



The London Festival of Contemporary Church Music

Rush Hour Recital
Friday 18 May 2018, 5.30pm
St Pancras Parish Church

“Setting the Seal”

University College London Chamber Choir
Charles Peebles

*pre-concert talk at 5pm
by John Woolrich and Howard Skempton*

Programme

<i>John Woolrich</i> 1954 –	Spring in Winter
<i>Howard Skempton</i> 1947 –	Three Motets
	i. Locus iste
	ii. Beati quorum via integra est
	iii. Ave Virgo sanctissima
<i>John Woolrich</i>	Earth grown old
<i>Howard Skempton</i>	Rise up, my love
	i. Rise up, my love
	ii. How fair is thy love
	iii. My beloved is gone down
	iv. How fair and how pleasant
<i>John Woolrich</i>	Paradise
<i>William Walton</i> 1902 – 1983	Set me as a seal upon thine heart

Notes

In anticipation of the marriage of Prince Harry and Meghan Markle the day after this concert, William Walton's anthem written for a 1938 society wedding sets the seal on this programme of choral music by two very different contemporary British composers: Howard Skempton and John Woolrich.

The music of distinguished British composer **John Woolrich** has been performed all over the world. He has written in all forms, including a great variety of orchestral music, as well as for voices. He was Artistic Director of both the Dartington and the Aldeburgh festivals. Although the three pieces in today's programme stem from different circumstances, they can be performed as a set. **Spring in winter** was a commission from King's College, Cambridge for their advent carol service in 2001; **Earth grown old** a

commission from Winchester College in 2003; and **Paradise** a commission from the Benchers of Gray's Inn in 2000, to mark the turn of the millennium.

Howard Skempton has been prolific in many fields of music, in miniatures and larger structures. Composer, pianist and accordionist, he worked early on with Cornelius Cardew and was involved in the formation of the Scratch Orchestra and English Experimentalism. Initially perceived as being a miniaturist, he has evolved into writing more developed structures and on larger canvases. Howard has shown a growing commitment to writing for voices and the first of today's **Three Motets** was commissioned by the London Festival of Contemporary Church Music; the remaining two were written for the Exon Singers. The four pieces that make up **Rise up, my love** were a commission from the Estonian Philharmonic Chamber Choir, the evocative texts taken from the Song of Solomon.

It is easy to forget that **William Walton** was a true prodigy as a composer, writing **Facade**, **Portsmouth Point** and the **Viola Concerto** all before his 30th birthday. **Set me as a seal upon thine heart** was written in 1938 for a Kensington society wedding at which the groom was the son of Walton's lover at the time, Lady Wimborne. The result is an exquisite jewel of a piece, rapturous, powerful and reflective, and is included here in anticipation of Prince Harry's wedding tomorrow.

Translations of Latin motets

Locus iste a Deo factus est inæstimabile sacramentum: irreprehensibilis est.

This place was made by God a holy sanctuary: it is beyond reproach.

Beati quorum via integra est qui ambulant in lege Domini.

Blessed are those undefiled in the way, who walk in the law of the Lord.

Ave Virgo sanctissima, Dei Mater piissima, maris stella clarissima.

Salve semper gloriosa, margarita pretiosa, sicut lilium formosa,
nitens olens velut rosa.

Hail, O Virgin, most merciful Mother of God, brightest star of the sea.

*Hail, ever glorious, precious pearl, beautiful as the lily,
shining and giving perfume like a rose.*

Performer Biographies

University College London Chamber Choir

UCL Chamber Choir is part of UCLU Music Society, the student music making body of University College London. The society also includes a large chorus, a symphony orchestra and University College Opera, Britain's most high profile student opera company, which celebrated its 60th Anniversary with a highly acclaimed production of Weber's *Die Drei Pintos*, followed by the first staging since the eighteenth century of Rameau's *Acante et Cephise*.

