



London  
Oriana  
Choir

**five15**  
promoting women composers



# RESOUND!

## Nelson Mass - Joseph Haydn

In The Blue - Anna Disley-Simpson  
(World Première)

London Oriana Choir  
Dominic Ellis-Peckham  
City of London Sinfonia  
Opera Holland Park Young Artists

Opera Holland Park Theatre  
19<sup>th</sup> July 2021, 7:30 pm

# Programme

Coelos Ascendit Hodie      Charles Villiers Stanford

T'amo Mia Vita      Vittoria Aleotti

Selig Sind Die Toten      Heinrich Schütz

Let Beauty Be Our Memorial      J.A.C. Redford

Set Me As A Seal      Eleanor Daley

Home      Jessica Curry

Harlem Night Song      Tara Mack

[World première]

In The Blue      Anna Disley-Simpson

[World première]

You Are The New Day      John David

## - Interval -

Mass in D Minor ('Nelson Mass')

Joseph Haydn

London Oriana Choir

Dominic Ellis-Peckham: Musical Director

Opera Holland Park Young Artists:

Siân Dicker (Soprano)

Hannah Bennett (Mezzo Soprano)

Guy Withers (Tenor)

Alex Jones (Bass)

City of London Sinfonia

## Audience Information

Kindly silence mobile phones and alarms on digital watches.  
Photography and audio or video recording are not permitted. Each half of the concert will run approx. 40 minutes and there will be an interval of 20 minutes.

# Programme

## Coelos Ascendit Hodie

Sir Charles Villiers Stanford (1852-1924)

Stanford was born in Dublin and made a musical career at Cambridge, becoming professor of music at the age of only 35. Most of the next generation of British musicians were taught by him, including Holst and Vaughan Williams. This piece is the second of his *Three Latin Motets* and brilliantly exploits the interplay between two four-part choirs.

Coelos ascendit hodie,	<i>Jesus Christ, the King of Glory,</i>
Iesus Christus Rex gloriae.	<i>has ascended to the heavens today.</i>
Sedet ad Patris dexteram.	<i>He sits at the right hand of the Father.</i>
Gubernat coelum et terram.	<i>He rules heaven and earth.</i>
Iam finem habent omnia	<i>Now all the songs of father David</i>
patris Davidis carmina.	<i>have an end.</i>
Iam Dominus cum Domino	<i>Now as Lord with Lord</i>
sedet in dei solio.	<i>he sits on the throne of God.</i>
In hoc triumpho maximo	<i>In this his greatest triumph</i>
benedicamus Domino.	<i>we bless the Lord.</i>
Laudatur Sancta Trinitas.	<i>The Holy Trinity is praised.</i>
Deo dicamus gratias.	<i>We give thanks to God.</i>
Alleluia! Amen.	<i>Alleluia! Amen.</i>

*From a medieval hymn for Ascensiontide*

## T'amo Mia Vita

Vittoria Aleotti (1575-1620)

Vittoria Aleotti was an Italian Augustinian nun, a composer and an organist. She was born in Ferrara to the prominent architect, Giovanni Battista Aleotti, and became interested in music after listening to her elder sister being taught music. Within a year she had mastered instruments, mainly the harpsichord and voice, so well that she was sent to train with two Italian masters, Alessandro Milleville and Ercole Pasquini. At about age seven she was sent to the convent of San Vito in Ferrara, famous for fostering musical talents, and at age 14 she entered the convent as a nun. She published a book of her music in Venice in 1593, settings of eight poems by Guarini.

T'amo, mia vita, la mia cara vita dolcemente mi dice,  
e'in questa sola sì soave parola par mi trasformi lietamente'il core.  
O voce di dolcezza e di diletto! Prendila tosto Amore,  
stampala nel mio petto: spiri dunque per lei l'anima mia: t'amo mia  
vita, la mia vita sua.

*'I love you, my life': my dear life tenderly tells me;  
And by saying this single beautiful word she seems to transform my  
heart to merriment.  
Ah, voice of sweetness and delight! seize it quickly, Love, and imprint  
it in my breast;  
So breathe then, my soul, only for her.*

*G. B. Guarini (1538-1612)*

## **Selig Sind Die Toten** **Heinrich Schütz (1585-1672)**

Schütz was a German composer and organist, generally regarded as the most important German composer before J.S. Bach, as well as one of the most important composers of the 17th century. He is credited with bringing the Italian style to Germany and developing it towards the early baroque. Much of his surviving work was written for the church, particularly the Electoral chapel in Dresden. This six-part motet sets words from Revelation 14.13 which often appear in German funeral music of this period.

Selig sind die Toten, die in dem Herren sterben, von nun an.  
Ja, der Geist spricht: 'Sie ruhen von ihrer Arbeit,  
und ihre Werke folgen ihnen nach.'

