



Sacred Music in a Secular Age

**Conductor: Jack Apperley
Trumpeter: George Picker
Accompanist: Paul Ayres**

**Sunday 5th March 2017 at 7.30pm
St Mary's, Twickenham, TW1 3NJ**

**In Splendoribus
Northern Lights
Solus ad Victimam**

**MacMillan
Gjeilo
Leighton**

Into the Silent Land

Byrchmore

**Jubilate Deo
Song for Athene**

**Britten
Tavener**

Interval

**Seek him that maketh the Seven Stars
Funeral Ikos
A New Song**

**Dove
Tavener
MacMillan**

Légende

Enesco

**Ubi Caritas
Tribute to Caesar
O Radiant Dawn**

**Gjeilo
Pärt
MacMillan**

In Splendoribus

James MacMillan (b.1959)

Born in Scotland, MacMillan studied music at Edinburgh and Durham Universities. After two years lecturing in music at Manchester, he returned to Scotland in 1988 to take up the post of Associate Composer with the Scottish Chamber Orchestra. MacMillan works in a variety of genres, embracing ancient and modern elements, as well as sacred and secular. His music is greatly influenced by his faith (he is Roman Catholic and a lay Dominican) and by his Scottish musical traditions.

Amid his busy schedule composing and conducting for the world's most prestigious orchestras, MacMillan still finds time to direct the amateur choir at St Columba's Church, Maryhill and the chamber choir of the nearby Strathclyde University. It was for these two ensembles that he composed his *Strathclyde Motets*, a series of fourteen pieces written between 2005 -2010 and intended to be sung during communion in the week leading up to Christmas.

In Splendoribus Sanctorum, to be sung at the Nativity Midnight Mass, includes four solo trumpet obbligato sections interspersing the choral phrases. The composer writes that the piece is a "kind of repeated chant, there's not much in the way of harmonisation, just a couple of drones and a shifting, middle part" plus a "fairly virtuosic" trumpet part. In the adagio choral sections, the unison chant followed by parallel fifths sung over a bass drone gives the piece a medieval flavour. The trumpet part which interjects each choral utterance is, by contrast, an exultant allegro of fast triplet semiquavers.

In splendoribus sanctorum,
Ex utero ante luciferum genui te.

In the splendour of holiness, from the
womb before the daystar I have
begotten you.

Northern Lights

Ola Gjeilo (b.1978)

The Norwegian pianist and composer Gjeilo began his musical studies at Oslo's Music Academy. He then travelled to London where he graduated from the Royal College of Music. Gjeilo completed his music education in New York, the city where he currently lives and works, where he gained a Master's degree in composition.

Gjeilo's music explores a wide variety of genres, embracing jazz and pop as well as classical.

In his home country, Gjeilo twice witnessed the spectacle of the Aurora Borealis and it was the profound nature of these experiences which inspired his piece ***Northern Lights***. He wrote "It is one of the most beautiful natural phenomena I've ever witnessed and has such a powerful, electric quality which must have been both mesmerising and terrifying to people in the past." Composed in 2007, the piece is a setting of a text from the sixth chapter of the Song of Solomon which juxtaposes beauty and fear. Gjeilo describes the music as "mostly serene" and has said that, "above all else, it is about beauty."

Pulchra es amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me
quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.

Solus ad Victimam

Kenneth Leighton (1929-88)

Sir Kenneth Leighton was born in Wakefield, Yorkshire. He showed early musical promise and was enrolled as a chorister at Wakefield Cathedral, took piano lessons and started to write music. Aged 17, he gained an LRAM in piano performance. Leighton studied at Oxford, followed by a period at the conservatoire in Rome.

A talented performer, Leighton periodically gave recitals and broadcasts but ultimately he was drawn to composition and decided that an academic career would allow him more freedom to write music. He spent most of his life teaching at the University of Edinburgh and included MacMillan amongst his pupils.

Leighton's output includes symphonies, chamber music, organ and piano music as well as an opera and a substantial amount of church music, although he himself was not conventionally religious. His early compositions show the influence of such English composers as Walton and Vaughan Williams, but his later works owe more to composers such as Schönberg and Webern.

Solus ad Victimam (1973) is set to a 12th Century text by the philosopher Peter Abelard, translated by Helen Waddell. It was written for the Good Friday devotions at The Paraclete, the religious house which Abelard had founded and where his wife, Heloise, was the Prioress. The music is dark and intense, with discordant harmonies reflecting the theme of extreme suffering in the text.

