



# The London Festival of Contemporary Church Music

Opening Concert  
Saturday 11 May 2019, 7.30pm  
Hampstead Parish Church

## “Praise Him With Trumpets”

Peter Foggitt *director and organ*  
Simon Desbruslais *trumpets*  
Ellie Lovegrove *trumpets*  
Il Suono *vocal ensemble*  
Christian Goursaud *artistic director*

*pre-concert talk at 7pm*  
*by Judith Weir and Ewan Campbell*

# Programme

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*Peter Foggitt*                      Terribilis est: a fanfare  
for two trumpets and choir  
*Premiere performance*

*James MacMillan*                In splendoribus sanctorum  
*from Strathclyde Motets*

*Jonathan Dove*                    On This Wondrous Sea

*Deborah Pritchard*                Benedicite

*Howard Goodall*                    Open Thou Mine Eyes

## INTERVAL

*Phillip Cooke*                      Invocation

*Gabriel Jackson*                    Requiem

*Ewan Campbell*                    Wandering Lighthouses  
*Premiere performance*

*Commissioned for this performance  
with generous support from The RVW Trust*

*Judith Weir*                         Praise Him With Trumpets

Tonight's concert celebrates contemporary music for trumpets and choir. It is inspired by Judith Weir's eponymous 2015 work for choir, organ, and two trumpets in C, which was commissioned to celebrate the 500<sup>th</sup> anniversary of Hampton Court Palace. Judith took the time to meet the Chapel Royal choristers and thanked them for a mood board that they had prepared for her, telling them how much it was helping with the composition. The boys expressed a preference for something "big and triumphant", and they soon realized that this must have been taken on board when they saw the final score: the piece included two trumpets alongside choir and organ! *Praise Him With Trumpets* has become a regular part of musical life at Hampton Court Palace; tonight, we are pleased to set it in the context of notable companions in this blossoming area of contemporary church music.

## **Terribilis est: a fanfare for two trumpets and choir (2019)**

*SSAATTBB choir and two trumpets in C*

Peter Foggitt writes of his new contribution to the emergent repertory for two trumpets and choir, specially written for this evening: "Jacob is tired (Genesis 28: 10), so he lies down, and finding no other support for his head, rests it on a stone. He falls asleep, and is visited by an astonishing vision of angels ascending and descending a ladder to Heaven. Waking, he exclaims 'How awesome is this place! Surely this is none other than the house of God, and the gate of heaven. Truly the Lord was in this place, and I did not know it.' Six thousand years later, one often finds this text inscribed above the doors of churches. These words, in Latin, are sung by the choir in this short work. The forty-nine syllables are arranged in a kind of pyramid structure: 1+2+3+4+5+6+7+6+5+4+3+2+1; the ear is drawn towards the central seven syllables, much as the eye is drawn towards the altar of a church by the architecture that surrounds it."

## **In splendoribus sanctorum (2005)**

*SATBB choir and trumpet in C*

The first set of James MacMillan's *Strathclyde Motets* is a collection of seven sacred motets suitable for use at communion "designed for a good, amateur church or cathedral choir, or amateur secular choir". As such, *In splendoribus sanctorum* lies towards the simpler end of the composer's style. It is a setting the communion proper for Midnight Mass of the Nativity, and is structured around four slow, simple phrases for the choir, each of which is followed by a flourish for the trumpet that is improvisatory in character yet precisely notated. As the whole piece repeats three or four times, the choral parts remain the same while the trumpeter is given liberty to move between and within the four phrases at will. The accessibility of this piece, allied with its beautiful and powerful contrast between choral stasis and the expressivity of the trumpet commentary, contributes to the motet's undeniable position as a modern classic.

## **On This Wondrous Sea (2016)**

*SATB + SATB choirs and trumpet in C*

Jonathan Dove's *On This Wondrous Sea*, a setting of verses by the American poet Emily Dickinson, was commissioned by the London Symphony Chorus, who gave the work's premiere in December 2016. The solo trumpet first sets the scene in this expansive, dreamlike setting, before the two choirs join in, repeating the poem's first line as a tenor soloist moves through the remainder of the first stanza. The composer distributes the words of the second stanza between the two choirs in overlapping phrases that amply articulate Dickinson's evocative seascape, upon which the solo trumpet plangently reflects.

