



# The London Festival of Contemporary Church Music

Opening Concert  
Saturday 12 May 2018, 7.30pm  
St Pancras Parish Church

## **“Diana and Gregory at 70”**

The LFCCM Festival Singers  
Douglas Tang  
Matthew Schellhorn  
Christopher Batchelor

*pre-concert talk at 7pm  
by Diana Burrell and Gregory Rose*

# Programme

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- Diana Burrell*  
1948 – Festival *for organ solo*
- Gregory Rose*  
1948 – Hymn to Aphrodite II  
*Premiere performance*
- Diana Burrell*  
Nunc Dimittis *from St Pancras Evening Canticles*
- Gregory Rose*  
O Grosser Gott *for organ solo*
- Diana Burrell*  
Missa Brevis
- i. Kyrie eleison
  - ii. Gloria in excelsis Deo
  - iii. Sanctus *and* Benedictus
  - iv. Agnus Dei

## INTERVAL

- Gregory Rose*  
Toccata *for organ solo*
- Gregory Rose*  
Evening Canticles
- i. Magnificat
  - ii. Nunc Dimittis
- Diana Burrell*  
Pentecost *for piano solo*  
*Premiere performance*
- Gregory Rose*  
Requiem *from Danse macabre*  
*Premiere performance of revised version*
- i. Requiem Aeternam
  - ii. Kyrie eleison
  - iii. Absolve, Domine
  - iv. Dies Irae
  - v. Domine, Jesu Christe, Rex Gloriam
  - vi. Sanctus
  - vii. Lux aeterna luceat eis
  - viii. In Paradisum
  - ix. Pie Jesu

# Diana Burrell

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Born in Norwich in 1948, **Diana Burrell** followed studies at Cambridge University with several years as a teacher and professional viola player before devoting herself to composition. She found an early champion in the conductor Richard Hickox, who premiered her **Missa Sancte Endeliente** in 1980; this was followed by a number of pieces inspired by her love of the natural world, culminating in the opera **The Albatross**. Diana's interest in music education and music in the community is reflected in her teaching at the Guildhall School of Music and Drama, her tenures as Artistic Director of the Spitalfields Festival and the Harwich Arts Festival, and the composition of works especially for young performers. Central to Diana's output are a series of concertos; first a work for her own instrument, the **Viola Concerto**, then concerti for Clarinet and Flute, and finally **Concerto for Brass and Orchestra**, commissioned for the BBC Symphony Orchestra. Other recent commissions include works for the BBC Proms, Opus Anglicanum and Brentwood Cathedral.

*Works by Diana in tonight's programme*

**Festival** was given its first performance by Kevin Bowyer at the 2002 Oundle International Organ Festival. It is a bright, jubilant piece designed as a final voluntary after a service celebrating one of the major festivals of the church year.

The **Nunc Dimittis** comes from the St Pancras Evening Canticles, commissioned by the LFCCM in 2005. A rather intense opening leads into a bright, exuberant Gloria.

The four movements of the **Missa Brevis**, scored for four voices and organ, were commissioned by Andrew Wright and the Choir of Brentwood Cathedral to celebrate the Centenary of the Diocese of Brentwood. The work was first sung at the Centenary Mass on 18 June 2017.

**Pentecost** for solo piano is built around the Gospel Acclamation chant for the Feast of Pentecost. Dedicated to Matthew Schellhorn, who made the suggestion that the work be based around a piece of ancient liturgical chant, the piece is in three short movements each based on its own section of chant. The opening, *Alleluia. Veni Sancte Spiritus* ("Alleluia. Come Holy Spirit"), strips the first segment of plainchant down to its bare bones in a bold and dramatic series of glissandi which eventually lead into a procession of rich harmonies before a climax is followed by a quiet coda. The middle movement, *Repletuorum corda fidelium* ("Fill the hearts of your faithful"), begins with light fragments of melody, disjointed and distant-sounding, before building to a warm and sustained middle section with music that continually moves forward filling the space. The finale, *Et tui amoris in eis ignem accende. Alleluia.* ("And kindle in them the fire of your love. Alleluia."), brings

together many different motifs, some already heard previously, in a fiery, dramatic outburst which subsides into a lyrical and gentle coda.

The chant's presence is never obvious. Sometimes it is buried deep in a series of low grace-notes as in the first movement; sometimes it is telescoped to serve as 'bells' as in the middle movement; sometimes it forms a warm harmonic thread as in the thoughtful final section of the work.

