

Concordia  *voices*

From Darkness to Redeeming Light

Conductor: Jack Apperley

Accompanist: Paul Ayres

**Saturday 14th March, 2026
at 7.30pm**

**St Mary's Church, Church Street,
Twickenham, TW1 3NJ**

www.concordiavoices.com

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Hosanna to the son of David

Orlando Gibbons (1583-1625)

Gibbons was an English composer and keyboard player known for his church music (motets, anthems and congregational) as well as madrigals (the most famous being the Silver Swan) as well as a body of organ works. By the 1610's, he was the leading composer and organist in England.

Born in East Anglia into a musical family, Gibbons began musical life as a chorister then gained a music degree from King's College Cambridge. From here, he moved to London to become a Gentleman of the Chapel Royal and was later appointed organist at Westminster Abbey.

Gibbons's music exemplifies the transition from the Renaissance style to the Baroque. His 6-part anthem Hosanna to the Son of David is a festive setting for Palm Sunday scored for two soprano parts, two alto parts and one each for tenor and bass. The work vividly demonstrates the composer's mastery of polyphony and imitation with overlapping, ascending or cascading phrases creating a sense of an excited crowd gathering in praise of Jesus.

Hosanna to the Son of David:

blessed is he that cometh in the name of the Lord.

Blessed be the King of Israel;

blessed be the Kingdom that cometh in the name of the Lord:

peace in heaven, and glory in the highest places;

Hosanna in the highest heavens.

Solus ad Victimam

Kenneth Leighton (1929-88)

Sir Kenneth Leighton was born in Wakefield, Yorkshire. He showed early musical promise and was enrolled as a chorister at Wakefield Cathedral, took piano lessons and started to write music. Aged 17, he gained an LRAM in piano performance. Leighton studied at Oxford, followed by a period at the conservatoire in Rome.

A talented performer, Leighton periodically gave recitals and broadcasts but ultimately he was drawn to composition and decided that an academic career would allow him more freedom to write music. He spent most of his life teaching at the University of Edinburgh and included MacMillan amongst his pupils.

Leighton's output includes symphonies, chamber music, organ and piano music as well as an opera and a substantial amount of church music, although he himself was not conventionally religious. His early compositions show the influence of such English composers as Walton and Vaughan Williams, but his later works owe more to composers such as Schönberg and Webern.

Solus ad Victimam (1973) is set to a 12th Century text by the philosopher Peter Abelard, translated by Helen Waddell. It was written for the Good Friday devotions at The Paraclete, the religious house which Abelard had founded and where his wife, Heloise, was the Prioress. The music is dark and intense, with discordant harmonies reflecting the theme of extreme suffering in the text.

Alone to sacrifice thou goest, Lord,
Giving thyself to Death whom thou hast slain.
For us thy wretched folk is any word?
Who know that for our sins this is thy pain?
For they are ours, O Lord, our deeds,
Why must thou suffer torture for our sin?
Let our hearts suffer in thy Passion, Lord,
That very suffering may thy mercy win.
This is the night of tears, the three days' space,
Sorrow abiding of the eventide,
Until the day break with the risen Christ,
And hearts that sorrowed shall be satisfied.
So may our hearts share in thine anguish, Lord,
That they may sharers of thy glory be;
Heavy with weeping may the three days pass,
To win the laughter of thine Easter Day.

Like as the Hart

Herbert Howells (1892-1983)

Herbert Howells was an English composer, organist and teacher, known largely for his Anglican church music.

His musical education began with organ lessons at Gloucester Cathedral under the tutelage of Herbert Brewer. Howells then studied at the RCM where his tutors included Stanford and Parry and he later became a professor there himself, his pupils included Britten and Tippett.

In 1940, married, and teaching at the RCM, Howells's house in Barnes was hit by

a bomb and the family had to relocate to Cheltenham. In January of 1941, severe weather forced him to become housebound and he began writing the set of Four Anthems originally entitled *In Time of War*, although the title was eventually dropped. Each anthem was composed in a single day.

