



FORTISMERE COMMUNITY CHOIR PRESENTS  
**COMPOSED BY WOMEN**  
& **CHRISTMAS CAROLS**

## **Fortismere Community Choir**

**Marvin L. Perrott** - musical director

with **John Eady** – piano / organ

Saturday 8<sup>th</sup> December 2018 7.30pm

## Composed by Women & Christmas Carols

*O quam mirabilis est* – Hildegard von Bingen

*O Come, O Come Emmanuel* (audience carol)

*Abendfeier in Venedig* – Clara Schumann

*Stille nacht* – Franz Gruber, arr. David Willcocks

*O little town of Bethlehem* (audience carol)

*Women's Rights* – Phoebe McFarlane

*Hark the herald angels sing* (audience carol)

**INTERVAL: The bar will be open before the concert and during the interval**

*The march of the women* – Ethel Smyth

*Angelus ad virginem* – Irish carol, arr. David Willcocks

*Good King Wenceslas* (audience carol)

*Ave maris stella* – Cecilia McDowall

*Ding dong! merrily on high* (audience carol)

*Glory Hallelujah to duh newbo'n King* – Rosephanye Powell

*O come all ye faithful* (audience carol)

Welcome to our 2018 Christmas concert, part of our **tenth anniversary** season. This evening we celebrate music **composed by women**, ranging from an 11<sup>th</sup> century antiphon to contemporary choral works. As well as showcasing some of the finest and most neglected music in the choral tradition, our concert also features the world premiere of a new piece commissioned especially for the choir's anniversary: Phoebe McFarlane's *Women's Rights* sets the text of suffragette poet Anna Louisa Walker alongside a speech by Malala Yousafzai in a thrilling addition to the choir's repertoire. Tonight's concert also features solo performances from a number of choir members. And, of course, there will be **Christmas music**, including familiar carols for you to sing!

Details of **upcoming concerts** in Fortismere Music Centre's exciting and ambitious 2018/19 anniversary season can be found on the back page of this programme. Do also take a look at the choir's newly published **recipe book** which is on sale tonight (and in Planet Organic in Muswell Hill). Here you can find a great range of our members' cake and party food recipes, guaranteed tried-and-tested at our rehearsal coffee breaks, choir lunches and parties. The book was designed, illustrated and produced by editor Jane Dorner with cover design by local artist Sarah McMenemy, both members of our choir.

## ***O quam mirabilis est – Hildegard von Bingen (1098–1179)***

Hildegard von Bingen (also known as Saint Hildegard and Sibyl of the Rhine) was born over 900 years ago and for most of her 80-plus years was shut away in an obscure hilltop monastery in the Rhineland. This remarkable woman has left behind a treasure-trove of illuminated manuscripts, scholarly writings and songs written for her nuns to sing at their devotions. Today we think of Hildegard as one of the first identifiable composers in the history of Western music (most medieval composers were “Anon”).

Hildegard was the tenth child of a noble family. It was the custom to promise the tenth child to the Church, so at a young age Hildegard was sent to an isolated hilltop monastery. She spent nearly 40 years there with a handful of other women from noble families, each enclosed in a small stone cell in a confined area of the monastery away from the monks. In 1136, Hildegard was appointed prioress and it was then that she started writing music for the first time, for her nuns to sing as part of the Divine Office. Having grown up hearing the chants of the Roman mass, she set her own vibrant, colourful verses to music to create antiphons, responses, sequences and hymns. Hildegard’s “compositions” stand out from other liturgical music because of the almost improvisatory nature of her melodies: they are freer, more wide-ranging and elaborate than the simple, one-octave lines advocated by her contemporary Bernard of Clairvaux.

Accounts written in Hildegard’s lifetime and just after describe an extraordinarily accomplished woman: a visionary, a prophet, a pioneer who wrote practical books on biology, botany, medicine, theology and the arts. She was a prolific letter-writer to everyone from humble penitents looking for a cure for infertility to popes, emperors and kings seeking spiritual or political advice. Her character was steely, determined and overbearing at times. But the nuns who flourished under her unorthodox regime were allowed extraordinary freedoms, such as wearing their hair long, uncovered and even crowned with flowers.

