



# Gala Concert

Joyful Company of Singers

Conductor Peter Broadbent

*Messe pour double chœur - Martin*  
*Movements from Figure Humaine - Poulenc*

Works by Michael Tippett, Paul Reade,  
Jaakko Mäntyjärvi, György Orbán, Toby Young,  
Bryan Kelly and Zoe Dixon (world première)

**Sunday 16<sup>th</sup> October 2022**





## JOYFUL COMPANY OF SINGERS

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### The Friends of JCS



The coronavirus pandemic affected everyone and hit amateur singing particularly. We send a huge 'thank you' to all our Friends who continued to support the choir through this very difficult period.

Friends support us both with donations and as audience members. Friends also support our Youth Fund which has provided bursaries for young conductors to work with us and be coached by our founder-director, Peter Broadbent, one of Britain's leading choral conductors, and tonight's programme includes a première by our new Composer-in-Association, Zoe Dixon.

We warmly invite new Friends to enjoy the Scheme's benefits for all who donate regularly a minimum £5 monthly/£60 annually – larger amounts are most welcome, of course!

Friends' benefits include:

- 10% discount on unlimited tickets to JCS own-promotion events
- Pre-concert 'Meet the Musicians' talks and complimentary Friends' receptions at all JCS own-promotion concerts
- Participation in JCS 'Come and Sing' days at discounted rates
- A password-protected Friends page on the JCS website offering choir news and free downloads of JCS copyright audio recordings.
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Join the Friends via the contact form on [www.jcos.co.uk](http://www.jcos.co.uk) or email [friends@jcos.co.uk](mailto:friends@jcos.co.uk).

### Our current Friends

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# THE GALA PROGRAMME

**O come, let us sing to the Lord** (Psalm 95) - **1<sup>st</sup> performance**

**Zoe Dixon**

**Dance, Clarion Air** (Christopher Fry)

**Michael Tippett**

Cathryn Caunt, Nicola Roberts (Sopranos) Lorna Perry (Alto)

Richard Milnes (Tenor) Andy Mackinder (Bass)

**Gaze North-East & On Some Island** (Seascapes)

**Paul Reade**

Mediaeval Irish & Colmcille (versions by John Montague)

Cathryn Caunt (Soprano) Nick King (Tenor)

***Canticum Calamitatis Maritimae***

**Jaako Mäntyjärvi**

Sarah Intrieri (Soprano) Richard Milnes (Tenor)

***Cor Mundum*** (Psalm 50)

**György Orbán**

**Still I Rise** (Dancing Star) (Maya Angelou)

**Toby Young**

**Fruit Machine** (Three London Songs) (John Fuller)

**Bryan Kelly**

INTERVAL (30 minutes)

***Messe pour double chœur a cappella***

**Frank Martin**

*Kyrie – Gloria – Credo – Sanctus – Agnus Dei*

***La menace sous le ciel rouge / Liberté***

**Francis Poulenc**

*(Figure humaine)* (Paul Eluard)

**This performance has been made possible by the generous support of the Estate of Sylvia Fenton (1930-2019), a long-time JCS supporter and Friend.**



## PROGRAMME NOTES

Peter Broadbent writes...

Planning a programme for a Gala concert such as this is a challenge because there are so many pieces which I would love to have included. The idea of inviting singers who have moved away to far-flung parts of the country made it important to find a major work which many would have sung before, and which provided a challenge to recreate over a short period of intensive rehearsal. The Frank Martin Mass was received enthusiastically and is one of the great pieces of the 20<sup>th</sup> Century. Performing the whole of *Figure Humaine* would definitely have been too much to bring together in the *tutti* rehearsal time available, because of the intricacy of the piece; I decided instead to finish our concert with just the final two movements of Poulenc's work, to end with its positive and uplifting climax.

For the first part of the concert, I have tried to mark some parts of JCS history, to react to suggestions from singers, to revive personal memories and to retain an overall sense of celebration, which has produced an eclectic mixture of styles, I hope reflecting the character of this marvellous group of singers.