O Pray for the Peace of Jerusalem, the first of the anthems, to be performed later in the programme, is a setting of verses 6 and 7 of Psalm 122. We hear long, expressive phrases and, apart from a brief and spirited central section the overall mood is, as Howells described, “quiet and contemplative.”

Like as the Hart, the third of the anthems, is the most well-known of the group. The setting of the text (from Psalm 42, v1-3) is characterised by long, lyrical melodic lines and lush harmonies accompanied by some bluesy harmonies on the organ. The overall effect is rhapsodic and serene.

Like as the hart desireth the waterbrooks,
so longeth my soul after thee, O God.

My soul is athirst for God, yea, even for the living God.

When shall I come to appear before the presence of God?

My tears have been my meat day and night,

while they daily say unto me, “Where is now thy God?”

Organ Voluntary in C (John Blow, based on Girolamo Frescobaldi)

And I saw a new heaven

Edgar Bainton (1880-1956)

Bainton grew up in Coventry where his father was a Congregational minister. He showed early musical promise and won an open scholarship to the Royal College of Music to study composition with Stanford.

After graduating, Bainton was appointed principal at the Conservatoire in Newcastle (which closed in 1938), but his musical career was interrupted by World War One. He spent some years in Ruhleben POW camp along with - fortuitously - a number of able musicians. It was in this environment that Bainton experienced a period of considerable creativity: in addition to composing, he took charge of all the music-making in the camp, including madrigal singing, orchestral performances and even the supervision of music degrees.

After the war, Bainton emigrated to Australia where he became director of the Sydney Conservatorium and continued to lead an active musical life teaching, composing and conducting until his death.

His anthem *For I Saw a New Heaven* written in 1928 is possibly the best known of his works. Both the choice of text (from Revelations 21) and the musical style hark back to the past. It is a serene work that flows seemingly effortlessly, with an intensely beautiful melody to the words “And God shall wipe away all tears”.

And I saw a new Heaven and a new earth:
for the first heaven and the first earth were passed away;
and there was no more sea.

And I John saw the holy city, new Jerusalem,
coming down from God out of heaven,
prepared as a bride adorned for her husband.

And I heard a great voice out of heaven, saying,
Behold, the tabernacle of God is with men,
and he will dwell with them and they shall be his people,
and God himself shall be with them and be their God.

And God shall wipe away all tears from their eyes;
and there shall be no more death, nor sorrow nor crying,
neither shall there be any more pain, for the former things are passed away.

Ye Choirs of new Jerusalem

Charles Villiers Stanford (1852-1924)

The Anglo-Irish composer Sir Charles Villiers Stanford was born in Dublin into a wealthy and musical family. He studied at Cambridge University, then at Leipzig and Berlin. In 1882 he was one of the founding professors of the Royal College of Music where he taught composition for the rest of his life, counting Bainton, Howells, Holst and Vaughan Williams among his students. As a teacher, he was sceptical of modernism, focussing on classical principles.

Stanford enjoyed success in the last two decades of the 19th Century, particularly for his large output of Anglican church music, however he was somewhat eclipsed in the early 20th Century by Elgar and some of his former pupils.

His *Easter Anthem*, composed in 1910 sets the English translation by Robert Campbell (1814-1868) of an 11th Century hymn text by St Fulbert of Chartres. The music alternates between a joyful theme in a major key and in triple metre with a dark, minor passage in quadruple time depicting Hell. The work concludes with a triumphant Alleluia section.

Ye choirs of new Jerusalem, your sweetest notes employ,
The Paschal victory to hymn in strains of holy joy.
For Judah's Lion bursts his chains, crushing the serpent's head;
And cries aloud, through death's domains to wake the imprison'd dead.