*Blessed are the dead, who die in the Lord, from henceforth.  
'Yes' says the Spirit: 'They rest from their labour, and their works  
follow after them.'*

## **Let Beauty Be Our Memorial** **J. A. C. Redford (b.1953)**

Born in Los Angeles, Jonathan Redford has written and arranged music for a wide variety of artists and groups ranging from rock 'n' roll bands, film, theatre and television scores to concert and chamber music. This four-part motet is a setting of his own words and is a miniature jewel.

Let beauty be our memorial;  
Let love be our last, best word.  
Let our dissonant counterpoint finally resolve  
In a graceful, consonant chord.

Let goodness hallow the holy ground  
Where under the Mercy we rest.  
Let beauty be our memorial  
And let all the earth be blest.

## **Set Me As A Seal** **Eleanor Daley (b.1955)**

A Canadian born in the far north of Ontario in Parry Sound, Eleanor Daley has made her home in Toronto. She holds a degree in organ performance from Queen's University, Kingston, Ontario and has also studied in England. She has written a very substantial output of choral and church music and her best-known choral work, the Requiem, has been performed several times by the London Oriana Choir. She is regularly commissioned by choral groups throughout North America and Europe.

Set me as a seal upon thine heart, as a seal upon thine arm, for love is strong as death. Many waters cannot quench love, neither can the floods drown it.

*Song of Solomon Chap. 8, 6-7*

## **Home** **Jessica Curry (b.1973)**

Jessica is an internationally acclaimed BAFTA-winning composer of contemporary classical music and is also co-founder of renowned games company The Chinese Room. Her work has been performed in places as diverse as Sydney Opera House, the Royal Albert Hall and Great Ormond Street Hospital.

This was the first piece which Jessica wrote for the Choir as composer-in-residence in 2018 under the five<sup>15</sup> programme. It features very effective use of eight-part full choir block harmony contrasted with smaller groups. Warsan Shire (b.1988) is a British writer, poet and teacher who was born to Somali parents in Kenya. In 2013 she was awarded the inaugural Brunel University African Poetry Prize.

No one leaves home unless home is the mouth of a shark.  
You only run for the border,  
Fire under feet, hot blood in your belly.  
No one would leave home unless home chased you.  
You have to understand.  
No one puts their children in a boat  
Unless the water is safer than the land.  
I want to go home.

*Warsan Shire*

## **Harlem Night Song [World Première]**

**Tara Mack (b.1972)**

Tara has been singing soprano in amateur classical choirs for many years. In 2019, inspired by the Choir's five15 project promoting women composers, Tara decided to try her luck at choral composition. Since then, she has been writing music, studying and encouraging other Choir members to explore composition. Tonight's performance of *Harlem Night Song* is the first live performance of a composition by Tara. The text is a poem by Langston Hughes (1901-67), an American poet, social activist and columnist from Joplin, Missouri. He was a leading figure in the Harlem Renaissance and active in the civil rights movement of the 1950s and 1960s.

Come,  
Let us roam the night together  
Singing.

I love you.

Across  
The Harlem rooftops  
Moon is shining.  
Night sky is blue.  
Stars are great drops  
Of golden dew.

Down the street  
A band is playing.

I love you.

Come,  
Let us roam the night together  
Singing.

*Langston Hughes*

## In The Blue [World Première]

### Anna Disley-Simpson (b.1996)

This is the final piece that Anna has written for the Choir as composer-in-residence. It has been delayed by a year because of the COVID-19 pandemic. Anna's *curriculum vitae* appears elsewhere in this programme.

This is a setting of text drawn from a poem by Alice Freeman Palmer (1855-1902). She was an American educator and advocate of women's and children's rights. She was President of Wellesley College 1881-87 and later Dean of Women at the newly-founded University of Chicago (1892-95).

The piece begins and ends with the choir voicing eight part dissonant chords aleatorically. A contrasting central section presents the text in a straightforward way with women's and men's voices singing at times in unison or in simple two-part harmony.

I hold you at last in my hand,  
Exquisite child of the air.  
Can I ever understand  
How you grew to be so fair?



You came to my linden tree  
To taste its delicious sweet,  
I sitting here in the shadow and shine  
Playing around its feet.

Now I hold you fast in my hand,  
You marvellous butterfly,  
Till you help me to understand  
The eternal mystery.

From that creeping thing in the dust  
To this shining bliss in the blue!  
God give me courage to trust  
I can break my chrysalis too!

*Alice Freeman Palmer*



# You Are The New Day

John David (b.1946)

(arranged by Peter Knight and adapted by Jacob Narverud)

This piece was written by talented Welsh bassist and songwriter John David late one night during personal difficulties in his life and after watching an ominous story on the news about the threat of nuclear war. He says that ‘the tune and the words popped into my head at the same time, and it was all written in about 10 minutes’.

London Oriana Choir recorded ‘[You Are the New Day](#)’ in lockdown for its final lockdown concert.

You are the new day.

I will love you more than me and more than yesterday  
if you can but prove to me you are the new day.

Send the sun in time for dawn, let the birds all hail the morning.  
Love of life will urge me say, ‘you are the new day’.

