



# SEVEN LAST WORDS

## Music for Choir and Orchestra

CITY CHAMBER CHOIR  
COVENT GARDEN CHAMBER ORCHESTRA

Stephen Jones *conductor*  
Arthur Bruce *baritone*  
Richard Pinel *organ*

### **J. S. Bach**

Singet dem Herrn ein neues Lied BWV 225  
Brandenburg Concerto No. 3 BWV 1048

### **Palestrina**

Magnificat primi toni à 8

### **Paul Carr**

Seven Last Words from the Cross

7.30pm, Tuesday 26 March 2024

Holy Sepulchre London  
Holborn Viaduct EC1A 2DQ



Welcome to City Chamber Choir's Spring concert. We are delighted to be partnering with Covent Garden Chamber Orchestra again, for a concert that runs the whole gamut of emotions. From Bach's fabulous shout of joy, *Singet dem Herrn* via Palestrina's contemplative *Magnificat* for double choir, and the uplifting *Brandenburg Concerto No 3*, to a dramatic and emotive work by the contemporary composer, Paul Carr, his *Seven Last Words from the Cross*, an apt work for Holy Week, that has moved audiences to tears.

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**J. S. Bach** (1685–1750)

Singet dem Herrn ein neues Lied, BWV 225

**Giovanni Pierluigi da Palestrina** (1525/6–1594)

Magnificat primi toni à 8

**J. S. Bach**

Brandenburg Concerto No. 3, BWV 1048

**INTERVAL**

(Drinks will be served at the back of the church.)

**Paul Carr** (1961–)

Seven Last Words from the Cross

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City Chamber Choir would like to thank  
The Sir Edward Lewis Foundation  
for its continuing support

# J. S. Bach

## *Singet dem Herrn ein neues Lied BWV 225*

*Singet dem Herrn ein neues Lied*, BWV 225, is one of the most ambitious of Bach's motets. Constructed like a three-movement concerto for double chorus, it demands 'instrumental' virtuosity of the singers.

The outer movements are settings of familiar psalm texts; the middle movement is an ingenious synthesis of a chorale and freely set contrasting text. The first movement unfolds on an exceptionally grand scale. Countless repetitions of the word '*Singet*' (sing!) in one choir are embellished with playful motives by the other in quick succession. The effect is of an endless joyous echo – regardless of the acoustic! Bach then clears the texture, allowing each chorus to stand alone for the second line of text.

The enormous fugue central to the movement has an interesting form: It begins with the sopranos of chorus I and works its way down to the basses (SATB). The basses of chorus II join their colleagues and the fugue works its way back up (BTAS) gathering the singers of chorus I along with it. One more downward sequence follows with decorative melismas on the word '*Reihen*' (dance).

After such dazzling counterpoint, the relative simplicity of the second movement is welcome. The beautifully harmonized chorale ('*Nun lob, mein Seel, den Herren*', verse 3) sung by chorus II seems almost childlike. Each phrase of the chorale is interspersed between contrasting texts sung by the first chorus. The last movement – in two parts – opens with a robust declamation of the text '*Lobet den Herrn*' (Praise the Lord). The writing for the two choruses is purely antiphonal and much less integrated and complex than that of the first movement. The way is cleared for a brilliant four-voiced fugue on the last two lines of text to conclude the motet. Here again, Bach dispenses with the double chorus altogether and both choirs sing as one.

© Michael Beattie

### 1. Chor

*Singet dem Herrn ein neues Lied!*  
*Die Gemeinde der Heiligen sollen ihn loben,*  
*Israel freue sich des, der ihn gemacht hat.*  
*Die Kinder Zion sei'n fröhlich über ihrem Könige.*  
*Sie sollen loben seinen Namen im Reihen,*  
*mit Pauken und Harfen sollen sie ihm spielen.*

(PSALM 149:1-3)

### 1. Chorus

Sing to the Lord a new song!  
The congregation of the saints shall praise him,  
Israel rejoices in him, who has created it.  
Let the children of Zion be joyful in their King.  
Let them praise his name in dances,  
with drums and harps let them play to him.