Devouring depths of hell their prey at his command restore,
His ransomed hosts pursue their way where Jesus goes before.
Triumphant in his glory now to him all pow'r is given;
To him in one communion bow all saints in earth and heav'n.
While we, his soldiers praise our King, his mercy we implore,
Within his palace bright to bring, and keep us evermore.

All glory to the Father be,
All glory to the Son,
All glory, Holy Ghost, to thee,
While endless ages run.
Alleluia! Amen.

Interval

Lord for thy tender mercy's sake

**Richard Farrant (1530 -1585)/
John Hilton/Christopher Tye**

The simple Renaissance anthem *Lord, for Thy Tender Mercies sake* has been attributed traditionally to Richard Farrant, a composer of church music, choirmaster, playwright and theatrical producer. However, few of his compositions survive and there is little surviving documentation. Other Tudor composers who have been linked with this work are John Hilton, the elder (1560-1609) and Christopher Tye (1505-1572).

Lord, for thy tender mercy's sake,
Lay not our sins to our charge,
But forgive that is past,
And give us grace to amend our sinful lives.
To decline from sin, and incline to virtue,
That we may walk in a perfect heart, before thee
Now and evermore.
Amen

O pray for the peace of Jerusalem

Herbert Howells

O pray for the peace of Jerusalem;
They shall prosper that love thee.

Peace be within thy walls
And plenteousness within thy palaces.

Organ Voluntary in G (attributed to John Blow and to Henry Purcell)

Lux Aeterna

Morten Lauridsen (b.1943)

Lauridsen is an American composer and teacher whose output includes vocal cycles, a capella motets (notably his *O Magnum Mysterium*), madrigals and instrumental pieces.

His *Lux Aeterna*, a five-movement work for choir and either organ or orchestral accompaniment was composed in response to his mother's final illness.

Commissioned by the Los Angeles Master Chorale, they performed the work at its premiere in 1997. Lauridsen's intention was to “explore the nature of eternal light forming a kind of requiem, but one that doesn't hew to the usual order of a requiem liturgy”. The Latin texts are taken from the Requiem Mass (movements one and five) surrounding a Te Deum, O Nata Lux and Veni Sancte Spiritus. The words emphasise healing and spiritual comfort, akin to Faure's Requiem, and in each movement there is a reference to light.

In Lauridsen's music can be heard influences of Gregorian chant, Medieval modes, and Renaissance polyphony, canons and motets. His apparently simple melodic lines and rhythms as well as polyphonic textures blend with rich harmonies and tonal clusters to create a work of serene beauty.

Introitus

The first bar is a single D played six octaves apart creating a sense of vastness, then a short organ introduction leads to the hushed, a cappella entry of the choir. The singers intone the words *Requiem Aeternam dona eis, Domine* on a D major chord with an added E (a “foreign” note in the chord), a harmonic feature which recurs throughout the piece.

In the central, slightly faster section, we hear the first of the work's canons, as the melody to the words “et lux perpetua” is passed from voice to voice.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem:*

*Exaudi orationem meam,
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

You are praised, God, in Zion,
And homage will be paid to you
in Jerusalem:

Hear my prayer,
To you all flesh will come.

Rest eternal grant them, O Lord,
and let perpetual light shine on them.

In Te Domine Speravi

The Renaissance influence in this movement is heard in the cantus fermus *Herzliebster Jesu* (from the Nuremberg Songbook, 1677) which accompanies the pairing of voices.

*Tu ad liberandum suscepturus
hominem non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna caelorum.*

*Exortum est in tenebris lumen rectis.
Miserere nostri, Domine,
miserere nostri.*

*Fiat misericordia tua,
Domine, super nos
quemadmodum speravimus in te.*

*In te Domine, speravi:
non confundar in aeternum.*

Thou, having delivered mankind,
did not disdain the Virgin's womb.
Thou overcame the sting of death
and opened to believers the kingdom
of heaven.

A light has risen in the darkness for the
upright.

Have mercy on us, O Lord,
have mercy on us.

Let thy mercy be upon us, O Lord,
for we have hoped in thee.

