



Songs of Love and Wonder

Conductor: Jack Apperley

Baritone: Jamie Wright

Accompanist: Paul Ayres

**Saturday 24th June, 2017 at 7.30pm
St Mary with St Alban, Teddington, TW11 9NN**

O Magnum Mysterium	Victoria
Lamento d'Arianna – Part 1, Lasciatemi morire	Monteverdi
Sure on this Shining Night	Barber
Adagio sostenuto	Beethoven
Sure on this Shining Night	Lauridsen
Five Hebrew Love Songs	Whitacre

Interval

Matona Mia Cara	Lassus
Fünf Gesänge	Brahms
Lieder ohne Worte	Mendelssohn
Five Mystical Songs	Vaughan Williams

O Magnum Mysterium

Tomas Luis de Victoria (1548-1611)

Victoria was born and raised in the Spanish town of Avila where he sang as a choirboy in the cathedral. His family were well-connected and he was sent by King Philip of Spain, his patron, to a German college in Rome to train for the priesthood. It is known that there he met, possibly studied with, Palestrina, whom he succeeded as director of music at the Seminary. Victoria was ordained in 1575 and then in 1587 returned to Spain where he became chaplain to the Dowager Empress Maria, widow of the Holy Roman Emperor Maximilian II. His output includes twenty-one masses, forty-four motets (judged to be the finest of the period), psalm settings, passions, lamentations and a Requiem on the death of his employer.

O Magnum Mysterium, originally composed for the Feast of the Circumcision, was published in his first book of motets in 1572. Combining the contrapuntal technique of Palestrina with intense dramatic feeling, Victoria's music captures an overwhelming sense of mystery and wonder.

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepe!

O how great a mystery,
and wonderful a sacrament,
that animals should see the new-born
Lord, lying in a manger!

O beata Virgo, cujus viscera
meruerunt portare
dominum Christum
Alleluia!

O blessed Virgin, whose womb
was worthy to bear the Lord Jesus
Christ.
Alleluia!

Lamento d'arianna (Ariadne's Complaint) Claudio Monteverdi (c1567-?)

Monteverdi was born in Cremona and began his musical career playing the viol at the court of Duke Vincenzo Gonzaga in Mantua. He eventually became the Duke's *maestro della musica* during a time in which there were significant developments in the realms of Italian music and theatre. A new form, opera, was emerging and the Duke was quick to recognise that support for this new combined art form would offer great potential for prestige. Monteverdi's *l'Orfeo*, the earliest surviving work in the history of the genre, was first performed at the Mantuan court in 1607.

Arianna is the composer's second opera, written between 1607 and 1608 and was commissioned for the extravagant celebrations for the wedding of the Duke's son. The story is based on classical texts recounting the abandonment of Ariadne on the island of Naxos by her lover, Theseus. Monteverdi described the lament as being "the most essential part" of his opera and contemporary records report that many tears were shed at the first performance. The opera libretto by Rinuccini survives, but sadly all the original music has been lost apart from the extended lament. In recognition of its popularity, Monteverdi had published this dramatic and powerful piece separately (1623) as a five-part arrangement for his Sixth Book of Madrigals. This choral version retains the emotional charge and plaintive character of the original dramatic solo. The "expressive lament" became highly influential and was widely imitated in 17th century Italian opera.

Lasciatemi morire!

E chi volete voi che mi conforte
in così dura sorte,
in così gran martire?

Lasciatemi morire!

Let me die!

and what do you think can comfort me
in such harsh fate,
in such great suffering?

Let me die!

Sure on this Shining Night

Samuel Barber (1910-1981)

Born in West Chester, Pennsylvania, Barber showed musical ability from an early age. He began piano lessons at the age of six, produced his first composition the following year and when he was fourteen, he attended the Curtis Institute of Music to study piano, composition and voice. Barber's output includes orchestral music, ballet scores, piano and chamber works as well as an opera and choral music. His *Adagio for Strings* (1936) has a permanent place in concert repertoire.

Sure on this shining night was originally written as a solo song with piano accompaniment published in 1941, much later to be adapted for choir in 1961. The text is a poem by James Agee, the American journalist, novelist, critic and screenwriter. Poet and composer were eventually to meet and become friends in 1947, the year in which Barber set another of Agee's texts, *Knoxville: Summer of 1915* for solo soprano and orchestra.

Sure on this shining night features long, seamless melodic lines sung to a pulsing chordal piano accompaniment, reminiscent of the songs of the 19th century composers Brahms and Schumann.

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder wand'ring far alone
Of shadows on the stars.