When I lay me down at night knowing we must pay,  
thoughts occur that this night might stay yesterday.

Thoughts that we as humans small could slow worlds and end it all  
lie around me where they fall before the new day.

One more day when time is running out for everyone.  
Like a breath I knew would come, I reach for a new day.

Hope is my philosophy, just needs days in which to be.  
Love of life means hope for me, born on a new day.  
You are the new day.

**- Interval -**

# Mass In D Minor (‘Nelson Mass’)

Joseph Haydn (1732-1809)

As Kapellmeister to Prince Esterházy, Haydn was required to write a new mass each year for the name-day of the Princess Esterházy in September. The mass he wrote in summer 1798 has no title on the manuscript, but is called ‘Missa in Angustiis’ (Mass in time of distress) in his catalogue. Lord Nelson won the Battle of the Nile over the French on 3 August 1798, but the news of this triumph is most unlikely to have reached Austria until many weeks later. It



is known, however, that both the *Mass in D Minor* (probably) and Haydn's *Te Deum* (certainly) were performed when Nelson and Lady Hamilton passed through Austria in 1800 and stayed at Eisenstadt Castle as guests of the Esterházy's. It is soon after this that the *Mass* became commonly titled the 'Nelson Mass' in Austria and Southern Germany.

The *Mass in D Minor* was written in a very creative period of Haydn's career. It follows the 'London' Symphonies (1791-5) and his enduring masterpiece, the oratorio *The Creation* (1796-7), but before *The Seasons* (1801). Its orchestration is very unusual: apart from the voices, strings and organ it is scored only for three high trumpets (clarini) and kettledrums.

Haydn's title implies a gloomy piece and certainly the opening of the Kyrie features dark and dramatic fanfares, like Mozart's *Requiem* from the same period. But, as the piece moves on, there are many joyful moments and a exultant finale. The *Mass* is also notorious for the 'fireworks' required of the soprano in the Kyrie and Gloria. Unusually, there is no separation of solo arias and chorus sections as was common at that period, such as in opera, and the chorus carries by far the main burden of the piece. The Gloria contains delightful solo passages for bass and soprano and ends with a vigorous choral fugue. The opening of the Credo has sopranos and tenors competing with altos and basses in canon at the fifth supported by trumpet fanfares. A marvellous soprano aria opens the 'Et incarnatus est' section before the chorus takes over the emotional central section and ends with a rousing finish in D major. The Benedictus opens - most oddly - with a tempestuous orchestral introduction and moves through exchanges between soloists and chorus to a surprisingly dissonant ending. The soloists feature in the Agnus Dei which is taken over by the chorus leading to a triumphant *Dona nobis pacem* in D major.

This *Mass*, Haydn's largest setting, soon became popular and was often repeated at Eisenstadt. It is considered by some as Haydn's finest choral piece and Ralph Vaughan Williams said shortly before he died that hearing this *Mass* was one of the most moving experiences of his old age.

## 1. Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Lord, have mercy;*

*Christ, have mercy;*

*Lord, have mercy.*

## 2. Gloria

Gloria in excelsis Deo,

et in terra pax

hominibus bonae voluntatis.

*Glory to God in the highest,*

*and on earth peace to*

*men of good will.*

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam,  
domine Deus, rex coelestis,  
Deus pater omnipotens.  
Domine fili ungenite,

Iesu Christe, domine Deus,  
agnus Dei, filius patris,  
qui tollis peccata mundi,  
miserere nobis;  
qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
miserere nobis.

Quoniam tu solus sanctus,  
tu solus dominus,  
tu solus altissimus,  
Iesu Christe, cum Sancto Spiritu  
in gloria Dei patris.  
Amen.

*We praise you, we bless you,  
we adore you and we glorify you.  
We give you thanks for  
your great glory,  
Lord God, heavenly king,  
God the Father almighty.  
Lord Jesus Christ, only begotten  
son,  
Lord God, lamb of God,  
son of the Father,  
you who take away the sins of the  
world, have mercy on us;  
you who take away the sins of the  
world, receive our prayer.  
You who sit at the right hand of  
the Father, have mercy on us.*

*For you alone are holy,  
you alone are the lord,  
you alone are the most high,  
Jesus Christ, with the Holy Spirit  
in the glory of God the Father.  
Amen.*

### 3. Credo

Credo in unum Deum,  
patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium  
et invisibilium.  
Credo in unum Dominum,  
Iesum Christum,  
Filius Dei unigenitum,  
et ex Patre natum  
ante omnia saecula,  
Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero,  
genitum non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.

*I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
of all things visible  
and invisible.  
I believe in one Lord,  
Jesus Christ,  
only-begotten Son of God,  
born of the Father  
before all ages,  
God from God,  
light from light,  
true God from true God,  
begotten, not made,  
of one substance with the Father,  
through whom all things were made.*

Qui propter nos homines  
et propter nostram salutem

*For us men  
and for our salvation*

descendit de coelis.  
Et incarnatus est  
de Spiritu Sancto,  
ex Maria virgine,  
et homo factus est.