We begin with some 'firsts': the opening piece in the programme is the première performance of our first commission from **Zoe Dixon** as our first-ever Composer-in-Association. I asked Zoe for a short celebratory piece, and after some discussion about texts she suggested the King James version of Psalm 95 and wrote a piece for double choir which demonstrates an assured technique and a great sense of word setting. It promises well for our future collaboration.

**Michael Tippett** is remembered chiefly for his large-scale works – Symphonies, Operas and of course *A Child of Our Time*. What is often forgotten is that he was one of the major figures in historically informed performance, producing editions of Purcell songs which led to a complete re-evaluation of the earlier composer. *Dance, Clarion Air* – Tippett's contribution to *A Garland for the Queen* in her Coronation year – was described by the composer as "A madrigal for five voices", and the repetitions and decorative choral writing in his setting of Christopher Fry's poem certainly call to mind Purcell's Odes.

I got to know **Paul Reade** when I was invited to conduct his children's opera *David and Goliath* in 1975, and he became a close friend. Soon after the JCS was formed he offered to write us something, which became a song cycle – *Seascapes*. Both texts are from ancient Irish sources, the second by Colmcille, or St. Columba as he is known; we sang this in the final programme of the Sainsbury's *Choir of the Year Competition*, which we won in 1990. Paul was only 54 when he died 25 years ago, by then having established himself as one of our leading ballet composers, with two major works for Sir David Bintley's Birmingham Royal Ballet, as well as much instrumental music and some well-known TV scores.

**Jaakko Mäntyjärvi's** marvellously inventive and moving *Canticum Calamitatis Maritimae* was much enjoyed by the choir and was something of a hit with audiences too, here at home and in Sweden, when we performed there in 2019. Mäntyjärvi is a fine choral singer and conductor, so it is no surprise that most of his music is choral and his prolific output in this metier has earned him an international reputation. The piece marks the sinking of the car ferry *Estonia* in the Baltic Sea in 1994 with almost 900 drowned, and the texts are drawn from the Requiem Mass (whispered at the beginning and end of the piece), Psalm 107 (*They that go down to the sea in ships*) and the announcement of the disaster taken from Finnish Radio's weekly broadcast of the news in Classical Latin (which ran from 1989-2018). *Canticum Calamitatis*

*Maritimae* powerfully expresses the anguish of those who lost loved ones in the shipwreck and the sense of human frailty in the face of an awesome and terrible divine power. The work synthesizes various compositional elements in a seamless, organic way. It includes folk influences (notably in the Soprano solo line – loosely based on the hymn tune “Bethany”, usually sung to the words “Nearer, my God, to Thee”, which the band on the Titanic might have played as the ship went down), harmonies and techniques from the Middle Ages (particularly in the plainsong recitation of the Tenor solo) and more modern compositional elements such as the octatonic scale. Among the composers Mäntyjärvi cites as influencing him in the composition of this piece are Peter Maxwell Davies and Ralph Vaughan Williams.

Hungary is a country justly famed for its musical education and its many choirs, so it is unsurprising that many Hungarian composers are drawn to writing for voices. **György Orbán**, 75 this year, has written in most genres, but the vast majority of his output lies in his songs and choral works. He often evokes the ideals of earlier musical periods in terms of sound and form. The most important characteristics of his choral music are very natural vocal writing allied to well-balanced formal construction in the classical sense. The contrasting motifs in *Cor Mundum*, a setting of verses from Psalm 50 (51), are skilfully interwoven and developed with great intensity and passion.

In 2016 JCS and two other choirs commissioned **Toby Young** to write a piece and we discussed ideas of something related to dance. This grew into a suite of six pieces – *Dancing Star* – whose text was in some way connected with dance and was first performed by JCS with a group of dancers. Each piece has a subtitle of the form of an 18<sup>th</sup> century dance. The final piece, described as a Bourrée, is a driving and exciting setting of a poem by Maya Angelou, *Still I Rise*, a witty but passionate song on behalf of black Americans, closing with the lines:

*Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.  
I rise*

**Bryan Kelly** is an extremely prolific composer in many genres. As a boy he was a chorister at Worcester College, Oxford, and he went on to study composition with Gordon Jacob, Herbert Howells and Nadia Boulanger. His choral output includes much church music, but his *Three London Songs* to words by John Fuller explore life in the capital in the 1960s with great wit and atmosphere. *Fruit Machine* brings the first half to an end with vivacity and humour.

