



The London Festival of Contemporary Church Music

Saturday 20 May 2023, 7.30pm
Hampstead Parish Church

“A Berkeley Celebration”

The LFCCM Festival Singers
Joshua Ryan *organ*
Madeleine Mitchell *violin*
Geoffrey Webber *direction*

and Michael Berkeley in conversation with Petroc Trelawny

*presented in collaboration with the Friends of the Music,
Hampstead Parish Church*

Programme

A celebration of the 75th birthday of Michael Berkeley CBE, the 120th anniversary of the birth of his father Lennox Berkeley, and the 400th anniversary of the death of William Byrd, featuring the premiere performance of a new work by Michael Berkeley, "Released by Love", and a Q&A with the composer led by Petroc Trelawny.

<i>Lennox Berkeley</i>	Audabe (from Three Pieces for Organ)
<i>Lennox Berkeley</i>	Kyrie Eleison (from Missa Brevis)
<i>William Byrd</i>	Gloria (from Mass for Four Voices)
<i>Michael Berkeley</i>	Intermezzo (from Sonata for Organ)
<i>Lennox Berkeley</i>	The Lord is my Shepherd
<i>William Byrd</i>	Sanctus (from Mass for Four Voices)
<i>Lennox Berkeley</i>	Agnus Dei (from Missa Brevis)
<i>Michael Berkeley</i>	Amen dico vobis
<i>Lennox Berkeley</i>	Toccata (from Three Pieces for Organ)

Interval

Michael Berkeley in conversation with Petroc Trelawny

<i>Michael Berkeley</i>	Notes on the loss of a friend: in memoriam, Nicholas Snowman
<i>Michael Berkeley</i>	Released by Love
<i>William Byrd</i>	Ne irascaris, Domine
<i>Michael Berkeley</i>	This Endernight
<i>Michael Berkeley</i>	Magna Carta Te Deum

This concert celebrates three anniversaries: the 75th birthday of Michael Berkeley, Baron Berkeley of Knighton CBE, born on 29th May 1948; the 120th anniversary of the birth of his father Sir Lennox Berkeley on 12th May 1903; and the 400th anniversary of the death of the great Tudor composer William Byrd, on 4th July 1623. Although the anniversary of Byrd's death doesn't fall in the month of May, his music fits well in this concert given his significance as a Roman Catholic composer and the connections that both Lennox and Michael Berkeley have held with Westminster Cathedral: a memorial service was held there for Lennox, and Michael sang at the Cathedral as a chorister. More direct musical links might have been made in a concert such as this with Lennox's French connections, or Michael being a godson of Benjamin Britten, but the music of Byrd resonates with the strong liturgical element in the music chosen for this concert.

In the first half we follow a liturgical order with organ music surrounding a Mass, mingling movements from the two most often-sung Mass settings by Byrd and Lennox Berkeley, the former's Four-Voice setting and the latter's *Missa Brevis* with organ (1960, dedicated to Michael and Julian Berkeley and the boys of Westminster Cathedral Choir). As a quasi-Offertory we include Lennox's now classic setting of Psalm 23, *The Lord is my Shepherd* (1975, composed for the 900th anniversary of the Foundation of Chichester Cathedral), and the *Intermezzo* from Michael's Sonata for Organ (1978). Michael's Latin motet *Amen dico vobis* (from his *Eight Motets*, published in 1998) acts as the Communion motet, and as final organ voluntary, the first half concludes with the *Toccata* from the *Three Pieces for Organ* (1968) by Lennox Berkeley.

The second half of the programme opens with an interview with Michael Berkeley conducted by music broadcaster Petroc Trelawny. We will then listen to the first performance of a new choral work, *Released by Love*, setting words by W. H. Auden, and also hear a short violin solo composed in memory of arts administrator Nicholas Snowman (1944 - 2023). Byrd's two-part motet *Ne irascaris, Domine* for five voices then follows with its Biblical text that resonated strongly with Roman Catholics attempting to practise their faith in a Protestant country. The setting of "Sion deserta facta est" repeated by the lower voices is especially moving, as are the subsequent repeated phrases of yearning on "Jerusalem". This is followed by Michael Berkeley's Christmas carol *This Endernight*, written for the 2016 Festival of Nine Lessons and Carols at King's College, Cambridge.

