



# Night and Day

**Songs of Faith, Joy and Wonder**

**Including music by: Tallis, Mahler, Gjeilo,  
MacMillan, Brahms, Grieg and Whitacre**

**Conductor: Jack Apperley**

**Accompanist: Paul Ayres**

**Saturday 25th June, 2022**

**at 7.30pm**

**St Mary's Church, Twickenham, TW1 3NJ**

**[www.concordiavoices.com](http://www.concordiavoices.com)**

**Registered Charity 1112448**

O nata lux	Tallis
Sure on this shining night	Barber
Sure on this shining night	Lauridsen
The long day closes	Sullivan
Urlicht	Mahler/Gottwald

Prelude and Fugue no 7 in E flat major - (from The Well-Tempered Clavier, Book II)	J S Bach
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Northern lights	Gjeilo
A good night	Rodney-Bennett
Sleep	Whitacre

### Interval

O Radiant Dawn	MacMillan
Four songs Op 92	Brahms

Prelude and Fugue no 12 in F minor (from The Well-Tempered Clavier, Book II)	J S Bach
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Ave maris stella	Chant
Ave maris stella	Bardos
Ave maris stella	Grieg
Abendlied	Rheinberger
I sat down under his shadow	Bairstow

## Shelagh Testar



This concert has been generously sponsored by the Testar family, in memory of Shelagh. She was involved in the choir from the beginning, when it was founded by Chris Hodges as the Apocalypse Singers. Before that she had been singing for most of her life, certainly from her student days. Shelagh's early singing experiences were with larger choirs such as the Goldsmiths Choral Union, but she eventually found a preference for smaller chamber choirs and Concordia was the fortunate beneficiary of this, for which we will always be grateful. In addition to her lovely alto singing voice, Shelagh contributed to the running of the choir, serving on the committee for many years, and her wide knowledge of music repertoire was invaluable when we were planning concert programmes.

This evening's concert incorporates many pieces which Shelagh loved to sing and reflects our musical journey together from the choir's earliest days. All proceeds from the concert will be donated to the small charity "Look Good Feel Better" whose valuable, morale-boosting work made a real difference to Shelagh's well-being during her illness.

Her family wish to express their thanks to Concordia for its wonderful contribution to Pippa's wedding in April 2016 and also for the part it played so movingly in Shelagh's funeral, which, sadly, was just over two years later.

## O nata lux

## Thomas Tallis (1505-1585)

Tallis is considered to be one of England's greatest composers. We have little documentation of his early life, only that he was born at the end of the reign of Henry VII and held posts as organist firstly at Dover Priory, then Waltham Abbey (which was dissolved in 1540), followed by Canterbury Cathedral. In 1543 he was sent to court as a Gentleman of the Chapel Royal and it was here that he composed and performed during the reigns of four monarchs, whilst cleverly managing to avoid religious controversy.

O Nata Lux, published in 1575, is a setting for 5-part choir of an anonymous 10th Century hymn. Tallis mainly adhered to Archbishop Cranmer's mandate that texts should be set one note per syllable but in spite of this constraint, the music is simply but beautifully crafted to include cross-rhythms and accents, as well as harmonic discords which add poignancy at key words of the text.

O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes precesque sumere.  
Qui carne quondam contegi  
dignatus es pro perditis,  
nos membra confer effici  
tui beati corporis.

O Light born of Light,  
Jesus, redeemer of the world,  
with kindness deign to receive  
the praise and prayer of suppliants.  
You who once deigned to be clothed  
in flesh for the sake of the lost,  
grant us to be made members  
of your blessed body.

## 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 19<sup>th</sup> 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.  
On this shining night.

## **Sure on this Shining Night**

**Morten Lauridsen (b.1943)**

Morten Lauridsen lives and works in America, dividing his time between Los Angeles where he teaches composition at the University of Southern California, and a tiny island off the coast of Washington where 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 music by such pop icons as Joni Mitchell, James Brown and Cole Porter!

*Sure on This Shining Night*, written in 2005, is a setting of a poem by the American poet and writer, James Agee (1909-55). The words and music aptly reflect the awe of the lone traveller observing the wonders of the universe. Lauridsen's trademark harmonies – the addition of intervals of the 2<sup>nd</sup> and 9<sup>th</sup> to chords - are in evidence, as is his love of the American Broadway songwriters whose “long, elegant lines” he admired. In his introduction to the song, the composer writes,

“I set James Agee’s marvellous verse very much like a song from the American Musical Theatre and it should be sung in that manner”

## The long day closes

Sir Arthur Sullivan (1842 – 1900)

Sullivan showed musical talent at a young age and aged only fourteen, was awarded the first Mendelssohn Scholarship at the Royal Academy of Music. He continued his studies at the Leipzig Conservatory where he was a contemporary of Grieg.

