

Leighton Buzzard Festival Singers

Forthcoming Events

Saturday 12th October 2013

St. Barnabas Church 7:30pm

A Concert of Royal Connections

Music to include:

Parry - I Was Glad, Handel - Zadok the Priest

Mathias - Let the people praise Thee O God

Widor/Willcocks Sing (Toccata from the Vth Symphony)

McDowall - A Fancy of Folksongs

Stopford - The Spirit of The Lord

A Tribute to Queen arr Mark Brymer



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**LEIGHTON BUZZARD
FESTIVAL SINGERS**

Spring Concert

Saturday 18th May 2013

All Saints' Church,

Leighton Buzzard

7.30pm

Bob Chilcott, Requiem

Karl Jenkins, Te Deum & Gloria

John Rutter, 'Suite Antique' for

flute, harpsichord and strings

Conductor - Alan Childs

Soloists: Emily Garland and Matthew Morgan.

Orchestra: Aurelian Ensemble.

Flute Soloist - Elizabeth Childs.

Harpsichord and Organ - Kevin Vockerodt

LBFS is a registered Charity, No 299517

Programme: £1.00

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Dr & Mrs D Wray

Mr R Watts

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Musical Director

Alan Childs

Chair

Sally Bentham

Treasurer

Ruth Payne

Secretary

Roger Chapman

Rehearsal Accompanist

Kevin Vockerodt

The Choir would like to thank

*The President, Vice Presidents and Life Members for
their continued support.*

*The Choir would like to also extend their thanks to
their Musical Director Alan Childs
and their rehearsal accompanist Kevin Vockerodt*

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*For more information contact Roger Chapman,
tel: 01525 375248 or email secretary@lbfs.co.uk*

Do you enjoy singing?

*Leighton Buzzard Festival Singers are looking to
recruit all voices especially tenors and basses. No
auditions are required.*

*The choir rehearses on Monday evenings at Clipstone
Brook Lower School, Brooklands Avenue, Leighton
Buzzard, from 7.45pm until 9.45pm.*

*If you would like further information about joining
the choir, please contact the LBFS Secretary Roger
Chapman on 01525 375248 or by email
secretary@lbfs.co.uk*

Programme

Karl Jenkins

Te Deum

Bob Chilcott

Requiem

Interval

John Rutter

Suite Antique

Flute - Elizabeth Childs

Harpsichord - Kevin Vockerodt

Karl Jenkins

Gloria

Programme Notes

Karl Jenkins (born 1944)

Karl Jenkins is one of the most prolific, popular and performed composers in the world today. His recorded output has resulted in 17 gold and platinum discs, while his *The Armed Man: a Mass for Peace* has received almost a thousand performances in the decade since its première in 2000. Classically trained at Cardiff University and the Royal Academy of Music in London. Jenkins transcends musical boundaries, from the seminal fusion band *Soft Machine* to the global crossover phenomenon *Adiemus*.

Recent recordings include *Requiem*, *Stabat Mater*, *Quirk* and *Stella Natalis*, while he has composed music for HRH The Prince of Wales, Bryn Terfel, Kiri Te Kanawa, Evelyn Glennie and the London Symphony Orchestra. Karl Jenkins has featured on British TV's iconic *South Bank Show*, and he has consistently been the highest-placed living composer in Classic FM's Hall of Fame.

He was awarded a CBE by Her Majesty the Queen in 2010.

Te Deum

Karl Jenkins's uplifting and celebratory *Te Deum* for choir and orchestra, premiered in Nov 2008, is performed as originally conceived for mixed choir (SATB) and orchestra. The traditional text is in Latin.

Jenkins is the Patron of the Liverpool Welsh Choral Union, who commissioned the new work to celebrate the city's European Capital of Culture year.

Gloria

Composer's Notes . Karl Jenkins wrote:

The Latin text of the Gloria is an ancient hymn of praise from the Christian tradition derived from the song of the angels who announce the birth of Jesus, as recorded in the Gospel according to St Luke. The Gloria has formed part of the Ordinary of the Mass for many centuries, and in that context has been set by many composers; there are also independent settings by Handel, Vivaldi and