*Please turn the page quietly*

## 2. Aria (Chor I)

*Gott, nimm dich ferner unser an!  
Denn ohne dich ist nichts getan  
mit allen unsern Sachen.  
Drum sei du unser Schirm und Licht,  
und trügt uns unsre Hoffnung nicht,  
so wirst du's ferner machen.  
Wohl dem, der sich nur steif und fest  
auf dich und deine Huld verläßt!*

## Chorale (Chor II)

*Wie sich ein Vat'r erbarmet  
Üb'r seine junge Kindlein klein:  
So tut der Herr uns Armen,  
So wir ihn kindlich fürchten rein.  
Er kennt das arme Gemächte,  
Gott weiß, wir sind nur Staub.  
Gleichwie das Gras vom Rechen,  
Ein Blum und fallendes Laub,  
Der Wind nur drüber wehet,  
So ist es nimmer da:  
Also der Mensch vergehet,  
Sein End, das ist ihm nah.  
(‘NUN LOB, MEIN SEEL, DEN HERREN,’  
VERSE 3) JOHANN GRAMANN 1548*

## 3. Chor

Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen Herrlichkeit.  
Alles was Odem hat, lobe den Herrn,  
Halleluja!  
(PSALM 150:2, 6)

## 2. Aria (Chorus I)

God, take us to yourself from now on!  
For without you we can accomplish nothing  
with all of our belongings.  
Therefore be our protection and light,  
and if our hope does not deceive us,  
you will make it happen in the future.  
Happy is the person who strictly and tightly  
abandons himself to you and your mercy!

## Chorale (Chorus II)

As a father has mercy  
upon his young children:  
so the Lord does with us poor ones,  
when we fear him with pure and childlike hearts.  
He knows his poor creatures,  
God knows we are but dust.  
Just as the grass that is mowed,  
a flower or a falling leaf,  
the wind only blows over it,  
and it is no longer there;  
So also man passes away,  
his end is near to him.

## 3. Chorus

Praise the Lord in his works,  
praise him in his great glory.  
Everything that has breath, praise the Lord,  
Hallelujah!

TRANSLATION © PAMELA DELLAL

# Giovanni Pierluigi da Palestrina

## *Magnificat primi toni à 8*

Palestrina was widely admired in his own day, as he is in ours, and his music was influential throughout Europe. His double choir setting of Mary's song of praise was written for the papal choir in the late 1580s. The Sistine Chapel layout does not allow for spatial distancing of choirs (as was possible, for example, in St Mark's Venice), so Palestrina creates variety by the use of constantly changing textures, using different combinations from among the eight voices to reflect the meaning of the text. All the voices only come together at two key moments: 'omnes generationes' (all generations) and the end of the work.

*Magnificat, anima mea, Dominum  
et exultavit spiritus meus in Deo, salutari meo.  
Quia respexit humilitatem ancillæ suæ:*

*ecce enim ex hoc beatam me dicent omnes  
generationes.*

*Quia fecit mihi magna, qui potens est, et sanctum  
nomen eius,  
et misericordia eius a progenie in progenies  
timentibus eum.*

*Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.*

*Deposuit potentes de sede et exaltavit humiles;  
esurientes implevit bonis et divites dimisit inanes.*

*Suscepit Israel puerum suum recordatus  
misericordiæ suæ,  
sicut locutus est ad patres nostros, Abraham et  
semini eius in sæcula.*

*Gloria Patri, et Filio, et Spiritui Sancto:*

*Sicut erat in principio, et nunc, et semper, et in  
sæcula sæculorum. Amen.*

My soul doth magnify the Lord, and my spirit  
hath rejoiced in God my Saviour.

Because he hath regarded the humility of his  
handmaid:

for behold from henceforth all generations shall  
call me blessed.

Because he that is mighty hath done great things  
to me: and holy is his name.

And his mercy is from generation unto  
generations, to them that fear him.

He hath shewed might in his arm:  
he hath scattered the proud in the conceit of  
their heart.

He hath put down the mighty from their seat  
and hath exalted the humble.

He hath filled the hungry with good things: and  
the rich he hath sent empty away.

He hath received Israel his servant, being  
mindful of his mercy.

As he spoke to our fathers: to Abraham and to  
his seed for ever.

Glory be to the Father and to the Son and to  
the Holy Spirit

As it was in the beginning is now and ever shall  
be, world without end. Amen.