### **Benedicite (2014)**

*SSAATTBB choir and trumpet in C*

Deborah Pritchard was awarded her DPhil by Worcester College, Oxford, where she studied with Robert Saxton. Her work *Benedicite* was commissioned to celebrate the tercentenary of the college and was given its premiere performance by Simon Desbruslais and the Worcester College Chapel Choir. Opening with solo trumpet, it is composed as a palindrome: moving first from light to darkness then back to light again. A bright quartet of solo upper voices appear symmetrically at the opening and closing of the work, each time leading to a tutti setting of “O ye sun and moon” and “O ye seas and floods” respectively. The central axis is marked in a lower register by solo trumpet and baritone, whilst the final section sets “O ye children of men”, leading to an uplifting conclusion.

### **Open Thou Mine Eyes (2010)**

*SSATB choir, piccolo trumpet in A, and taiko*

Howard Goodall’s choral music is among the best-known and most familiar of its genre; his famous setting of Psalm 23, *The Lord Is My Shepherd*, was immortalized as the theme tune to the BBC’s *The Vicar of Dibley*. *Open Thou Mine Eyes*, a setting of Psalm 119: 18, 33 –35, was commissioned by Bishop Grosseteste University College Lincoln to mark the bicentenary of the National Society in 2011. It was first performed in Lincoln Cathedral by choirs from Bishop Grosseteste University College, the University of Winchester, Newman University College, Canterbury Christ Church University, the University of Chester, York St John University, Liverpool Hope University, the University of Chichester and St. Mary’s University College. In our somewhat more intimate performance, the full Taiko ensemble is represented by a single drum alongside the piccolo trumpet.

### **Invocation (2010)**

*SSATB choir and trumpet in B flat*

Phillip Cooke is strongly influenced by his native Lake District and by British history. His main musical influences are found in continuing and reconciling a pastoral British tradition. *Invocation*, subtitled *A Rhapsody for Mixed Choir and Trumpet in B Flat*, was commissioned and first performed by the Choir of The Queen’s College, Oxford in 2010 with Simon Desbruslais as the soloist. Phillip writes that this “work was written for the choir’s summer concert, traditionally a lighter affair than the Christmas and Easter concerts, and this directly affected both my choice of text and musical materials for the piece. I had long been a fan of Edward Thomas’s evocative poem *Adlestrop*, with its dreamy pastoral feel invoking ... a stereotypical English country afternoon – cricket on the green, church bells, birdsong and warm beer – all the things we might sneer at as being the mythical ‘middle-England’. My work in no way tries to depict this, rather to distil the essence of this feeling – it is a rhapsody on a theme of quaint English country life, the kind of life men went to war to preserve and something very different from the more rugged landscape I grew up with in

the Lake District. I called the work *Invocation* because it is precisely that, a spell or charm, something that bewitches the listener and that I hope stays long in the mind, rather like *Adlestrop* or indeed [the Gloucestershire village of] *Adlestrop* itself."

## **Requiem (2009)**

*SSSAAATTTBBB choir*

Gabriel Jackson writes: "The original inspiration for my *Requiem* was to combine the hieratic, grave objectivity of the great Iberian Requiems with something more personal, intimate even, so as to reflect the individual as well as the universal experience of loss. To this end I have replaced alternate movements of the Latin Mass for the Dead with funereal poems from other cultures and spiritual traditions. The interesting thing about these very different meditations on the meaning of human mortality – by the Buddhist Rabindranath Tagore, the Quaker Walt Whitman, Hôjô Ujimasa the Samurai, the Australian Aboriginal poet Kevin Gilbert, and the eighteenth-century Mohican Chief Aupumut – is that ultimately they all express a similar view of death to the European Christian one: that it is not the end, but the gateway to another life. The resulting sequence, full of images of light and the promise of eternal life, is radiantly optimistic; this seems only right to me, as the purpose of any Requiem setting is surely to heal, and to console the living."