© Peter Broadbent

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### **Mass for Double Choir (*Messe pour Double Choeur*) - Frank Martin**

Martin was born in Geneva, the son of a Calvinist pastor, and by the age of eight he had started composing. When he was twelve, he heard a performance of Bach’s St Matthew Passion, an experience which left an indelible impression on him. Following his father’s wishes he eventually entered the University of Geneva to study mathematics and physics but soon decided instead that he was going to devote himself entirely to his music. His unique style draws on a wide variety of influences including Renaissance music, French Impressionism and Schoenberg’s twelve-note system, but above all, Bach.

The first four movements of the Mass for Double Choir were completed in 1922, with the *Agnus Dei* being added four years later, but Martin did not allow the work to be performed until 1963. After its premiere he explained why it had remained unseen and unheard for all those years: 'I considered it to be a matter between God and myself,' he wrote. 'I felt that a personal expression of religious belief should remain secret and hidden from public opinion.'

Martin's Mass is notable for its flowing rhythmic and melodic vitality – always at the service of the words – and the juxtaposition of austere, restrained music, often based around a pedal note, with rich harmonic writing of considerable passion and great beauty. Although there are no actual plainsong themes in the work, the influence of Gregorian plainsong is never far away, not least at the very opening where a simple, flowing alto line gradually unfolds, soon to be taken up by the sopranos and then supported by the full choirs.

Unusually, the *Gloria* begins calmly, with accumulating chords announcing '*Gloria in excelsis Deo*'. This leads into the movement proper, which after an energetic '*Quoniam*' ends with a quiet '*Cum sancto spiritu*' – another original touch. The *Credo* opens with appropriately strong statements from both choirs. After a quietly ecstatic '*Et incarnatus*', a passage which was particularly dear to Martin, comes the '*Et resurrexit*', an exuberant canon based on the pentatonic scale. In the *Sanctus*, gently undulating chords from the tenors and basses support an eloquent, falling phrase from the sopranos.

The climax of the movement, and one of the most powerful moments in the whole work, is the section from '*Pleni sunt coeli*' through to the final, ecstatic '*Osanna*'.

The separation between the two choirs is most marked in the eloquent *Agnus Dei*, which Martin added in 1926. The second choir provides a steady rhythmic foundation over which the first choir, mostly in unison, sings a plainsong-like melodic line that echoes the music of the opening *Kyrie*. The work reaches its peaceful conclusion with the two choirs combining for the final, heartfelt '*Dona nobis pacem*'.

© John Bawden

### **Figure Humaine - Francis Poulenc**

Poulenc had been obsessed with the poetry of the surrealist Paul Eluard since he was a teenager, so it is no surprise that he constructed his 1943 Cantata *Figure Humaine* on poems by a man who was as angered by the Nazi occupation as he was himself.

He deliberately chose to write for unaccompanied voices to demonstrate his faith in the human spirit and wanted the piece to be performed when France was liberated. However, the score was printed clandestinely and sent to London, where it received its première from the BBC Chorus (as the Singers were then called). The final two movements represent some of Poulenc's greatest music.

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## O come, let us sing to the Lord – Zoe Dixon

O come, let us sing to the Lord: let us make a joyful noise to the rock of our salvation.  
Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.

O come, let us worship and bow down: let us kneel before the Lord our maker.

For he is our God; and we are the people of his pasture.

O come, let us sing to the Lord: let us make a joyful noise to the rock of our salvation.

From Psalm 95

## Canticum Calamatis Maritimae - Jaakko Mäntyjärvi

[Lux aeterna luceat eis Domine, et lux perpetua  
luceat eis.]

Missa pro defunctis

Plus octingenti homines vitam amiserunt  
calamitate navali in Mari Baltico septentrionali  
facta. Navis trajectoria nomine Estonia, cum  
Tallinno Stockholmiam versus Tallin and  
Stockholm navigaret,  
saeva tempestate orta eversa et submersa est.  
In navi circiter mille vectores erant.  
Calamitate Estoniae  
nongenti decem homines perierunt,  
centum undequadraginta sunt servati.