## **J. S. Bach**

### *Brandenburg Concerto No. 3, BWV 1048*

Allegro | Adagio (Cadenza) | Allegro

In November 1717, Bach was appointed as conductor and composer of secular music at the court of Prince Leopold of Anhalt-Cöthen. Later that year he went to Berlin to order a new harpsichord; while there, he performed for Prince Christian Ludwig, the Margrave of Brandenburg. Impressed with Bach's performance, the Margrave commissioned some music. Bach probably anticipated no payment, for – rather than creating new music – he revised six concertos already in the Cöthen repertoire. All six compositions, dedicated to the Margrave, were composed between 1718 and 1721, and each is for a different combination of instruments. The Third, the shortest, is the most frequently performed. It is a true ensemble concerto, with no one instrument or instrumental group elevated to solo status; the score calls for three violins, three violas, three cellos, and continuo (customarily played by a harpsichord or string bass). The structure of the concerto is unusual in that there are only two movements, which are joined by two slow chords that serve as a *cadenza*; Bach probably expected them to be improvised.

The first movement begins with a strong, rhythmical theme that is the basis of the whole movement. As the movement proceeds, sometimes the whole theme and sometimes only fragments of it reappear. Sometimes all the instrument parts are together; at other times the three groups of three, played against each other, are heard. This movement, which is full of energy and vitality, leads through the two cadenza chords (which serve as an Adagio) to the finale, a graceful Gigue. The theme, introduced by the first violin, is imitated in contrapuntal style by the second violin, third violin, violas, and cellos. The strong rhythm and Bach's bold harmonies and sweeping melodies envelop the listener in a masterfully interwoven stream of semiquavers right to the conclusion.

Programme note: Ted Wilks, June 2009 from the MakingMusic Music Bank

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## INTERVAL

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### Paul Carr

#### *Seven Last Words from the Cross*

Seven Last Words from the Cross was commissioned by Bath Minerva Choir and first performed by them in Bath Abbey on 20 April 2013, with soloist Kevin Greenlaw and the Bath Philharmonia, conducted by my brother, Gavin Carr. It is dedicated to Joanna Wiesner MBE, in admiration of her life-long work in the promotion and performance of music. It is scored for baritone solo (taking the role of Jesus), mixed-voice choir, and an orchestra of strings, harp, organ and percussion. The term 'Last Words' refers to the seven last expressions attributed to Jesus as He was crucified, through which I have also interwoven texts from other religious sources in both Latin and English.

The work opens in a deep solemn E minor with the words, **Father, forgive them, for they know not what they do**, Jesus' own prayer, known as 'The Word of Forgiveness' for those who were crucifying Him and those involved in His crucifixion. Intoned by deep basses, then taken up by the tenors, these lines are then woven with the sopranos and altos in octaves, laying the foundation for the baritone soloist who then adds his heartfelt cry. Soprano and alto voices whisper lines in Latin from the Good Friday Antiphon '*Ecce lignum crucis in quo Salus Mundi perpendit*' (Behold the wood of the cross on which the Saviour of the World was hung). These textures slowly weave together, building to an explosive outburst before dying away to a hushed conclusion.

**Woman, behold Thy son! ... Behold thy Mother!** is the phrase traditionally known as 'The Word of Relationship', in which Jesus entrusts Mary to the disciple John, whom He particularly loved, standing beside Her at the foot of the cross. I have set these words in a more declamatory way than is perhaps commonplace, taking the words 'Woman, behold Thy son!' as a deeply positive expression. The movement opens triumphantly, almost defiantly, with choir and organ at full stretch, but calms to something quite other: a blissful halo of sound surrounding the giving of Mary into the care of the disciple.

The third movement, **Verily, I say unto thee, today thou shalt be with me in paradise**, is 'The Word of Salvation'. According to the Gospel of Luke, Jesus was crucified between two thieves, Dimas and Gestas, one of whom supported Jesus' innocence and asked that in the hour of his death Christ welcome him into the Kingdom of God. These words are Jesus' response and are sung by the baritone soloist with the tenors and basses, woven into and around a setting of the much-loved poem by Phineas Fletcher *A Litany* (Drop, drop slow tears). It is a gentle movement with just harp, strings, vibraphone and crotales underpinning the sustained lullaby-like lines of the choir.

Following on from the softening serenity of the previous movement comes the central section of the work, **Eli, Eli, lama sabachthani?** Known as 'The Word of Abandonment' it is the only saying that appears in more than one Gospel. I have set it boldly with a powerful rhythmic underpinning, as Jesus cries out: 'My God, my God, why have You forsaken me?' At its core comes a moment of great emotional intensity as words from the *Stabat Mater* are sung, 'Ah Mother, fount of love, let me feel the force of Your grief!', bringing a sense of personal and very human grief to the fore. The dramatic music of the opening returns, bringing the movement to a powerful climax with soloist, choir and orchestra shouting into the void as one great voice.