SOLOISTS: Jenny Poirier and Linda Hooper

***O quam mirabilis est  
prescientia divini pectoris  
que prescivit omnem creaturam.***

***Nam cum Deus inspexit faciem hominis  
quem formavit,  
omnia opera sua in eadem forma  
hominis integra aspexit.***

***O quam mirabilis est inspiratio  
que hominem sic suscitavit.***

*How wonderful it is  
that the foreknowing heart divine  
has first known everything created!*

*For when God looked upon the human face  
that he had formed,  
he gazed upon his every work and deed,  
reflected whole within that human form.*

*How wondrous is that breath  
that roused humanity to life!*

## ***O Come, O Come Emmanuel* – carol for audience and choir**

1. **ALL:** O come, O come, Emmanuel!  
Redeem thy captive Israel,  
That into exile drear is gone  
Far from the face of God's dear Son.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

2. **MEN:** O come, thou Branch of Jesse! Draw  
The quarry from the lion's claw;  
From the dread caverns of the grave,  
From nether hell thy people save.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

3. **WOMEN:** O come, O come, thou  
Dayspring bright!  
Pour on our souls thy healing light;  
Dispel the long night's ling'ring gloom,  
And pierce the shadows of the tomb.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

4. **MEN:** O come, thou Lord of David's Key!  
The royal door fling wide and free;  
Safeguard for us the heav'n-ward road,  
And bar the way to death's abode.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

5. **ALL:** O come, O come, Adonai,  
Who in thy glorious majesty  
From that high mountain clothed with awe  
Gavest thy folk the elder law.  
Rejoice! Rejoice! Emmanuel  
Shall come to thee, O Israel.

## ***Abendfeier in Venedig* – Clara Schumann (1819-1896)**

In an era when women, apart from singers, almost never performed in public or composed, Clara Schumann did both. She was born into a musical family in Leipzig, Germany - her father was a first-rate piano teacher who, recognising his daughter's talents, saw to it that she had the finest musical education. Clara performed for the first time as a pianist aged nine and was one of the few pianists of her time to perform music from memory.

Clara became completely infatuated with one of her father's pupils, Robert Schumann. Her father refused to give his consent to their marriage: in his view, Schumann was simply another unknown composer, while his daughter was already a famous, accomplished performer. Schumann turned to the courts, and after nearly a year of legal battles, the court sanctioned the marriage. Clara and Schumann wed a day before her 21<sup>st</sup> birthday and settled in Leipzig. Four years later, Schumann experienced a severe breakdown and the couple moved to Dresden at his doctor's recommendation.

During their marriage, Clara was pregnant ten times and bore eight children. Even with such a large family, Clara continued to perform, compose, and teach piano, while at the same time supporting Robert and his career.

Clara Schumann often gave her husband special birthday gifts of pieces composed especially for the occasion, much to his delight. *Abendfeier in Venedig (Evening celebration in Venice)* is part of a collection of three songs on poems by Emmanuel Geibel which she composed in 1848 for Robert's 38th birthday. Clara worked secretly on the songs with the Leipzig choir which she and Robert conducted, and presented them as a wonderful surprise in the form of a serenade on the morning of his birthday.

***Ave Maria! Meer und Himmel ruh'n,  
von allen Türmen hallt der Glocken Ton.***

***Ave Maria! Laßt vom ird'schen Tun,  
zur Jungfrau betet, zu der Jungfrau Sohn!  
Des Himmels Scharen selber knieen nun  
mit Lilienstäben vor des Vaters Thron,  
und durch die Rosenwolken wehn die Lieder  
der sel'gen Geister feierlich hernieder.***

Ave Maria! With heaven and earth at rest,  
the sound of bells rings out from every tower.

Ave Maria! Cease your earthly toils,  
and pray to the Virgin, to the Virgin's son!  
The hosts of Heaven themselves now kneel  
with lilies at the Father's throne,  
and through the pink-tinged clouds waft down  
the blessed spirits' solemn songs.

***O heil'ge Andacht, welche jedes Herz  
mit leisen Schauern wunderbar durchdringt!***

***O selger Glaube, der sich himmelwärts  
auf des Gebetes weißem Fittig schwingt!  
In milde Tränen löst sich da ser Schmerz,  
indes der Freude Jubel sanfter klingt.***

***Ave Maria! Erd und Himmel scheinen  
bei diesum Laut sich liebend zu vereinen.***

O holy worship that miraculously pierces  
with gentle shudders every heart!

O blessed faith, that soars to heaven  
on prayers' white wings!  
And pain dissolves in gentle tears  
that temper jubilation in our happiness.  
Ave Maria! When the bell rings out  
then Heaven and Earth smile, reconciled.

