific output encompassed all the principal musical forms, both sacred and secular, of the day. *This Day Christ was Born* comes from a late collection of his vocal music entitled "*Psalmes, Songs and Sonnets*" (1611). Byrd's text is a direct English translation of the Latin *Hodie natus est nobis*, a motet sung before the Magnificat at the Roman Catholic service of Vespers on Christmas Day. Byrd re-titled his English version "*A Carroll for Christmas Day*".

Choice of text was important for this composer whose principal aim was that his music be "framed to the life of the words". Set for six voice parts (with doubled soprano and alto lines) sung contrapuntally and a cappella, the piece is more like a madrigal than a motet. It is joyous music, characterised by changing metre and text painting as in the low notes sung to "in earth" and the rising phrases and interval leaps to "God on high".

This day Christ was borne,
this day our Saviour did appeare,
This day the Angels sing in earth,

the Archangels are glad.
This day the just rejoyce, saying:
Glory be to God on high. Alleluia.

Jingle Bells

Words and music by James Pierpoint, arr Lin Marsh

Pablo, the Reindeer

Words and Music by George Lovering

Lullaby

Words by Jean Kenward, Music by Betty Roe

New Boy Born

Words by Carol Ann Duffy, Music by Sasha Johnson Manning

Away in a manger – *All Sing*

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

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes;
I love thee, Lord Jesus, look down from the sky
And stay by my bedside till morning is nigh.

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

Love came down at Christmas

Ian Shaw

My Scottish nephew Hugh and his Irish wife Ciara visited me just before Christmas two years ago. At that point, they'd just become engaged, so a new setting of Christina Rossetti's famous little poem seemed almost inevitable. Of course, the poem is about divine love, revealed in the baby Jesus, rather than human love; but we can perhaps hope to find one in the other.

Ian Shaw

Hark! the herald angels sing – *All Sing*

Hark! the herald angels sing
"Glory to the new-born 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 new-born 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 th'incarnate Deity
Pleased as man with man to dwell
Jesus, our Emmanuel
Hark! The herald angels sing
"Glory to the new-born King!"

Hail the heav'n-born Prince of Peace!
Hail the Sun 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 new-born King!"

A Child is Born

William Petter

'A Child is Born' was written in 2011 for the Orpington and District Free Church Choir, also directed by William Petter, to a text by one of its members, John Maidwell, who is an amateur poet. John had given William an anthology of his poems earlier in the year, and two of them seemed to lend themselves particularly well to being set as carols. A Child is Born is a joyful, old fashioned poem, describing how the Wise Men, the Angels and the Shepherds reacted to the birth of Jesus. The musical setting is an attempt to capture this, with a rustic, slightly folky refrain, lively verses describing the different reactions of those who attended the birth, and an explosive ending!

Rejoice! Rejoice! this Christmas morn,
The Saviour of the world is born.
The tribes of Abraham give voice,
With Christians all. Rejoice! Rejoice!

The wise men from their beds arise
And see His star in eastern skies
As by its light they journey on,
To seek the Child the Promised One.
Rejoice! Rejoice! ...

The angels winging o'er the Earth
Now joyfully proclaim His birth,
And to God's chosen people bring
The promise of a new born King.
Rejoice! Rejoice! ...

The shepherds in their fields at night
Look up to see a wondrous sight;
And strains of heav'nly music hear,
As they bow down in holy fear
Rejoice! Rejoice! ...

INTERVAL

Hodie Christus natus est

Jan Pieterszoon Sweelinck

Jan Pieterszoon Sweelinck, like his counterparts, wrote vocal as well as instrumental music and his output includes secular chansons, madrigals and sacred pieces for the Calvinist Church. His Hodie Christus Natus Est comes from a collection of motets entitled *Cantiones Sacrae* (1619) and is scored for five voice parts – Sweelinck adds two soprano parts to the alto, tenor and bass lines. Each section begins with a distinctive proclamation of the word *Hodie* in triple time, sung twice by the tenors and then echoed by the other voices. The music then changes immediately and unexpectedly into quadruple time for next lines of the text, this rhythmic complexity conveying a feeling of excitement throughout the piece. *Hodie* culminates in a skilful passage of overlapping phrases, musically enhancing the words *Noe* and *Alleluia*.

Hodie Christus natus est:
Hodie Salvator apparuit, Alleluia.
Hodie in terra canunt Angeli,
Laetantur Archangeli
Hodie exsultant iusti, dicentes:
Gloria in excelsis Deo.
Alleluia.

Today Christ is born:
Today the Saviour appeared, Alleluia
Today on Earth the Angels sing,
Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest.
Alleluia
Translation : Allen H. Simon

Marche des Rois Mages

Théodore Dubois

It came upon the midnight clear – *All sing*

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

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

Men
Yet with the woes of sin and strife
The world has suffered long;
Beneath the angels' strain have rolled
Two thousand years of wrong;
Ladies and Children
And man, at war with man, hears not
The love-song which they bring:
O hush the noise, ye men of strife,
And hear the angels sing!