Sullivan is best known for his partnership with the dramatist W. S. Gilbert, and together they wrote fourteen operas. Sullivan’s output also includes eleven orchestral works, ten choral works and oratorios, two ballets, incidental music, church pieces, songs, piano and chamber works.

Of his twenty secular part-songs, *The Long Day Closes*, with lyrics by Henry Fothergill Chorley and published in 1868 has remained in the popular repertoire of choirs. With its hymn-like melody and plaintive harmonies the piece conveys reverence and with an emotional intensity.

No star is o'er the lake  
Its pale watch keeping  
The moon is half awake  
Through gray mist creeping  
The last red leaves fall round  
The porch of roses  
The clock hath ceased to sound  
The long day closes

Sit by the silent hearth  
In calm endeavour  
To count the sounds of mirth  
Now dumb for ever

Heed not how hope believes  
And fate disposes:  
Shadow is round the eaves  
The long day closes

The lighted windows dim  
Are fading slowly  
The fire that was so trim  
Now quivers lowly  
Go to the dreamless bed  
Where grief reposes;  
Thy book of toil is read  
The long day closes

## Urlicht

## Gustav Mahler (1860-1911) arr. Gottwald

Mahler was a late-Romantic Austrian composer whose music bridged the 19th Century German tradition with the modernism of the early 20th Century. He was also one of the leading conductors of his generation. Mahler showed early musical talent, graduated from the Vienna Conservatory in 1878 and held a succession of conducting posts in the opera houses of Europe. Later in his life, he was to direct the New York Metropolitan Opera as well as the city's Philharmonic Orchestra.

Most of Mahler's compositional output is for large orchestral forces and some of his symphonies include choruses and operatic soloists, although this innovation resulted in controversy and critical public reaction.

The song *Urlicht*, translated as Primal Light, is a setting of a text from a collection of early 19th Century German folk poetry called *Des Knaben Wunderhorn*. One of Mahler's loveliest songs, it appears in the fourth movement of Symphony number 2, sung by an alto soloist. This evening's performance is an arrangement (2008) for eight voice parts by the German composer and arranger, Clytus Gottwald.

O Röschen rot!  
Selig sind, die Trauer leiden,  
Und ihr Brot mit Tränen tränken!  
Der Mensch liegt in größter Not,  
Der Mensch liegt in größter Pein,  
Je lieber möcht ich im Himmel sein.  
Da kam ich auf einem breiten Weg,  
Da kam ein Engelein und wollt mich  
abweisen.  
Ach nein, ich ließ mich nicht abweisen!  
Ich bin von Gott und will wieder zu  
Gott,  
Der liebe Gott wird mir ein Lichtlein  
geben,  
Wird leuchten mir bis an das ewig selig  
Leben!

O little red rose!  
Blessed are those who mourn,  
And bathe their bread in tears!  
Man lies in greatest need,  
Man lies in greatest pain.  
Ever would I prefer to be in heaven.  
Once I came upon a wide road,  
There stood an Angel who wanted to  
turn me away.  
But no, I will not be turned away!  
I came from God, and will return to  
God,  
The loving God who will give me a little  
light,  
To lighten my way up to eternal,  
blessed life!

**Prelude and Fugue no 7 in E flat major**  
(from The Well-Tempered Clavier, Book II)

**J S Bach (1685 – 1750)**

**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.

**A good night**

**Richard Rodney-Bennett (1936-2012)**

Regarded as a brilliant student during his time at the Royal Academy of Music, Richard Rodney Bennett went on to study serialism with Pierre Boulez for two years. His musical tastes were eclectic and he composed in a variety of styles, although rarely using "stylistic crossover". His output includes over 200 works for the concert hall and 50 film and television scores. In addition to composing, he regularly performed as a jazz pianist.



*A Good-Night* is one of a set of collaborative pieces entitled *A Garland for Linda* written in 1999 in memory of Paul McCartney's wife, a personal friend. The piece, a setting of words by the 17th Century writer Francis Quarles, is simple and meditative in the tradition of British choral composers of the early twentieth century such as Moeran and Finzi. A touching tribute, the piece was described by Bennett as a “gentle goodbye”.

Close now thine eyes and rest secure;  
Thy soul is safe enough, thy body sure;  
He that loves thee, he that keeps And guards thee.  
Never slumbers, never sleeps.