Nuntii Latini

Qui descendunt mare in navibus, facientes  
operationem in aquis multis:  
ipsi viderunt opera Domini, et mirabilia ejus in  
profundo.  
Dixit, et stetit spiritus procellae, et exaltati sunt  
fluctus ejus.  
Ascendunt usque ad caelos, et descendunt usque  
ad abyssos; anima eorum in malis tabescebat.  
Turbati sunt, et moti sunt sicut ebrius, et omnis  
sapientia eorum devorata est.  
Et clamaverunt ad Dominum cum tribularentur;  
et de necessitatibus eorum eduxit eos.  
Et statuit procellam ejus in auram, et siluerunt  
fluctus ejus.  
Et lætati sunt quia siluerunt; et deduxit eos in  
portum voluntatis eorum.

(Psalm 106:23-30, Roman Vulgate)

[Eternal light grant unto them O Lord, and let  
eternal light shine upon them.]

Mass for the Dead

More than 800 lives were lost  
in a shipwreck. in the northern Baltic Sea.  
The ship – the Estonia – was travelling between  
Tallinn and Stockholm,  
A savage storm arose,  
overturning and sinking the ship.  
There were around a thousand passengers.  
In the Estonia disaster  
900 people perished,  
139 were saved.

Finnish Broadcasting Company Latin News Broadcast

They that go down to the sea in ships, doing  
business in the great waters:  
These have seen the works of the Lord, and his  
wonders in the deep.  
He said the word, and there arose a storm of  
wind: and the waves thereof were lifted up.  
They mount up to the heavens, and they go down  
to the depths: their soul pined away with evils.  
They were troubled, and reeled like a drunken  
man; and all their wisdom was swallowed up.  
And they cried to the Lord in their affliction: and  
he brought them out of their distresses.  
And he turned the storm into a breeze: and its  
waves were still.  
And they rejoiced because they were still: and he  
brought them to the haven which they wished  
for.

(Psalm 107:23-30)

## Cor Mundum – György Orbán

Cor mundum crea in me, Deus,  
et spiritum rectum innova in me,  
in visceribus meis, Domine!  
Ne proicias mea facie tua!  
Libera me de sanguinibus,  
et exultabit lingua mea iustitiam tuam!  
Labia mea aperies, holocaustis non delectaberis,  
si voluisses sacrificium:  
cor contritum et humiliatum non despicias.  
Amen.

(Psalm 50)

Create a clean heart in me, O God,  
And renew a righteous spirit within me,  
Even within my innards, O Lord!  
Do not cast me away from your presence;  
Deliver me from bloodshed,  
And my tongue will extol your justice!  
Open my lips, You do not delight in burnt offerings,  
If you desire a sacrifice:  
You will not despise a contrite and humbled heart.  
Amen.

(Psalm 51)



## **Fruit Machine – Bryan Kelly**

In love I take my chances,  
In love I eat my greens,  
Too old for idle glances  
I live beyond my means:  
I've tried the dogs and dances,  
And now it's the fruit machines.

From New Cross Gate to Deptford  
The fruit is spinning fast,  
And as I range I save my change  
And make the bitter last.

Oh it's cherries and bells on Friday,  
On Sunday it's plums and pears,  
But pounds and jars and sev'ns and bars  
Means whoops up the Saturday stairs.

The girls hang on my shoulder  
To watch the fruit go round,  
I may be getting older  
But I certainly hold my ground.  
And if it makes them bolder  
I stand another round.

From New Cross Gate to Deptford  
The beer is brown and deep,  
Just a veal-and-ham and a Babyham  
Will make the dollies leap.

Oh it's cherries and bells on Friday...

The spinning fruit has woken  
That child of dang'rous charm,  
Who lures me with a token,  
And keeps me in alarm.  
My envelope is broken  
To pull his magic arm.

