



The London Festival of Contemporary Church Music

Lunchtime Recital
Thursday 17 May 2018, 1.15pm
St Pancras Parish Church

Organ Recital

Douglas Tang

Programme

<i>Robin Holloway</i> 1943 -	New Wine
<i>Mark Bellis</i> 1953 -	Theme, Chorale and Prelude
<i>Diana Burrell</i> 1948 -	Festival
<i>Gregory Rose</i> 1948 -	Toccata
<i>Alison Willis</i> 1971 -	Now the green blade riseth
<i>Richard Pantcheff</i> 1959 -	Fantasia on "Haec Dies"

Notes on selected pieces

Theme, Chorale and Prelude (Mark Bellis, 1953 -) is based on "Heiliger Geist", a melody composed by Crüger (1598 - 1662). The unadorned Theme is played once before the Chorale commences. Bellis demonstrates his technical skill in the Chorale, which he describes as "a la Sweelinck"; the Chorale Prelude, which he describes as "a la Flor Peeters", is highly chromatic with considerable rhythmic interest created through syncopation.

Festival (Diana Burrell, 1948 -) 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.

Now the green blade riseth (Alison Willis, 1971 -) is based on the traditional French melody "Noel Nouvelet". The piece has a delicate simplicity which suits the attractive melody. In the background an asymmetrical rhythm is almost always present, at a variety of pitches. The work is perhaps most succinctly described as a cumulative variation in which the melody is presented in a single line initially, before expanding into multiple parts in hands and feet as the piece unfolds.

Fantasia on “Haec Dies” (Richard Pantcheff, 1959 –) was commissioned for the 2017 London Festival of Contemporary Church Music. It was first performed at Choral Evensong at St Pancras Parish Church on 10 May 2017. The great Easter hymn “Haec Dies” is almost always present. The work falls into three sections: the first and last present material very energetically, while the central section of twenty bars provides an essential period of calm and reflection. Throughout the piece the bass, played on the pedals, provides a strong and discordant back-drop for the juxtaposition of the melodic figures sounding above the bass.

Composer biographies

Robin Holloway (1943 –) was a chorister at St Paul’s Cathedral and attended King’s College, Cambridge, where he studied composition with Alexander Goehr. He was appointed an Assistant Lecturer in Music at the University of Cambridge in 1974 and a full Lecturer in 1980. In 1999 he became a reader in Musical Composition at Cambridge and, from 2001 until his retirement, Professor of Musical Composition. He is a Fellow of Gonville and Caius College. Robin’s doctoral thesis “Debussy and Wagner”, later published as a book, discusses the close relationship between music and language as well as romanticism and tonality. This relationship can be heard in his own works, such as **Scenes from Schumann**, the opera **Clarissa** premiered in 1990 at English National Opera, and **Seascape and Harvest** composed for the City of Birmingham Symphony Orchestra and Sir Simon Rattle. Robin has been described as a “neo-romantic” composer, reflecting his own affinity for music of the last part of the 19th and early part of the 20th centuries. According to fellow composer David Matthews, Robin’s “individual style has been formed by a productive conflict between Romanticism and Modernism.”

Mark Bellis (1953 –) studied at Cardiff, Durham and Cambridge Universities with David Wynne, David Lumsdaine and John Casken. In 1985 he was awarded a PhD in Composition from Durham University. He has had performances at the Purcell Room, London, and on Radio 3. He composed a large-scale orchestral work for the BBC National Orchestra of Wales; more recently his focus has been on choral music. Since 2005, Mark has been Course Leader for the BA Music programme at Colchester Institute, Essex.

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.

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.

Alison Willis (1971 -) is an award-winning composer who studied composition with Alan Bullard (Colchester) and George Benjamin (RCM). She is currently studying for a PhD in Composition. Her works are made available by Composers Edition. Alison finds particular inspiration in historical sources and events, social issues and enjoys working collaboratively with both young people and adults. She is also an experienced pianist and conductor, enjoys composing music for theatre and is a Trustee of the Martin Read Foundation, supporting young composers. Recent works include **The Gift to Sing**, winner of the Claremont Chorale Composition Competition in America; **A Light Not Yet Ready To Go Out** for the London Concert Choir, raising awareness of and money for Breast Cancer Now, premiered to a full house at Holy Trinity Sloane Square in March 2018; **Go and Catch a Falling Star**, premiered by Sound Riot in Nashville February 2018; and **Love in Idleness** for solo harp, winner of the Future Blend Project.

Richard Pantcheff (1959 -) has established a prominent reputation as a composer of choral, organ, chamber and instrumental music. He was head chorister at Ripon Cathedral and while in school corresponded regularly with Benjamin Britten, who acted as occasional mentor to him in composition. He attended Christ Church, Oxford where he studied with Simon Preston and Francis Grier. His choral music has been performed widely by chapel choirs in Oxford and Cambridge, including Magdalen College, Oxford, Trinity College, Cambridge, and Christ Church Cathedral, Oxford. His work has also been commissioned and performed in numerous cathedrals and churches in the

United Kingdom, including St Paul's Cathedral and at Salisbury and Winchester Cathedrals, as well as Germany and the United States. His work has appeared at many international music festivals, including the National Arts Festival Grahamstown, the Cape Festival of Voices (South Africa), and the Southern Cathedrals Festival in the United Kingdom. Richard's work is broadcast frequently on radio and TV, notably in the United States, Germany, the United Kingdom, South Africa, the Caribbean, Norway, and Canada. A large proportion of his work is published, distributed and performed around the world. Richard was appointed Director of Music and Composer in Residence at St George's, Johannesburg in 2013.

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.

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

Friday 18 May

5.30pm **"Setting the Seal":** Rush Hour Recital
St Pancras Parish Church, NW1 2BA

The Chamber Choir of University College London presents this programme of choral music inspired by the marriage of Prince Harry and Meghan Markle, featuring music by Howard Skempton and John Woolrich.

Saturday 19 May

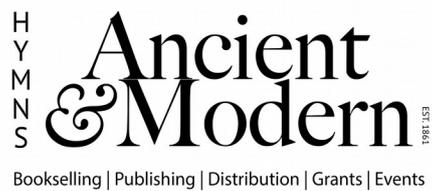
7.30pm **"Loss and Lamentation":** Gala Concert
St Pancras Parish Church, NW1 2BA
This event is ticketed. Book online at www.lfcm.com/tickets

Performed by The Chapel Choir of The Queen's College, Oxford and explores composers' responses to loss and the need for remembrance. Programme includes 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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