



**A NEW LOOK AT HARMONY:
The music of Copland, Bernstein
and Philip Glass**

CC21 – Howard Williams, conductor

***Holy Trinity Church, Prince Consort Rd, London SW7
7.30 p.m., Saturday 17 March 2007***

CC21 Friends

CC21 (Choir of the 21st Century) is made up of some of London's most experienced amateur singers. Always aiming for the highest musical standards, we arrange and promote many of our concerts ourselves. To do this we need to raise funds. We have therefore established a **CC21 Friends** programme.

As a **CC21 Friend**, you will know that you are helping a relatively newly-formed choir establish itself. You will receive advance information about concerts and recordings and an acknowledgement in programmes. You will be invited to offer programme, soloist and venue suggestions, together with possible other benefits as the programme develops.

For some concerts CC21 may identify a particular charity to benefit from any ticket proceeds left over after meeting concert expenses, so indirectly, by being a **CC21 Friend**, you will also be helping worthy charities.

You can become a **CC21 Friend** for as little as £25, though larger donations will be most welcome. And CC21 is itself a registered charity (number 1090286), so donations are normally eligible for Gift Aid. If you are interested in becoming a **CC21 Friend**, please contact the Chairman, Paul Renney (paul.renney@addleshawgoddard.com, tel 020 7880 5871).

CC21 Friends to date:

*Aubrey Botsford, Penelope Brandler, Frits Cohen, Richard & Celia Duncan,
Robert & Philippa John, Justin Lavender, John & Margaret Renney,
Basil & Margaret Taylor*

**Choir
of the
21st
Century**

Registered charity number 1090286

Howard Williams
conductor



**Saturday 21 October 2006
7.30 p.m.**

**20th Century
English
Choral Music**

Holst

Delius

Vaughan Williams

Bax

**Holy Trinity Church
Prince Consort Road, London SW7**

**£12 (concessions £10) on the door
Enquiries: 020 8881 0920**

"Right from the start we know
we are in for a treat."

Elgar Society Journal

PROGRAMME

GUSTAV HOLST

*This have I done for my true love
The evening watch*

FREDERICK DELIUS

*On Craig Ddu
Wanderer's Song
Midsummer Song*

Reading from *A Composer's View*, by Michael Tippett
(reader, Hywel John)

RALPH VAUGHAN WILLIAMS

Three Shakespeare Songs:
*Full fathom five
Over hill, over dale
The cloud-capp'd towers*

INTERVAL

Wine (£1) and juice (50p) will be available

ARNOLD BAX

Mater ora filium

Reading from *Music Ho!*, by Constant Lambert
(reader, Chris Moore)

GUSTAV HOLST

*Ave Maria
Nunc dimittis*

FREDERICK DELIUS

Two songs to be sung of a summer night on the water

RALPH VAUGHAN WILLIAMS

From Five English Folksongs:
*The spring-time of the year
Just as the tide was flowing
The lover's ghost*

LATIN—ENGLISH TRANSLATIONS

Mater Ora Filium

Mother, pray thy son
that after this exile
he give us joy
without end.

O sole hope of the wayward,
save them that are drowning in a shipwreck,
and assuage the grief of threefold death.

Ave Maria

Hail Mary, full of grace.

The Lord is with thee.

Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.

Holy Mary, mother of God,

pray for us sinners,

now and at the hour of our death.

Amen.

Nunc Dimittis

Lord, now lettest Thou Thy servant depart in peace, according to Thy word. For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people. To be a light to lighten the Gentiles and to be the glory of Thy people Israel.

TOMORROW!

20th Century English Choral Music

All Saints' Church, Sutton Courtenay, Oxon.

2.30 p.m., Sunday 22 October 2006



CC21 was formed at the beginning of the new century. It is made up of about 32 of some of London's most experienced amateur singers, and performs three or four times a year at the important venues in London, including St John's, Smith Square, and St James's, Piccadilly. The choir has also performed concerts for the English-Speaking Union, the European Union of Women and the National Children's Orchestra. Its final concert in 2005 was of music by Herbert Howells, Vaughan Williams and Walford Davies, and earlier this year the choir gave a concert of works by Britten, Purcell and Schubert, both in central London. Its repertoire is deliberately broad, sacred and secular, to reflect the depth and richness of the choral music which is our heritage. CC21's recording of the Elgar and Kodály versions of *The Music Makers*, with the Oxford Orchestra da Camera, received ecstatic reviews.

SOPRANO

Liz Brinsdon
Elaine Close
Carolynne Cox
Gaby Molloy
Rosemary Naylor
Wendy Norman
Miranda Rogers
Jill Shutt
Clare Taylor

ALTO

Christy Billings
Alex Brougham
Penny Burton
Philippa Dodds John
Sian Evans
Virginia Harding
Kate Jackson
Isabel Nisbet

TENOR

Colin Bex
Andrew Evans
Colin Fleming
Larry Howes
Ian Priest
Paul Renney
Ben Revill
David Stevens

BASS

Aubrey Botsford
Graham Cooper
Ian Crawford
Richard Evans
Roger Gifford
Hugh Keyte
Anthony Leigh
Chris Moore
Matthew Whiteley
Michael Solomon Williams

