



QUEEN'S PARK
SINGERS



QUEEN'S PARK
Junior
SINGERS

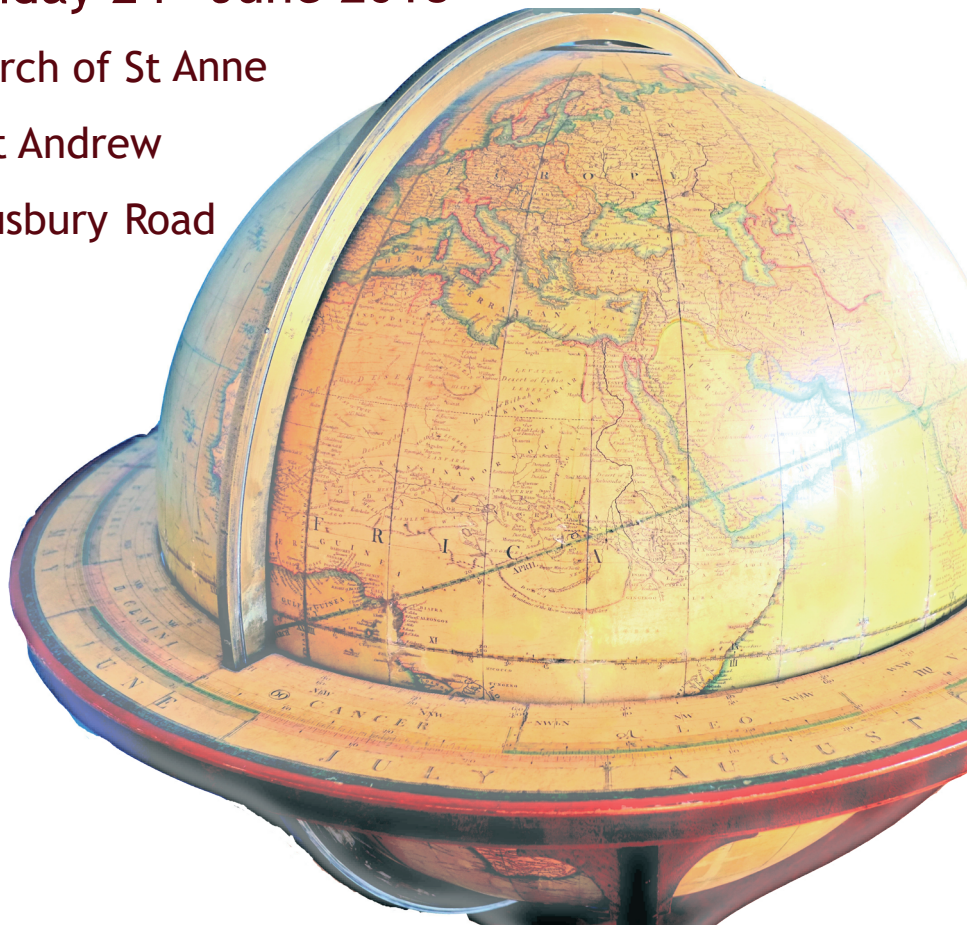
A Worldwide Choral Celebration

Sunday 24th June 2018

Church of St Anne

& St Andrew

Salisbury Road



A Worldwide Choral Celebration

Queen's Park Singers

Conductor **Oliver Till**

Queen's Park Junior Singers

director **Mary Phillips**

with

Paul Roberts piano

Fernando Moya
euphonium

Lucía Moya horn

Sunday 24th June 2018

Church of St Anne & St Andrew, Salisbury Road

Dear all

Welcome to our Summer concert, a light-hearted celebration of World music ranging from Monteverdi to Billy Joel by way of an Indian Raga and a Zulu wedding song. Unusual time signatures have proved something of a challenge but it has been fun working with our conductor Oliver Till and accompanist Hamish Brown experiencing new styles of music and we hope the evening will be as enjoyable for you as it has been for us in getting to grips with some imaginative programming from Oliver.