The Chamber Choir consists of some of the most experienced ensemble singers in the student community and sings a repertoire ranging from programmes of Vivaldi, Pergolesi, and Charpentier to folk music and contemporary repertoire. Notable recent performances include Mozart's *Requiem* with the London Mozart Players, performances of Handel's *Messiah* in aid of University College Opera, featured performances in the ITV series *William and Mary*, and a widely admired production of Rousseau's *Le Devin du village* as part of the international Rousseau conference held at UCL earlier in 2018.

Charles Peebles

Charles Peebles studied at Cambridge University, the Guildhall and as a Conducting Fellow at Tanglewood. He has conducted, amongst others, the City of London Sinfonia, City of Birmingham Symphony, BBC Singers, Bournemouth Sinfonietta, English Chamber Orchestra, London Mozart Players, Scottish Chamber Orchestra, Nash Ensemble, Northern Sinfonia, Royal Philharmonic and BBC Symphony Orchestras. In 1992 he won 1st Cadaques International Conducting Competition in Spain and has since conducted virtually every major Spanish orchestra including Orquesta Nacional de Espana. He has conducted extensively throughout Europe including engagements with the Vienna Chamber Orchestra in Vienna, Bruckner's 9th Symphony with the Latvian National Symphony in Riga, concerts in Turkey, including with the Presidential Symphony and concerts with the National Symphony of Mexico. He has recorded for Hyperion and Largo records.

In the field of opera he conducted many productions of a wide repertoire for English Touring Opera, Holland Park Opera and Broomhill, Mozart's *Così fan tutte* for the Glyndebourne Tour, and a critically acclaimed series of Rossini opera productions for Garsington Opera. Charles conducted Mozart's *Don Giovanni* for the Bavarian State Opera in Munich in 2001 and 2002. He made his Far East debut in a televised concert with the distinguished tenor Jose Cura. Recent opera has included *Carmen* and *Hansel and Gretel* for the St Magnus Festival. Since 2001 Charles has been Music Director of University College

Opera where he has conducted operas by Berlioz, Mendelssohn, Schubert, Schumann, Weber, Donizetti, Verdi, Rimsky-Korsakov and Offenbach as well as the British premieres of Hahn's *Ciboulette*, Dvorak's *Vanda*, Lalo's *Fiesque*, Bloch's *Macbeth*, and the first staging since the eighteenth century of Rameau's *Acante et Cephise*. Charles was created an Honorary Fellow of UCL in 2012.

More events this week at
The London Festival of Contemporary Church Music

Saturday 19 May

7.30pm **"Loss and Lamentation":** Gala Concert

St Pancras Parish Church, NW1 2BA

This event is ticketed. Book online at www.lfccm.com/tickets

Performed by The Choir of The Queen's College, Oxford, this beautiful programme explores composers' responses to loss and the need for remembrance. Including works by David Bednall, Cecilia McDowall, Herbert Howells and John Tavener.

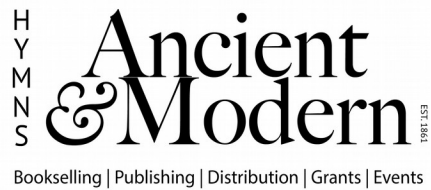
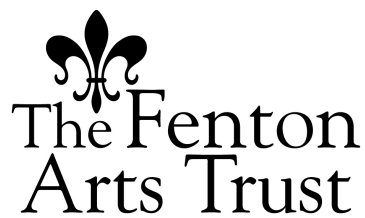
Sunday 20 May

10.00am Choral Eucharist

6.00pm Choral Evensong

St Pancras Parish Church, NW1 2BA

The closing events of the 2018 Festival, with music by Sebastian Forbes, Daniel Knaggs and Michael Berkeley at Choral Eucharist music by Marco Galvani, Robert Hanson, Philip Moore and Diana Burrell at Choral Evensong.



The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now in its seventeenth year, the LFCCM has grown to include more than 50 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.

The London Festival of Contemporary Church Music is a Registered Charity, No. 1133802

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