THE AURELIAN ENSEMBLE

First Violins

Bradley Winand

Paula Tysall

Peter Newman

Margaret Holter

Second Violins

Izzy Giles

Christine Dalton

Rachel Eyres

Hannah Larkin

Violas

Paul Bennett

Jane Miller

Jason Diaz

'cellos

Peter Vel

Kate Harding

Double Bass

Mary Spiers

Flutes/piccolo

Alan Bell

Liz Lee

Oboes/cor anglais

Tim Eaton

Rosalind Frayling-Cork

Clarinets/bass clarinet

Val Cheesman

Karina Kempton

Bassoons/contrabassoon

Sue Eversden

Bernie Childs

French Horns

Nigel Hiscock

Stuart Carruthers

Dai Lewis

Derryck Nasib

Trumpets

Martyn Tubb

Clive Miller

Trombones

Duncan Wilson

Melissa Brown

Ben Bouzan

Timpani

Will Burgess

Percussion

Chris Blundell

Keith Price

Karen Hutt

Katy Elman

Choir Members

Sopranos

Viv Barrett
Sally Bentham
Catherine Coldbeck
Glenda Dalton
Beryl Davison
Judi Driver
Vicki Faiers
Cathy Faulkner
Isabelle Foreman
Jean Gray
Betty Hurley
Joanne Jones
Theresa Keefe
Joan Kiddle
Christine Levey
Maggie Middleton
Christine Page
Margaret Pemble
Jean Powell
Rosemary Robinson
Audrey Solomon
Jill Stebbings
Gill Tarbox
Judith Watts
Lorna Williams
Gill Wood

Tenors

Simon Beirne
Ray Burrige
Maurice Crowe
Geoff Stopford
John Trevor
Richard Watts

Tenors (continued)

Cyril Wood
Richard Richardson

Altos

Anneke Amsden
Jo Ayres
Mary Benwell
Anne Chapman
Margaret Cherry
Barbara Ellis
Valerie Fielder
Dorothy Fletcher
Nell Gregory
Mary Hardy
Anna Lloyd
Pauline Lyon
Rosalind Mennie
Liz Merron
Janet Miller
Margaret Oliver
Ruth Payne
Elaine Trevor
Jean Waldock
Carol White

Basses

Ken Adam
Roger Chapman
Tony Dyer
Brian Gilbert
Peter Kiddle
David Mortlock
Philip Titcombe

Poulenc. But the opportunity to work with such an iconic text also afforded me an opportunity to explore how other religions perceive the Divine. This is an ongoing feature of my work, from the multi-faceted *The Armed Man: A Mass for Peace*, the Japanese haiku in my *Requiem to the ancient Arabic text in my Stabat Mater*.

My setting of the Gloria uses the Latin text in the first, second and fifth movements, 'The Proclamation', 'The Prayer' and 'The Exaltation'. Other, related Biblical texts appear in the middle movements. The third is called 'The Psalm' and sets Psalm 150, a psalm of praise sung in Hebrew (though it may alternatively be performed in Latin). The fourth movement, 'The Song', is my own English adaptation of verses from Deuteronomy, Psalm 144 and the First Book of Chronicles.

Between these movements are readings I have chosen from the texts of other ancient religions, performed in chronological order of their establishment. The texts focus on each religion's concept of the divine or the Ultimate Reality, eternal and unchanging. This concept is a unifying feature of all world religions, commonly defined as a personal and loving God or as an eternal truth that governs the universe.

Hinduism: an excerpt from the *Bhagavadgita* (Song of the Divine), the classic Hindu scripture

Buddhism: the last lines of the *Diamond Sutra*, the world's oldest dated printed book

Taoism: the opening of the principal Taoist scripture, the *Tao Te Ching* (The Classic of the Way and Virtue)

Islam: the first chapter of the Qur'an, known as 'Al Fatiha' (The Opening), which is recited in Muslim daily prayers

The Gloria is scored for choir and orchestra with the addition, common to my work, of ethnic percussion instruments, indigenous to those cultures mentioned above.

© Karl Jenkins, June 2010

The spoken text will be omitted in tonight's performance

Bob Chilcott (Born 1944) is one of the most active composers and choral conductors in Britain today. He has been involved in choral music most of his life, as a chorister in the choir of King's College, Cambridge, then a Choral Scholar at King's, and between 1985 and 1997 a member of the British vocal group The King's Singers. He has been a full-time composer since 1997. Described by the Observer newspaper as "a contemporary hero of British Choral Music", he has over 130 pieces published by Oxford University Press, and versions of several of his pieces are published in German, Swedish, Norwegian, Slovenian, and Icelandic.

Over the past two years two larger-scale works have been premiered - Salisbury Vespers in May 2009 by 600 musicians in Salisbury Cathedral, and in March 2010 Requiem was premiered by Nicholas Cleobury, The Oxford Bach Choir, and the Royal Philharmonic Orchestra to great critical acclaim.