From New Cross Gate to Deptford  
Happ'ly after dark,  
When fruit falls thick  
I dance out quick  
With a girl in Greenwich Park.

Oh it's cherries and bells on Friday...

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from: **Figure Humaine - Francis Poulenc**

Cantata for unaccompanied double choir on Poems by Paul Eluard

**VII - La menace sous le ciel rouge**

Venait d'en bas des mâchoires  
Des écailles des anneaux  
D'une chaîne glissante et lourde  
La vie était distribuée  
Largement pour que la mort prit au sérieux le tribut  
Qu'on lui payait sans compter  
La mort était le Dieu d'amour  
Et les vainqueurs dans un baiser  
S'évanouissaient sur les victimes  
La pourriture avait du cœur  
Et pourtant sous le ciel rouge  
Sous les appétits de sang  
Sous la famine lugubre  
La caverne se ferma

La terre utile effaça  
Les tombes creusées d'avance  
Les enfants n'eurent plus peur  
Des profondeurs maternelles  
Et la bêtise et la démence  
Et la bassesse firent place  
À des hommes à des hommes frères des hommes  
Ne luttant plus contre la vie  
À des hommes indestructibles

**VIII - Liberté**

Sur mes cahiers d'écolier  
Sur mon pupitre et les arbres  
Sur le sable sur la neige J'écris ton nom  
Sur toutes les pages lues  
Sur toutes les pages blanches  
Pierre sang papier ou cendre J'écris ton nom  
Sur les images dorées  
Sur les armes des guerriers  
Sur la couronne des rois J'écris ton nom  
Sur la jungle et le désert  
Sur les nids sur les genêts  
Sur l'écho de mon enfance J'écris ton nom  
Sur les merveilles des nuits  
Sur le pain blanc des journées  
Sur les saisons fiancées J'écris ton nom  
Sur tous me chiffons d'azur  
Sur l'étang soleil moisi  
Sur le lac lune vivante J'écris ton nom  
Sur les champs sur l'horizon  
Sur les ailes des oiseaux

*The dark threat under the red sky  
Came from beneath jaws  
And scales and serpents' coils  
And a heavy, slippery chain  
Life was given out widely  
So that death would take seriously the tribute  
Paid to it without reckoning  
Death was the God of love  
And the conquerors in a kiss  
Swooned heavily on their victims  
And decay grew bold  
Yet, beneath the red sky  
Beneath the appetites for blood  
Under the dismal famine  
The cavern closed its mouth*

*The useful earth covered up  
The graves dug in preparation  
The children lost their fear  
Of maternal mysteries  
And madness and stupidity  
And baseness gave way  
To men, to brothers of men  
No longer striving against life  
To indestructible men*

*Upon my exercise books  
Upon my desk and on the trees  
On the sand on the snow I write your name  
On all the pages I have read  
On all the empty pages  
On stone, blood, paper or ash I write your name  
On golden pictures  
On the arms of warriors  
On the crowns of kings I write your name  
On the jungle and on the desert  
On the nests and on the broom  
On the echo of my childhood I write your name  
Upon the wonders of nights  
On the white bread of the morning  
On the united seasons I write your name  
On all my blue ribbons  
On the pond at sunset  
On the lake at moonlight I write your name  
On the fields on the horizon  
On the wings of birds*

