



The London Festival of Contemporary Church Music

Rush Hour Recital
Friday 17 May 2019, 5.30pm
St Pancras Parish Church

“A Child’s Prayer”: James MacMillan at 60

University College London Chamber Choir
Charles Peebles

pre-concert talk at 5pm by Charles Peebles

Programme

Choral Music of James MacMillan

Divo Alysio Sacrum

A Child's Prayer

Canticle of Zachariah

Missa Brevis

Christus Vincit

Notes

Divo Aloysio sacrum

Saint Aloysius, pray for us.
Divo Aloysio sacrum.

This work, with text in both English and Latin, dates from 1991. The text is taken from an inscription above the front door of the Jesuit church of St Aloysius in Glasgow, where MacMillan attended Mass for a number of years. The music is strikingly direct with a very full-on outer section to the English text followed by a gentler middle one, sung in Latin. St Aloysius, the patron of Catholic youth, died at the age of only 23 having helped victims of plague before succumbing to illness himself.

A Child's Prayer

Welcome Jesu,
Deep in my soul forever stay:
Joy and love my heart are filling
On this glad and sacred day.

Written in response to the Dunblane tragedy of 1996 and first performed in July that year in Westminster Abbey, *A Child's Prayer* features two solo sopranos and uses two main musical elements. First is a repeated sequence of three chords out from which the two solo

voices climb; this opens into a more florid second section before the chords return and the two solo voices bring the music to a close.

Canticle of Zachariah

Blessed be the Lord, the God of Israel! He has visited his people and redeemed them.
He has raised up for us a mighty Saviour in the house of David, his servant,
as he promised by the lips of holy men, those who were his prophets from of old.
A saviour who would free us from our foes, from the hands of all who hate us.
So his love for our fathers is fulfilled, and his holy covenant remembered.
He swore to Abraham our father to grant us, that free from fear and saved from the hands
of our foes we might serve him in holiness and justice all the days of our life in his presence.
As for you, little child, you should be called a prophet of God the Most High.
You shall go ahead of the Lord to prepare the ways before him,
to make known to his people their salvation through forgiveness of all their sins,
the loving kindness of the heart of our God who visits us like the down from on high.
He will give light to those in darkness, those who dwell in the shadow of death,
and guide us into the way of peace.

Luke 1: 68 – 79

This is one of a collection called the *Strathclyde Motets*, a number of liturgical text settings in an ongoing series, mostly written for the Strathclyde University Chamber Choir. *The Canticle of Zachariah* dates from 2008.

Missa Brevis

- i. Kyrie
- ii. Gloria
- iii. Sanctus
- iv. Agnus Dei
- v. At the conclusion

Though no piece of juvenilia, this is the work of a seventeen year old. Written in 1977, the Sanctus alone was performed in March of that year by the Cumnock Academy Senior Chamber Choir conducted by the composer. Viewed from today's vantage point, it forms part of a variety of mass settings by the composer, taking its place as the first in a canon. As the title suggests, the music is concise, though full of imaginatively worked ideas. After its first complete performance in 2007, *Missa Brevis* today enjoys a prominent place in MacMillan's work for choirs.

Christus Vincit

Christus vincit. Christus regnat. Christus imperat.

Christ conquers. Christ is King. Christ is Lord of all.

In the composer's words this is a serene prayer, rather than one of triumph, as the text might initially suggest. Beginning with each initial pronouncement being shadowed a three further times, the music descends from a unison B then A to a G before soaring up and flowering into something more continuous. The sense of leisurely spaciousness is assisted by occasional silences and overhangings as the music pauses for imitative voices complete their material. There is a more forthright section led by the men's voices on "imperat" during which the ladies slide in the opening material, initially in the background and after a mellifluous outpouring the piece closes with a solo soprano developing an idea first suggested halfway through. *Christus vincit* was first performed at the St Cecilia's Day Service at St Paul's in November 1994.

Biographies

University College London Chamber Choir

Soprano Michaela Hlásek Antonia Chow Maya Banerjee Christie Lam**
Loren Kell Anthea Xydias Mary Clayton-Kastenholz** ***

Alto Ananya Samuel Michele Chan Liang Ye
Claire Mackenzie Sophie Sanford Lizzie Thomas

Tenor Brian Chan Ben Harding Matt Purser
Alexander van Dijk Rafael De Menezes

Bass Leslie Cheng* William Edwards Addison Knies

* *Soloist in Missa Brevis*

** *Soloists in A Child's Prayer*

*** *Soloist in Christus Vincit*

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*.

In the current season, Charles conducts the orchestras of the English National Opera and the Scottish Opera, and records with the Royal Liverpool Philharmonic. He was created an Honorary Fellow of UCL in 2012.

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

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

We celebrate Jonathan Dove's 60th 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.

Sunday 19 May

10.00am Choral Eucharist

6.00pm Choral Evensong

St Pancras Parish Church, NW1 2BA

The closing events of the 2019 Festival, with music by Simon Brown, Daniel Knaggs, Richard Pantcheff, Kathryn Rose, Bruno Vlahek and Gail Randall at Choral Eucharist, and music by Nicholas O'Neill, Anthony Esland, Alison Willis, Alastair Borthwick and Justine Koontz at Choral Evensong.

RVWTrust

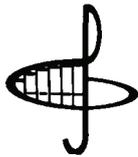
H
Y
M
N
S

**Ancient
& Modern**

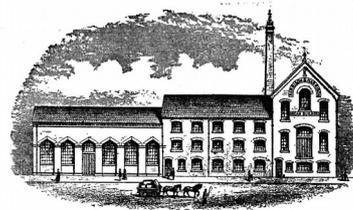
EST. 1981

Bookselling | Publishing | Distribution | Grants | Events

www.hymnsam.co.uk



The Williams
Church Music Trust



HARRISON & HARRISON
ORGAN BUILDERS

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
The PCC of The Ecclesiastical Parish of St Pancras, London,
Registered Charity No. 1133802*

www.lfccm.com