*he came down from heaven.  
And he took flesh  
through the Holy Spirit  
from the virgin Mary,  
and he became man.*

Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.

*He was crucified also for us  
under Pontius Pilate,  
suffered and was buried.*

Et resurrexit tertia  
die secundum scripturas.

*And he rose again  
according to the scriptures.*

Et ascendit in coelum,  
sedet ad dexteram patris,  
et iterum venturus est  
cum gloria  
iudicare vivos et mortuos,  
cuius regni non erit finis.

*And he ascended into heaven,  
sits at the right hand of the Father  
and will come again  
with glory  
to judge the living and the dead,  
and his kingdom will have no end.*

Credo in Spiritum Sanctum,  
dominum et vivificantem,  
qui ex patre filioque procedit,  
  
qui cum patre et filio simul  
adoratur et conglorificatur,  
qui locutus est per prophetas.

*I believe in the Holy Spirit,  
the lord and giver of life,  
who proceeds from the Father and  
the Son,  
  
who with the Father and the Son  
is adored and glorified, who has  
spoken through the prophets.*

Credo in unam sanctam  
catholicam  
et apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et exspecto resurrectionem  
mortuorum et vitam  
venturi saeculi.  
Amen.

*I believe in one holy,  
catholic and  
apostolic church.  
I acknowledge one baptism for the  
forgiveness of sins, and  
I look forward to the resurrection  
of the dead and the life  
of the world to come.  
Amen.*

#### **4. Sanctus**

Sanctus, sanctus, sanctus  
dominus Deus Sabaoth.  
Pleni sunt coeli et  
terra gloria tua.  
Hosanna in excelsis.

*Holy, holy, holy  
Lord God of hosts.  
The heavens and  
the earth are full of your glory.  
Hosanna in the highest.*

5. Benedictus

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

*Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.*

6. Agnus Dei

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.  
Dona nobis pacem!

*Lamb of God,  
you who take away the sins of the world,  
have mercy on us.  
Grant us peace!*





# London Oriana Choir



## For your diary

### Next Concerts by the London Oriana Choir

Friday 15th October 2021 at 7.30pm

#### **‘In Beat and Bach We Trust’**

Lobet den Herrn - J.S. Bach  
Bruremarsj - Jan Magne Førde  
The Runner - Bob Chilcott  
Kalinda - Sydney Guillaume  
O salutaris hostia - Caterina Assandra  
Mass in D Minor - Margaret Bonds  
Green Fingers - Shruti Rajesekar  
Vespertillians - Jocelyn Hagen

St Paul's Covent Garden WC2E 9ED

## Christmas Concerts

Friday 10th December 2021 at 7.30pm

#### **‘The Merciful King’**

St Clement Danes WC2R 1DH

Saturday 18th December 2021 at 7.30pm

#### **‘The Merciful King’**

St James' Piccadilly W1J 9LL







## **Dominic Ellis-Peckham : Musical Director**

Dominic Ellis-Peckham is a conductor, chorus master, education specialist, author, workshop director and presenter. A Fellow of The Royal Society for Arts, Dominic has been commended by reviewers as ‘a latent star’ and praised for his dedication to unique performance experiences and equality and access in music-making, whilst also passionately championing new music and delivering inspirational collaborations on stage

and in the education sector. Dominic has prepared choruses in opera houses, festivals and on the concert stage for [BBC Philharmonic Orchestra](#), [City of Birmingham Symphony Orchestra](#), [English National Opera](#), [Vienna Philharmonic Orchestra](#), [BBC Scottish Symphony Orchestra](#), and [The Bach Choir](#).

Internationally renown for his pioneering educational work, Dominic appears regularly on TV and Radio as a presenter and choral expert, most notably for BBC2, BBC Radio 3 & 4 and SkyArts. In 2016 he published his first book with Bloomsbury Publishing entitled ‘[Inspire your Choir](#)’ and will release an anthology of his arrangements and compositions in Autumn 2022. Recent appearances and performances have taken him to the USA, Kenya, Abu Dhabi, Bahrain, Qatar, Singapore, Nepal, Bangkok, the Netherlands, Kuala Lumpur, and China.

Dominic also embraces cross-genre collaborations and commercial performances, including TV broadcasts, arena appearances, recordings and arranging with international contemporary artists. He has conducted projects at Abbey Road, Air Studios, Angel Studios and for Deutsche Grammophon, Whistle Records, Signum Records, Sky, BBC and Eurovision. Most recently his credits include collaborations with Madonna, The Who, BAFTA, Sir Paul McCartney, Rachel Fuller, Disney, Lulu and Will.I.Am and his releases have reached No.1 in both the U.S Classical Billboard Charts and the U.K. Specialist Charts.