James Agee

Adagio sostenuto

Ludwig van Beethoven (1770- 1827)

From Sonata quasi una Fantasia, Op 27 no 2 (the “Moonlight Sonata”)

Sure on this Shining Night

Morten Lauridsen (b.1943)

Lauridsen lives and works in America and divides his time between Los Angeles where he teaches composition at the University of Southern California, and a small island off the coast of Washington. Here, he enjoys “the serenity and silence” which he treasures. Much of Lauridsen’s output is characterised by a sense of spirituality, although this belies the composer’s early musical experiences as a trumpeter in dance bands and his enjoyment of the music of such pop icons as Joni Mitchell, James Brown and Cole Porter!

Lauridsen’s setting of *Sure on this shining night* was written in 2005 and the composer’s trademark harmonies – the addition of intervals of the 2nd and 9th to chords – are in evidence, as is his love of the American Broadway songwriters whose “long, elegant lines” he admired. In his introduction, Lauridsen writes that the song should be performed in the manner of American Musical Theatre.

Sure on this shining night of star-made shadows round,
kindness must watch for me this side the ground,
on this shining night, this shining night
The late year lies down the north
All is healed, all is health
High summer holds the earth, hearts all whole
The late year lies down the north
All is healed, all is health
High summer holds the earth, hearts all whole
Sure on this shining night,
sure on this shining, shining night
Sure on this shining night
I weep for wonder wand'ring far alone
Of shadows on the stars
Sure on this shining night, this shining night
On this shining night, this shining night
Sure on this shining night

James Agee, Morten Lauridsen

Five Hebrew Love Songs

Eric Whitacre (b.1970)

Whitacre grew up in Nevada and in his early years joined a marching band and played synthesizer in a techno-pop group. He discovered classical choral music – described as “like seeing colour for the first time” – at university, and began composing, eventually gaining a Master’s degree at the Juilliard School. Whitacre is now widely known as a conductor and composer of choral music and has introduced the concept of the virtual choir to the internet.

In the spring of 1996, Whitacre and his then girlfriend - now wife - the soprano Hila Plitmann, were staying with their friend, the violinist Friedmann Eichhorn in the German town of Speyer. Eichhorn asked the composer to write a set of “troubadour” songs for the trio to perform and Whitacre suggested that Plitmann write the text in her native Hebrew. The resulting five short “postcards” capture some brief, intimate moments shared by the couple on this trip.

The music is strongly influenced by the melodies and rhythms of traditional Jewish folk music. In the fourth song, *Eyze sheleg*, Whitacre includes an aleatoric section

in which an element of the music is left to chance. Here, the performers randomly interpret the rhythm of specified notes to give an impression of cathedral bells. Whitacre writes that the bell sounds are the “exact pitches that awakened us each morning” in Speyer.

Temuná

Temuná belibí charutá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paná'ich kach nófel.

Kalá Kallá

Kalá kallá
Kulá shelí.
U'vekalút
Tishák hí lí!

Laróv

“Laróv,” amár gag la'shama'im,
“Hamerchák shebeynéynu hu ad;

Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echád.”

Éyze Shéleg

Éyze shéleg!
Kmo chalamót ktaním
Noflím mehashamá'im;

Rakút

Hu hayá malé rakút
Hi haytá kashá
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakach otá el toch atzmó,
Veheníach
Bamakóm hachí, hachí rach.

A Picture

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

Light Bride

Light bride
She is all mine,
And lightly
She will kiss me!

Mostly

“Mostly,” said the roof to the sky,
“the distance between you and I is
endlessness;
But a while ago two came up here,
And only one centimeter was left
between us.”

What Snow!

What snow!
Like little dreams
Falling from the sky.

Tenderness

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

Hila Plitmann

Interval

Matona Mia Cara

Orlando di Lassus (1532-1594)

Lassus, known as one of the most prolific and versatile of the late Renaissance composers, was born in Mons in what is today Belgium. Well-travelled, fluent in several languages and cognisant of different national musical styles, he penned a wealth of sacred and secular vocal works, including masses and motets, chansons, German lieder, madrigals and villanelle - a comic and satirical form of madrigal. No strictly instrumental works penned by him survive however, and it is not known if such compositions ever existed.

Information about Lassus's life is patchy, but it is known that he had a beautiful singing voice and that at a young age he travelled to Italy, spending time in Mantua, Milan, Naples and Rome. He worked variously as a singer, composer and *maestro di cappella*. In 1555 Lassus returned to the Low Countries where he published some of his works and in 1556 he joined the court of Duke Albrecht V of Bavaria in Munich. Here he was very content and in spite of many offers to other posts of prestige, he chose to remain in the stability of the Duke's employ for the rest of his life.

Mantona mia cara is a type of villanelle known as a todesca, a piece sung by German soldiers (representing all "foreigners") who are depicted as the object of ridicule. In Lassus' piece, a soldier attempts ineptly and in bad Italian, to seduce a lady by boasting of his amorous prowess! The composer, being fluent in both languages, was able to produce a work which combines the comic/dramatic scenario and word-play with musical wit.