## **Wandering Lighthouses**

*Two trumpets in C and organ*

Often inspired by everyday phenomena, Ewan Campbell's music features quotidian sounds, such as the recitation of the Creed in *Requiem for Hollow Churches*. His cartographic scores explore the malleability of musical chronology by displaying unordered musical fragments in two-dimensional maps, through which performers navigate. In partnership with Ordnance Survey he now writes onto existing maps such as London's tube map, and has made a topographical map of the Glyndebourne countryside in *Glynde*. Ewan writes: "Organs have many unique musical qualities, but foremost is their immovability: being at once fixed in their location within a specific building, though simultaneously designed to fill the resonant acoustic of that building with an almost architectural sound. The trumpet meanwhile is as mobile as its performer, and its sound has a strong sense of direction. This piece plays on the fixed and mutable qualities of the two instruments. The organ creates a dense harmonic fog, through which the two heraldic trumpets stand out. Their motifs are immediately clear, but are sent wandering to all compass points. With their transmutation comes a harmonic transposition. The organ's harmonic fog drifts vaguely where they lead, eventually returning to the East, though sinking into subterranean sonorities. A brief rhythmical storm disperses the stasis, before the trumpets light the way for a slow departure."

## **Praise Him With Trumpets (2015)**

*SATB choir, two trumpets in C, and organ*

Judith Weir's motet, an energetic and rhythmically vital setting of words from Psalms 146 and 150, was commissioned by Historic Royal Palaces in collaboration with The Choral Foundation, for the Choir of HM Chapel Royal, Hampton Court Palace, in celebration of Hampton Court's 500<sup>th</sup> anniversary. It was first performed in November 2015 at Hampton Court Palace, by Max Bronstein and Ryan Linham (trumpets), Rufus Frowde (organ), and the Choir of HM Chapel Royal, Hampton Court Palace, conducted by Carl Jackson.

## Performer Biographies

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### Simon Desbruslais

The performances of Simon Desbruslais have been critically acclaimed as "steel-lipped", "musically compelling" and possessing "supreme confidence and flair". Equally active in baroque and contemporary music, Simon has recorded extensively for Signum Classics including *Psalm: Contemporary British Trumpet Concertos*, an album of trumpet works written for him by John McCabe, Robert Saxton and Deborah Pritchard, and most recently *The Art of Dancing* which includes new double concertos for trumpet, piano and string orchestra by Toby Young, Geoffrey Gordon and Nimrod Borenstein. Radio and television broadcasts form an integral output to Simon's work and over the last decade he has performed live on BBC 1 Television, BBC Radio 3 and 4, and German Radio SWR2 to millions of viewers and listeners worldwide.

A crucial element of Simon's career involves working with composers to create and champion new works involving the trumpet. This has ranged from chamber works, such as trumpet and piano, to full-scale concertos and more unusual combinations such as trumpet with choir, or with string quartet. Simon has a particular commitment to British music; composers who have written with his sound and technique in mind include, among others, Edwin Roxburgh, John McCabe, John Traill, Deborah Pritchard, Lola Perrin, Luke Bedford, Toby Young, Tomas Yardley and Tom Armstrong.

Since his breakthrough season in 2012/13, Simon has given concerto performances in China and Brazil, appeared as soloist with Royal Northern Sinfonia, English Symphony Orchestra, BBC National Orchestra of Wales, Orchestra of the Swan, Charivari Agréable, Brook Street Band, Ensemble Diderot and London Concertante, and as a guest chamber musician with the Ligeti Quartet, Austral Harmony, Little Venice Ensemble and Ensemble Perpetuo. He has given solo performances at the Ryedale, Wymondham, Bangor New Music, North York Moors, Deal, and Rheine Vokal festivals, on the beach of Vik in Iceland, and appeared as a concerto soloist on the natural trumpet at the Wigmore Hall. He has also developed lasting overseas collaborations with the Iceland Academy of the Arts, Tianjin Normal University in China and the Janáček Academy of Music in Brno. Simon is fortunate to maintain active duo partnerships with pianist Clare Hammond and organist Stephen Farr, among many other fine musicians.