In thee, O Lord, I have trusted:
let me never be confounded.

O Nata Lux

With slowly unfolding melodies and changing metres reminiscent of Gregorian chant, this luminous a cappella motet is the emotional centre of the work.

*O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.*

O born light of light,
Jesus redeemer of the world,
mercifully deem worthy and accept
praises and prayers from your supplicants.

*Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.*

Who once was clothed in the flesh
for those who are lost.
Allow us to become members of
your holy body.

Veni, Sancte Spiritus

Described by the composer as a “spirited, jubilant canticle” the mood is in marked contrast to those of the preceding movements.

*Veni, Sancte Spiritus
et emitte cœlitus
lucis tuæ radium.
Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.*

Come, Holy Spirit,
And send from heaven
Your ray of light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.

*Consolator optime,
dulcis hospes animæ,
dulce refrigerium.
In labore requies,
in aestu temperies,
in fletu solatium.*

The best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, thou art the tempering,
In grief, thou art the consolation.

*O lux beatissima,
reple cordis intima
Tuorum fidelium.
Sine tuo numine,
nihil est in homine,
nihil est innoxium.*

O light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.

*Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.
Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.*

Cleanse what is dirty,
Moisten what is dry,
Heal what is hurt.
Flex what is rigid,
Heat what is frigid,
Correct what goes astray.

*Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.
Da virtutis meritum,
da salutis exitum,
da perenne gaudium.*

Grant to thy faithful,
Those that trust in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.

Agnus Dei – Lux Aeterna

The final movement begins with a quiet, introspective prayer, moving to a radiant climax of joyful Alleluias. The work concludes with a serene passage repeating the word Amen with gentle insistence, then fading into stillness.

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.*

Lamb of God,
who takes away the sins of the world,
grant them rest.

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.*

Lamb of God,
who takes away the sins of the world,
grant them rest.

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God,
who takes away the sins of the world,
grant them rest forever.

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

May eternal light shine on them, Lord,
as with your saints in eternity,
because you are merciful.

*Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,
and let perpetual light shine on them,

Alleluia. Amen.

Alleluia. Amen.

Paul Ayres – Accompanist

Paul Ayres was born and bred in the suburbs of London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist. His works have been awarded prizes in composition competitions in Bulgaria, Canada, Croatia, New Zealand, Russia, Spain, Switzerland, the UK and the USA, and he has received over one hundred commissions from musical groups of all shapes and sizes.

Most of Paul's output is choral, vocal, small-scale instrumental, and music for theatre. He genuinely finds as much joy in writing a very simple arrangement of, say, a nursery rhyme for beginner violinists as in constructing a large-scale score for professional performers. A particular creative interest of Paul's is exploring the interplay between popular styles and baroque/classical forms, and his works frequently use cross-reference, numerical patterns, and humour.

Paul conducts City Chorus and Questors Choir, accompanies Concordia Voices and Harrow Choral Society, and is a frequent deputy with many other choral ensembles in the London area. He enjoys leading music workshops with children, playing keyboards for improvised comedy shows, and devising cryptic crosswords. Please visit www.paulayres.co.uk to find out more.

A CD of Paul's music, recorded by the chapel choir of Selwyn College Cambridge, has recently been released on the Regent label. The disc contains 21 compositions and arrangements, including *Psalms and Hymns and Spiritual Songs* which we commissioned for Neil Ferris's final concert as conductor of Concordia Voices. Copies are on sale tonight.

Jack Apperley - Conductor

Originally from Stourbridge, Jack grew up playing the piano, the viola and singing.

After studying at the University of Birmingham under Simon Halsey CBE, he completed his Masters at the Royal Academy of Music with Professor Patrick Russill, graduating with distinction and winning the Sir Thomas Armstrong Leadership prize. In 2025 he was appointed an Associate of the Royal Academy of Music.