NOTES

Frederick Delius (1862–1934), son of naturalized German immigrants, was born in Bradford, where he spent his first 16 years, giving him a North Country accent that he never completely lost, even after his travels in America, Scandinavia and Germany and his last 45 years in France. The north of England was home to a healthy choral tradition, and many of his major works are partially or fully choral. His smaller works for unaccompanied choir – choral songs, in fact – were written throughout his lifetime. *On Craig Ddu* is one of his finest. He wrote to Granville Bantock, “If you think it is any good I can have it published”, and received the reply, “Splendid! How on earth do you manage such things?” Along with *The Wanderer's Song* and *Midsummer Song*, it was written in 1907–1908 for choral competitions in the north of England. The later *Songs to be sung of a summer night on the water* (the second with a tenor solo) were written in 1917 for Charles Kennedy Scott's Oriana Choir.

Ralph Vaughan Williams (1872–1958) received his training from Parry and Stanford, both composers influenced by Brahms. But he soon became enthralled with the English folk song, of which he was a major collector, and – drawing on the rich treasury of national folk song and dance – he created a uniquely English style. This is demonstrated at its most appealing in the *Five English Folksongs*, from which this concert's final group are taken. His *Three Shakespeare Songs* stand as perhaps the composer's greatest achievement in the purely choral field. These settings of texts from Shakespeare's *The Tempest* and *A Midsummer Night's Dream* were originally composed for the British Federation of Music Festivals' National Competitive Festival in June 1951.

Gustav Holst (1874–1934), of Scandinavian ancestry on his father's side, was born in Cheltenham in 1874 and studied music at the Royal College in London, using his second study, the trombone, to provide an income. He later became Director of Music at St Paul's Girls' School, and

The choir is available for hire: please contact Paul Renney (paul.renney@addleshawgoddard.com, tel: 020 7880 5871), Chairman, for further information.

retained this connection until the end of his life. His music had a variable reception in his lifetime, but he exercised a strong influence on later English composers. As a choral conductor, Holst wrote a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk-songs.

The evening watch, based on “A Dialogue”, by the English metaphysical poet Henry Vaughan (1622–1695), is a setting for mezzo-soprano and tenor soloists and eight-part mixed choir, written in 1924. The “body” is represented in turn by the tenor and mezzo-soprano soloists (unbarred and marked *senza misura*, meaning that it is to be sung in a rhythmically free style). The full choir represents the “soul”. Holst stated that “there should be no variation from *sempre pp* until near the end”. However, despite this apparently coolness, the composer consistently succeeds in illuminating the text in a manner that well demonstrates his considerable musical insights and technical skill. The *Nunc dimittis* was written in 1915 and remained in manuscript form until it was published in 1979, revised (and transposed down a semitone) by the composer’s daughter Imogen. It is for soprano and tenor soloists and unaccompanied eight-part choir.

Sir Arnold Bax (1883–1953) studied at the Royal Academy of Music, London. His early works, in an elaborately chromatic style, did not find great favour with the public, but works in a simpler style, composed after 1910, brought him recognition. French impressionism, Celtic folklore and the work of Richard Wagner all influenced his compositions, which include seven symphonies, many tone poems, chamber music, concertos, ballets, songs and choral works. With the double-choir motet *Mater ora filium* (1921), however, Bax came under the influence of works by Sibelius and Stravinsky, creating clear melodic lines, classical form and a foreground of well-defined polyphony.

If you would like to be included on CC21’s electronic mailing list, please send an e-mail to abotsford@jmo.org.

PERFORMERS



Howard Williams has conducted most of the major orchestras of Great Britain, including the London Philharmonic, Royal Philharmonic and BBC Symphony, as well as the Royal Liverpool Philharmonic, Royal Scottish National, Bournemouth Symphony and Sinfonietta, English Chamber Orchestra, City of London Sinfonia, London Sinfonietta and all the BBC regional orchestras. He has conducted at the BBC Proms and at the Edinburgh, Leeds, Bath and Brighton Festivals, as well as at festivals in Budapest, Hong Kong and throughout France and Spain. European orchestras with which he has

worked include the Vienna Radio Symphony, Bavarian Radio Symphony, Swedish Radio Orchestra, Belgian Radio Orchestra, Netherlands Radio Philharmonic, Symphony and Chamber Orchestras, Slovak Philharmonic, Orchestre Nationale de Lyon, Orchestre de Strasbourg and Portuguese National Symphony Orchestra.

Since his appointment in 1989 as Artistic Director and Principal Conductor of the Pécs Symphony Orchestra, which made him the first British conductor to hold such a position in Hungary, Howard Williams has devoted a significant amount of his time to working with the leading symphony orchestras in that country, and in 1997 he was honoured with the Bartók medal for services to Hungarian music abroad. He is now Permanent Guest Conductor of the Pannon Philharmonic in Hungary, with whom he conducted a centenary performance of Tippett’s *A Child of Our Time* in April.

Through his lifelong close involvement with singers and singing, he has developed a strong and continuing association with choirs, both with and away from the orchestra. The list of those is very long, including the choirs of Austrian Radio and of Bavarian Radio, the Hungarian State Choir, the French Army Male Voice Choir, the Leeds Festival Chorus and the BBC Singers.