

St Peter's Singers Programmes 1985-1995

St Peter's Singers

Bach's Motet 'Singet Dem Herrn'

Conductor: Christopher Bracewell

St Peter's Church, Hammersmith
Tuesday 14 May 1985 at 8.30pm

Admission Free

14 May 1985

Bach – Mass in b-minor

Sally Le Sage *soprano*

Rosanne Creffield *contralto*

Stephen Ibbotson *tenor*

Richard Angas *bass*

St Peter's Singers with augmented St Peter's Church Choir and Orchestra

Leader: Michael Bochmann

Conductor: Christopher Bracewell

St Peter's Church, Hammersmith
SUNDAY 30 June 1985 at 7.30pm

30 June 1985

St Peter's Singers

Choral works of Britten, Fauré, Finzi and Wood

Conductor: Christopher Bracewell

St Peter's Church, Hammersmith
Saturday 15 November 1986 at 7.30pm

A collection for church restoration funds will be taken afterwards

15 November 1986

Bach – Magnificat
Haydn – Maria Theresa Mass

St Peter's Singers with augmented St Peter's Church Choir and Orchestra

Leader: Michael Bochmann
Conductor: Christopher Bracewell

St Peter's Church, Hammersmith
SUNDAY 10 May 1987 at 7.30pm

This intriguing evening was set out like a menu. Aperitifs (drinks before-hand), first course – Bach's *Magnificat*; second course – Bach's *Adagio and Fugue* from *Sonata in C for unaccompanied violin* (Michael Bochmann); third course (Interval), fourth course – Haydn's *Maria Theresa Mass* with local soloists Catherine Brooks, Rosanne Creffield, Paul Sutton and Peter Beaven, and the St Peter's Choir; fifth course – *Agnus Dei, Dona Nobis Pacem* from Bach's *Mass in b minor*. This concert was Chris Bracewell's last as organist at St Peter's, and was dedicated to the memory of Robert Foxcroft.

10 May 1987

St Peter's Singers

Dvorak's Mass in D and music by Ireland, Fauré, Elgar and Parry

Conductor: Christopher Bracewell,
Organist: Andrew Wells

St Thomas's Church, Hanwell
Saturday 21 November 1987 at 7.30pm

21 November 1987

Saturday 11th March 1989
7.30 pm

A Concert by
SAINT PETER'S SINGERS
conducted by
Mark Lowther

Andrew Wells organ
Hugh Webb harp
David Adey percussion

St. Peter's Church
Mount Park Road
London W5

Admission by this
programme £2.50
(concessions £1.50)

Jehovah, quam multi sunt hostes Purcell

Exultemus Whitlock
from 'Seven Sketches for organ
on verses from the psalms' (Ps 81 vv 1-3)

Justorum animae Stanford
Beati quorum via

Harp solo (to be announced)

Five Negro Spirituals Tippet
from 'A Child of Our Time'
Steal Away
Nobody Knows
Go down, Moses
~~By-and-by~~
Deep River

INTERVAL (15')
Refreshments will be served

Chichester Psalms Bernstein

11 March 1989



BRAHMS

A GERMAN REQUIEM

Beryl Tucapska Soprano
Harvey Rathbone Baritone

JOHN RUTTER REQUIEM

Fulham and Hammersmith Choral Society
and Orchestra with
St. Peter's Singers
Conductor Christopher Bracewell
Organist Andrew Wells

St Etheldreda's Church
Fulham Palace Road

SATURDAY 10th June 1989 at 7.30 p.m.

Tickets £3.50 (concessions £2.00)
including programme

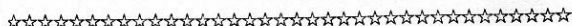


PROGRAMME

John Rutter REQUIEM
Michael Tippett Steal Away
By and By [from A CHILD OF
OUR TIME]
Sung by the St Peter's Singers
I N T E R V A L Coffee will be served

Johannes Brahms A GERMAN REQUIEM
Beryl Tucapska soprano
Harvey Rathbone baritone
St Peter's Singers
Fulham & Hammersmith Choral Society
Fulham & Hammersmith Orchestra
Andrew Wells organist
Christopher Bracewell conductor

Tonight's performance is dedicated to the memory of
Pamela Bracewell who died on 10th May, 1989, and
contains much of her favourite music



THE TWO WORKS to be heard tonight entitled 'Requiem' are greatly contrasted
in nature and were chosen because they complement one another. Neither work
is strictly a setting of the Requiem Mass as laid down in Catholic liturgy.