As the Associate Chorus Director of the London Symphony Chorus, Musical Director of Goldsmiths Choral Union and Concordia Voices, and Conductor of Epsom Chamber Choir, Jack has established a reputation for thorough rehearsals filled with energy, humour and precision, as well as compelling concerts, championing new works alongside classical mainstays. He is increasingly in demand as a choral director both in the UK and abroad. Recently, Jack has worked with the London Symphony Chorus, the City of Birmingham Symphony Chorus, BBC Symphony Chorus, Brighton Festival Chorus, University of Birmingham Voices and Royal College of Music Chorus. He has been engaged by some of the best choirs in Europe including le Choeur de Radio France, Gothenburg Symphony Chorus and Vocal Ensemble, and the Hungarian National Choir. Jack is a prize-winner in several choral conducting competitions in Hong Kong, Latvia, Slovenia, and London. He has also participated in several master classes with the BBC Singers, Berliner Rundfunkchor, Stuttgart Kammerchor, Hungarian National Choir and St Jacob's Kammerchor.

In August 2025, Jack began his tenure as Assistant Chorus Master of the NFM Choir (National Forum of Music,) Wroclaw, Poland.

In addition to his regular musical commitments, Jack is frequently engaged to lead choral workshops with choirs including Goldsmiths Choral Union and Sevenoaks Philharmonic Society and promoters such as the Buxton International Festival.

Recent London concerts include Haydn's *The Creation*, Bach's *Magnificat*, Alec Roth's *A Time to Dance*, Cecilia McDowall's *Da Vinci Requiem*, and Mozart's *Mass in C Minor*, (all at Cadogan Hall), and the Fauré and Duruflé *Requiems* and Howells' *Hymnus Paradisi* at Smith Square Hall. Other recent highlights include Steinberg's *Passion Week* with Epsom Chamber Choir, Palmeri's *Misa Tango* with Concordia Voices, and Joby Talbot's *Path of Miracles* with the Hungarian National Choir.

Concordia Voices

Concordia Voices is a well-established chamber choir of about 30 mixed voices and is directed by Jack Apperley. Our regular accompanist is the composer and arranger Paul Ayres.

The choir performs regularly in south-west London where it is based. We have also toured abroad and to other locations in the UK as well as taking part in local musical events. Concordia Voices enjoy performing music from a wide repertoire ranging over 4 centuries and we have a keen interest in performing the work of contemporary composers.

Concordia Voices rehearse on Sunday evenings from 6.45pm to 9pm in Hampton Hill. We are a small, friendly choir and new singers are warmly welcome. If you are interested in joining us please contact our secretary for more information at, secretary@concordiavoices.com or visit our web site for information on how to join the choir. www.concordiavoices.com

| <i>Soprano</i> | <i>Alto</i> | <i>Tenor</i> | <i>Bass</i> |
|-----------------------|--------------------|---------------------|--------------------|
| Jackie Allen | Lindsey Baldwin | Colin Flood | Alan Baldwin |
| Lynda Beament | Rebecca Bevan | Clive Hall | Adam Brown |
| Kim Evans | Clare Brown | David Wilson | Philip Congdon |
| Vivianne Hardy | Christine Cannon | | Tim Rowett |
| Helen Head | Clare Goudy | | Jonathan Stevens |
| Lizzie Head | Julie Hall | | |
| Julia Lavery | Jane Newman | | |
| Margaret Lord | Jane Purser | | |
| Kato Oosthuizen | Anne Rowett | | |
| Ruth Parker | | | |
| Fiona Rowett | | | |
| Helen Sugiyama | | | |

Concordia Voices Future Concert Dates

Saturday 20th June 2026, 7.30pm

St Mary's Church, Twickenham

Farrington - Then Sing We All -A jazz cantata

Todd – Jazz Missa Brevis

Chilcott - Jazz Folk Songs

Sunday 15th November 2026, 6.00pm

St Mary's Church, Twickenham

Music for remembrance, hope and peace

As part of the St Mary's 'Sunday evenings at 6' concert season