Alone to sacrifice thou goest, Lord,
Giving thyself to Death whom thou has slain.
For us thy wretched folk is any word?
Who know that for our sins this is thy pain?
For they are ours, O Lord, our deeds,
Why must thou suffer torture for our sin?
Let our hearts suffer in thy Passion, Lord,
That very suffering may thy mercy win.
This is the night of tears, the three days' space,
Sorrow abiding of the eventide,
Until the day break with the risen Christ,
And hearts that sorrowed shall be satisfied.
So may our hearts share in thine anguish, Lord,
That they may sharers of thy glory be;
Heavy with weeping may the three days pass,
To win the laughter of thine Easter Day.

Into the Silent Land (Organ)

Ruth Byrchmore (b. 1966)

Ruth was born and educated in Birmingham. She went on to study at Sheffield University (BMus) and graduated from the Royal Academy of Music in 1991 with an MMus in Composition. As a composer, Ruth began her career as Vaughan Williams Trust/Parry Jerusalem Fellow and Composer in Residence at Wells Cathedral.

She received a British Composer Award in 2005 for the Musicians Benevolent Fund St Cecilia Day anthem ***A Birthday***, performed by the joint choirs of Westminster Abbey, Westminster Cathedral and St Paul's Cathedral, and an RPS/Radio 3 Award for Education in 2004 for her children's opera ***Katerina*** for Welsh National Opera.

Her work has been commissioned for performance throughout Britain and internationally, and she has been broadcast on BBC Radio 3 and 4. Ruth was

commissioned to write two new works for Harry Christophers and The Sixteen which were recorded and premiered in 2011, in Westminster Cathedral. She returned to the Academy in 1993 and is currently a teacher in Academic studies and Composition.

Ruth writes: '*Into the Silent Land* was written for the organ of Westminster Cathedral and premiered by Colm Carey in July 1996. The title is a quotation from Christina Rossetti's powerful poem *Remember* whose overwhelming power and haunting sadness had a significant impact on the genesis of the piece, my first for solo organ.'

Extracted from Royal Academy of Music web site

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand
It will be late to counsel then or pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

Christina Rossetti

Jubilate Deo

Benjamin Britten (1913-76)

Born in Suffolk, Britten was a precocious musician who played the piano and viola, and who began to compose at an early age. Aged 15, he studied privately with the composer Frank Bridge and at the age of 17, he went to the Royal College of Music where his composition tutor was John Ireland. This was not a particularly successful pairing and Britten continued to have lessons with Bridge. Britten became a central figure of 20th Century British classical music, composing a range

of works including operas, orchestral pieces, film scores and chamber music as well as choral music for the Anglican Church.

Jubilate Deo is a setting of Psalm 100, commissioned in 1961 by HRH the Duke of Edinburgh and written for liturgical use at St George's Chapel, Windsor. It is a spirited and joyous piece characterised by antiphonal choral parts sung by the sopranos and tenors answered by the altos and basses. Throughout, the choral singing is enhanced by an energetic organ accompaniment of fast runs and detached notes. There is a more hushed and introspective middle section but the music soon returns to an exultant finale.

O be joyful in the Lord all ye lands;
serve the Lord with gladness and come before his presence with a song.
Be ye sure that the Lord he is God:
it is he that hath made us and not we ourselves;
we are his people, and the sheep of his pasture.
O go your way into his gates with thanksgiving
and into his courts with praise
be thankful unto him, and speak good of his name.
For the Lord is gracious, his mercy is everlasting:
and his truth endureth from generation to generation.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be: world without end. Amen.

Song for Athene

John Tavener (1944-2013)

Sir John Tavener was a music scholar at Highgate School where he sang with the school choir – and frequently for the BBC - in concerts of works requiring boys' voices. He started to compose at an early age, was a competent pianist and went on to study at the Royal Academy of Music where he focused on composition. He first came to fame in 1968 with his cantata ***The Whale***.

Tavener was raised a Presbyterian but converted to the Greek Orthodox Church in 1977. From this time he focused on compositions for liturgical use, his music being variously described as austere and transcendent, reflecting the mystical nature of his faith.

Song for Athene was composed in memory of Tavener's friend Athene Harriadis who had been killed in an accident in 1993. A lover of the arts, particularly poetry

and the works of Shakespeare which she enjoyed reading aloud, Athene inspired Tavener's text – a combination of excerpts from Hamlet with words from the Orthodox funeral service. ***Song for Athene*** was chosen to be sung at the funeral of Princess Diana in 1997.

Alleluia May flights of angels sing thee to thy rest.

Alleluia Remember me O Lord, when you come into your kingdom.

Alleluia Give rest O Lord to your handmaid, who has fallen asleep.

Alleluia The Choir of Saints have found the well-spring of life and door of paradise.

Alleluia Life a shadow and a dream.

Alleluia Weeping at the grave creates the song: Alleluia.

Alleluia Come, enjoy rewards and crowns I have prepared for you.