This year is something of a celebratory year for the choir as it is 20 years since the first Music director, David Till, started the choir with a group of friends. David led the choir until 2009, when Peter Burt-Jones, who had sung with the choir since it started, took over and amongst other things introduced the choir to operatic music. Oliver, who was appointed in 2016 is widening the repertoire again but the choir has maintained the ethos, as originally established by David, of a friendly supportive group of amateurs coming together to enjoy music. We are pleased to be singing one of David's own compositions tonight to mark the occasion.

As always we thank Mother Christine and the staff of St Anne's & St Andrew's Church for their help and support.

Monica Healy

Chair

Queen's Park Singers

Ernst Toch *Geographical Fugue**



A travel sequence with Queen's Park Junior Singers - stopping off in Egypt, Mexico, Cuba, Spain and the USA

Claudio Monteverdi *Cantate Domino*



Sergei Rachmaninoff *Night*



David Till *springtime*



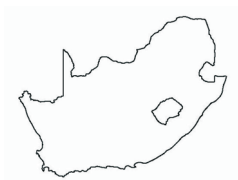


Astor Piazzolla *Oblivion* - Lucía Moya, horn



Johann Sebastian Bach *Prelude and Courante*
from Cello Suite no. 2 - Fernando Moya, euphonium

Leoš Janáček arr. Oliver Till *The Little Dove*



Trad. Arr. Mike Brewer *Hamba Lulu*

Gabriel Fauré *Pavane*



Ethan Sperry *Desh*

Billy Joel *Lullaby**



*with Queen's Park Junior Singers

Please join us for **refreshments** in the rotunda after the concert.



Ernst Toch (1887 - 1964)

Geographical Fugue

Austrian-born Ernst Toch became a naturalised American citizen in 1940. *Geographical Fugue* is one of three movements from a suite called *Gesprochene Musik* ("spoken music"). It premiered in Berlin in 1930 at a festival of new music. The concert featured works for gramophone playback in a concert setting by two rising stars of contemporary German music, Ernst Toch and Paul Hindemith. The pieces were performed only once but through the intervention of a key figure in the Avant Garde movement, American composer John Cage, the score of the third movement, the *Geographical Fugue*, appeared in Henry Cowell's journal, *New Music*, five years later. Cage published it in the context of music written expressly for the gramophone. It led to this rousing version in English acquiring a new lease of life as an acoustic showpiece performed live and becoming Toch's most famous work. The piece conforms to the structure of a classical double fugue in every respect - except that it has no melody, being spoken throughout!

Claudio Monteverdi (1567 - 1643)

Cantate Domino

Cantate Domino is one of four motets that Monteverdi contributed to a compilation published in Venice in 1620. It is a setting of words from the Psalms - "Sing unto the Lord a new song" - and is appropriately vigorous and joyful in character. The opening section is homophonic - that is, all the voices sing the same words at the same time. This gives way to a passage in which the voices follow each and imitate each other in exuberant cascades of notes.

Sergei Rachmaninoff (1873 - 1943)

Night from Six Choruses Op. 15

For seven years Rachmaninoff taught music theory at the Mariinsky girls' school in Moscow, and it was for this institution that he composed his six choruses for two-part women's voices with piano accompaniment. *Night* is the second chorus in the cycle. This is a serene - if melancholy - night. The gentle flow of the music becomes briefly animated as the voices call to banish sad thoughts in preparation for a peaceful dawn.

David Till

springtime

This is one of three settings by Queen's Park Singers founder David Till of poems by the American poet e e cummings (who famously never used the shift key on his typewriter!). David writes: "I wrote two settings of e e cummings poems - *sam was a man* and *springtime* - in 1980 at a time when a series of American folk musicians were visiting us. The settings were first performed at a concert of American music in January 1981 in the Music Room at what is now an Islamic school in Salisbury Road. With Peter Burtt-Jones I had been putting on concerts of instrumental



David Till



and choral music since the mid 70s, which is also the time when the tradition of singing street carols at Christmas had its origins. QPS have sung these two pieces again more recently, and on another occasion we sang a third e e cummings setting – *when god decided* – which I had not completed in time for the American concert”.