The smiling conscience in a sleeping breast  
Has only peace, has only rest;  
The music and the mirth of Kings  
Are all but discords, when she sings.

Then close thine eyes and rest secure;  
No sleep so sweet as thine, no rest so sure.

## **Sleep**

**Eric Whitacre (b.1970)**

Whitacre grew up in Nevada and in his early years, his eclectic musical tastes included playing in a marching band and in a techno-pop group on synthesizer. 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 of Music. Whitacre is now widely known as a conductor and composer of choral and instrumental music and has introduced the concept of the “virtual choir” to the internet.

*Sleep* began its life as a setting of Robert Frost’s poem *Stopping by the Woods on a Snowy Evening*. Unknown to Whitacre however, the Frost estate had banned any musical settings of the writer’s work and publication was prevented. After some years, the composer asked his friend and poet Charles Anthony Silvestri to write a new text for the song - a challenging task that required the exact structure of the original and the sentiment to match the music. In interviews, Whitacre has spoken about the “chorale-like nature” of the piece and his love of the dissonance caused

by close “clusters” of notes, particularly when produced by the timbre of human voices.

The evening hangs beneath the moon,  
A silver thread on darkened dune.  
With closing eyes and resting head  
I know that sleep is coming soon.

If there are noises in the night,  
A frightening shadow, flickering light;  
Then I surrender unto sleep,  
Where clouds of dream give second sight.

Upon my pillow, safe in bed,  
A thousand pictures fill my head,  
I cannot sleep, my mind’s a flight;  
And yet my limbs seem made of lead.

What dreams may come, both dark and deep,  
Of flying wings and soaring leap  
As I surrender unto sleep.

## INTERVAL

### **O Radiant Dawn**

**James MacMillan (b.1959)**

*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

## Four Songs Op 92

## Johannes Brahms (1833-1897)

Johannes Brahms was born in Hamburg, the son of a bass player in the city orchestra. He toured Europe extensively as a conductor and enjoyed popularity and influence throughout his life. Brahms was a virtuoso pianist as well as a composer of symphonies, concertos, chamber works and instrumental solo pieces. His output of vocal music - solo lieder, duets, quartets and a wealth of choral music - is greater than that of his instrumental works.

The Quartets for 4 voices and piano, composed over a number of years, had not originally been conceived as a set but were published together in 1884. The settings are of four poems which, although by the different German Romantic poets Daumer, Allmers, Hebbel and Goethe, all share a common nocturnal theme and images inspired by the sky. The varying musical moods of the first three songs are mainly introspective and nostalgic but the final song, Goethe's *Warum*, is introduced by rising dramatic chords and dotted rhythms followed by a choral melody of wide-leaping intervals. This restless mood is short-lived as the music soon subsides into a peacefully lilting 6/8 finale.

### 1. O schöne Nacht

O schöne Nacht  
am Himmel märchenhaft erglänzt der  
Mond in seiner ganzen Pracht;  
Um ihn der kleinen Sterne liebliche  
Genossenschaft.  
O schöne Nacht!  
Es schimmert hell der Tau am grünen  
Halm;  
Mit Macht im Fliederbusche schlägt die  
Nachtigall.  
Der Knabe schleicht zu seiner Liebsten  
sacht.  
O schöne Nacht!

Oh beautiful night!  
The moon is fabulously shining in its  
complete splendour in the sky;  
Around it, sweet company of little stars.  
  
Oh beautiful night!  
The dew is shimmering brightly on the  
green blades of grass;  
The nightingale sings ardently in the  
lilac bush, and  
The boy steals softly to his lover.  
  
Oh beautiful night!

## 2. Spätherbst

Der graue Nebel tropft so still herab  
auf Feld und Wald und Heide,  
als ob der Himmel weinen will  
in übergroßem Leide.

Die Blumen wollen nicht mehr blühen,  
die Vöglein schweigen in den Hainen,  
es starb sogar das letzte Grün,  
da mag er auch wohl weinen.

The grey mist drops down so silently  
upon the field, wood and heath  
that it is as if Heaven wanted to weep  
in overwhelming sorrow.

The flowers will bloom no more,  
the birds are mute in the groves,  
and the last bit of green has died;  
Heaven should indeed be weeping.

## 3. Abendlied

Friedlich bekämpfen  
Nacht sich und Tag.  
Wie das zu dämpfen,  
Wie das zu lösen vermag!

Der mich bedrückte,  
Schläfst du schon, Schmerz?  
Was mich beglückte  
Sage, was wars doch, mein Herz?