Interval

Seek him that maketh the Seven Stars

Jonathan Dove (b.1959)

Jonathan Dove, born in London, is a composer of opera, choral works, music for plays and films, community projects, orchestral and chamber music. He studied composition at Cambridge and after graduating, worked as an accompanist, repetiteur, animateur and arranger. Dove's breakthrough as a composer came in 1998 when his opera ***Flight*** was performed at Glyndebourne.

Seek Him that Maketh the Seven Stars was commissioned in 1995 by Friends of the Royal Academy of Arts for their annual service. Dove selected the text, taken from Amos 5:9 and Psalm 139, feeling that the theme of light would have special meaning for visual artists. From the very opening bars of the "twinkling" organ motif can be heard musical images of light and the night sky. Dove writes that "the refrain, 'Seek Him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity."

Seek him that maketh the seven stars and Orion
and turneth the shadow of death into the morning.

Alleluia, yea, the darkness shineth as the day, the night is light about me. Amen.

Funeral Ikos, set to traditional verses of the Orthodox service for the burial of priests was written in 1981. The music, beautiful and austere, has its origins in Russian chant, although the harmonic progression of the Alleluia refrain is distinctly Tavener's.

Why these bitter words of the dying, O brethren which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God, who hath summoned me knoweth. But make commemoration of me with the song: Alleluia.

But whither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them? Or have they forgotten all those who mourn them and make the song: Alleluia.

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm: Alleluia.

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: Alleluia.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say. Alleluia.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that we may cry aloud thus unto God: Alleluia.

A New Song

James MacMillan

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.

O sing unto the Lord a new song,
sing unto the Lord all the 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. Amen

Légende

Georges Enesco (1881 – 1955)

George Enescu was born in the village of Liveni, Romania, (later renamed "George Enescu" in his honour). He was a child prodigy, entering the Vienna Conservatory at the age of seven and graduating before his 13th birthday. In 1895 he went to Paris where he studied composition with Gabriel Fauré.

Many of Enescu's works were influenced by Romanian folk music. A young Ravi Shankar recalled in the 1960s how Enescu, who had developed a deep interest in Oriental music, rehearsed with Shankar's brother Uday Shankar and his musicians. Around the same time, Enescu took the young Yehudi Menuhin to the Colonial Exhibition in Paris, where he introduced him to the Gamelan Orchestra from Indonesia.

He lived in Paris and in Romania, but after World War II and the Soviet occupation of Romania, he remained in Paris. He was also a noted violin teacher, Yehudi Menuhin and Ida Haendel being among his pupils.

Légende is a solo work for trumpet and piano, premiered by Merri Franquin, professor of cornet at the Paris Conservatoire. It reflects the impressionistic style

of Enesco's teachers Jules Massenet and Gabriel Fauré. The title is an homage to Professor Franquin. The piece reflects an important step in the evolution of the trumpet from a more archaic limited instrument, to a fully chromatic and soloistic instrument.

In between each statement of the melody are technical passages which require extensive triple tonguing and chromatic fingering. The piano accompaniment is chordal in the lyrical passages, and virtuosic in the technical sections, matching the difficulty of the trumpet part with extensive runs and arpeggios.

Extracted from notes by David Cooper

Ubi Caritas

Ola Gjeilo

Ubi Caritas, written in 2001, is one of his first sacred choral pieces and, in common with the familiar setting of the same text by Duruflé, was inspired by the simplicity of Gregorian chant. In Duruflé's version, the starting point is a traditional chant, whereas Gjeilo chooses to compose his own original melody. To this, he adds modern harmonies with the intention of creating "innocent sounding" music with "a sort of purity."

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.

Tribute to Caesar

Arvo Pärt (b.1935)

The Estonian composer Pärt studied piano as a young boy and by his teens had started to write music. He attended the Tallinn Conservatory where his focus was composition. From 1957, whilst continuing to write, he worked for ten years as a sound producer for Estonian radio. Pärt had a long artistic struggle with Soviet officials. His early works were banned for bearing the hallmarks of Schönberg's serial technique, a musical style deemed unacceptable to the authorities. In the 70s, Pärt took time to study medieval and Renaissance music and converted from Lutherism to the Russian Orthodox faith. From this period, his music underwent a transformation and influences of plainsong, Gregorian chant and polyphony can

be heard in his work. Pärt became known as a pioneer of “Holy Minimalism”, a style also attributed to Tavener. In 1980, Pärt left his homeland, settling firstly in Vienna and then in Berlin, and now divides his time between the latter and Tallinn.

Tribute to Caesar, written in 1997, is a narrative account of Jesus’s encounter with the Pharisees and is set to a text taken from Matthew 22, v 15-22. The music, deceptively simple, consists of block chords with no extraneous notes, and is characterised by varying voice pairings and ensembles and by the relationships and tensions between consonance and dissonance heard in the textures. These devices serve to enhance the dramatic element of the story. Between each utterance is a period of silence to allow time for reflection. Pärt has said that all music begins from silence and that, above all, it is the words which write the music.