Dominic is Chief Conductor and Artistic Director of [Chamber Choir of London](#), Chorus Master for [Opera Holland Park](#), a Guest Conductor for [London Mozart Players](#), Guest Chorus Master for [The Royal Philharmonic Orchestra](#), Associate Principal Conductor of [The National Youth Choirs of Great Britain](#), Music Director of London Oriana Choir and Music Director of Aldeburgh Voices, Chorus Director and Visiting

Artist at [Trinity Laban Conservatoire of Music and Dance](#) and Ambassador for Friday Afternoons from Britten Pears Arts.

He regularly conducts [The Meridian Sinfonia](#) and [London Mozart Players](#), and performs throughout the UK on concert stages including The Royal Albert Hall, The Barbican, Birmingham Symphony Hall, Usher Hall, Bridgewater Hall and Wigmore Hall. Forever a collaborator, Dominic has worked alongside Sir Simon Rattle, Stephane Deneve, Sir Richard Hickox, Bernard Labadie, Edward Gardner OBE, Sian Edwards, Simon Halsey CBE, David Hill, Robert Ziegler, Michael Hofstetter, Keri-Lynn Wilson, Christopher Bell, Vassily Sinaisky, Sir David Willcocks CBE, Lorin Maazel, Stefan Bevier, Roger Vignoles and John Rutter CBE.

Previous positions include Chorus Master for [English National Opera](#) during which he received critical acclaim from The New York Times for ‘a powerful and accomplished chorus’ and from The Guardian hailing his work as ‘superbly prepared’ for the world première of Julian Anderson’s ‘[Thebans](#)’, Artistic Director of The Royal Opera’s RM19 Vocal Ensemble, Assistant Chorus Master for The Royal Scottish National Orchestra, Conductor of Cambridge Festival Opera and Guest Chorus Master for The City of Birmingham Symphony Orchestra’s Youth Chorus.

Recent performances include projects in Hong Kong, The Netherlands, Italy, Germany and Oman. This summer, as the performance world re-emerges, Dominic rejoins Opera Holland Park as Chorus Master for Janáček’s ‘The Cunning Little Vixen’ and Mascagni’s ‘L’Amico Fritz’, collaborations with Southbank Centre a world première for The Royal Philharmonic Orchestra and Chamber Choir of London and his first season as Music Director of Aldeburgh Voices commences this August with performances at The Red House of Britten’s ‘Five Flower Songs’.

Listen to Dominic’s latest releases from Chamber Choir of London on [Apple Music](#) and [Spotify](#).

**London Oriana Choir** is one of Britain’s leading choral groups and one of the most exciting and versatile in London. Founded in 1973 and under the baton of Dominic Ellis-Peckham since 2013, the Choir has gone from strength to strength, performing music from classical baroque to classic rock at venues such as the O2 Arena, St Martin-in-the-Fields and the Royal Albert Hall, with broadcasts on BBC Radio 3, BBC Radio 4 and Classic FM.



The Choir's repertoire is broad, ranging from the great choral and orchestral works by Verdi, Brahms, Mozart, Handel and Bach to contemporary commissions. A cappella music is sung in many languages and in all styles from early Renaissance to the present day, from secular to sacred, classical to jazz and including popular and folk music from around the world. The Choir is often accompanied by professional orchestras and has performed with the Royal Philharmonic Orchestra, BBC Concert Orchestra, Brandenburg Sinfonia and the London Mozart Players.



The Choir has also worked with some of the world's leading artists including Sir Thomas Allen, Beth Nielsen Chapman, Robert Plant and Barbra Streisand at the London O2 Arena. In July 2015, the

Choir performed in the world première of Pete Townshend's *Classic Quadrophenia* with the Royal Philharmonic Orchestra and Alfie Boe at the Royal Albert Hall to critical acclaim, as well as recording the piece for release on Deutsche Grammophon.

In April 2016, the Choir launched five15, a five-year programme to promote women composers through commissioning fifteen new works, concert programming, workshops, recordings and other activities. Cheryl Frances-Hoad was the first composer-in-residence, Rebecca Dale the second, and Jessica Curry our third. Anna Disley-Simpson was appointed our fourth in June 2019, as winner of the five15 Young Composers Competition. In September 2020, Hannah Kendall was announced as the fifth and final five15 composer.

In April 2019, the Choir was honoured to be invited to perform the moving piece *The End of All Things* by Jessica Curry at the opening of the [BAFTA Games awards](#) at the Queen Elizabeth Hall hosted by Dara O'Briain and streamed live worldwide. The piece is part of Jessica's music for the game *Everybody's Gone to the Rapture* for which she won the BAFTA games Music Award in 2016.

In May 2019, men from the Choir appeared with Madonna on international television during the Eurovision Song Contest



Final in Tel Aviv. A week later, the Choir enjoyed a successful tour to Rome singing at Sunday Morning Mass in St Peter's Basilica, Vatican City, and at a joint concert with Coro dell'Aventino in San Marcello al Corso.