Matona, mia cara, Mi follere canzon,
Cantar sotto finestra, Lantze bon compagnon.
Don don don, diri diri don don don don.

My lovely Lady, I want a song to sing
Under your window: this lancer is a good lad!
Don don don, diri diri don don don don.

Ti prego m'ascoltare, che mi cantar de bon,
E mi ti foller bene, come greco e capon.
Don don don, diri diri don don don don.

Please listen to me, because I'm singing well
And I'm as fond of you as a Greek is of a capon!
Don don don, diri diri don don don don.

Comandar alle cacce, cacciar, cacciar con le
falcon,
Mi ti portar becacce, grasse come rognon.
Don don don, diri diri don don don don.

When I go hunting, I hunt with the falcon,
And I'll bring you a woodcock, as fat as a
kidney
Don don don, diri diri don don don don.

Se mi non saper dire, tante belle razon,
Petrarcha mi non saper, Ne fonte d'Helicon.
Don don don, diri diri don don don don.

I cannot tell you many elegant things,
I know nothing of Petrarch, nor the Fountain
of Helicon
Don don don, diri diri don don don don.

Se ti mi foller bene, mi non esser poltron,
Mi ficcar tutta notte urtar, urtar, urtar come
monton.
Don don don, diri diri don don don don.

If you'll love me I won't be lazy
I will make love all night long, I will thrust like
a ram.
Don don don, diri diri don don don don.

Fünf Gesänge

Johannes Brahms (1833-1897)

Brahms was one of the major forces of German Romanticism in the 19th century and wrote music in nearly all the main genres of the time, including a wealth of choral works, both accompanied and *a cappella*. He was strongly influenced by the music of preceding centuries and engaged in research into the madrigals and motets of Renaissance and Baroque composers.

The set of *Fünf Gesänge* written between 1886 and 1888, is a cycle of *a cappella* secular part-songs for mixed choir written when Brahms was fifty-five and a bachelor. The texts, by the poets Ruckert, Kalbeck and Groth are uniformly sombre and nostalgic in tone, and reflect on lost youth, unfulfilled hopes and man's ultimate mortality.

The first three songs are scored for six-part choir (doubled alto and bass parts) and there is much antiphonal writing, often between the men's and women's voices. In the fourth song, a Bohemian poem set for five voices (SATBB), the mood lightens with a livelier tempo. The culmination of the cycle is *Im Herbst*, with words by Brahms's friend and poet, Klaus Groth. This final song, scored for traditional four voice parts, features intertwined voice-parts with harmonies of great intensity and is often cited as Brahms's greatest secular part-song.

Nachtwache I

Leise Töne der Brust,
Geweckt vom Odem der Liebe,
Hauchet zitternd hinaus,
Ob sich euch öffnen ein Ohr,
öff'n ein liebendes Herz,
und wenn sich keines euch öffnet,
trag ein Nachtwind euch seufzend in
meines zurück.

Friedrich Rückert (1788-1866)

Nachtwache II

Ruhn Sie? Rufet das Horn des Wächters
drüben aus Westen,
und aus Osten das Horn rufet entgegen:
Sie ruhn.
Hörst du, zagendes Herz, die
flüsternden Stimmen der Engel?
Lösche die Lampe getrost, hülle in
Frieden dich ein.

Friedrich Rückert

Letztes Glück

Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.

Noch verweilt ein Sonnenblick
Bei den späten Hagerosen,
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen.

Max Kalbeck (1850-1921)

Nightwatch I

Gentle notes of the heart, wakened by
the breath of Love,
whisper quiveringly forth, if an ear,
if a loving heart should open to you,

and if none should do so,
may a night wind bear you back sighing
to my heart.

English: Richard Stokes © 2009

Nightwatch II

Do they rest? There from the West the
watchman's horn is calling,
And from the East the horn calls back:
they rest!
Timid heart, do you hear the angels'
whispering voices?
Extinguish your lamp without a thought,
envelop yourself in peace.

English: Richard Stokes © 2009

Last Happiness

Leaf after leaf glides lifelessly,
Quietly and sadly, down from the trees;
With its hope never fulfilled,
The heart lives in Spring dreams.

A ray of sun still lingers
On the late wild roses—
As on a last happiness,
Sweet and devoid of hope.

English: Richard Stokes © 2009

Verlorene Jugend

Brausten alle Berge,
Sauste rings der Wald,
Meine jungen Tage,
Wo sind sie so bald?

Jugend, teure Jugend,
Flohest mir dahin;
O du holde Jugend,
Achtlos war mein Sinn!

