



QUEEN'S PARK
SINGERS



QUEEN'S PARK
Junior
SINGERS

Madrigals, Part-songs & Chansons

Saturday 17th June, 7pm

Church of St Anne & St Andrew

125 Salusbury Road NW6 6RG

Supported by



Dear Friends

We are pleased to welcome you to our summer concert and thank you for your support. The Choir has had an interesting year working with our Music Director, Oliver Till and our accompanist, Hamish Brown and tonight's programme shows something of Oliver's wide ranging interests. There is music from the 15th and 16th Century, from the beginning of modern classical music from the 19th Century through to the 20th Century from Italian, English, French, Austrian, Russian, Spanish and American composers. There are tales of love and longing, thanks for rescue from shipwreck, sorrow at loss, reflections on life and mystery. It is a tantalising glimpse of the huge, fascinating musical world that offers so much and enriches our daily lives.

As always we welcome the **Queen's Park Junior Singers** under their Director Mary Phillips, who bring their own special contribution to the concert.

The choir has enjoyed preparing for this evening and we hope you will share our pleasure in making music: audience participation is important in making music live.

Please join us for refreshments in the Rotunda after the concert.

Monica Healy
Chair

Madrigals, Part-songs & Chansons

Mateo Flecha	<i>El Dindirindín</i>
William Byrd	<i>Ye Sacred Muses</i>
Claudio Monteverdi	<i>Si, Ch'io Vorrei Morire</i>
Olando Gibbons	<i>The Silver Swan</i>

Featuring Queen's Park Junior Singers

Bob Chilcott	<i>London Bells</i>
Eric Whitacre	<i>Seal Lullaby</i>
David Brunner	<i>Jabberwocky</i>

Anton Bruckner, arr. Till	<i>Ständchen</i>
Alexander Scriabin, arr. Till	<i>Romance</i>
Franz Schreker, arr. Till	<i>Versunken</i>
Maurice Ravel	<i>Trois Beaux Oiseaux Du Paradis</i>
Eric Whitacre	<i>Sleep</i>

We would like to thank Mother Christine Cargill for her generous support and for the use of the church.

The music

Mateo Flecha (Catalan: Mateu Fletxa) (1481–1553) was born in Prades in Catalonia. He is best known for his *ensaladas* – literally “salads” – which are sequences of short madrigal-like pieces which mix different styles, and sometimes different languages, but with a common theme. *El Dindirindín* is a section from an *ensalada* called *La Bomba* (“the pump”). This tells the story of a ship foundering in a storm at sea. As well as manning the pumps, the sailors pray for deliverance, and this is what we hear in this section. The nonsense syllables *dindirindín* imitate the sound of the guitar which one of the crew has retrieved from the hold to accompany their supplication. The sailors’ prayers are answered; the ship sails safely into port and the *ensalada* ends with a celebration and a moral: great perils threaten us everywhere in life and not only on the sea!

As well as being the leading English musicians of their day, Thomas Tallis and **William Byrd** (1539? - 1623) were both Catholics who somehow managed to survive the waves of religious persecution in the course of the 16th century. When Tallis died in 1585, William Byrd lost a former teacher, a colleague and a friend. His musical elegy for Tallis leaves no doubt as to the depth and sincerity of his grief. Written as a consort song for high male voice with four viols, it can also be performed by five voices (or, as here, by five-part choir) *a cappella*.

Claudio Monteverdi (1567 – 1643) included *Si, ch’io vorrei morire* (“Yes, I would love to die!”) in his Fourth Book of Madrigals published in 1604. The author of the text, Maurizio Moro, was a priest whose vocation evidently did not prevent him from writing highly charged love lyrics. A common conceit in poetry of the period equates death with sex. If there is any ambiguity concerning the real meaning of the longed-for death in Maurizio Moro’s poem *Si, ch’io vorrei morire*, then surely it is dispelled by Monteverdi’s setting.



Orlando Gibbons (1583 – 1625) was the leading composer of sacred music for the Anglican rite in his day. In addition to church music he composed works for keyboard and viols, and several

madrigals, including the short but exquisite ***The Silver Swan***. This was published in his *First Set of Madrigals and Motets of Five Parts* of 1612.

The words are probably by Gibbons himself. The mistaken notion that swans sing just once, and very beautifully, shortly before they die goes back to classical antiquity. This gives us our expression “swan song”, meaning an artist’s final work or performance. The comparison of geese with swans (to the detriment of geese) is similarly a commonplace of folk wisdom and fable. Gibbons’s swan, like Keats’s nightingale, carries a deeper meaning. His line “More geese than swans now live, more fools than wise” has been taken to refer to the decline of the madrigal tradition since its Tudor heyday, however Gibbons may have simply been lamenting the folly of the age in general.