Throughout lockdown, the Choir continued to meet weekly via Zoom and promoted four online concerts featuring a mix of pre-recorded and lockdown recordings, often including performances from guest choirs from the UK and overseas. In December 2020, the Choir gave the world première of Eric Whitacre's *The Perfect Gift* in a virtual Christmas concert by kind invitation of Maggie's cancer charity. The concert was broadcast nationally later in the month on Classic FM.

In May 2021, London Oriana Choir was delighted to announce the appointment of Cecilia McDowall as Patron of the Choir.

Visit the Choir's website to sign up to our mailing list to keep informed about the Choir's future performances.

[www.londonoriana.com](http://www.londonoriana.com)



[@londonoriana](https://www.facebook.com/londonoriana)



[@londonoriana](https://twitter.com/londonoriana)



[/LondonOrianaChoir](https://www.youtube.com/LondonOrianaChoir)

## five15 **Composer-in-Residence**



**Anna Disley-Simpson** is a Composer, Performer and Educator originally from Dorset in the UK. She studied Composition at the Royal Northern College of Music following two years at the Purcell School, and has spent the last two years as the Graduate Musician in Residence at Radley College where she taught Music Technology, Composition and ran a weekly Popular Music programme.

Typically writing music that employs delicate motifs and shimmering harmony, Anna likes to explore how textural sound can interact with her musical writing, often through utilising a mixture of electronic soundscapes and live instruments and voices. Her work is often inspired by extra-musical phenomena such as text, locations, artwork and stories. In the near future, she intends to apply her craft to formats such as opera and multimedia installation.

Anna is now coming to the end of her tenure as the composer-in-residence for the London Oriana Choir, having won their [five15](#) Young Composers Competition in 2019, and continues to hone her vocal-writing skills whilst taking part in the prestigious Young Composers Scheme with the National Youth Choir of Great Britain. She has also recently taken part in Psappha's *Composing For...* Scheme, working closely with Tom Mckinney to write a new work for solo guitar, which will be premièred on YouTube this July. Recent performances include a collaged graphic score chosen to be performed by the Hermes Experiment and the Gesualdo Six, as well as a remotely-recorded audiovisual vocal piece setting the poetry of Robert Burns.

Anna's work has been commissioned and performed by ensembles such as the European Union Chamber Orchestra, the No Dice Collective, Kantos Chamber Choir, Juice Vocal Ensemble, the ORA Singers and members of the BBC Symphony Orchestra. She was also a composer with the National Youth Orchestra of Great Britain in 2015, having won the BBC Young Composer Competition the previous year with her piece for voices and beat boxer.

As a performer, she currently sings with the highly sought-after London Contemporary Voices and sang in various Manchester based ensembles with a particular interest in new music performance. In 2018 she toured Europe as a singer and synth player with the band New Order, which was subsequently included as part of the documentary *Decades* on Sky Arts.

With an enthusiasm for new music in an exciting and experimental cross-media setting, Anna regularly collaborates with writers, artists and filmmakers.

# five15 **A Voice For Women Composers**

The London Oriana Choir's pioneering musical project **five15** celebrates and mentors women composers. Launched in July 2016 in the spectacular dry berth of the Cutty Sark at Greenwich, at its heart is the commissioning of 15 new choral works from five emerging women composers of all ages over a period of five years which the Choir undertakes to perform in London, around the UK and abroad. There is also a commitment to include at least a 50:50 split of the work by women composers across the centuries in our self-promoted concerts wherever possible, a pledge we have more than exceeded, plus a programme of educational projects, workshops, recordings and other initiatives to raise the profile of classical music written by women.

Cheryl Frances-Hoad was the launch composer, followed in the next two years by Rebecca Dale and Jessica Curry. In February 2019, a competition was announced for young women composers aged between 18 and 25 to submit an original a cappella piece for mixed choir. The entries were judged by a distinguished panel of music industry luminaries chaired by the Choir's Musical Director, Dominic Ellis-Peckham. The final four pieces were performed by the Choir at a rehearsal and then at the July 2019 concert. The winner was declared to be Anna Disley-Simpson who became composer-in-residence for the 2019-20 season.

Her first work for the Choir, *Ice-shining, glittering ice*, was performed in London in December 2019 at two Christmas concerts and this was followed by *Picture Frame* which had its first outing at the Choir's final concert in March 2020 before lockdown began. Her third and last piece for the Choir, *In the Blue*, will be performed at tonight's concert. Anna also wrote a special piece, *Waves*, which the Choir recorded during lockdown and which formed part of its Making Waves concert, broadcast online in July 2020. The concert is still available to watch on the Choir's [YouTube channel](#).

In September 2020, the Choir announced that Hannah Kendall is our fifth and final composer-in-residence for the 2021-22 season and we look forward to working with her to create some more glorious music.



**City of London Sinfonia** (CLS) is rooted in the belief that music and creativity are for anyone and everyone. It puts responsive, in-the-moment music-making with individuals and groups and musician development at the forefront of all its activities, engaging audiences as co-creators in shared, meaningful music experiences.