Ich verlor dich leider,
Wie wenn einen Stein
Jemand von sich schleudert
In die Flut hinein.

Wendet sich der Stein auch
Um in tiefer Flut,
Weiss ich, dass die Jugend
Doch kein Gleiches tut.

Josef Wenzig (1807-1876)

Im Herbst

Ernst ist der Herbst.
Und wenn die Blätter fallen,
sinkt auch das Herz zu trübem Weh
herab.
Still ist die Flur,
und nach dem Süden wallen
die Sänger stumm, wie nach dem Grab.

Bleich ist der Tag,
und blasse Nebel schleiern
die Sonne wie die Herzen ein.
Früh kommt die Nacht:
denn alle Kräfte feiern,
und tief verschlossen ruht das Sein.

Lost Youth

The mountains all were raging,
The forest roared all around—
The days of my youth—
Where have they fled so soon?

Youth, precious youth,
You have fled from me;
O blessed youth,
I was unsuspecting.

Sadly, I have lost you,
As when someone idly hurls
A stone
Into the waves.

Though the stone may turn
In the deep waves,
I know that youth
Does no such thing.

English: Richard Stokes © 2009

In Autumn

Autumn is grave,
And when the leaves fall,
The heart too sinks to cheerless woe.

The meadow is silent,
And the songsters travel south,
As though to the tomb.

The day is pale,
And pallid mists veil
The sun and hearts too.
Night comes early:
For earth's energies are still,
And life rests in deep tranquillity.

Sanft wird der Mensch.
Er sieht die Sonne sinken,
er ahnt des Lebens wie des Jahres
Schluß.
Feucht wird das Aug',
doch in der Träne Blinken
entströmt des Herzens seligster Erguß.

Klaus Groth (1819-1899)

Man mellows.
He sees the sun sink,
He senses the end of life, the end of the
year.
His eyes grow moist,
Yet in his glistening tears there flows
The most rapturous outpouring of his
heart.

English: Richard Stokes © 2009

Lieder ohne Worte

Felix Mendelssohn-Bartholdy (1809-1847)

Three movements from Songs without Words
Op 19 no 4 (Moderato)
Op 85 no 2 (Allegro agitato)
Op 85 no 3 (Presto)

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.

1. Easter – from Herbert's 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 – from the second half of Easter

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 – from Love (III)

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 – from 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 – from Antiphon (I)

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.

George Herbert (1593-1633)

Programme notes by Jane Purser

Jamie Wright

A professional Baritone & Conductor based in London, Jamie studied music at York University and graduated with Distinction from the Royal Academy of Music MA in Vocal performance programme under the tutelage of Alexander Ashworth.

Accepted in 2014 on a scholarship, Jamie has undertaken a hugely varied training, including taking him to Italy to perform as Leporello in Mozart's Don Giovanni and to Germany with the Academy's Chamber choir.

Jamie completed the Genesis Sixteen scheme in 2015, a training course led by Harry Christophers and has since sung with The Sixteen at the BBC proms in the 2016 season. He joined them again as the bass soloist and chorus member in All The Angels at Shakespeare's Globe. Jamie is also part of the National Youth Choir's Fellowship programme this year. A keen educator as well as performer, Jamie works with the London Youth Choir, helping to encourage and teach the next generation of Choral musicians in the UK. As part of a recent US performance tour with American Group Les Canards Chantents Jamie also helped deliver a workshop on Tallis' Spem in Alium in Philadelphia.

As well as his increasing demand as a soloist and small ensemble singer, Jamie joined Gareth Malone on his last two series', The Naked Choir & The Choir, Best in Britain as vocal coach and arranger, continuing on to tour the UK in December with Gareth's Voices ensemble, performing as a soloist in London's Royal Festival Hall and arranging the finale of the show. Jamie's other recent television work includes performances for Crackanory on the channel 'Dave' and a Remembrance performance at the Imperial War Museum.

Jamie sings as a Gentleman of the Chapel Royal at the Tower of London and is currently part The Resonance project for Oliver Beer, a sonic installation in the Thaddeus Ropac Gallery in Green Park.

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.

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	Colin Flood	Alan Baldwin
Lynda Beament	Rebecca Bevan	Clive Hall	Chris Edwards
Anne Gooding	Julie Hall	Paddi Sutton-Coulson	Martin Hinckley
Anusha Hesketh	Ramani Leathard	David Wilson	Tim Rice
Prill Hinckley	Jane Newman		Tim Rowett
Julia Lavery	Barbara Orr		
Margaret Lord	Jane Purser		
Rosie Oxborrow	Anne Rowett		
Ruth Parker	Janet Taylor		
Fiona Rowett	Shelagh Testar		

Future Concerts

**Saturday December 2nd 2017, St John the Divine, Richmond
With guests Surrey Brass**