Astor Piazzolla (1921 - 1992)
Oblivion

The Argentine composer Astor Piazzolla is credited with having brought tango out of the smoky backstreet bars of Buenos Aires and made it into a sophisticated art form, fusing it with elements of jazz and modernist classical music while losing nothing of its direct, sensuous appeal. He wrote *Oblivion* as part of the score for Marco Bellochio's film *Henry IV*. Originally for bandoneon (a variant of the button accordion favoured by tango musicians) with orchestra, it has become one of Piazzolla's most popular compositions and has been arranged for many combinations of instruments. This evening we will hear it as arranged for French horn and piano.

Johann Sebastian Bach (1685 - 1750)
Prelude and Courante from Suite no. 2 for solo cello in D minor BWV 1008

Bach's six suites are among the most frequently performed compositions for solo cello. However, they have often been adapted and performed on other instruments. They are particularly suited to the compass and the mellow sonority of the euphonium. This evening, Fernando plays his own transcription of two movements from the second suite in D minor.

Leoš Janáček (1854-1928)
The Little Dove

One of the giants of Czech music, credited with helping shape European choral music, Leoš Janáček drew inspiration for his choral

compositions from his study of folk songs and speech rhythms of the Czech region of Moravia. This poignant song was written in 1888, as one of three choruses for male voices (the others were *The Parting* and *The Jealous Man*). The arrangement for mixed chorus which you hear this evening is by Queen Park Singers' own Music Director, Oliver Till.

Trad. Arr. Brewer
Hamba Lulu

Hamba Lulu is a traditional Zulu wedding song arranged by Mike Brewer. In 5/4 time throughout, it has the strong rhythmic drive of music that should be performed outdoors and accompanied by energetic dance. In Brewer's arrangement the simple melody is passed back and forth between different voices while other voices accompany with ostinato phrases that mimic the sounds of African percussion.



Gabriel Fauré (1845 - 1924)

***Pavane* Op. 50**

The title *Pavane* denotes a slow, elegant dance that originated in the renaissance courts of Spain and Italy. Fauré's composition of that name is best known in the version for orchestra with chorus which he dedicated to his patron Élisabeth de Caraman Chimay, Countess Greffulhe in 1887. This was performed at her garden parties in the Bois de Boulogne, with accompanying ballet and with the chorus out of sight. Since then countless versions have been produced, including arrangements for seven saxophones, for twelve flutes and for piano four hands. However, the arrangement for piano and chorus which you hear this evening is by Fauré and actually predates the orchestral version, so can be said to be the original version. The words, a rather arch and light-hearted take on the battle of the sexes, are by the countess's cousin Robert de Montesquiou.

Ethan Sperry

Desh

Desh is an Indian-inspired contemporary composition by American Ethan Sperry. A *Desh* is a sort of raga – an Indian musical scale, although the term embraces much more than the mere specification of notes used (the Indian poet Tagore often used *Desh* in his songs). A Raga *Desh* is a late evening raga, associated with the monsoon season.

In this composition voices are used to mimic various instruments, with the melody built around the word "mola" (the meaning is unclear; it is possibly a mystic word for God used by Sufi mystics). This song opens in the unusual (to Western ears) time signature of 7/8, with voices mimicking Indian drums – a technique called "bol", drawn from Kathak dance where mnemonics are used to replicate the sounds of percussion - and the tenors and basses laying down a drone sound. The

song starts slowly, with the melody building around a scale, and gathers pace in the second half in 4/4 time. If the first section could be described as a lullaby, the second part would certainly wake one up again.

Billy Joel

Lullaby

Popular singer/songwriter Billy Joel (whose hits include *Uptown Girl* and *Just the Way You Are*) was born in 1949 wrote this sweet, contemplative song for his seven-year-old daughter Alexa in the midst of the break-up of his marriage. It was a single taken from his 1993 album *River of Dreams*. His daughter had asked him "What will happen when you die?" He reassured her with the words "Wherever you may go, I will not be far away", that he would live on through her ("...someday your child may cry, and if you sing this lullaby then in your heart there will always be a part of me"). In 2004 Billy Joel published two children's books and named one of them, a picture book about fears of abandonment, after the song. This arrangement is by Philip Lawson, for many years one of the King's Singers, who has helped turn it into a popular choral piece.