CLS is leading the way in creative, collaborative practice in health and social care through its participation programme, which is the driver of everything the Orchestra does. In the 2020 Royal Philharmonic Society (RPS) Awards, City of London Sinfonia was awarded the Impact Award for its Sound Young Minds project, which provides opportunities to young people in psychiatric hospitals to work with each other and to express themselves. Other core projects include Room to Room Music with residents in care homes, Music for Children in London hospitals, and social prescribing with the new Tessa Jowell Health Centre. Its Comfortable Classical series of relaxed concerts, which was adapted for online during 2020, invites anyone and everyone to interact with CLS musicians and experience orchestral music.

The Orchestra's innovative artistic programmes – curated by Alexandra Wood (Leader and Creative Director) and guest artists – spark adventure, intrigue and enjoyment with concepts often relating to science, nature, history, or philosophy. Recent themes include Bach and the Cosmos (2018), exploring J.S. Bach and his love for mathematics; Absolute Bird (2019), featuring medieval to contemporary music influenced by birdsong; Storytelling (2019), a Faber & Faber collaboration of spoken word and music; and Worlds Colliding (2020), unblurring the lines between classical and popular culture. Its upcoming 50th Season will celebrate the natural environment with a new commission by Cheryl Frances-Hoad and a deep listening project with Roderick Williams OBE.

The last decade has seen CLS establish its 'seriously informal' performance style, reaching new and diverse audiences by presenting live music in modern, exciting, and thought-



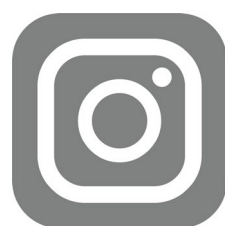
provoking ways in its concert series, often in open-spaced venues such as East London clubs, university halls and cathedrals. This approach led to the Orchestra being runner-up in the Ensemble category in the 2020 RPS Awards.

City of London Sinfonia gives over 75 performances each year, performing regularly at the Albany (Deptford), Canada Water Theatre, Southbank Centre's Queen Elizabeth Hall, Southwark Cathedral, and St Paul's Cathedral. It is also proud to be Resident Orchestra at Opera Holland Park, since 2004. Tours in recent years have included Japan, Ireland, and cathedrals around the UK. Recordings include *King of Ghosts* with sarodist Soumik Datta (Globe Music, 2017) and Stuart Hancock's *We're Going on a Bear Hunt* (Sony Classical, 2017).

[www.cls.co.uk](http://www.cls.co.uk)



[@cityldnsinfonia](https://twitter.com/cityldnsinfonia)



[@cityoflondonsinfonia](https://www.instagram.com/cityoflondonsinfonia)



[@cityoflondonsinfonia](https://www.facebook.com/cityoflondonsinfonia)



[/CityofLondonSinfonia](https://www.youtube.com/CityofLondonSinfonia)

## Soloists



### **Siân Dicker : Soprano**

'Oozing characterful expression' with 'ample tones, gorgeously rich in the middle' (Opera Today), spinto soprano Siân Dicker is in demand for her rich, full-bodied voice and dramatic flair. Known for her expressive characterisation and genuine connection with audiences, Siân performs regularly on both the recital and opera stage.

A regular on the competition platform, Siân won the Singers Prize in the 2020 Royal Over-Seas League Annual Music Competition. She is proud to be an Oxford Lieder Ambassador for Song, having won the 2020 Oxford Lieder Young Artist Platform with duo partner, Krystal Tunncliffe. Siân is a 2020 City Music Foundation Artist and is delighted to have recently joined the Britten Pears Young Artist Programme for 2021/22.

Siân won the International Voice of the Future competition at the Llangollen International Musical Eisteddfod in July 2017. She was awarded runner up at the 2020 Clonter Opera Prize, second prize at the 2019 Patricia Routledge English National Song competition and was the winner of the inaugural Hurn Court Opera singing competition in July 2018. Siân was also a finalist in the innovative 'By Voice Alone' competition in May 2019.

Siân's recent roles include Countess Almaviva *Le nozze di Figaro* (Opera Holland Park Young Artist Production), Amaranta *La fedeltà premiata* (Guildhall Opera), Venus *Venus and Adonis* (Guildhall Opera), Erste Dame *Die Zauberflöte* (Hurn Court Opera) and Observer 1 *The Angel Esmeralda* (Guildhall Opera – world première). Siân was due to cover the role of Foreign Princess *Rusalka* (Garsington Opera 2020), however due to cancellations was instead delighted to sing solo chorus soprano in Garsington's *Fidelio*.

Siân is also a Live Music Now musician and has worked with the charity to create online concerts for care homes and SEND schools throughout the Covid 19 pandemic.



### **Hannah Bennett : Mezzo Soprano**

Hannah Bennett is a mezzo soprano from Luton, and trained at the Royal Academy of Music. She studied on the Preparatory Opera MA under Yvonne Howard and previously on the BMus course with Kathleen Livingstone. Hannah is about to commence studies at the Royal Conservatoire of Scotland on the Alexander Gibson Opera School course.