Whereas John Rutter's setting does contain some text from the Latin Requiem
Mass, texts from the Burial Service in the 1662 Book of Common Prayer and the
Psalms, Brahms' setting is entirely made up of texts from the Bible and the
Apocrypha. The English adaptation of the German Requiem, by Ivor Atkins, is
mostly based on the Authorised and Revised versions of the Holy Bible,
sometimes altered to reproduce the rhythm of the original German text more
closely.

REQUIEM by JOHN RUTTER was written in 1985 and first performed on October 13
of that year at Lovers' Lane United Methodist Church, Texas.

The seven sections of the work form an arch-like meditation on the themes of
life and death; the first and last movements are prayers on behalf of all
humanity; movements 2 and 6 are psalms; 3 and 5 are personal prayers to
Christ, and the central Sanctus is an affirmation of divine glory.

THE SINGERS

Sopranos Freda Anderson Louise Barker Helen Bramley Janet Churchouse
Kathy Dixon Felicity Hall Margaret Harvey Glynis Hillier
Clare Ireland Carole Johnson Nicola Lyon Philippa Morgan Jeannie Morrison
Elizabeth Oylor Toni Salisbury Phoebe Scott Inna Subias Loncan
Nina Iobehouse Monica Turner Julia Watts Rowena Wells
Altos Marigold Assinder Rozzie Bards Caroline Carless Johnetta Cooper
Eileen Cunningham Irene Grafton Angela Haswell Lucy Hill
Rosemary Lowther Radekund Mason Gill Mullinar Alice Rowe
Elisabeth Skottowe Nicola Walters Angela Williams Felicity Williams
Sue Woodeson
Tenors Paul Burt Jon Harris Neal Harvey Jeremy Haswell Stephen Haude
Christopher Hodgson Mark Ireland Paul Irven Nich Jackson
Peter Mothersill John Mullinar Roy Parry David Stothard
Basses Ian Burch Chris Carter Paul Churchouse Jim Cooper
Martin Cunningham James Day Mark Lowther Roger Purcell
Richard Scott Horace Sinclair Mike Thomas Richard Turral Graham Williams
Many apologies to anyone mis-spelt, mis-placed or completely left out

THE ORCHESTRA

Violins Helena Rathbone Kathy Gowers Charles Muller Sian McInally Adam Summerhayes David Way	Basses Mark Winn Tom Croxon Clarinets Gill Pearmain Jill Sadler	Trumpets Pasi Pirinen Rami Zins Trombones Roger Cutts Martin Kennedy Tibor Hasmann (bass)
2nds Jake Rea Chris Rayfield Sue Barley Nadia Tucker Natalia Bonner	Flutes Caroline Coles Ruth Jackson Piccolo Elizabeth Stanbridge	Tuba Graham Sibley Horns Adrian Wheeler Ian Ditchfield Brenda Kirk Simon Burley
Violas Catherine Bradshaw Cherumie Algon Rebecca Skelton Ian Rathbone	Oboes Alison Oliver Frida Thoroddsdottir Bassoons Julia Stanaforth Paul Boyes	Timpani Paul Turner
Cellos Penny Bradshaw Rosie Wetters Gina Harris Amanda Clerk	Harp Katrin Jones	

10 June 1989

HANDEL'S MESSIAH

A 250th ANNIVERSARY PERFORMANCE
BY
ST PETER'S SINGERS & ORCHESTRA

CONDUCTOR : MICHAEL EMERY

SOPRANO : SUSAN McCULLOCH

ALTO : MARGARET CAMERON

TENOR : GORDON PULLEN

BASS : MATTHEW HARGREAVES

ST MARY'S CHURCH
BARNES

SATURDAY 4th APRIL 1992

7.30 pm

Entrance £5.00 (£3.00)

IN AID OF VIERA GRAY HOUSE



4 April 1992

ST PETER'S SINGERS

Conductors: Michael Emery
Mark Lowther

Organist: Andrew Wells

CONCERT

Choral works by Gibbons, Tallis, Byrd and Bruckner

Organ Music by J S Bach and Jan Sweelinck

SATURDAY OCTOBER 10th 1992
8.15 pm

EALING ABBEY
Charlbury Grove, Ealing
London W5
(by kind permission of the Rt. Rev. Laurence Soper)