## Gregory Rose

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The compositions of **Gregory Rose** comprise works for orchestra, instrumental ensemble and choir, including many liturgical pieces. His **Missa Sancta Pauli Apostoli** won a 2006 British Composer Award and his **Danse macabre** was described as "... an absorbing musical masterpiece". Recent premieres include the **Violin Concerto, Stabat Mater** for choir and tubular bells, and **Aphrodite and Adonis** for soprano and marimba. Gregory's choral music includes eighteen masses, five sets of Evening Canticles and many motets; a selection of these have recently been recorded by the Latvian Radio Choir. Gregory has conducted orchestras, ensembles and choirs throughout Europe, including his amplified vocal ensemble Singcircle and CoMA London Ensemble. He has worked closely with composers such as Stockhausen, Cage, Steve Reich, Christian Wolff and Stephen Montague, and has conducted more than a thousand premieres. He collaborated on the recording of John Cage's iconic **Song Books** in 2012. Gregory has been a staff conductor at Trinity Laban Conservatoire of Music and Dance since 1996.

### *Works by Gregory in tonight's programme*

*Hymn to Aphrodite* is the only poem of the ancient Greek lyric poet Sappho (c. 6<sup>th</sup> century BC) that survives in its entirety; most of her surviving work is fragmentary, and the only reason we have this complete poem today is because a Roman orator, Dionysus (c. 30 BC), quoted it in full in one of his own works. The text comprises seven four-line stanzas of Sappho's own Sapphic metre and begins with an unidentified speaker calling on the immortal goddess Aphrodite, daughter of Zeus, to use her unique skills to ensnare a reluctant lover, and not to ignore the pleadings of a grief-stricken heart. In the next stanzas the author reminds Aphrodite of her devotion to her in the past and of the songs that have been sung in her honour. It is only when Aphrodite replies in the fifth stanza that it becomes clear that it is Sappho herself who is seeking the intervention of the goddess. In the sixth stanza, it is not apparent whether the disinclined lover is male or female, since the Greek work used here, "etheloisa", is technically a feminine participle. Aphrodite assures Sappho that although the unwilling lover may be reluctant now, s/he will soon

come around and return Sappho's love in equal measure. The final stanza repeats Sappho's entreaties for Aphrodite to fight on her behalf and allay her misery.

Gregory's setting of Sappho's text for choir, **Hymn to Aphrodite II**, is one of several of his compositions devoted to the Aphrodite myth. Others include **Blonde Aphrodite rose up quite naked** (instrumental ensemble, 2010), **Aphrodite and Adonis** (soprano and marimba, 2016) and **Hymn to Aphrodite I** (soprano, harp and cimbasso, 2017).

The **Requiem** comes from **Danse macabre**, composed in 2009. It comprises solo arias, choruses and dances, featuring seven singers, a band of fourteen players, and chorus. The idea of "dancing death" was originally fostered by the plagues and wars of 14<sup>th</sup> and 15<sup>th</sup> century Europe. The growing popularity of the mime, dance and morality plays also undoubtedly contributed to the idea of "dancing" Death. **Danse macabre** is inspired by the picture of the same name by the 16<sup>th</sup> century German painter Bernt Notke, which today can be found in the St Nicholas Church in Tallinn. Of the original painting of 30 panels, only seven remain; they feature the Preacher, Death, Pope, Emperor, Empress, Cardinal, and King, with texts in medieval German at the base of each picture. The poem was originally in medieval French.

In addition to the solo numbers, there are seven dances, and nine choral movements using the Latin text of the Requiem Mass. In this revised arrangement, performed for the first time tonight, these movements from the Requiem are assembled into a single work, and Gregory has created a new accompaniment for organ from the original instrumental score.

## Performer Biographies

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### The LFCCM Festival Singers

*Soprano* Felicity Hayward Felicity Davies Melissa Davies Teresa Pearson  
*Alto* Cathy Bell Karl Gietzmann  
*Tenor* Josh Cooter Edward Saklatvala  
*Bass* Christian Goursaud Nicholas Moodie

The Festival's own professional vocal ensemble, **The LFCCM Festival Singers**, expands and augments the Choir of St Pancras Parish Church with additional singers from London's world-class choral institutions. Most members of the ensemble have come from a collegiate background and gone on to study as postgraduate students at one of the London conservatoires. This combination of superb sight-reading and world-class vocal training gives the group tremendous flexibility, enabling the performance of a repertoire that spans five centuries: ranging from motets from the Eton Choirbook to new commissions by composers such as Roxanna Panufnik, Michael Berkeley, Cecilia

McDowall, Howard Skempton, Michael Finnissy, Gabriel Jackson, Francis Pott, Sebastian Forbes, Francis Grier, Kerry Andrew, Antony Pitts, and many more.