Onstage, engagements include: Marcellina *Le Nozze di Figaro* (Opera Holland Park - 2021 Young Artists Scheme), Flora *The Enchanted Pig* (Hampstead Garden Opera), Sesto *Giulio Cesare*, in English (King's Opera), Edith *Pirates of Penzance* (Ormond Opera) and Tisbe *La Cenerentola* (London Young Sinfonia). In performances of operatic scenes, roles include, Dorabella *Così fan Tutte*, The Fox *The Cunning Little Vixen*, Romeo *I Capuleti e i Montecchi*, Angelina *La Cenerentola*, Charlotte *Werther*, Cherubino *Le Nozze di Figaro* and Rosina *Il Barbiere di Siviglia*. Hannah is currently working with Nevill Holt Opera on the Young Artist Programme, singing in the chorus for their productions of Mozart's *Don Giovanni* and Verdi's *La Traviata*.



In concert, Hannah has performed at the Oxford Lieder Festival, the Amersham Music Festival, was a 2019 Leeds Lieder Festival Young Artist. She has sung in venues such as the Holywell Music Room, Ely Cathedral and St John's Smith Square. Whilst at the Academy, she was a member of the prestigious Song Circle, with whom she has performed in recitals at the Italian Cultural Institute, a Schubertiade in partnership with Leeds Lieder and made her Wigmore Hall debut in a concert of Carl Loewe lieder.



### **Guy Withers : Tenor**

Guy Withers trained at Royal Academy of Music under Mark Wilde, where he was the recipient of the Norman McCann Prize, the Major van Someren-Godfery English Song Prize, and supported by Josephine Baker Trust. A Cardiff University Music Graduate, he was awarded *The University's Vocal Scholarship*, *The Cardiff University David Lloyd Prize for Singing* and *The*

*Elizabeth Griffiths Prize*, and was a finalist in the 2017 *Dean & Chadlington Singing Competition*.

Roles for Opera Holland Park include Basilio & Don Curzio *The Marriage of Figaro*, Un Cenciaioulo *Iris*, and Tenore Da Lontana *Isabeau*. Roles for other companies include Ferrando *Così fan tutte* (London Young Sinfonia), Albert Herring *Albert Herring* (Aylesbury Opera Group), Candide (cover) *Candide* (Iford Arts), Quint (cover) *The Turn of the Screw* (Bury Court Opera). He is an experienced deviser and theatre-maker and has developed new work with Mahogany Opera Group, English Touring Opera, The Helios Collective, The Theatre Royal Bath, Complicite, Festival d'Aix-en-Provence, and Glyndebourne Education. Guy is Artistic Director & CEO of the Waterperry Opera Festival, directing Prokofiev's *Peter and the Wolf* at their 2021 Festival.



### **Alex Jones : Bass**

Alex has recently completed with distinction a Master's degree in Vocal Studies at the Guildhall School of Music and Drama, London, where he studied with Marilyn Rees. He was also awarded a Concert Recital Diploma for outstanding performance in his final recital.

He spent a gap year as a Choral Scholar at Wells Cathedral and then was a Choral Scholar at King's College, London. He has sung in London in various churches including St Bride's Fleet Street, Marylebone Parish Church, St George's Hanover Square and the Chapel Royal at Hampton Court Palace. He also has experience as a soloist for many choral societies, performing works including Bach's *St John Passion*, *St Matthew Passion* and *Magnificat*, Mendelssohn's *Elijah*, Beethoven's *Ninth Symphony*, Orff's *Carmina Burana*, Mozart's *Requiem*, Brahms' *German Requiem* and Karl Jenkins' *The Armed Man Mass*.

Alex works with a number of consorts and choirs both at home and abroad, such as the Dunedin Consort, Britten Sinfonia and Philharmonia Voices. He enjoys performing on the stage and has been involved with several opera companies including Hampstead Garden Opera, the Co-Opera and British Youth Opera, performing such roles as Papageno from Mozart's *Magic Flute*, and Krushina in Smetana's *The Bartered Bride*. He has also taken part in Jake Heggie's *Dead Man Walking* in the Barbican Centre with Joyce DiDonato and Guccio in Puccini's *Gianni Schicchi* with Christopher Purves. He has also done solo work with the London Symphony Chorus performing in Vaughan Williams' *Five Mystical Songs* and with the Sound Unbound Festival in *Carmina Burana*. This summer, Alex took part as a young artist as Bartolo in *Le Nozze di Figaro* for Opera Holland Park.

### **With thanks to our Artistic Team**

David Smith (rehearsal accompanist)  
Aimee Presswood and Susan Young (vocal coaches)  
Nicholas Chalmers (Associate Conductor)

### **Special thanks to:**

James Clutton, Chief Executive and Director of Opera - Opera Holland Park  
Monique Foulger, Associate Producer - Opera Holland Park  
Staff and Crew of Opera Holland Park

Programme designed by Burgundy Applegate  
Programme compiled by Peter Griffiths