Simon was educated at King's College London and the Royal College of Music, winning numerous prizes and scholarships. He was then a private student of Eric Aubier in the Conservatoire à Rayonnement Régional de Rueil-Malmaison. Keen to expand on the relationship between performance and musicology, Simon holds a doctorate from Christ Church, Oxford, on the music theory of Paul Hindemith, which was published in book form by Boydell & Brewer in February 2018. He is Lecturer in Music at the University of Hull, where he is also Director of Performance, having previously taught at the Universities of Bristol, Nottingham, King's College London, and Surrey. His research into historical trumpets led to a recording on artefacts held by the Oxford Bate Collection, which included the first recordings of music on the nineteenth-century, long 'Bach' trumpet, among other historical curiosities. Simon acknowledges the generous support of Arts Council England, Ralph Vaughan Williams Trust, Britten Pears Foundation and Help Musicians UK.

## Ellie Lovegrove

Originally from Ware, Hertfordshire, Ellie grew up in a musical family and started the trumpet aged seven. She later played principal trumpet with the Hertfordshire County Youth Orchestra, and went on to study with Paul Benniston and Michael Laird at the Royal College of Music.

As a soloist, Ellie has performed Shostakovich *Concerto No. 1* at St John's, Smith Square, London, and her trumpet and organ duo with Richard Moore, Illumina, have enjoyed giving recitals at St Paul's Cathedral, Fairfield Halls Croydon and St Martin-in-the-Fields. They released their first album, *Illuminations, Dances & Poems*, on Convivium Records in 2017. Ellie recently visited the Far East, where in addition to giving masterclasses she performed a recital in Hong Kong and gave world premieres at Nanyang Academy of Fine Arts, Singapore.

As a freelancer, Ellie performs with a large variety of orchestras, including the BBC Concert Orchestra, BBC Scottish Symphony Orchestra, English National Ballet, and Britten Sinfonia. As a chamber musician, she has performed at The London Handel Festival on period instruments, and regularly performs with brass quintet Chaconne Brass in recitals and recordings across the country. Commercially, Ellie regularly plays for *Les Misérables* in the West End, where she has also recently played for productions of *Chicago* and *Don Quixote*. In addition to performing, Ellie teaches trumpet at the Junior Guildhall School of Music.

## Peter Foggitt

Peter Foggitt made his concerto debut at fourteen, and his Radio 3 broadcast debut at 21, playing Rachmaninov's *Third Piano Concerto*. He is the laureate of several competitions, including the Kathleen Ferrier MBF Pianists' Award. Recent recital venues include St John's Smith Square and Wigmore Hall, as well as concerto engagements, particularly in the late Romantic and twentieth-century repertoire.

Peter began his career as a conductor at British Youth Opera and the Royal Danish Opera, and has subsequently worked for The Royal Opera and numerous other companies. Recent appearances as conductor include Verdi *Requiem*, Vaughan Williams *Dona nobis pacem*, and Bach *St John Passion*.

Future plans include Stölzel *Brookes-Passion*, Bach *St Matthew Passion*, Elgar *The Dream of Gerontius*, and Monteverdi *Vespers*. He is Director of Chapel Music at Emmanuel College, Cambridge, and at Hampstead Parish Church.

Peter's compositions have been commissioned and performed by artists including Angela Hewitt and Dame Shirley Bassey, as well as opera companies and choral societies. Various of his choral works are published by Stainer & Bell, and his arrangements are published by Novello. He is a doctoral composition student at Durham University. Forthcoming works include the first operatic version of Matthew Lewis's *The Monk*, to a libretto by Venetia Bridges. Recent projects include *The Song of Songs* for the 1885 Singers, *Cello Quintet* for Sandy Baillie and David Burrowes, *Three Animal Lyrics*, and works for the Sloane Square Choral Society, Barefoot Opera, St Paul's Cathedral, and Chichester Cathedral.

## Il Suono

*Soprano* Felicity Hayward Eloise Irving Rebecca Lea  
*Alto* Karl Gietzmann Clara Kanter Rosie Parker  
*Tenor* Jack Granby Graham Neal Edward Saklatvala  
*Bass* Gavin Cranmer-Moralee Christian Goursaud Reuben Thomas

The vocal ensemble Il Suono has a strong commitment to performing new music, a notable example of which includes a live performance on BBC Radio 3 In Tune of the late John Joubert's *Four Stations on the Road to Freedom*. This preceded a concert performance in the Barnes Music Festival that featured additionally the music of Arvo Pärt, William Cornysh, William Byrd, Philippe de Monte, and organum from the *Magnus liber*, reflecting the group's parallel interests in earlier repertoires.