Since 2002 Bob has been Principal Guest Conductor of the BBC Singers in London. He has also conducted many other distinguished choirs including The RIAS Kammerchor in Berlin, the Vancouver Chamber Choir, The World Youth Choir, and the Taipei Chamber Singers. Over the coming year he will conduct the Wroclaw Philharmonic Choir and begin a two-year project with The Kyoto Echo Choir in Japan. He regularly leads singing days for communities and schools in Britain, and over the past twelve years has conducted and given workshops in 23 countries worldwide. This year he is Composer-in-Residence at Festival 500 in Newfoundland, Canada, and will also give workshops at the 9th IFCM World Choral Symposium in Patagonia.

He has two critically acclaimed recordings on the Signum label, The Making of the Drum with the BBC Singers and Making Waves with the women's choir The Sirens. His music has been recorded by many other choirs including King's College Choir, Cambridge, The Cambridge Singers, The Sixteen, Westminster Abbey Choir, Grex Musicus from Helsinki, and The Chamber Choir of Europe. He wrote the title track for the newly-released King's Singers album,

Elizabeth Childs *Flute*

Elizabeth is a graduate of the Royal Academy of Music, where she studied flute with Gareth Morris and piano with Graeme Humphrey. Whilst at the RAM she performed regularly with all the orchestras, and was also engaged in many internal and external teaching projects, a subject that has always interested her a great deal. International engagements have taken her to the USA and to many parts of Europe, and she has performed extensively throughout the UK as soloist, recitalist and orchestral player. Elizabeth's career started in Bristol but in December 1988 she moved to Scotland in order for her husband to take up a Cathedral Organist position. Elizabeth became principal flute with the Sinfonia of Scotland, Dundee Opera and Dundee and Perth Light Operatic Company which complimented her work for both 'Travel Scotland' alongside a busy teaching schedule. Elizabeth has recorded programmes for the Open University and other children's programmes and gives Organ duo recitals with her husband.

Elizabeth has a broad and extensive teaching career and is in demand as a flute tutor. She has successfully prepared pupils for scholarships to leading public schools, Junior Conservatoires and Specialist Music Schools and now has many ex-students working in the profession. She regularly directs summer schools and other courses for young wind players.

Currently, Elizabeth is engaged in a busy teaching schedule which includes Beechwood Park Preparatory School in Hertfordshire, the UEA in Norwich as well as many private flute students as part of her Bedfordshire Woodwind Academy (www.bedfordshirewoodwind.co.uk) of which she is the founder and Director. Elizabeth is in much demand as an Adjudicator both at home and abroad and has recently returned from 5 weeks adjudicating in Hong Kong and will go to Sri Lanka in 2014. She also directs several successful Flute choirs her main one being the Bedfordshire Woodwind Academy Flute Ensemble which she founded around 8 years ago, originally as 'Hitchin Flutes' and which gives many performances helping to raise funds for local charities. Elizabeth is also a full member of the ISM, a committee member of the Hitchin Festival of the Arts and the local Bedfordshire Representative for The British Flute Society.

Alan Childs *Musical Director and Conductor*

Alan trained at the Royal Academy of Music, London where he gained the GRSM (Hons) degree, the LRAM and ARCO diplomas. He was the recipient of the CH Trevor Prize, the Frederick Keene Prize for Organ and the Peter Latham Prize for Musicology.

As an organist, Alan has held various posts, including that of Organist and Master of the Choristers at the Episcopal Cathedral in Perth, Scotland, Perth City Organist and is currently Director of Music at St Mary's Church, Hitchin.

Alan has also spent many years as a Preparatory School Director of Music but is at present pursuing a variety of musical activities including examining at home and abroad for the Associated Board of Royal Schools of Music and conducting the Leighton Buzzard Festival Singers and Hitchin Thespians.

Kevin Vockerodt *Organ, Harpsichord and Rehearsal Accompanist*

Kevin Vockerodt was born in South Africa in 1979. In 1997 he was awarded a piano and organ scholarship to study at the Royal College of Music in London, where his teachers included Margaret Phillips, Timothy Bond and Yonty Solomon. He graduated in July 2001.

Kevin has worked regularly with a number of choirs and choral societies in London and the South East of England, and has toured with them, both in the UK and abroad, including cathedral and concert performances in Belgium, Spain, Austria, Madeira, Dublin, Chicago, Paris, Prague and Mallorca.

Kevin is a full-time piano teacher at Beechwood Park Preparatory School in Hertfordshire, where he is particularly involved with the coaching of piano duos and piano six-hand trios.

Profile from Score Exchange

Swimming over London and his piece *Irish Blessing* was featured on the multi-platinum debut album of The Priests.

A recording of his Requiem was released in 2012 on Hyperion to critical acclaim, performed by Wells Cathedral Choir.

Requiem

Following the success of *Salisbury Vespers*, Bob Chilcott further explores the large-scale liturgical genre with his solemn yet uplifting *Requiem*.