Et sur le moulin des ombres	J'écris ton nom	<i>And on the pattern of shadows I write your name</i>
Sur chaque bouffée d'aurore		<i>On the mists of daybreak</i>
Sur la mer sur les bateaux		<i>On the sea and on the ships</i>
Sur la montagne démente	J'écris ton nom	<i>On the wild mountain I write your name</i>
Sur la mousse des nuages		<i>On the froth of the clouds</i>
Sur les sueurs de l'orage		<i>On the sweat of storms</i>
Sur la pluie épaisse et fade	J'écris ton nom	<i>On the dense, insipid rain I write your name</i>
Sur les formes scintillantes		<i>On the flickering shapes</i>
Sur les cloches des couleurs		<i>On the coloured bells</i>
Sur la vérité physique		<i>On the physical truth</i>
Sur les sentiers éveillés	J'écris ton nom	<i>On the awakening paths I write your name</i>
Sur les routes déployées		<i>On the unfolding roads</i>
Sur les places qui débordent	J'écris ton nom	<i>On the overflowing squares I write your name</i>
Sur la lampe qui s'allume		<i>On the kindled lamp</i>
Sur la lampe qui s'éteint		<i>On the extinguished lamp</i>
Sur mes maisons réunies	J'écris ton nom	<i>On my re-joined houses I write your name</i>
Sur le fruit coupé en deux		<i>On the halved fruit</i>
Du miroir et de ma chambre		<i>of my mirror and my room</i>
Sur mon lit coquille vide	J'écris ton nom	<i>On my empty shell-like bed I write your name</i>
Sur mon chien gourmand et tendre		<i>On my sweet and greedy dog</i>
Sur ses oreilles dressées		<i>On his pricked-up ears</i>
Sur sa patte maladroite	J'écris ton nom	<i>On his clumsy paw I write your name</i>
Sur le tremplin de ma porte		<i>On the springboard of my door</i>
Sur les objets familiers		<i>On all familiar things</i>
Sur le flot du feu béni	J'écris ton nom	<i>On the wave of blessed fire I write your name</i>
Sur toute chair accordée		<i>On all peaceful flesh</i>
Sur le front de mes amis		<i>On the forehead of my friends</i>
Sur chaque main qui se tend	J'écris ton nom	<i>On each offered hand I write your name</i>
Sur la vitre des surprises		<i>On the windows of surprises</i>
Sur les lèvres attentives	J'écris ton nom	<i>On attentive lips I write your name</i>
Bien au-dessus du silence		<i>Well beyond silence</i>
Sur mes refuges détruits		<i>On my ruined shelters</i>
Sur mes phares écroulés		<i>On my crumbling lighthouses</i>
Sur les murs de mon ennui		<i>On the walls of my boredom</i>
Sur l'absence sans désir		<i>On unwanted absence</i>
Sur la solitude nue	J'écris ton nom	<i>On bare loneliness I write your name</i>
Sur les marches de la mort	J'écris ton nom	<i>On the steps to death I write your name</i>
Sur la santé revenue		<i>On regained health</i>
Sur le risque disparu		<i>On the disappeared risk</i>
Sur l'espoir sans souvenir	J'écris ton nom	<i>On hope without memory I write your name</i>
Et par le pouvoir d'un mot		<i>And through the power of a single word</i>
Je recommence ma vie		<i>I begin my life again</i>
Je suis né pour te connaître		<i>I was born to know you</i>
Pour te nommer - <b>Liberté</b>		<i>To name you - <b>Freedom</b></i>

Translation © Graham Stibbs 1999

## JOYFUL COMPANY OF SINGERS

One of Europe's prominent chamber choirs, the Joyful Company of Singers is known for its virtuosity and intensity of spirit, as well as for an astoundingly wide repertoire, ranging from the 16th Century to the present day, including many first performances.

Formed in 1988 by conductor Peter Broadbent, the choir first came to prominence when it won the Sainsbury's Choir of the Year competition in 1990. Since then, it has maintained its profile in the music world, winning an impressive list of national and international competitions leading to many invitations to perform. Concert appearances include most of the leading UK festivals and regular concert tours in Europe, broadcasting in many countries as well as on BBC and Classic FM. A discography of over 25 CDs includes Rachmaninov's *All-night Vigil* on Nimbus: 'beautifully characterized and shaped by Peter Broadbent' (International Record Review).

The JCS has also instituted a Youth Fund to encourage the development of young choral conductors, singers and composers. The first composition competition was won by young Australian composer Chris Williams; in 2016 the JCS co-commissioned the major work *Dancing Star* from Toby Young, from which tonight's *Still I rise* is drawn; this Gala Programme includes the world première of our commission from our first-ever Composer-in-Association, Zoe Dixon.