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

Good King Wenceslas

Traditional melody, arr Paul Ayres

Sing a song of Christmas Cheer

Words and Music by Ana Sanderson

Winter Carol

Words and Music by Fiona Lander

Love Shone Down

Andy Piercy and CS de Whalley

The Holly and the Ivy

John Gardner

Santa Claus is comin' to town

Arr Paul Ayres

Words by Haven Gillespie, Music by J Fred Coots

Ding dong merrily on high – *All sing*

Ding dong merrily on high, In heav'n the bells are ringing: Ding dong! verily the sky Is riv'n with angel-singing. Gloria, Hosanna in excelsis!	E'en so here below, below, let steeple bells be swungen, And io, io, io, By priest and people sungen. Gloria, Hosanna in excelsis!	Pray you, dutifully prime Your Matin chime, ye ringers; May you beautifully rime Your Evetime song, ye singers. Gloria, Hosanna in excelsis!
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Ian Shaw

Ian Shaw divides his time between opera and choral music. He was a staff répétiteur at Scottish Opera for eleven years and responsible for many smallscale national tours. Future engagements include Scottish Opera, Music Theatre Wales and Nederlands Reisopera.

In choral music, he was Sub-Organist at Durham Cathedral for nine years and Director of Music at St Peter's Eaton Square for four. He has worked with numerous London choirs, including the BBC Singers and the Bach Choir. This is his first appearance with Concordia Voices.

His work has been described as 'redoubtable' by The Scotsman and 'sometimes amusing' by the Dean of Durham.

Paul Ayres

Paul Ayres is Concordia Voices' regular accompanist - he is standing in as conductor for this concert before our newly appointed musical director, Jack Apperley, starts in January 2017.

Paul was born in London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist. He has received over one hundred commissions, and his works have been awarded composition prizes in Canada, Croatia, New Zealand, Poland, Russia, Spain, Switzerland, the UK and the USA. Paul particularly enjoys "re-composing" classical works (Purcell, Bach, Handel, Fauré) and "classicizing" pop music (jazz and show tunes, The Beatles, Happy Hardcore).

Paul conducts City Chorus and London College of Music Chorus (at the University of West London), accompanies Concordia Voices, and is associate accompanist of Crouch End Festival Chorus. He has led many music education workshops for children, and played piano for improvised comedy shows and musical theatre. Please visit www.paulayres.co.uk to find out more.

Latchmere School Choir

Latchmere School is a school with a strong tradition of music making. We have a choir in Year 2 with 50 members, a choir in Year 3 with 40 members and the main school choir for pupils in Years 4-6 who are performing this evening.

Meeting weekly, we sing a variety of songs which become more challenging as the pupils develop as singers. Singing at Latchmere is not just confined to the choir and the whole school enjoy singing at regular singing assemblies and in class.

We hope you enjoy our programme this evening- we have enjoyed rehearsing in readiness for the concert.

Sophie Mcloughlin

Abigail Woodward	Daniel Collier	Konrad Szymanski	Perry Wade
Alex Donnell	Daniel Pepper	Lara Rashid	Pratima Gurung
Alexander Botev	Eddie Stone	Leo Shaw	Ruby Greenfield
Alexia Bulbec	Ellie Hayward	Lily Glanville	Ruby Simpson
Alfred Perrin	Emily Cheung	Lily Huddart	Shannon Barkley-
Amy O'Brien	Emily Williamson	Lizge Yalcin	Nakajima
Amy Phipps	Esther Stancheva	Lola Kennard	Sienna Morrison
Anna Ghosh	Evie Jenkins	Ludivine Hobson	Sophie Glover
Anya Dawid	Florence Gwynne	Maia Savvari	Sophie Patel
Anya Gupta	Grace Cavanagh	Martha Emery	Sophie White
Betsy Piers	Hannah Jacobs	Mia Desantis	Stella Rice-Oxley
Bianca Mazur	Holly Richardson	Millie Inglis	Stuart Rae
Bonnie Kiddell	Holly Scholfield	Morgan Jeffery	Tallulah Jolly
Carissa Ainley	Isabelle-Rose Heyes	Nell Freeman	Uma Senanayake
Charlotte Rolfe	Jack Crane	Noah Ehrlich	Zishan Ali
Connor Barkley-Nakajima	Jessie Gritton	Olivia Duran	
Daisy Thorpe	Kennitta Dunstan	Oscar Luck	

Concordia Voices

Concordia Voices is a well-established chamber choir of about 30 mixed voices.

Our regular accompanist is the composer and arranger Paul Ayres.

The choir performs regularly in south-west London where it is based. We have also toured abroad and to other locations in the UK as well as taking part in local musical events. Concordia Voices enjoy performing music from a wide repertoire ranging over 4 centuries and the choir has a keen interest in performing the work of contemporary composers, including Jonathan Dove, James MacMillan, Morten Lauridsen, John Tavener and Naji Hakim.

Concordia Voices rehearse on Sunday evenings from 6:45 to 9pm in St. James's Church, Hampton Hill. We are a small, friendly choir and new singers are warmly welcome. If you are interested in joining us please contact our secretary for more information at, secretary@concordiavoices.org or visit our web site for information on how to join the choir. www.concordiavoices.org

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jackie Allen	Lyndsey Baldwin	Colin Flood	Alan Baldwin
Lynda Beament	Rebecca Bevan	Clive Hall	Adam Brown
Anne Gooding	Julie Hall		Chris Edwards
Anusha Hesketh	Ramami Leathard		Jo Foley
Prill Hinckley	Jane Newman		Martin Hinckley
Julia Lavery	Barbara Orr		Tim Rice
Margaret Lord	Jane Purser		Tim Rowett
Rosie Oxborrow	Anne Rowett		
Ruth Parker	Janet Taylor		
Fiona Rowett	Shelagh Testar		

Future Concerts

Sunday March 5th 2017, 7.30pm, St Mary's Church, Twickenham

Conductor: Jack Apperley