Freude wie Kummer,  
Fühl' ich, zerrann,  
Aber den Schlummer  
Führten sie leise heran.

Und im Entschweben,  
Immer empor,  
Kommt mir das Leben  
Ganz, wie ein Schlummerlied vor.

Peacefully does night  
struggle with the day:  
how to muffle it,  
how to dissolve it.

That which depressed me,  
are you already asleep, o Pain?  
That which made me happy,  
say, what was it, my heart?

Joy, like anguish,  
I feel has melted away,  
but they have gently  
invoked slumber instead.

And as I float away,  
ever skyward,  
it occurs to me that life  
is just like a lullaby.

## 4. Warum

Warum doch erschallen  
himmelwärts die Lieder?  
Zögen gerne nieder Sterne,  
die droben blinken und wallen,  
zögen sich Lunas lieblich Umarmen,  
zögen die warmen, wonnigen Tage  
seliger Götter gern uns herab!

Why then do songs resonate  
Ever up towards heaven?  
They would draw down the stars  
That twinkle and sparkle above;  
Or Luna's lovely embrace;  
Or the warm, blissful days  
Of the blessed gods towards us!

## Prelude and Fugue no 12 in F minor (from The Well-Tempered Clavier, Book II)

J S Bach (1685 – 1750)

## Chant

*Ave Maris Stella*, Hail Star of the sea, is a hymn to Mary which originated in Medieval times as a plainsong sung at Vespers. It has since been used by many composers from the Renaissance to the present day as a basis or inspiration for other works..

Inno – Liturgia romana, intonazione/ intervallo RE-FA



1 Ave má-ris stélla, Dé-i má-ter álma, atque semper vírgo, fé-lix caéli pórtá.

Ave, maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix caeli porta.

Hail, star of the sea,  
Loving Mother of God,  
But always virgin,  
Joyous gate of heaven.

Sumens ilud Ave  
Gabrielis Ore,  
Funds nos in pace,  
Mutans Evae nomen.

Taking that sweet Ave  
Which from Gabriel came,  
Peace confirm within us.  
Changing Eva's name.

Solve vincla reis,  
Profer lumen caecis,  
Mala nostra pelle  
Bona cuncta posce.

Break the chains of sinners,  
Bring light to the blind,  
Banish our evils,  
ask for us all good things.

Monstra te esse matrem,  
Sumat per te preces,  
Qui pro nobis natus,  
tulit esse tuus.

Virgo singularis,  
inter omnes mitis,  
nos culpis solutos  
mites fac et castos

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum,  
Semper collaetemur.

Sit laus Deo Patri,  
Summo Christo decus  
Spiritui Sancto,  
Tribus honor unus.  
Amen.

Show thyself a Mother:  
May the Word Divine,  
Born for us thy infant,  
Hear our prayers through thine.

Virgin all excelling,  
Mildest of the mild,  
Freed from guilt, preserve us,  
Pure and undefiled.

Keep life pure,  
Make the journey safe,  
So that, seeing Jesus,  
We may always rejoice together.

Praise be to God the Father,  
Glory to Christ in the highest,  
To the Holy Spirit,  
One honour to all three.  
Amen.

## **Ave maris stella**

**Lajos Bardos (1899-1986)**

Together with his more famous compatriot Kodaly, the Hungarian composer Lajos Bardos contributed to the reformation of choral singing and teaching in his native land. He pioneered the music of both early and contemporary writers and in his own works can be heard the influences of both Renaissance polyphony and the folk music of Hungary.

Bardos's *Ave maris stella* is a simple and serene setting of the text, with individual voice parts, unison and polyphonic passages and some particularly lovely harmonies at the cadences.

## **Ave maris stella**

**Edvard Grieg (1843-1907)**

Well known for his piano concerto and the incidental music to Peer Gynt, the Norwegian composer wrote very little sacred choral music. His *Ave maris stella* is one of Two Religious Choruses written in 1898 and is his own arrangement of a solo song with piano accompaniment which he had composed in 1893. In the choral piece, Grieg sets just four of the original seven verses. The composer's delicate phrasing, flexible tempi and chromatic harmony convey a poetic image of Mary as a star guiding mortal souls.

## **Abendlied**

**Josef Rheinberger (1839-1901)**

Rheinberger, born in Liechtenstein, was an organist and composer who spent most of his life in Germany. He showed musical talent at an early age, studied at the Munich Conservatorium and eventually became a professor of piano and composition. In his music can be heard influences of his contemporary Brahms, as well as the earlier musical giants, Schubert and Bach. Rheinberger wrote a wealth of music for the organ, as well as choral religious works including twelve masses, a Requiem and a Stabat Mater.