### SOPRANOS

Amanda Abbitt, Jessica Blake, Cathryn Caunt, \*Emma Bond, \*Karen Filsell,  
\*Catherine Byram-Wigfield, \*Dawn Herbert, \*Rachael Jones, Sarah Maria Intrieri,  
\*Helen Morton, Jane Metcalfe, \*Tricia Rees-Jones, \*Clare Porter, Nicola Roberts,  
\*Fiona Weakley, Carrie Beaumont, Margaret Green, \*Fiz Markham, \*Wendy Norman,  
Louisa Roberts, \*Rebecca Trumper.

### ALTOS

\*Bernice Arthur, Hannah Bale, Francesca Caine, Denise Fabb, \*Kathryn Cook,  
\*Mara Goldstein, \*Alicia Copley, Elaine Gould, \*Anastasia Micklethwaite,  
Debbie Johnstone, Lorna Perry, \*Viktoria Kane, Joanna Thompson,  
\*Sophie Kernthaler, Alexandra Loewe, \*Olivia Maffett.

### TENORS

Stephen Mason, Nick King, Richard Milnes, \*Keith Parker, Peter Murphy,  
Mark Johnstone, \*Andrew Shepstone, Julian Tolan.

### BASSES

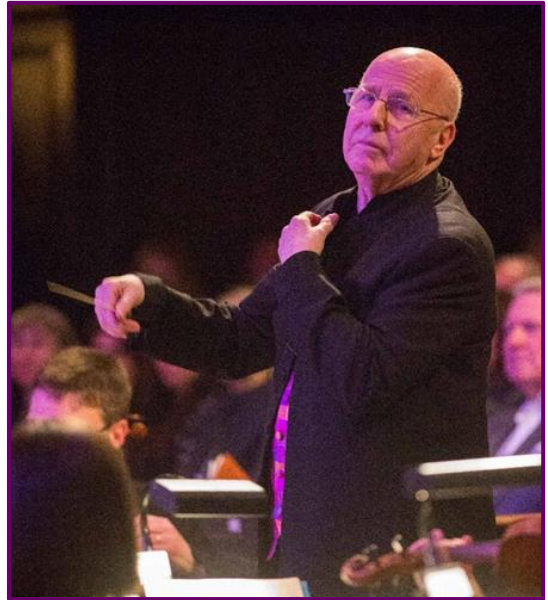
Tim Bull, Peter da Costa, \*Neville Hargreaves, \*Mark Fenton, Andy Mackinder,  
\*Simon Filsell, \*David Rees-Jones, Jonathan Lane, Tom Spanyol, David Lowe,  
\*David Sparrow, Christopher Williams.

\*Join us after the interval to sing the Martin and Poulenc.

## **Peter Broadbent**

This Gala celebrates Peter Broadbent's 75<sup>th</sup> birthday year and his being awarded an MBE in the 2022 New Year's Honours for his service to music.

Peter is one of Britain's leading choral conductors and whose experience ranges from brass bands to large-scale choral works, opera and musicals. In addition to his work with the Joyful Company of Singers since our creation, he has conducted the London Mozart Players, Divertimenti Chamber Orchestra, the English Chamber Orchestra, the City of London Sinfonia, the Royal Philharmonic Orchestra, the Southern Sinfonia, the Guildford Philharmonic Orchestra, Apollo Voices and the BBC Singers, broadcasting frequently on BBC Radio 3 and Classic FM.



Engagements outside the UK include concerts with the Debrecen Philharmonic Orchestra & Kodály Chorus in Hungary, a broadcast with the National Chamber Choir in Dublin and a European tour with the World Youth Choir in 2006. He gives workshops and master classes throughout Europe, and as the first Director of Training for the Association of British Choral Directors he helped to instigate and develop choral conducting courses.

In 2007 he was presented with the Pro Cultura Hungarica Award by the Hungarian Ministry of Education & Culture for his services to Anglo-Hungarian relations and in 2017 was presented with the Knight's Cross of the Hungarian Order of Merit.

## **Our next performance:**

### **Christmas Concert**

**Friday 16th December at 7pm, St. Gabriel's Church, Pimlico**

Britten - Ceremony of Carols  
RVW - Fantasia on Christmas Carols, Wassail Song  
Reade - Choruses from Journey of the Winds  
Plus Christmas music for choir & audience

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