Entrance £3.50

Concessions £2.00

ST PETER'S SINGERS

CONCERT IN EALING ABBEY

SATURDAY 10 OCTOBER 1992

By Kind Permission of the Rt Rev Laurence Soper

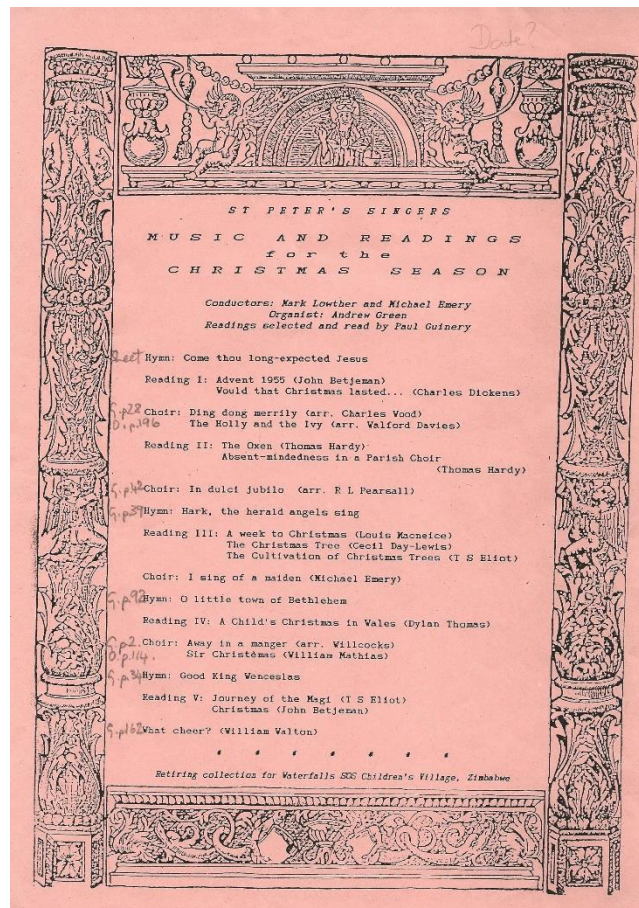
P R O G R A M M E

Byrd :	Sing Joyfully
Gibbons :	See, See the Word
Bach :	Prelude and Fugue in B Minor BWV 544
Bruckner :	Ave Maria Tota pulchra es Maria Virga Jesse
Bach :	Kommst du nun, Jesu - BWV 650
Sweelinck :	Seven Dance Variations on Chorale, Est-ce Mars?
Dering :	Jesu dulcis memoria
Parsons :	Ave Maria
Tallis :	Loquebantur variis linguis