London Bells is a movement from **Bob Chilcott’s** (b. 1955) *Songs and Cries of London Town*. The words are a version of the nursery rhyme better known as *Oranges and Lemons*, but taking a different tour of East London churches. The tune, too, is based on the traditional rhyme but with added rhythmic and harmonic interest to make for a sprightly, dynamic piece for high voices.

The words of ***The Seal Lullaby*** are taken from Rudyard Kipling’s *The White Seal*. In 2004 a film studio was planning to make an animated version of the story and they commissioned **Eric Whitacre** (b. 1970) to compose a setting of the *Lullaby*. His response to the poem was to produce a sweet, gently lilting melody, reminiscent of Scottish or Irish folksong.

Sadly, the movie never made it to the screen; the studio decided to make *Kung Fu Panda* instead.

The American composer **David Brunner** (b. 1953) has written several brilliant pieces for children’s choirs. His setting of Lewis Carroll’s mock-heroic masterpiece is no exception. Weird, angular melodic lines create the spooky atmosphere of the tulgey wood and jerky rhythmic effects drive the drama along.



Ständchen (“Serenade”) is one of very few secular choral works by **Anton Bruckner** (1824 - 1896). Originally composed for male voice choir, our Music Director, Oliver Till, has arranged it for mixed voices. The text, by an unknown poet, depicts a placid evening scene. The uppermost voice (the soprano line in this arrangement) begins the narrative against a background of gentle

humming from the lower voices. All voices join in for the second verse, which expressed wishes for peace and happiness for the addressee of the serenade.

Alexander Scriabin's (1872 – 1915) published output comprises many works for piano and a few large-scale orchestral pieces, but only one song: the short and wistful **Romance**. This was published in Paris after the composer's death, with words in the original Russian as well as translations into French, German and English. Written for solo high voice (tenor or soprano) and piano, we will be performing it in an arrangement for mixed choir by Oliver Till.



Scriabin

Franz Schreker (1878 -1934) founded the Vienna Philharmonic Orchestra. He was also a prolific composer who wrote, among other genres, several songs for chorus. Like Bruckner's *Ständchen*,

Versunken ("Submerged") was written for male voices and has been arranged for mixed choir by Oliver Till. The text, by the German poet Rudolf Baumbach, was perhaps inspired by the same legend on which Debussy based his *Cathédrale engloutie*. We are by the sea, perhaps the Mediterranean, on a hot, still day. Then, in the brooding hush, the sound of a bell, intoned by the lower voices, emanates from beneath the waves.

Maurice Ravel (1875 - 1937) wrote **Trois Beaux Oiseaux du Paradis** ("Three lovely birds of paradise") in 1915, shortly after the start of the First World War. The words have the air of naïve folk song, but in fact they are by Ravel himself. The three exotic birds, and the girl whose lover is away at the front, are impersonated by solo voices, against a gentle, wordless background. They bear the colours of the French flag: blue white and red, and an enigmatic message which, we sense by the end, does not betoken good news.

Sleep began as a setting of *Stopping by Woods* by Robert Frost, which **Eric Whitacre** composed in response to a private commission. Unfortunately he omitted to seek permission to use the text until the composition was complete, and when he did so his request met with an absolute and blank refusal on the part of the Frost estate. Whitacre's solution was to ask his friend Charles Anthony Silvestri to write an alternative lyric. The result was a poem which perfectly fits both the metre and the mood of the music.

The words

Mateo Flecha *Dindirindín*

Ande, pues, nuestro apellido,
el tañer con el cantar,
concordes en alabar
a Jesús rezién nacido.

Dindirindín...

Bendito el que ha venido
a librnarnos de agonía.
Bendito sea este día
que nació el contentamiento.
Remedió su advenimiento
mil enojos.
Benditos sean los ojos
que con piedad nos miraron,
y benditos, que ansi amansaron
tal fortuna.

*Come now, come to our call,
to play and to sing
together in praise
of the newborn Jesus.*

Dindirindin...

*Blessed is he that comes
To free us from agony.
Blessed be this day
on which our happiness is born.
His coming redeemed us
from a thousand woes.
Blessed be the eyes
that looked upon us with pity,
and blessed is he that has averted
so great a misfortune.*

William Byrd *Ye sacred Muses*

Ye sacred Muses, race of Jove,
whom Music's lore delighteth,
Come down from crystal heav'ns above
to earth where sorrow dwelleth,
in mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Claudio Monteverdi *Sì, ch'io vorrei morire*, words by Maurizio Moro

Sì, ch'io vorrei morire
ora ch'io bacio, amore,
la bella bocca del mio amato core.