## Christopher Batchelor

Christopher was an organ scholar of Hertford College, Oxford, during which time he was taught by James Dalton. After graduating he moved to Cambridge where, under the supervision of Peter le Huray, he pursued research into 17<sup>th</sup> century English church music, being awarded both an MPhil and a PhD. During this time he held positions at both Downing and Gonville & Caius Colleges. He moved to London in 1988, succeeding Christopher Bowers-Broadbent as Director of Music and Organist of St Pancras Parish Church. He has taught at a number of institutions, including University College School and the Royal Military School of Music where he was Professor of Orchestration and Arranging. Following the re-establishment of the London College of Music in 2006, Christopher became head of the institution, working with many well-known colleagues and establishing a modern conservatoire. His contributions to education and contemporary church music have recently been acknowledged by the award of an Hon. FLCM. Alongside his performing experience, he has a long-standing practical interest in the organ and was Managing Director of Harrison and Harrison Organ Builders until July 2017; his legacy has been described as “unprecedented”. He continues his association with the organ as an advisor/consultant.

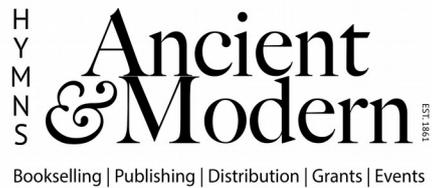
Christopher founded The London Festival of Contemporary Church Music in 2002.

## Douglas Tang

Douglas is a sought-after British conductor and keyboardist. Currently based in London, he was previously Assistant Director of Music of St Mary's Cathedral, Sydney and Chapel Organist of the Old Royal Naval College, Greenwich. A former organ scholar of King's College, Cambridge, he has also held posts at Hereford Cathedral and Croydon Minster. He has performed all over the world in venues such as the Royal Albert Hall, Birmingham Symphony Hall, the Sydney Opera House, Washington National Cathedral, and Cadogan Hall with ensembles such as the Philharmonia, the Academy of Ancient Music, the Orchestra for the Age of Enlightenment, the Royal Philharmonic Orchestra, the Britten Sinfonia and the London Sinfonietta. He has an extensive discography and is also a multiple prizewinner, most notably of the Brian Runnett Prize and Sir Anthony Lewis Memorial Prize. Douglas is also busy as a pianist working in opera, song work and in the coaching of students from the London conservatoires. He teaches the organ and piano, and has also taught on Eton Choral Courses, Oundle for Organists and courses for the Royal College of Organists.

## Matthew Schellhorn

Matthew studied in Manchester and Cambridge. His teachers included Peter Hill and Yvonne Loriod-Messiaen. He has given recitals in many major venues throughout the UK, including Wigmore Hall and the Purcell Room. He is a regular guest soloist at international festivals and has performed live on numerous international radio stations. A prominent performer of new music, Matthew has given numerous territorial and world premieres with recent commissions including a collection of studies by Nicola LeFanu and various works by Gráinne Mulvey, Linda Buckley and Colin Riley. He has a particularly close working relationship with Irish composer Ian Wilson of whose music he is a frequent dedicatee. In 2012, he gave the world premiere of Ian Wilson's *Flags and Emblems* in the Belfast Festival with the Ulster Orchestra, followed three years later by another world premiere with the same orchestra of Ian Wilson's *Mutazione: Piano Concerto*; both performances were recorded live for BBC Radio 3. In 2014, Diatribe Records released Matthew Schellhorn's solo disc, *Ian Wilson: Stations*, the world premiere recording of a new commission described as one of the "great cycles of 21<sup>st</sup> century piano music". Matthew is also active as a teacher, giving regular masterclasses and workshops in the UK and abroad. For several years, he has taught at the University of Cambridge, where he gives instrumental tuition and chamber coaching to numerous students; in October 2016 he was elected to membership of the Faculty of Music.



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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