It seems fitting to end a concert of celebration with that great liturgical hymn of praise, the "Te Deum laudamus" (We praise thee, O God). Michael Berkeley's setting was composed as part of the "Magna Carta 800" celebrations in 2015 and was first performed in Lincoln Cathedral. The medieval chant for the Te Deum is notable for its solemnity rather than joyfulness, and it plays a strong part in the musical nature of Michael's setting; indeed, the choir enters at the start with the melody of the chant itself. Unison writing remains an important vocal feature throughout, but this is dramatically set into relief both by some rich chordal writing, first heard at the "Sanctus, sanctus, sanctus" section, and some exuberant organ writing including a 'quasi cadenza' towards the conclusion. A blazing final cadence of A major rounds off this evening of celebration.

Programme notes by Geoffrey Webber

Selected Texts and Translations

Amen dico vobis

Michael Berkeley

Amen I say to you: you who have left everything and have followed me, will receive a hundredfold shall inherit eternal life.

Ne irascaris, Domine

William Byrd

Be not angry, O Lord, and remember our iniquity no more.
Behold, we are all your people.

Your holy city has become a wilderness.
Zion has become a wilderness, Jerusalem has been made desolate.

Magna Carta Te Deum

Michael Berkeley

We praise thee, O God: we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud: the Heavens and all the powers therein.
To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy Glory.
The glorious company of the Apostles praise Thee.
The godly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost: the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man: Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that Thou shalt come to be our Judge.
We therefore pray Thee, help Thy servants whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints in glory everlasting.

O Lord, save Thy people: and bless Thine heritage.
Govern them and lift them up for ever.

Day by day we magnify Thee; and we worship Thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let Thy mercy lighten upon us: as our trust is in Thee.
O Lord, in Thee have I trusted: let me never be confounded.

Biographies

Michael Berkeley

Michael Berkeley is the eldest son of the composer Sir Lennox Berkeley and a godson of Benjamin Britten. As a chorister at Westminster Cathedral, singing naturally played an important part in his early education.

He studied composition, singing, and piano at the Royal Academy of Music, but it was not until his late twenties, when he went to study with Richard Rodney Bennett, that Berkeley began to concentrate exclusively on composing. In 1977 he was awarded the Guinness Prize for Composition; two years later he was appointed Associate Composer to the Scottish Chamber Orchestra. Since then Berkeley's music has been played all over the globe and by some of the world's finest musicians.

His work has been commissioned and performed by artists including Andre Previn, Sir Colin Davis, Mstislav Rostropovich, Heather Harper, John Harle, Nicholas Daniel, Huddersfield Festival, Cheltenham Festival, London Symphony Orchestra, BBC National Orchestra of Wales (where he was Composer in Association for three years), Carducci Quartet and Nash Ensemble. His music is regularly heard at the BBC Proms, where his commissions have included large-scale works *The Garden of Earthly Delights*, *Songs of Awakening Love* and *Concerto for Orchestra*.

He has composed three operas: *Baa Baa Black Sheep*, premiered in 1993 and based on the childhood of Rudyard Kipling; *Jane Eyre*, his second collaboration with David Malouf, which has been produced in the UK, Australia and America; and most recently *For You* written to a libretto by Ian McEwan and commissioned by Music Theatre Wales which was also recorded by Signum Classics.

Michael's significant orchestral work, much of his chamber music and his operas, is available on CD as part of the Chandos Berkeley Edition.

He has been Artistic Director of the Cheltenham International Music Festival, where he premiered over a hundred new works and initiated a policy of having a contemporary work in every programme, built the music programme for the Sydney Festival in Australia for three years and, with Judith Weir and Anthony Payne, jointly directed the Spitalfields Festival. He has, for several years, been the featured composer for the New York Philharmonica. He currently presents Radio 3's *Private Passions*, which won the Broadcasting Press Guild's Radio Programme of the Year Award in 1996, and for nine years was Chairman of the Governors of The Royal Ballet until 2012.

Recent commissions have included his oboe quintet *Into the Ravine* for Nicholas Daniel; *Rilke Sonnets* for the Nash Ensemble; a new anthem for the Enthronement of the new Archbishop of Canterbury in March 2013; and *Cabaret Songs* for Barbara Hannigan and Angela Hewitt, premiered in Italy in July 2013.