The words

Geographical Fugue

Trinidad!
And the big Mississippi
and the town Honolulu
and the lake Titicaca,
the Popocatepetl is not in Canada,
rather in Mexico, Mexico, Mexico!
Canada, Málaga, Rimini, Brindisi
Canada, Málaga, Rimini, Brindisi
Yes, Tibet, Tibet, Tibet, Tibet,
Nagasaki! Yokohama!
Nagasaki! Yokohama!

(all the merry little birds are
flying in the floating in the
very spirits singing in
are winging in the blossoming)

lovers go and lovers come
awandering awondering
but any two are perfectly
alone there's nobody else alive

(such a sky and such a sun
i never knew and neither did you
and everybody never breathed
quite so many kinds of yes)

Cantate Domino

Cantate Domino canticum novum, cantate et
benedicite nomini eius,
quia mirabilia fecit. Cantate et exultate et
psallite, psallite in cithara
et voce psalmi, quia mirabilia fecit.

not a tree can count his leaves
each herself by opening
but shining who by thousands mean
only one amazing thing

Psalms 96: 1 - 2; 98: 1. 5 - 6

(secretly adoring shyly
tiny winging darting floating
merry in the blossoming
always joyful selves are singing)

*O sing unto the Lord a new song, sing and
praise his name: for he hath done marvellous
things. Sing, rejoice, and give thanks. Sing to
the harp with a psalm.*

sweet spring is your
time is my time is our
time for springtime is lovetime
and viva sweet love

Night

Dark plum'd night silently flies far,
Sweeping o'er the sleeping earth;
Here and there mournfully sighs afar
Sounds of song that give tears birth!
Melancholy song away with thee!
Gloomy night will quickly go!
Rise and bring delightful Day with thee
Joy and peace to all below!
Weary earth now calmly dreams only,
Sleep's enchantment breathes around;
But the fiery dawn shows crimsonly
In the clear blue heav'n profound!

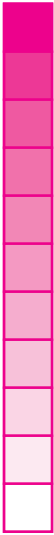
The Little Dove

For her mate the grey dove searches, and her
sad cries echo there.
Weary winged she's questing
Vainly never resting,
Near and far off, far and near.
Twixt lake and sea she circles round the
mountains, endlessly.
"If you love your grey dove,
Then I would beseech you, Speak to me, oh
speak to me."

springtime

sweet spring is your
time is my time is our
time for springtime is lovetime
and viva sweet love

Though forsaken, still she tries to waken
Her lost mate:
"Can you not respond to my deep love for
you, dear?
Must I wait?"



At last he attempted to reply, yea to reply;
But with blood bespattered
To the ground he fluttered silently.

Hamba Lulu

Hamba Lulu,
A nimamale I zinto zonke.

*Go Lulu, listen to all the things they are telling
you .*

Pavane

C'est Lindor, c'est Tircis et c'est tous nos
vainqueurs!
C'est Myrtille, c'est Lydé! Les reines de nos
cœurs!
Comme ils sont provocants! Comme ils sont
fiers toujours!
Comme on ose régner sur nos sorts et nos
jours!

Faites attention! Observez la mesure!

Ô la mortelle injure! La cadence est moins
lente!
Et la chute plus sûre! Nous rabattons bien
leur caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! (Airs coquets!)

Et c'est toujours de même, et c'est ainsi
toujours!
On s'adore! On se hait! On maudit ses
amours!
Adieu Myrtille, Eglé, Chloé, démons
moqueurs!
Adieu donc et bons jours aux tyrans de nos
cœurs!

Et bons jours!

*It is Lindor, it is Tircis, and it is all our victors!
It is Myrtille, it is Lyde! The queens of our
hearts.*

*As they are defying! As they are always
proud!*

As we dare rule our fates and our days!

Pay attention! Observe the measure!

*Oh mortal insult! The cadence is less slow!
And the fall more certain! We'll make them
sing a different tune!*

*We will soon be their running dogs!
They are ugly! Dear little face!
They are madmen! (Quaint airs and tunes!)*

*And it is always the same, and so forever!
We love! We hate ! We curse our loves!
Farewell Myrtille, Egle, Chloe, mocking
demons!
Farewell and good day to the tyrants of our
hearts!*

And a good day!