After the intensity of this outburst, the fifth movement, **I thirst**, begins with distant bells, followed by deep suspended notes of despair in the lower strings. 'I thirst' is identified as 'The Word of Distress', in which Jesus asks for something to quench his thirst. The high voices enter with harp, organ and vibraphone, falling like beads of sweat dripping down Jesus' back, before being gathered in a strong *forte* outburst with the whole choir. In response to having only been offered sour wine to drink by the soldiers, the soloist sings Jesus' words from the Good Friday Reproaches – '*Ego te potavi aqua salutis de petra: et tu me potasti felle et aceto*' (I gave you to drink of lifegiving water from the rock: and you gave me to drink of gall and vinegar). The tenors and basses then join with him to repeat these words with massive emphasis, and the movement ends in a storm of dark, passionate strength.

The sixth section, **It is finished**, is 'The Word of Triumph', and is theologically interpreted as the moment when Jesus announces the end of his ministry on earth. It opens with an orchestral passage full of a gathering passion, with an anguished cry on solo viola, before the deep male voices enter, murmuring the words in Latin, '*Consummatum est*'. The music returns to the material of the first movement, but is more drawn out, its deep intoning and multi-layered textures inexorably rising to a massive climax, at which point the soloist cries out aloud in a paroxysm of agony, and collapses into himself with the words 'It is finished'. As all fades into total exhaustion and stillness, the choir and orchestra suddenly blaze forth in an intense and triumphant restatement of these words in a resounding shout of C major.

The seventh and final movement of the work is also the most substantial (as is similarly the case in my *Requiem for an Angel*). **Father, into Thy hands I commend my spirit**, is called 'The Word of Reunion', as Jesus passes from earthly life to join God the Father

in heaven. The opening *a cappella* statement in the choir is based on one of the most beautiful of the chorales from Bach's *St Matthew Passion*. The words are set in a series of panels, if you like, steadily increasing in intensity with each statement. Words from the *Good Friday Antiphon* are heralded like a distant fanfare by the sopranos and altos at the end of each panel: 'Venite adoremus' (Come let us adore Him). As the progression builds to a fulfilling cadence with the third re-statement, we achieve what I hope is a sense of deep completeness. This leads to a central section setting words from the great twentieth-century Catholic mystic, Padre Pio – his prayer 'Stay with me Lord, for You are my light', in which the music seems to float suspended from a great vault, bringing us succour from all the drama and anguish of this story. The chorale theme returns one last time, but now with the words of Jesus' first statement, 'Father, forgive them, for they know not what they do', and the work draws to a close in a halo of quiet stillness, with transcendently-rising strings and harp, ending with a single toll of the bell. © Paul Carr

**1 Father, forgive them, for they know not what they do.**

LUKE 23:34

*Ecce lignum crucis in quo Salus Mundi perpendit.*

Behold the wood of the cross on which the Saviour of the World was hung.

GOOD FRIDAY ANTIPHON

**2 Woman, behold Thy son! ... Behold thy Mother!**

JOHN 19:26-27

**3 Verily, I say unto thee, today thou shalt be with me in paradise.**

LUKE 23:43

Drop, drop, slow tears  
And bathe those beautiful feet  
Which brought from Heaven  
The news and Prince of Peace:  
Cease not, wet eyes,  
His mercy to entreat;  
To cry for vengeance  
Sin doth never cease.  
In your deep floods  
Drown all my faults and fears;  
Nor let His eye  
See sin, but through my tears.

PHINEAS FLETCHER (1582–1650)

**4 Eli, Eli, lama sabachthani?**

MATTHEW 27:46, MARK 15:34

My God, my God why have you forsaken me?

Ah Mother, fount of love, let me feel the force of Your grief!

STABAT MATER

**5 I thirst.**

JOHN 19:28

*Ego te potavi aqua salutis de petra: et tu me potasti felle et aceto.*

I gave you to drink of life-giving water from the rock: and you gave me to drink of gall and vinegar.

GOOD FRIDAY REPROACHES



**6 It is finished. Consummatum est.**

JOHN 19:30

**7 Father, into Thy hands I commend my spirit.**

LUKE 23:46

*Venite adoremus.* Come let us adore Him.

GOOD FRIDAY ANTIPHON

Stay with me, Lord, for You are my light.

SAINT PIO OF PIETRELCINA (1887–1968)

Father, forgive them, for they know not what they do.