Michael was made a CBE for services to music in the Queen's Birthday Honours in 2012. He was appointed a non-party political member of the House of Lords in 2013.

Geoffrey Webber

Geoffrey Webber was appointed Organist at Hampstead Parish Church in 2019 before becoming Director of Music in 2022. He is General Editor of the Church Music Society and Associate Artistic Director of Armonico Consort. His musical education began as a chorister at Salisbury Cathedral and he read music at Oxford University, initially serving as Organ Scholar at New College under Edward Higginbottom. He later became Assisting Organist at Magdalen College as well as University Organist; he also served as Acting Organist for spells at both New College and Magdalen. From 1989 to 2019 he was Precentor and Director of Studies in Music at Gonville & Caius College, Cambridge, releasing many recordings with the college choir of varied repertoire from ranging from chant from the first millennium to music by contemporary composers such as Judith Weir and Julian Anderson. During this time he also taught extensively for the Faculty of Music, and from 2011 to 2019 he served as Course Principal and Director of the MMus degree in Choral Studies. Geoffrey's publications include *North German Church Music in the Age of Buxtehude* (OUP 1996) and, as co-editor, *The Cambridge Companion to the Organ* (CUP 1998).

Joshua Ryan

Australian organist and accompanist Joshua Ryan is a prize-winning graduate of the Royal Academy of Music, where he studied as a Bicentenary Scholar under Professor David Titterton. Joshua is quickly establishing himself as one of his generation's most exciting interpreters of Olivier Messiaen's organ works, having performed almost all of Messiaen's religious suites and standalone works. He is currently Organist and Assistant Director of Music of Hampstead Parish Church, Organist of St Sepulchre-without-Newgate in the City of London, and accompanist of Dulwich Choral Society.

Joshua's musical interests are diverse and wide ranging. He has worked across Europe and Australia as a soloist, accompanist, and continuo player with a vast array of conductors, singers, choirs, and ensembles including The Academy of Ancient Music, London Mozart Players, Sydney Chamber Choir, Allegri Ensemble, Philippe Herreweghe, John Butt, Rachel Podger, Edward Gardner, Susan Landale, David Ponsford, Hans Davidsson, Eamonn Dougan, Nicky Spence, and Nicholas Mullroy. Joshua has also featured on four critically acclaimed discs as the accompanist with the Choir of the Royal Hospital Chelsea and William Vann, recorded for the SOMM and Albion labels. Reviews by BBC Radio 3 have described his accompanying as "wonderful and beautiful" and "full of colour."

Alongside Joshua's performance career, he is also a musical researcher, and is the curator of The Mulliner Project, a significant research project on the reinterpretation of the music of The Mulliner Book on a range of historical and modern instruments.

Madeleine Mitchell

Madeleine Mitchell, described by The Times as "one of the UK's liveliest musical forces", has a distinguished career as solo violinist and chamber musician, performing in 50 countries in a wide repertoire with major orchestras and in festivals including the BBC Proms. In 2022 she won a Royal Philharmonic Society Enterprise Award; her engagements included recording as soloist with BBC National Orchestra of Wales. Her latest album, "Violin Conversations", including eight premiere recordings with several works written for her, will be released in June by Naxos.

Madeleine is Director of the London Chamber Ensemble and her eclectic international Red Violin festival, with Founder Patron Menuhin, is planned for Leeds in 2024. She is a Professor at the Royal College of Music.

The LFCCM Festival Singers

Soprano Felicity Hayward Rebecca Lea Billie Robson
Alto Rebekah Jones Amy Lyddon Kathy Nicholson
Tenor Matthew Howard Graham Neal James Robinson
Bass Geoff Clapham Alex Jones Reuben Thomas

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.

The London Festival of Contemporary Church Music gratefully acknowledges the generous support of Angela Gorgas, whose photograph of Sir Lennox and Michael Berkeley in 1977 appears on certain publicity materials related to this performance.

"Sir Lennox and Michael Berkeley in 1977", © ANGELA GORGAS. Used with permission.

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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 more than 20 years old, the LFCCM has grown to include nearly 60 events, dozens of composers, hundreds of performers, and thousands of audience members, both live and online.

www.lfccm.com