Admission £3.50

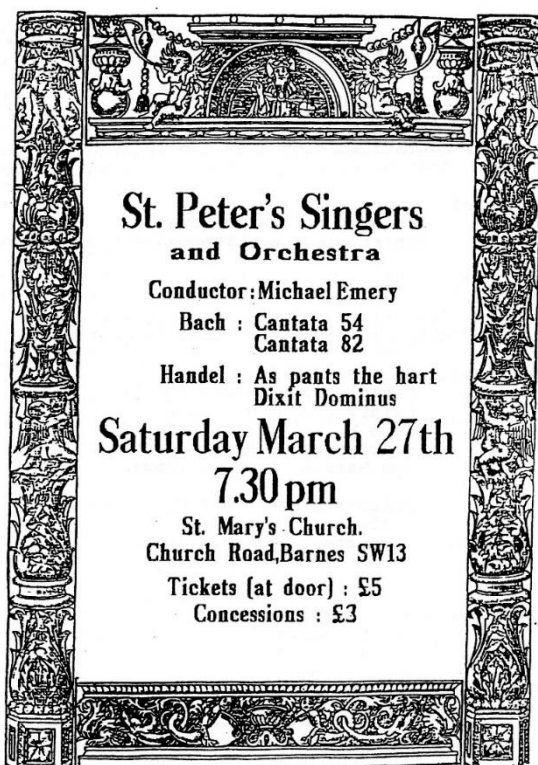
Concessions £2.00

10 October 1992



12 December 1992

1993



**St. Peter's Singers
and Orchestra**

Conductor: Michael Emery

Bach : Cantata 54
Cantata 82

Handel : As pants the hart
Dixit Dominus

Saturday March 27th
7.30 pm

St. Mary's Church.
Church Road, Barnes SW13

Tickets (at door) : £5
Concessions : £3

St Peter's Singers

Sopranos	Altos
Caroline Bowden	Angela Boyle
Nicola Lyon	Coralie Edwards
Chris Macmillan	Deirdre Shaw
Juliet Melford	Elizabeth Skottowe
Hilary Potts	
Primrose Powell	Tenors
Toni Salisbury	Robert Gardiner
Anne Taylor	Jon Harris
Rowena Wells	Peter Mothersill
Jane Whitfield	
Basses	
Theo Allen	Nick Edwards
Bryce Mildenhall	Mike Thomas

St Peter's Orchestra

Violins:	Robbie Gibbs	Mitchiku Ueno
Violas:	Sarah Parfitt	Michael Newman
Cello:	Martin Bradshaw	Double Bass: Nick Mason
Oboe:	Sarah Devonald	Continuo: Andrew Wells

* * * * *

Handel's "As pants the hart" is performed in the edition by
Donald Burrows, published by Novello and Co Ltd

* * * * *

St Peter's Singers gratefully acknowledge the support and help
of St Mary's Church in the mounting of this concert.

* * * * *

Refreshments will be available during the interval

St Mary's Church, Barnes
- by kind permission of the Rector -
Saturday March 27th 1993 at 7.30pm

Programme:

Bach: Cantata 82 "Ich habe genug"
John Bernays (baritone)

Handel: As pants the hart
[soloists: Coralie Edwards;
Robert Gardiner; Theo Allen]

- interval -

Bach: Cantata 54 "Widerstehe doch der Sünde"
Charles Humphries (counter-tenor)

Handel: Dixit Dominus
[soloists: Primrose Powell
Hilary Potts; Rowena Wells;
Jane Whitfield; Coralie Edwards;
Deirdre Shaw; Robert Gardiner;
Jon Harris; Michael Thomas]

St Peter's Singers and Orchestra
(leader, Robbie Gibbs)
conducted by Michael Emery

John Bernays (baritone) was born and educated in Queensland, Australia, before winning a postgraduate scholarship to New College, Oxford, in 1986. In Oxford he sang with New College Choir and has since pursued a career which has led to frequent appearances in opera and oratorio all over the UK. Most recently he was one of the soloists in Jonathan Miller's highly acclaimed staging of Bach's St Matthew Passion.

Charles Humphries (countertenor) is a pupil of Charles Brett at the Royal Academy of Music, where he has won a number of important prizes. He has taken part in masterclasses with Robert Tear, Emma Kirkby and David Thomas, performed throughout the UK and in the USA with the choirs of York Minster and Clare College Cambridge, and has just returned from a tour of Belgium.

Michael Emery (conductor) read Music at Merton College, Oxford, where he was Organ Scholar, and later gained a Master's degree at the Royal Northern College of Music in Manchester where he studied the organ with Gillian Weir and Lionel Rogg. He is currently Director of Music at St Mary's Church, and has conducted the St Peter's Singers since 1991.

* * * * *

It was Sir Thomas Beecham who once denounced Bach's music as nothing but "counterpoint - and what's more, Protestant counterpoint". It's not an accusation which holds much water in these rather more enlightened times, but contemplating the vast body of sacred works that Bach composed at least gives some insight into Beecham's point of view.

Chief amongst these are his two hundred or so cantatas - devotional pieces, almost "sermons in music" written to be performed during the Lutheran Sunday morning services: an extraordinary legacy, richly varied in style and scope, each designed to make use of whatever singers and instrumentalists happened to be at hand. *Widerstehe doch der Sünde* was written in 1714 for the seventh Sunday after Trinity, and the theme of the day - withstanding the deceptions of Satan - inspired some of Bach's most expressive music. *Ich habe genug*, a much later work, was written for the Feast of the Purification - February 2nd - 1727. The solo bass voice takes the part of Simeon, granted his long-held wish to see the Saviour before he dies.