LUKE 23:34

## STEPHEN JONES conductor

Stephen has enjoyed a rich and varied career as a musician of many talents. He won his first piano competition at the age of seven, sang in a close harmony quartet which appeared on television and radio, sang in London's cathedrals, and was a tenor soloist specialising in Renaissance and Baroque repertoire. He has played piano, fortepiano, harpsichord, harmonium and organ in all the major London venues, and was a scriptwriter, presenter and pianist on BBC Schools Radio.

In 1987 Stephen founded City Chamber Choir, and in 1994 became Musical Director of Hertfordshire's Aeolian Singers; he remains conductor of both choirs. He has been accompanist and assistant conductor of Goldsmiths Choral Union since 1978. Stephen has also taught for many years, first as a music specialist in primary and secondary schools, and then as a choral amateur for various organisations including the British Federation of Young Choirs and the BBC Singers, and now as a singing teacher working privately and for Hertfordshire Music Service. Stephen continues to be a busy conductor, singer, accompanist, teacher and performer.

## ARTHUR BRUCE baritone

Scottish baritone Arthur Bruce is a former Scottish Opera Emerging Artist, a Samling Artist, and a Britten–Pears Young Artist. He is a graduate of the Royal Northern College of Music, the Royal Conservatoire of Scotland's Alexander Gibson Opera School, and English National Opera's Opera Works programme. In 2018 Arthur was in the final round of the 'Concorso per il Biennio di perfezionamento per cantanti lirici' at the Accademia Teatro alla Scala, Milan. Arthur also sang in gala concerts as part of Søholm Opera's 2019 'Opera in Unlikely Places' festival on the island of Samsø in Denmark.

Recent engagements include covering the Gamekeeper in *Rusalka* (Royal Opera House, Covent Garden); Belcore in *L'elisir d'amore* (Longborough Festival Opera); Cristiano in *Un ballo in maschera* (Chelsea Opera Group); Count Almaviva in *The Marriage of Figaro* (Opera Bohemia); Schaunard in *La bohème*; Guglielmo in *Così fan tutte*; Starveling in *A Midsummer Night's Dream*, all for Scottish Opera.

Last year Arthur sang the Priest and the Angel of the Agony in a performance of Elgar's *The Dream of Gerontius* at the Basilica Papale di San Paolo Fuori le Mura (St Paul's Outside the Walls) in Rome with the Southbank Sinfonia and the Parliament Choir.

This year Arthur is looking forward to returning to the Royal Opera House, as well as *Billy Budd* with New Palace Opera and a recording with Retrospect Opera.

## **RICHARD PINEL organ**

Richard is a freelance organist and choral conductor and Director of Music at St Mary's, Bourne Street in Belgravia. Until December 2022 he was a Fellow and the Director of Music at Jesus College, Cambridge. Prior to this, Richard was Assistant Director of Music at St George's Chapel, Windsor Castle, and he previously held the organ scholarship at St Albans Cathedral.

Hailing from Northampton, where he was a chorister and later organ scholar at All Saints' Church, Richard was awarded the organ scholarship to Magdalen College, Oxford in 2002. During this time, the Grammy-nominated college choir undertook several recording projects with Harmonia Mundi, on which Richard's playing was hailed as 'a force of nature'. More recently, Richard has enjoyed competition success, winning the First Prize and both special prizes at the Breda International Organ Competition. Between 2017 and 2021 he was Director of the Edington Festival.

Richard is on the organ teaching staff at the Royal Academy of Music and Eton College, and is a regular tutor on Oundle for Organists courses. His organ CD, *L'Orgue Symphonique*, has been praised for its 'electrifying impact' and 'truly tremendous verve' and his latest release (as conductor), the world premiere recording of Grayston Ives' *Requiem* with Jesus College Choir and Britten Sinfonia, entered the classical charts in the top ten. Recitals have taken him across the UK, notably King's College, Cambridge and St John's, Smith Square and further afield to Europe and the USA.

## **COVENT GARDEN CHAMBER ORCHESTRA**

Covent Garden Chamber Orchestra (CGCO) has long been part of the musical life of London, playing in venues and festivals across the city and the south east for many years. Our musicians come from many different professions and we are drawn together by a deep commitment to music-making of the highest possible standard, and the desire to create and share great music.

Each season CGCO performs a series of concerts in the beautiful Victorian church of St Peter's Notting Hill, working with different conductors and artists to constantly enliven the orchestra's approach. We also play in other London venues such as St Pancras Church, St John's Smith Square, St James's Piccadilly, Southwark Cathedral and St Jude's-on-the-Hill, Hampstead and work with a number of choral partners including Eclectic Voices and Newbury and Billingshurst choral societies.