Lullaby

Goodnight my angel, time to close your eyes
And save these questions for another day.
I think I know what you've been asking me.
I think you know what I've been trying to say.
I promised I would never leave you.
Then you should always know
Wherever you may go, no matter where you
are
I never will be far away

Goodnight my angel, now it's time to sleep
And still so many things I want to say.
Remember all the songs you sang for me
When we went sailing on an emerald bay.
And like a boat out on the ocean
I'm rocking you to sleep,
The water's dark and deep, inside this ancient
heart
You'll always be a part of me.

Goodnight my angel, now it's time to dream
And dream how wonderful your life will be.
Someday your child may cry, and if you sing
this lullaby
Then in your heart there will always be a part
of me.
Someday we'll all be gone
But lullabies go on and on,
They never die.
That's how you and I will be.





Oliver Till is a conductor and répétiteur praised by The Times for 'ambitious, intelligent programming'. Musical Director of the Asyla Ensemble and Queens Park Singers, Ollie's musical life started 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, Estonia.

Productions he has conducted include *Don Giovanni*, *Die Zauberflöte*, *The Marriage of Figaro*, *The Cunning Little Vixen*, *Il combattimento di Tancredi e Clorinda*, *The Mikado*, and *Liturgie* (Daniel Chappell), and he has assisted for productions including *Dido and Aeneas*, *Renard*, *Written on Skin*, *The Juniper Tree* (Philip Glass), *Don Giovanni* and *The Marriage of Figaro*.

Dedicated to new music Ollie has conducted over 60 works by living composers including 40 world premières. Ollie is especially interested in sharing his enthusiasm for the music of Leoš Janáček.

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 recently performed Benjamin Britten's *Noyes Fludde* (2013) and *The Happy Prince* by Malcolm Williamson (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.





During the 2017-18 season we have been delighted to have with us in the choir a visiting family from Spain. **Fernando, Belén** and **Lucía** are taking time out from their lives in Lerma to spend a year in London. They came to our stall at Queen's Park Day last year looking for opportunities to make music in this area, and they have sung with us ever since.

Fernando is a professional euphonium player. Back home he plays in a military band, and while in London he has played with Regent Brass in Wembley and with the Brent Symphony Orchestra. Lucía studies the French horn at the conservatoire in Burgos. We are very pleased that Fernando and Lucía have agreed to perform instrumental works for us this evening. We shall miss them!



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:

Natasha Alexander
Ava Beech-Jones
Estelle Bulku
Jiannoula Couling-Dini
Celia Guasch Bloomer
Matilda Guasch Bloomer
Josephine Kornijenko
Jacob Lawrence
Evie Morris
Raffi Melkonian Payne
Katie Tan Khoo
Briony Thomson
Milly Thomson
Cecilia Thorne
Laurel Timpson





QUEEN'S PARK SINGERS

Queen's Park Singers are a friendly choir based in Queen's Park London NW6. Our aim is to sing to a standard that gives pleasure to our audiences and is rewarding for us. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

The choir was founded 20 years ago by David Till and later directed by Peter Burt-Jones. Our Music Director since October 2016 is Oliver Till.

We usually give three concerts each season, in December, March/April and June. For each concert, we rehearse over a period of about two months, meeting on Sunday evenings at the Church of St Anne & St Andrew, 125 Salusbury Road.

We welcome new members who share our aims. If you would like to sing with us please contact membership@queensparkingers.org.uk or via the contact form on our website: www.queensparkingsinger.org.uk.

Soprano

Hinda Golding
Jo Hurley
Una O'Gara
Katy Payne
Stella Ruszczyński
Nikki Saunders
Kathryn Worth

Alto


Julia Bell
Belén Bueno
Helen Dymond
Frances Freeman
Monica Healy
Katherine Lawson
Lucía Moya
Carey Smith
Tania Spooner
Liz Till
Evelyn Velleman

Tenor

Nick Dibb
Cathie Hammond
Glyn Jones
Julie Kraus-
Rogerson
Mario Mansilla
Amanda Robinson

Bass

Roger Bloomfield
Mark Hine
Stephen Morrall
Fernando Moya
Richard Scottow
Peter Walter
Peter Weigall



For your diary...

Mozart

Requiem

Sunday 18th November 2018
St Martin's Church Kensal Green



C.P.E. Bach St John Passion, March 2018