Although Handel is well-known as a composer of sacred music, these days it's his large-scale oratorios - principally, of course, *Messiah* - that get the most attention. His Latin church music is much less often heard, most of it dating from the period he spent travelling in Italy in his early twenties. *Dixit Dominus* - a wonderfully imaginative setting of Psalm 110 - was probably written in 1707 for the Carmelite church in Rome. *As Pants the hart* sets words from Psalm 42, and Handel seems to have been particularly fond of the piece because he produced a number of different versions of it throughout his life. The best-known of them is the setting made for the private chapel of the Duke of Chandos in 1707; this evening's performance uses a version made 20 years later for a benefit concert at the King's Theatre in the Haymarket.

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27 March 1993

St Peter's Hammersmith
Four Hundred Years of Church Music
As part of the St Peter's Festival

St. Peter's Singers - Michael Emery conductor Andrew Wells organ

Walton	Jubilate Deo	3'
Bruckner	Three Motets	9'
Mushel	Toccata	4'
Rachmaninov	Music from the 'All-Night Vigil' Op. 37	10'
Tavener	Funeral Ikos	6'
Messiaen	O Sacrum Convivium	4'
Tallis	Loquebantur variis linguis	6'
Dering	Jesu dulcis memoria	3'
Gibbons	See, see the word is incarnate	6'
Pärt	Trivium	5'
Britten	Rejoice in the Lamb	20'

WILLIAM WALTON 1902-1983**Jubilate Deo (1971-2)**

An exuberant setting of Psalm 100 ("O be joyful in the Lord, all ye lands") for double choir and organ.

Michael Emery

ANTON BRUCKNER 1824-1896**Three Motets:**Locus iste
Tota pulchra es
Os justi*Tenor solo: Robert Gardiner*

Three motets by the great 19th-century symphonist, who began his musical life as an organist and church musician.

Michael Emery

GEORGI MUSHEL b. 1909**Toccata, for Organ (1948)**

The Russian Composer, Georgi Mushel, was greatly influenced by European music of the 1920's and 30's, and his writing clearly shows the innovations of technique explored by such composers as Debussy, Ravel and Prokofiev.

Andrew Wells

SERGEI RACHMANINOV 1873-1943**Two settings from the 'All-Night Vigil', Op.37**

Nine otpushchayeshi "Lord, now lettest Thou"

Tenor solo: Robert Gardiner

Bogoroditse Devo "Rejoice, O Virgin"

JOHN TAVENER b. 1944**Funeral Ikos**

Settings of the Nunc Dimittis and a prayer to the Virgin from the Russian Orthodox All-Night Vigil, which Rachmaninov composed in 1915. They are followed by a modern work by John Tavener - a British composer who, in recent years, has embraced the Orthodox faith and written many works for its liturgies.

Michael Emery

OLIVIER MESSIAEN 1908-1992**"O sacrum convivium"**

An early work (1937), setting an ecstatic text in celebration of the joy of communion, by the great Catholic French composer who died last year.

Michael Emery

INTERVAL - 20 minutes**Three Tudor Motets:**

Thomas Tallis	c1505-1585	Loquebantur variis linguis
Richard Dering	c1580-1630	Jesu, dulcis memoria
Orlando Gibbons	1583-1625	See, see, the word is incarnate

Thomas Tallis was one of the greatest figures of 16th century English music, and one of the longest-lived: he served four successive monarchs at the Chapel Royal from Henry VIII onwards. "Loquebantur" is an exhilarating setting of the Pentecost text "The apostles spoke in many tongues".

Richard Dering was an Englishman who studied in Italy and worked in Brussels. "Jesu, dulcis memoria" ("Jesu, the very thought is sweet") - with its expressive harmonies and lively rhythms - shows all the latest

ideas in 17th-century music. Orlando Gibbons' great verse anthem sets a meditation (by a 17th-century Dean of Rochester) on the life of Christ from the Nativity to Resurrection.

Michael Emery

ARVO PÄRT b. 1935 "Trivium" for Organ (1988)

The Estonian composer Arvo Pärt began to explore possibilities of reviving old polyphonic forms as early as the 1970's. "Trivium" is in three distinct sections and is striking for its boldness and clarity of thought.

Andrew Wells

*The Organ at St. Peter's is a two-manual mechanical action instrument, originally built by T. C. Bates in the mid-19th century. It was rebuilt in the 1890's and remains almost unaltered. It was cleaned and overhauled in 1991 by J. W. Walker & Sons.***BENJAMIN BRITTEN 1913-1977****"Rejoice in the Lamb" - Festival Cantata, Op. 30**

Primrose Powell	soprano	Coralie Edwards	alto
Jon Harris	tenor	Michael Thomas	bass

Britten's 'Festival Cantata' was commissioned to celebrate the 50th anniversary of the consecration of St. Matthew's Church, Northampton, in 1943 and sets wonderfully imaginative words in praise of all Creation, by the 18th-century poet Christopher Smart.