(Translation from German to English by choir member Chris Mohr.)

## ***Stille nacht – Franz Gruber (1787-1863), arr. David Willcocks***

***Stille Nacht, heilige Nacht!  
Alles schläft, einsam wacht  
Nur das traute, hochheilige Paar.  
Holder Knabe im lockigen Haar,  
Schlaf' in himmlischer Ruh'.***

Silent night, holy night,  
All is calm, all is bright;  
Round yon virgin mother and child.  
Holy infant so tender and mild,  
Sleep in heavenly peace.

***Stille Nacht, heilige Nacht!  
Hirten erst kund gemacht,  
Durch der Engel Halleluja  
Tönt es laute von fern und nah:  
Christ, der Retter, ist da!***

Silent night, holy night,  
Shepherds first saw the sight:  
Glories stream from heaven afar,  
Heav'nly hosts sing Alleluia:  
Christ the Saviour is born!

***Stille Nacht, heilige Nacht!  
Gottes Sohn, O wie lacht  
Lieb' aus deinem göttlichen Mund,  
Da uns schlägt die rettende Stund',  
Christ, in deiner Geburt.***

Silent night, holy night,  
Son of God, love's pure light;  
Radiance beams from thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth.

### ***O little town of Bethlehem – carol for audience and choir***

1. O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by.  
Yet in thy dark streets shineth  
The everlasting light;  
The hopes and fears of all the years  
Are met in thee tonight.

2. O morning stars together  
Proclaim the holy birth,  
And praises sing to God the King,  
And peace to men on earth;  
And peace to men on earth;  
For Christ is born of Mary;  
And, gathered all above,  
While mortals sleep, the angels keep  
Their watch of wond'ring love.

3. How silently, how silently,  
The wondrous gift is giv'n!  
So God imparts to human hearts  
The blessings of his heav'n.  
No ear may hear his coming;  
But in this world of sin,  
Where meek souls will receive him, still  
The dear Christ enters in.

4. O holy Child of Bethlehem,  
Descend to us, we pray;  
Cast out our sin, and enter in,  
Be born in us today.  
We hear the Christmas angels  
The great glad tidings tell:  
O come to us, abide with us,  
Our Lord Emmanuel.

### ***Women's Rights (world premiere) – Phoebe McFarlane***

Phoebe McFarlane is a freelancer living and working in London, having graduated with a Music degree from Cambridge in 2016. She has worked for the BBC (Radios 3 and 4, Proms and Symphony Orchestra), as well as for the John Wilson Orchestra, the London Musical Theatre Orchestra and the Royal Philharmonic Orchestra. She has done arrangements for Novello's Really Easy Chorals series and her compositions have been performed all over England and in Hong Kong. Phoebe's current projects include a musical, a play and a radio programme.

*Women's Rights* is a brand new choral work commissioned by Fortismere Music Centre for the Fortismere Community Choir. FMC Manager Joe Winters spoke to Phoebe about it:

***The piece sets two political texts (one a poem, one a speech) to music. How did you go about choosing these words? How do they relate to each other?***

*As 2018 is the centenary of some women gaining the vote, it seemed like a fantastic opportunity to explore how views of women have changed. I searched for a poem by a female writer and came across Women's Rights by Annie Louisa Walker (1836-1907). The poem struck me as it does not have a self-pitying air and features extremely evocative imagery, which I felt would lend itself to music. It can also be read in a number of ways and I chose to read it as challenging the stereotype of women staying in the home. However, I wanted to update the poem by including something contemporary, to reflect how far we've come in terms of equality but also to show there is still a long way to go. Malala Yousafzai's speech at the Youth Takeover of the United Nations in 2013 seemed like a perfect fit, especially as she is such an inspiring and young woman. I chose a section of the speech and allowed it to run on from the Walker poem; I hope that by putting these texts side by side I have presented two viewpoints from different parts of history.*

***What was the process of writing a commission for Fortismere Music Centre?***

*It has been an extremely enjoyable and collaborative process. Initially I attended a rehearsal, where I heard the choir sing and learned about their strengths and weaknesses; for example, the fact that much of the tenor section is made up of women meant that I needed to write a slightly higher line than I would normally as their ranges are different. I then went away and wrote some sketches after annotating the text, which we workshopped in rehearsal. The choir members gave me useful feedback on both the notes and the text, which enabled me to tailor the piece further towards them.*