Under its Artistic Director, Christian Goursaud, Il Suono has given several concerts in France and Spain, featuring commissions by Peter Foggitt alongside works by Diana Burrell, Gregorio Allegri, Carlo Gesualdo, and Maurice Ravel. In 2011, the ensemble collaborated with The Choir of Merton College Oxford in performances of Tallis's forty-part motet *Spem in alium*, conducted by Peter Phillips. Other past engagements include concerts at the Winter Palace and the Menshikov Palace of the State Hermitage, St Petersburg, and in the London A Cappella Festival 2010, where they "delivered some spirited Gabrieli" (The Independent).

## Christian Goursaud

Christian performs, researches, and writes about late-medieval, early renaissance, and contemporary music. He was educated at King's College London and at Royal Birmingham Conservatoire, where he gained his PhD. He is a Gentleman of HM Chapel Royal, Hampton Court Palace, Artistic Director of the vocal ensemble Il Suono, and a Research Fellow at Royal Birmingham Conservatoire.



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

**Monday 13 May**

8.00pm **"Twelve Anthems"**: Choral Recital  
St Pancras Parish Church, NW1 2BA

The East London Evensong Choir presents a set of new anthems by composer Jonathan Pease. These glittering settings of poetry, psalmody and scripture span the entire church year, from Advent to All Saints.

**Wednesday 15 May**

2.45pm Pre-Broadcast Talk  
Room UG2, UNISON Centre, NW1 2AY

3.30pm Choral Evensong  
St Pancras Parish Church, NW1 2BA  
*Broadcast live on BBC Radio 3 and BBC Sounds*

The premiere performances of the Festival's 2019 commissions for Choral Evensong, with music by Bernard Hughes, Sarah Cattley, Joshua Ballance, Roxanna Panufnik, Deborah Pritchard and Alex Woolf. Before the broadcast, Deborah Pritchard discusses her work and approach in a talk at the UNISON Centre, just across the road from St Pancras Church.  
*Please arrive at least 15 minutes before the service begins*

**Thursday 16 May**

8.30pm **"Night Prayer"**: Compline Renewed  
St Pancras Parish Church, NW1 2BA

The Lacock Scholars perform *Night Prayer*, a complete musical setting of the liturgy of compline. Ben Rowarth's music is entirely through-composed, carefully allowing the elements of the compline service to flow together into one seamless forty-five minute presentation.

**Friday 17 May**

5.30pm **"A Child's Prayer"**: Rush Hour Recital  
St Pancras Parish Church, NW1 2BA

The Chamber Choir of University College London presents a beautiful programme of sacred works by James MacMillan to celebrate his 60<sup>th</sup> birthday, including the rarely heard *Missa Brevis*, a work from his teenage years that was first performed and published only in 2007.

**Saturday 18 May**

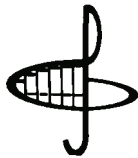
7.30pm **"Vast Ocean of Light"**: Gala Concert  
St Pancras Parish Church, NW1 2BA  
*This event is ticketed. Book online at [lfccm.com/tickets](http://lfccm.com/tickets)*

We celebrate Jonathan Dove's 60<sup>th</sup> birthday with a programme of his recent choral works performed by The Epiphoni Consort. The programme takes its title from the motet *Vast Ocean of Light*, a rich and resplendent work that features Dove's signature glistening organ writing. The composer introduces the programme with a pre-concert talk at 7pm.

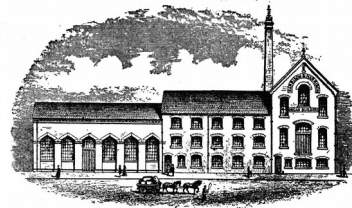
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The London Festival of Contemporary Church Music was founded in 2002 with the aim of showcasing contemporary liturgical music in both service and concert. Now in its eighteenth year, the LFCCM has grown to include more than 70 events, dozens of composers, hundreds of performers and thousands of audience members, both live and online.

*The London Festival of Contemporary Church Music is an artistic project of  
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