Ahi, car' e dolce lingua,
datemi tanto umore,
che di dolcezza in questo sen'
m'estingua!

Ahi, vita mia, a questo bianco seno,
deh, stringetemi fin ch'io venga meno!
Ahi, bocca! Ahi, baci! Ahi, lingua! Torn' a
dire:
Sì, ch'io vorei morire!

*Yes, I would like to die,
now that I'm kissing, sweetheart,
the luscious lips of my darling beloved.*

*Ah! dear, dainty tongue,
give me so much of your liquid
that I die of delight on your breast!*

*Ah, my love, to this white breast
ah, crush me until I faint!
Ah mouth! Ah kisses! Ah tongue! I say
again:
Yes, I would like to die!*

Orlando Gibbons *The Silver Swan*

The silver swan, who living had no note,
When death approached, unlocked her
silent throat;
Leaning her breast against the reedy
shore,
Thus sung her first and last, and sung no
more:
“Farewell, all joys; Oh death, come close
mine eyes;
More geese than swans now live, more
fools than wise.”

Bob Chilcott *LondonBells*, words
traditional

Two sticks and an apple
Sing the bells at Whitechapel.
Old Father Bald Pate
Ring the bells Aldgate.
Maids in white aprons,
Ring the bells at St Catherine's
Oranges and lemons,
Ring the bells at St Clements,
When will you pay me?
Ring the bells at the Old Bailey.
When I am rich,
Ring the bells at Fleetditch.
When will that be?
Ring the bells at Stepney.
When I am old,
Ring the great bell at Paul's.

Eric Whitacre *Seal Lullaby*, words by
Rudyard Kipling

Oh! Hush thee, my baby, the night is
behind us
And black are the waters that sparkled so
green.
The moon, o'er the combers, looks
downward to find us
At rest in the hollows that rustle
between.
Where billow meets billow, then soft be
thy pillow.
Oh weary wee flipperling, curl at thy
ease.
The storm shall not wake thee, nor shark
overtake thee
Asleep in the arms of the slow swinging
seas!
Asleep in the arms of the slow swinging
seas!

David Brunner *Jabberwocky*, words by Lewis
Carroll

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! and through and
through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Anto Bruckner *Ständchen*

Wie des Bächleins Silberquelle
Ruhig durch die Fluren bricht
Und des Mondes goldne Helle
Freundlich uns zum Herzen spricht:

Wandle froh durchs Leben weiter,
Frei von Kummer und von Leid,
Jeder Tag beginne heiter
Und entflieh' mit Seligkeit.

*As the silvery source of the brook
Breaks gently through the meadows
And the moon's golden radiance
Speaks fondly to our hearts:*

*Walk on cheerfully through life,
Free from grief and sorrow
May each day begin with gladness
And pass by in blissfulness.*

AlexanderS criabin Romance, English
words by Edwad Agate

I fain within thy heart would linger,
To hold it captive as a dream
And stir the young and tranquil spirit
By storm of passion all supreme!
I fain wold make thee start and tremble
At some rare thought as yet unknown,
And thou forever more to number
The world's delight as thine alone.

Maurice Ravel Trois beaux oiseaux du Paradis

Trois beaux oiseaux du Paradis,
(Mon ami z'il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.
Le premier était plus bleu que ciel,
Le second était couleur de neige,
Le troisième rouge vermeil.
"Beaux oiselets du Paradis,
Qu'apportez par ici?"
"J'apporte un regard couleur d'azur.
"Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encore plus pur"
"Oiseau vermeil du Paradis,
Que portez-vous ainsi?"

"Un joli cœur tout cramoisi ...
"Ah! je sens mon cœur qui froidit ...
Emportez-le aussi".

*Three lovely birds of paradise,
(My lover is gone to the war)
Three lovely birds of paradise,
Passed by.
The first was more blue than the sky,
The second was the colour of snow
The third bright red.
"Beautiful little birds of Paradise,
What do you bring for me?"
"I am bringing the gaze of azure eyes".
"And I will plant on your snow-white
brow a kiss most pure."
"And you, red bird of paradise,
What is it you bring?"
"I bring a heart, splendid and crimson
red." ...
"Ah, I feel my own heart turning cold ...
Take it, too, away."*

Eric Whitacre Sleep, words by Charles
Anthony Silvestri

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.
Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep my minds a flight;
And yet my limbs seem made of lead.
If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dreams give second
sight.
What dreams may come, both dark and
deep
Of flying wings and soaring leap
As I surrender unto sleep
As I surrender unto sleep



Oliver Till is a conductor and répétiteur praised by The Times for “ambitious, intelligent programming”. He started his musical life as a chorister at Westminster Cathedral. Having studied composition and piano at the Royal College of Music Junior Department, Ollie gained his bachelor's at the University of Manchester and received further training at Dartington, RNCM and the Järvi Academy.