Michael Emery

St Peter's Singers**Sopranos**Caroline Bowden
Nicola Lyon
Juliet Melford
Hilary Potts
Primrose Powell
Antonia Salisbury
Anna Stevenson
Anne Taylor
Rowena Wells**Altos**Caroline Blacker
Angela Boyle
Coralie Edwards
Matilda Eeles
Patricia Scott-King
Deirdre Shaw
Elizabeth
Skottowe**Tenors**Robert Gardiner
Jon Harris
Peter Mothersill**Basses**Christopher Carter
James Day
Nick Edwards
Bryce Mildenhall
Richard Scott
Michael Thomas**Rehearsal**pianist:
Andrew Wells**CONDUCTOR**
Michael Emery

IN AID OF

Cancer Relief Macmillan Fund

Living with cancer

Patron: Her Royal Highness The Duchess of Kent
President: The Marchioness of Zetland
Chairman: Mr Richard Hambro

THE ROYAL MILITARY CHAPEL (THE GUARDS CHAPEL)

CAROL CONCERT

in the presence of

HIS ROYAL HIGHNESS
THE PRINCE OF WALES

on Wednesday, 15th December, 1993

Evening sponsored by ICI plc
Programme sponsored by Burrups Ltd

Cancer Relief Macmillan Fund

Living with cancer

The Committee would like to extend its very grateful thanks to the following:

The Major General commanding The Household Division

ICI plc

The Chaplain and Committee of The Royal Military Chapel (The Guards Chapel)

The Band and Trumpeters of The Blues & Royals by kind permission of
Colonel P B Rogers, Lieutenant Colonel commanding The Household Cavalry
Director of Music: Major C R C Garrity

The King's House School Chamber Choir*
Director of Music: Emma S Killick

St Peter's Singers**
Director of Music: Michael Emery
Organist: Andrew Wells

Chapel Organist: Andrew Pearmain

Lt Col S C McLean RMP, Provost Marshal for London District
and members of the Royal Military Police

Lt Col S J L Roberts OBE, Commanding Officer 1st Bn Irish Guards

Thomas Allen CBE The Rev John Barrie Robert Hardy
Kathryn Harries Penelope Keith Martyn Lewis
Prunella Scales The Rt Hon The Viscountess Nympdy of Rhondda

The Curator, The Guards Museum, Wellington Barracks

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*The King's House School Chamber Choir: Jorge Baltemperger Jonathan Bridger Robert Brown Ben Campbell Lucas Dalglith
Thomas Edwards Simon Evill Sam Faber William Gore Nicholas Gorrage Justin Hews Charles Hodges Matthew Hoffer
Sam Holland James Humphrey Christopher Larkman Clive Leicester Anthony Marshall Rupert Merritt
Jo Olwang Christopher Paton James Paul Matthew Pickles Alexander Plantin Richard Pons James Smith
Nick Smith Thomas Starkey Andrew Stinson

**St Peter's Singers: Jane Addison Caroline Bowden Angela Boyle Lucy Chambers Judy Costes Corlie Edwards
Nicola Lyon Chris MacMillan Juliet Melford Hilary Potts Primrose Powell Toni Salisbury Deirdre Shaw
Elizabeth Skottowe Anna Stevenson Anne Taylor Rowena Wells Theo Allen Chris Carter James Day
Nick Edwards Robert Gardiner Stephen Haude Bryce Milleduall Richard Scott Mike Thomas

15 December 1993

ST. PETER'S SINGERS

and

ORCHESTRA

conductor **MICHAEL EMERY**

and grateful thanks to

The Rector of St Mary's, The Rev Richard Ames-Lewis

Landscape Management Construction

Lloyds Bank, Richmond

J. S. BACH: ST. JOHN PASSION

in aid of

**Cancer Relief
Macmillan Fund**

Saturday 19th March 1994

at St. Mary's Church, Barnes, SW13

at 7.30 p.m.