Then went the Pharisees, and took counsel how they might entangle him in his talk. And they sent out unto him their disciples with the Herodians, saying: Master, we know that though are true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men. Tell us therefore, what thinkest thou? Is it lawful to give tribute unto Caesar, or not? But Jesus perceived their wickedness, and said: Why tempt ye me, ye hypocrites? Shew me the tribute of money. And they brought unto him a penny. And he saith unto them: Whose is this image and superscription? They say unto him: Caesar’s. Then saith he unto them: Render therefore unto Caesar the things which are Caesar’s, and unto God the things that are God’s. When they had heard these words, they marvelled and left him, and went their way.

O Radiant Dawn

James MacMillan

O Radiant Dawn, also one of the Strathclyde Motets, sets an English translation of one of the “O” antiphons for Advent – *O Oriens, splendour lucis aeternae* - in which Christ’s eternal light is compared to the magnificence of the rising sun. The piece begins simply with short, separated phrases reminiscent of Tallis’s *O Nata Lux*, sung in block chords by the choir. In his setting of the following line of text, MacMillan uses repetition, striking suspensions (resolved dissonances) and a gradual crescendo to emphasise the anticipation of Christ’s coming. A contrasting passage sung by the upper voices in thirds follows, before the opening music is repeated. The piece concludes with a lilting repetition of the word Amen.

O Radiant Dawn, splendour of eternal Light, Sun of Justice:
Come, shine on those who dwell in darkness and the shadow of death.
Isaiah had prophesied, 'The people who walked in darkness have seen a great light; upon those who dwelt in the land of gloom a light has shone.' Amen

Programme notes by Jane Purser

Jack Apperley

Jack is currently studying for a Masters in Choral Conducting at the Royal Academy of Music under Patrick Russill after graduating from the University of Birmingham where he was mentored by Simon Halsey CBE.

In addition to his studies at the Royal Academy of Music, Jack is an assistant to Simon Halsey and the London Symphony Chorus. This culminated in Jack standing in as Chorus Master for a performance of John Adam's oratorio *El Niño* in Paris with the London Symphony Orchestra, conducted by the composer.

Whilst at Birmingham, Jack was the Conductor of the University of Birmingham Music Society Chamber Choir between 2014 -2016, performing repertoire from Thomas Tallis to Jonathan Harvey. The group now has a strong reputation within the University and perform more regular concerts at prestigious events. As part of the University of Birmingham Summer Festival of Music, Jack conducted the Summer Festival Voices in a performance of Purcell's *The Tempest*. He was also the conductor of Summer Festival Sinfonia and was appointed Assistant Conductor of the Summer Festival Opera, Britten's *Albert Herring*.

Jack has participated in several masterclasses, including a workshop with the BBC Singers and their Principal Guest Conductor, Paul Brough. Last autumn he took part in a workshop with the Clarion Choir, a professional ensemble from New York focusing on the music of Rachmaninov and Steinberg. Last summer, Jack participated in the Sarteano Choral Conducting Workshop in Tuscany, Italy with Simon Carrington. He has also received tuition from several visiting professors at the Royal Academy of Music including, David Hill, Paul Spicer and Amy Bebbington. In 2015 Jack was awarded a Sing for Pleasure Young Conductor's Scholarship. This entitled him to a year of tuition from Manvinder Rattan, participating in weekend courses and summer schools.

George Picker

George began playing trumpet aged 8 and has been playing with various ensembles ever since then. George is currently based at the University of Birmingham where he is studying a masters in musical performance whilst being tutored by Paul Beniston (LPO) and David Blackadder (OAE). George currently holds the Principal Trumpet chair in the University Philharmonic Orchestra, which he has been part of for the last 4 years. He also performs regularly with the Birmingham Symphonic Brass, a semi-professional chamber group directed by Stephen Roberts. In 2015, George was a finalist in the prestigious Alfred Corfield Trumpet Prize, an annual trumpet competition hosted at the Birmingham Conservatoire and adjudicated by Phil Cobb (LSO).

Paul Ayres

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.

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	Paddi Sutton-Coulson	Alan Baldwin
Lynda Beament	Rebecca Bevan	Clive Hall	Adam Brown
Anne Gooding	Julie Hall		Chris Edwards
Anusha Hesketh	Ramani Leathard		Martin Hinckley
Prill Hinckley	Jane Newman		Christopher Johnson
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

Saturday June 24th 2017, 7.30pm, St Mary with St Alban, Teddington

Songs of Love and Wonder

Including music by Barber, Brahms, Lauridsen, Monteverdi, Victoria, Whitacre and Vaughan Williams.

Saturday December 2nd 2017, St John the Divine, Richmond

With guests Surrey Brass