*Abendlied* is the third of a collection of three sacred songs published in 1873. The text, from Luke, Ch. 24, is scored for two soprano parts, two tenors, plus alto and bass. An “a cappella” piece for six-part choir and written when the composer was only sixteen, *Abendlied* has been called a “miniature gem” of the choral repertoire.

Bleib bei uns,  
denn es will Abend werden,  
und der Tag hat sich geneiget.

Bide with us,  
for evening shadows darken,  
and the day will soon be over.

## **I sat down under his shadow**

**Edward Bairstow (1874-1946)**

Sir Edward Bairstow was an English organist and composer in the Anglican church music tradition. His output includes 29 anthems as well as music for liturgy and organ pieces.

The text of *I sat down under His shadow* is taken from chapter 2 of The Song of Solomon, a lyrical dialogue between a young woman and her lover, words which early Hebrew and Christian scholars have maintained is an allegory of God's love for mankind.

Bairstow's piece has been described as “an elegant miniature” in which the listener is invited to enter the presence of the Beloved, God, with music of a calm, mystical quality.

I sat down under his shadow with great delight,  
and his fruit was sweet to my taste.  
He brought me to the banqueting house,  
and his banner over me was love.

**Programme notes by Jane Purser**

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## **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 he received the Choir Prize at the Jazep Vitols International Choral Conducting Competition in Latvia and was a Semi Finalist in the World Choral Conducting Competition in Hong Kong. In 2018, Jack was awarded Second Prize at the inaugural London International Choral Conducting Competition.

Jack is the Music Director and Conductor of the Imperial College Chamber Choir, Concordia Voices and University Upper Voices at the University of Birmingham.

Jack is an Assistant Chorus Master of the London Symphony Chorus. This season sees Jack take on the roles of Interim Musical Director of Goldsmith's Choral Union and Guest Chorus Master of the Gothenburg Symphony Chorus, Sweden.



## **Paul Ayres**

Paul Ayres was born and bred in the suburbs of London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist. His works have been awarded prizes in composition competitions in Bulgaria, Canada, Croatia, New Zealand, Russia, Spain, Switzerland, the UK and the USA, and he has received over one hundred commissions from musical groups of all shapes and sizes.

Most of Paul's output is choral, vocal, small-scale instrumental, and music for theatre. He genuinely finds as much joy in writing a very simple arrangement of, say, a nursery rhyme for beginner violinists as in constructing a large-scale score for professional performers. A particular creative interest of Paul's is exploring the interplay between popular styles and baroque/classical forms, and his works frequently use cross-reference, numerical patterns, and humour.

Paul conducts City Chorus and Questors Choir, accompanies Concordia Voices and Harrow Choral Society, and is a frequent deputy with many other choral ensembles in the London area. He enjoys leading music workshops with children, playing keyboards for improvised comedy shows, and devising cryptic crosswords. Please visit [www.paulayres.co.uk](http://www.paulayres.co.uk) to find out more.

A CD of Paul's music, recorded by the chapel choir of Selwyn College Cambridge, has recently been released on the Regent label. The disc contains 21 compositions and arrangements, including "Psalms and Hymns and Spiritual Songs" which we commissioned for Neil Ferris's final concert as conductor of Concordia Voices. Copies are on sale tonight.

## **Concordia Voices**

Concordia Voices is a well-established chamber choir of about 30 mixed voices and is currently 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](mailto:secretary@concordiavoices.org) or visit our web site for information on how to join the choir. [www.concordiavoices.com](http://www.concordiavoices.com)

<b><i>Soprano</i></b>	<b><i>Alto</i></b>	<b><i>Tenor</i></b>	<b><i>Bass</i></b>
Jackie Allen	Lindsey Baldwin	Barry Fisher	Alan Baldwin
Lynda Beament	Rebecca Bevan	Colin Flood	Adam Brown
Viviane Hardy	Clare Brown	Clive Hall	Philip Congdon
Julia Lavery	Julie Hall	David Wilson	Matt Greenway
Margaret Lord	Peggy Hannington		Christopher Johnson
Ruth Parker	Jane Newman		Tim Rowett
Fiona Rowett	Barbara Orr		
Helen Sugiyama	Jane Purser		
	Anne Rowett		

## **Future Concerts**

The Rose - An Advent Concert (with the Richmond Shakespeare Society)

Saturday, 26<sup>th</sup> November 2022, St John the Divine, Richmond