He has conducted *Die Zauberflöte* and *Don Giovanni* for St Paul's Opera, Clapham and has recently accompanied solo recitals and recordings, led choral workshops and assisted *The Marriage of Figaro* at Grimeborn. Ollie has also conducted the London Sinfonietta Academy, Dartington Festival Orchestra,

Nottingham Philharmonic, the Baltic Academy Orchestra, Vaganza Ensemble, St. Bartholomew's Orchestra and St. Albans Rehearsal Orchestra.

Dedicated to new music Ollie has conducted over 50 works by living composers including 35 premières. Upcoming projects this year include the premiere of *Liturgie*, a new ballet-oratorio with Spectra Ensemble, and he looks forward to Monteverdi's *Il combattimento di Tancredi e Clorinda* and playing the solo in CPE Bach's Keyboard



Mary Phillips played the clarinet in the National Youth orchestra of Great Britain before reading music at the University of York. After winning the John Lobb Memorial Prize for singing, she went on to study with Corinne Shirman-Sarti and then Liz Brice.

For many years she has sung with London Voices, London Sinfonietta and the BBC Singers as well as the Electric Voice theatre, Britten Sinfonia and Opera Ra Ra, and is a regular soloist in oratorio and recitals at home and abroad.

She is director of the Queen's Park Junior Singers who performed Benjamin Britten's *Noyes Fludde* in 2013 and *The Happy Prince* by Malcolm Williamson in 2014.

QPJS has recently completed a recording project of the Happy Prince which will be released in 2017. This is the first recording including children, although the opera was written for children's voices.

Mary teaches singing at South Hampstead High School and Trevor-Roberts Preparatory School, and freelances as a choral conductor.



Hamish Brown was born in 1993 and grew up in Marlborough, Wiltshire. From 2011-14, he read music at the University of Manchester, studying piano with Andrew Wilde, graduating with First Class Honours.

He continued his studies as a postgraduate at the Royal College of Music, where his support included a Help Musicians UK Harrison Award, studying Piano Accompaniment with Simon Lepper and Roger Vignoles, graduating in July 2016 with Distinction. During his studies, he won first prizes for accompaniment in all of the RCM vocal competitions.

In June 2016, he was selected as a student of the Britten-Pears Young Artist Programme in Aldeburgh, supported by a Viola Tunnard Scholarship. Hamish has also performed at the Leeds Lieder, Oxford Lieder and Deal festivals, and at venues including Cadogan Hall, Wigmore Hall, V&A Museum, Royal Over Seas League, Royal Festival Hall and Elgar Room.



Messiah, December 2016



QUEEN'S PARK Junior SINGERS

Queen's Park Junior Singers is a choir open to children between the ages of eight and 18.

Serious choral skills are at the core of Queen's Park Junior Singers. The choir's director Mary Phillips imparts vocal training with the belief that children are quite easily capable of handling more challenging music than they are usually given credit for.

As well as performing in concert, children are also given the chance to take part in fully staged opera productions.

Performing this evening:

Angel Bulku
Estelle Bulku
Ava Burt-Jones
Jiannoula Couling-Dini
Josephine Kornijenko
Peter Laleye-Thomas
Raffi Melkonian Payne
Anaia Mulinda
Artiane Mulinda
Bella Ridgwell
Samara Seth
Hannah Sheridan
Milly Thomson
Cecilia Thorne
Asiyah Zayaan-Kharodia
Aurelia Zuckerman



QUEEN'S PARK SINGERS

Soprano

Christine Cargill
Hinda Golding
Gillian Hallifax
Una O'Gara
Katy Payne
Rebecca Sheridan
Kathryn Worth

Alto

Rachel Donnison
Helen Dymond
Monica Healy
Katherine Lawson
Carey Smith
Tania Spooner
Liz Till
Susannah Tomkins
Evelyn Velleman

Tenor

Cathie Hammond
Théo Hénusse
Glyn Jones
Julie Krausz
Amanda Robinson
Andrew Thornton
Sebastian Timpson

Bass

Roger Bloomfield
Mark Hine
Simon Judge
Will Lindley
Adam Ritchie
Richard Scottow
Joram ten Brink
Peter Walter

For your diary...

Queen's Park
Singers perform
**Brahms German
Requiem**
Sunday 10th
December





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