THE ST JOHN PASSION

The tradition of passion performances goes back as far as 1264, with at least one, the Oberammergau, still surviving. After the death of Schutz, a century before Bach, major changes took place, including the introduction of congregational chorales, orchestral accompaniment and settings of lyrical poetry commenting upon the events. Choruses became more elaborate and dramatic, and, echoing the growth of opera, solo arias took on a new importance.

By 1724 when he wrote the St John Passion, Bach was beginning to develop the hitherto comparatively plain areas replacing the old foursquare harmonies of the chorales with a much subtler treatment. The devotional opening and closing choruses take on a grandeur appropriate to the scale of the work they frame. The tenor narrator becomes less of a formal announcer and more an eyewitness with his own emotional responses. At moments such as Peter's remorse he is given music of sublime poignancy.

The St John Passion has tended to be overshadowed by the mighty St Matthew Passion of five years later. Shorter and more dramatic, reflecting the different character of the gospel from which it is taken, the St John is no less a work of genius.

Language

As with opera, the language of performance is an unresolvable problem. The German text, often used by purists, is the only one which allows Bach's word-painting to be heard in all its full mastery, but this is lost on those who cannot follow the language. The 1929 Elgar/Atkins edition, with a few minor adjustments, is used for this performance. It aims to retain the Authorised version while also reproducing Bach's declamation as closely as the English words allow.

Hilary Potts

ST PETER'S SINGERS

St Peter's Singers is a chamber choir based at St Peter's Church in Hammersmith. The choir performs regularly in Central and West London, giving several concerts each year, often for charity. The choir has a wide repertoire ranging from early music to works from the 20th century. Each spring a major choral work with orchestra is performed. In 1992 and 1993 the choir sang in the Guards Chapel for the Cancer Relief Macmillan Fund's Carol Concert, and has also performed at the Weald and Downland Open Air Museum at Singleton in West Sussex.

The choir's next appearance is on June 10th 1994 with Richard Baker at an evening of summer music and readings at Fulham Palace. Ticket information on 071 730 2205

CHOIR MEMBERS

Sopranos Jane Addison, Caroline Bowden, Judy Coates,
Nicola Lyon, Juliet Melford, Jan Palmer,
Hilary Potts, Toni Salisbury, Anna Stevens
Anne Taylor.
Altos Angela Boyle, Lucy Chambers, Coralie Edwards
Dorothy Geary-Jones,
Deirdre Shaw, Elizabeth Skottowe.
Tenors Robert Gardiner, Jon Harris, Stephen Haude,
Peter Mothersill.
Basses Theo Allen, Chris Carter, James Day,
Nick Edwards, Bryce Mildenhall,
Richard Scott, Mike Thomas, Sam Younger.

ORCHESTRA

Violins Hugh Thomas (leader), Katie Hitchings,
Fiona Knight, Caroline Marsh, Tansy Spinks,
Nicholas Summers, Richard Vidler.
Violas Leonie Anderson, Sara Jones.
Cellos Anna Meyer (continuo), Kirsten Spencer.
Double Bass .. Adrian Warrick.
Flutes Joanna Marsh, Emma Sabin.
Oboes Helen Robinson, Peter Wiggins.
Bassoon Nicholas Rampley.
Organ continuo Andrew Wells.

19 March 1994

ST. PETER'S SINGERS
CONDUCTOR: MICHAEL EMERY
ORGAN CONTINUO: ANDREW WELLS

SATURDAY NOVEMBER 12TH 1994, 7.30PM

**Cantate Domino
Adoramus Te**

Claudio Monteverdi (1567-1643)

Two motets by the greatest Italian composer of the early Baroque, probably intended for the feast of the Holy Cross. The first (Sing to the Lord a new Song) sets words from Psalm 98; the second (We adore Thee, O Christ) is a meditation on the Holy Blood.

**Mass For Five Voices
Kyrie; Gloria**

William Byrd (1543-1623)

**A Verse
A Fancy For Two To Play**

Nicolas Carleton (1570-1630)
Thomas Tomkins (1572-1656)

Sanctus; Benedictus; Agnus Dei

A Catholic composer who served a Protestant monarch, William Byrd's favoured position in English musical life (as an important member of Elizabeth the First's Chapel Royal in London) enabled him to print and publish music for the Roman liturgy - including three Masses, of which this is the most elaborate. Byrd set all six movements of the mass; in tonight's concert, in place of the Creed, two 17th-century examples of a rare genre - the organ duet - by two of Byrd's contemporaries.