Setting words from the *Missa pro defunctis* and the Book of Common Prayer, the work gives a new slant to established texts. A beautiful setting of 'Thou knowest, Lord' sits alongside the powerful 'Offertorio', driving 'Sanctus', and enchanting 'Pie Jesu'. Deserving of a place among the canon of previous settings, Chilcott's *Requiem* is an elegy for the modern day.

John Rutter: Suite Antique for flute, harpsichord and strings

I. Prelude

II. Ostinato

III. Aria

IV. Waltz

V. Chanson

VI. Rondeau

The *Suite Antique* was written in 1979 in response to an invitation to write a piece for the Cookham Festival, and was premièred by Duke Dobing and the London Baroque Soloists in Cookham Parish Church. Since Bach's Brandenburg Concerto No.5 was in the programme, Rutter decided to write for the same combination of instruments, using the forms and styles of Bach's day.

The Suite is written for flute, harpsichord and strings with six movements ranging from a Bach-like aria to a jazz-influenced waltz. Rutter's own style comes forth most strongly in the final Rondeau with its characteristically forward-driving rhythms and melodic lines.

Soloists

Emily Garland—Soprano

From an early age Emily has enjoyed listening to and performing classical music. She has sung with many choirs including, 'The National Children's Choir of Great Britain', 'The National Youth Choir of Great Britain' and 'The National Ladies Chamber Choir', (Dolce Chorum). Some of her favorite performances include 'The Medium' by Menotti with Somerset Opera, performing in the choir for the Philharmonia's performance of Holst Planets at The Royal Festival Hall and Recording with the BBC Symphony Orchestra, as part of the chorus part for 'Dance of the snowflakes' from Tchaikovsky's 'The Nutcracker'. Conducted by Barry Wordsworth.

Emily has been fortunate enough to tour Australia and New Zealand, with various choirs, and to perform in New York and Florence, along with many places in the U.K and Ireland as a soloist.

Emily recently graduated from Trinity Laban Conservatoire of Music and Dance with a First Class BMus (Hons) degree in Classical Performance where she studied with Wendy Eathorne. Whilst studying for her BMus Emily performed many operatic roles including: Pamina (Die Zauberflöte), Dido (Dido and Aeneas), Controller (Flight) and Countess (Le nozze di Figaro). Highlights also include being invited to take part in the Junior Kathleen Ferrier Competition and working with Errollyn Wallen on her new gospel opera 'Murder in the Cathedral' at the National Theatre Studios.

All of these projects have given her a varied repertoire, which she has been able to incorporate in recitals, the highlight being in June 2011 when Emily performed a solo recital at the Guildhall for Princess Anne and Prince Michael of Kent. Emily is currently in her first year of an MA at The Royal Academy of Music, studying with Kathleen Livingstone and is generously supported by The Josephine Baker Trust.

Matthew Thomas Morgan—Tenor

Twenty-four year old tenor Matthew Thomas Morgan was born in Bexley. His interest in vocal study began at *Eltham College* under the tutorship of Timothy Penrose. At the *University of Durham* he achieved a First Class degree as well as studying voice with Miranda Wright and has been awarded the LRAM from the *Royal Academy of Music* where he studies with Neil Mackie and Audrey Hyland.

Matthew has sung tenor solo roles with numerous choirs and is a regular soloist with *Durham University Choral Society* and *Tynemouth Choral Society*. Matthew gave his first performance of Elgar – *The Kingdom*, which took place in Durham Cathedral in March. Whilst Matthew has a wide repertoire, he is noted for his performances of English Song. He was also a choral scholar at both Durham and Portsmouth Cathedrals.

At the Academy Matthew is in regular demand, most recently in the *Bach Cantata Series* and as a soloist for the opening concert of the new *400+ series*. He has enjoyed success playing the roles of Pedrillo (*Entführung*), Eumete (*d'Ulisse*), Ferrando (*Così*), Ottavio (*Don Giovanni*), Idamante (*Idomeneo*) as well as chorus work including in a *Royal Academy Opera* production of *Die Zauberflöte*. He will be working with *Garsington Opera* in June and July on *Maometto II*.

Matthew has wide ranging musical interests and was Director of Music at *St. Mary's College* between 2009 and 2011, where amongst other projects they released a C.D. recording entitled *Ave Maria*. He was also chorus-master for a performance of Tippett - *A Child of our Time* and Vaughan Williams – *Five Mystical Songs*, with a combined choir from across the university. He also was one of the founding members of the *Durham University Palatinate Orchestra*.

Future projects include a planned Britten project in 2013 at *Turner Contemporary*, Margate, a series of concerts for charity as part of *The Caritas Ensemble* and oratorio concerts across the country.