CGCO has a well deserved reputation for programming the unusual, unexpected and contemporary alongside the familiar, recently giving the world premiere of *The Fallen Elm* by Graham Ross with violinist Jamie Campbell. Throughout our long history, we have worked with many fine young artists at the start of their careers (Nicholas Collon, Andrew Gourlay, Harry Ogg, Tamsin Waley-Cohen) and built musical relationships that

have continued to flourish over a number of years (Peter Stark, Robert Max, Rafael Wallfisch, Nicholas Daniel), providing a testament to the ongoing quality of our performances. Recent artistic partners include violinist Fenella Humphreys, conductors Holly Mathieson, Mark Shanahan and Graham Ross, and harpsichordist John Irving, who directed a Baroque programme from the keyboard. In Spring 2019 we were excited to commission and premiere a new work for chamber orchestra by Cheryl Frances-Hoad 'Beyond the Road Begun'.

## CITY CHAMBER CHOIR

City Chamber Choir, a well established amateur group of 20–25 singers working to professional standards, was founded by Stephen Jones in 1987 to explore neglected repertoire, especially British 20th-century works. Since that time it has given many performances of little known, but beautiful and worthwhile music. As a result, the choir has been awarded PRS Choral Enterprise Awards on six occasions, has been invited to record by the British Music Society and reached the semi-finals of the Sainsbury's Choir of the Year competition.

Highlights of recent years include a successful tour of the Netherlands; running regular choral workshops in Sussex and London; recording music for productions at the Park Theatre (*Revlon Girl*) and the National Theatre (*Love the Sinner*); and singing with the English National Ballet and Orchestra in St Paul's Cathedral for the City of London Festival. The choir has also released three CDs, including *City Chamber Choir at Christmas* and *A Century of Song*. For further details about the choir and dates of future concerts, please visit [www.citychamberchoir.org.uk](http://www.citychamberchoir.org.uk) or follow us on social media.

**Sopranos** Kathryn Beecroft, Laura Cusick, Kate Gould, Selina Haniff, Mirjam James, Hania Laganowski, Liz Robinson, Eleanor Steele

**Altos** Frances Button, Helen Godwin, Olivia Harper, Joan Hester, Fiona Macnab, James Petherick

**Tenors** Chris Beynon, Carl Figueiredo, Jeremy Hill, Vijay Rangarajan, Simon Worley

**Basses** William Avery, Dominic Evers, Stuart Jenkins, James Rowland, John Stevens

With thanks to our rehearsal pianist, **Tom Jesty**.

# FRIENDS OF CITY CHAMBER CHOIR

City Chamber Choir is grateful to all supporters, particularly our Friends, who have provided loyal encouragement over many years. Our thanks to you all!

Mr Timothy Beecroft, Mr Scott Berney, Mr Peter Dean, Prof. Frances Flinter,  
Mr Richard Haddrell, Dr Cathie Hill, Ms Pauline Jackson, Mrs Carole Lewis,  
Mr Oliver Mackaness, Mr Andrew Macnab, Mr Simon Protheroe,  
Mrs Catriona Robertson, Mr Godfrey Rock, Mr Michael Royle, Mrs Anne Smeed,  
Mr Martin and Mrs Sandra Stevens, Mr Michael Woods

**Becoming a Friend of City Chamber Choir** is a great way to support the choir and keep in touch. For a minimum subscription of £30 per annum you will receive:

- Regular updates about the choir and its activities
- Advance notice of concerts
- Priority for the purchase of tickets
- A free glass of wine for you and a friend at our concerts, where possible
- Your name in concert programmes, if you wish

For more details, please see our website, [www.citychamberchoir.org.uk](http://www.citychamberchoir.org.uk).

## DATE FOR YOUR DIARY

**7pm, Tuesday, 10 July 2024** (Venue tbc)

### **NATURE, SING TO ME**

Our summer programme takes as its starting point Hindemith's delightful *Six Chansons*, settings of poems by Rilke that explore man's relationships, both personal, and with the natural world.

**Hindemith** Six chansons | **Roth** Stargazer; Dawn chorus | **Whitacre** Little birds |  
**McDowall** A fancy of folk songs | **Chilcott** The same sun shine | **Banchieri**  
Contrappunto bestiale alla mente | **di Lasso** Dis-moi, beau printemps | **Sharpe**  
Nature, sing to me

[www.citychamberchoir.org.uk](http://www.citychamberchoir.org.uk)

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