*** INTERVAL ***

Magnificat

Antonio Soler (1729-1783)

Soloists: Rowena Wells and Hilary Potts (Sopranos)
Lucy Chambers (Alto) Jon Harris (Tenor)

The Catalan composer Antonio Soler was both monk and musician, and a member of the monastic community at El Escorial. This setting of the Magnificat, scored for four-part choir with four-part semichorus, was written in the 1770s and shows an interesting mix of baroque and classical styles.

Variations On A Caballero Melody

Antonio de Cabezón (1510-1566)

Organ variations on a traditional Spanish tune by the blind keyboard virtuoso who was organist to the Kings of Spain.

Beatus Vir

Giacomo Carissimi (1605-1674)

Soloists: Rowena Wells and Hilary Potts (Sopranos)
Coralie Edwards (Alto)
Jon Harris and Sam Younger (Tenors)
Mike Thomas and Theo Allen (basses)
Mike Edwards

Now best remembered for oratorios such as Jephtha, Carissimi also wrote a number of large-scale psalm-settings - such as this colourful setting of Psalm 111 (Blessed is the man who fears the Lord).

□□□

12 November 1994

St. Peter's Singers

Conductor: Michael Emery

HENRY PURCELL

MUSIC for the CHAPEL ROYAL



TERCENTENNIAL CONCERT

SATURDAY MARCH 25th 1995

AT 7.30 pm

ST MARY'S CHURCH, BARNES

This evening's Programme

Chacony in G Minor

I was Glad

Voluntary for Double Organ in D Minor

Hear my Prayer

Voluntary in A, the 'Old Hundredth'

My Beloved Spake

Jehova Quam Multi sunt Hostes me!

My Heart is Inditing

There will be no interval, but we hope you will be able to remain for refreshments afterwards.

Proceeds will be donated to the Cancer Relief MacMillan Fund and the Prostrate Cancer Charitable Trust.

We are grateful to the Vicar and Church wardens for the use of this beautiful church.

Price 50p

St Peter's Singers

Sopranos

Claire Brewster, Gilly Corfield, Jan Ellis, Caroline Bowden, Judy Coates, Juliet Melford, Hilary Potts*, Toni Salisbury, Jenny Sanderson, Anna Stevens, Anne Taylor, Rowena Wells*.

Altos

Lucy Chambers*, Corolie Edwards*, Nicola Lyon, Louise Marshall, Deirdrie Shaw, Elizabeth Skottowe

Tenors

Robert Gardiner*, Jon Harris*, Stephen Haude, James Day

Basses

Theo Allen, James Day*, Nick Edwards, Bryce Mildenhall, Richard Scott, Mike Thomas*.

* Soloists

Instrumentalists

James Magee
Paula Clift-Everest
Eleanor Williams
Simon Lewis
Andrew Wells

Violin
Violin
Viola
Cello
Continuo

25 March 1995

A SUMMER SERENADE

at
St Luke's Church
Chelsea

in aid of
CANCER RELIEF MACMILLAN FUND

Wednesday, 12th July 1995
7 p.m.

PROGRAMME

Presented by
PRUNELLA SCALES

THE ST PETER'S SINGERS

conducted by Michael Emery
accompanied by Andrew Wells

I was glad - Parry

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SUSAN MCCULLOCH - soprano

Musetta's Waltz Song from La Boheme - Puccini
Ebben, ne andro lontano from La Wally - Catalani

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NICOLA BROKE - harp

DANIEL PAILTHORPE - flute

Passacaglia - Handel
Dance of the Blessed Spirits from Orfeo - Gluck
Syrinx - Debussy

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KATHRYN HARRIES - soprano

Voi lo sapete o Mamma from Cavalleria Rusticana - Mascagni
Habenera Chorus from Carmen - Bizet

KATHRYN HARRIES and SUSAN MCCULLOCH

Letter duet from The Marriage of Figaro - Mozart

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ST PETER'S SINGERS

Zadok the Priest - Handel

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ST PAUL'S CATHEDRAL CHOIR SCHOOL

(day boys and probationers)

Phantom of the Opera - Andrew Lloyd Webber

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THE BUM NOTES

Someone to watch over me - Gershwin
I dreamed a dream from Les Miserables - Schönberg
Hold me, thrill me, kiss me - Noble

Wine will be served at the end of the concert

12 July 1995