***What were your influences writing the piece?***

*Before writing the piece I looked at Britten, Parry and Bruckner. I wanted to see how they create such a big sound, as I'm used to writing for smaller choirs. I also really appreciated having a non-religious commission because I had more freedom with structure and how I presented the images. I tried to set the words as authentically as I could, which is why the piece is in so many sections.*

SOLOIST: Buz Loveday

***PART 1: You cannot rob us of the rights we cherish nor turn our thoughts away from the bright picture of a "Woman's Mission" our hearts portray.***

***We claim to dwell, in quiet and seclusion beneath the household roof, from the great world's harsh strife and jarring voices, to stand aloof;***

***PART 2: Not in a dreamy and inane abstraction to sleep our life away, but gathering up the brightness of home sunshine, to deck our way.***

**PART 3: *You cannot rob us of the rights we cherish nor turn our thoughts away from the bright picture of a “Woman’s Mission”.***

***As humble plants by country hedgerows growing, that treasure up the rain,  
and yield in flowers, ere the day’s declining, the gift again;***

[Anna Louisa Walker]

***Fill the air with happiness.***

**PART 4: *So here I stand... one girl among many.  
I speak not for myself, but for many boys and girls.  
I raise up my voice, not so I can shout,  
but so that those without a voice can be heard.***

[Malala Yousafzai]

**PART 5: *You cannot rob us of the rights we cherish nor turn our thoughts away from the bright picture of a “Woman’s Mission” our hearts portray.***

### ***Hark the herald angels sing – carol for audience and choir***

1. Hark the herald angels sing  
Glory to the new-born King;  
Peace on earth and mercy mild,  
God and sinners reconciled:  
Joyful all ye nations rise,  
Join the triumph of the skies,  
With th’angelic host proclaim,  
Christ is born in Bethlehem.  
*Hark! The herald angels sing  
Glory to the new-born King.*

2. Christ by highest heav’n adored,  
Christ the everlasting Lord,  
Late in time behold him come  
Offspring of a virgin’s womb:  
Veiled in flesh the God-head see,  
Hail th’incarnate Deity!  
Pleased as man with man to dwell,  
Jesus our Emmanuel.  
*Hark! the herald angels sing  
Glory to the new-born King.*

3. Hail the heav’n-born Prince of Peace!  
Hail the Sun of Righteousness!  
Light and life to all he brings,  
Ris’n with healing in his wings;  
Mild he lays his glory by,  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth.  
*Hark! the herald angels sing,  
Glory to the new-born King.*



## ~~ INTERVAL ~~

### ***March of the Women – Ethel Smyth (1858-1944)***

Ethel Smyth rose to become one of the most prominent composers of her time, as well as a leading figure in the movement for women's suffrage.

She studied at the Leipzig Conservatory where she met composers including Grieg, Tchaikovsky, Clara Schumann and Brahms. But her life also coincided with a time of great political change, and Ethel was not one to sit on the sidelines.

In 1911 she wrote '*The March of the Women*', dedicated to Emmeline Pankhurst. It became the official anthem of the Women's Social and Political Union and suffragettes around the world took up Ethel's rallying cry.

And like many activists, Ethel was herself imprisoned – for throwing a rock through a window of the Houses of Parliament. More precisely, her rock went through the window of the office of the Secretary of State for the Colonies, Lewis Harcourt, whose views on women Ethel and the suffragettes took some issue with.

Thomas Beecham visited the composer in Holloway Prison in 1912 and found her conducting her fellow inmates with a toothbrush.

*"I arrived in the main courtyard of the prison to find the noble company of martyrs marching round it and singing lustily their war-chant while the composer, beaming approbation from an overlooking upper window, beat time in almost Bacchic frenzy with a toothbrush".*

By the 1930s, Ethel had been made a Dame and was so well-regarded that Beecham conducted a concert to celebrate her 75th birthday at the Royal Albert Hall – and the Queen was in the audience.

***Shout, shout, up with your song! cry with the wind, for the dawn is breaking;  
March, march, swing you along, wide blows our banner, and hope is waking.  
Song with its story, dreams with their glory, Lo! They call, and glad is their word!  
Loud and louder it swells, thunder of freedom, the voice of the Lord!***

***Long, long – we in the past cowered in dread from the light of heaven,  
Strong, strong – stand we at last, fearless in faith and with sight new given.  
Strength with its beauty, life with its duty, (hear the voice, oh hear and obey!)  
These, these – beckon us on! Open your eyes to the blaze of day.***

***Comrades – ye who have dared first in the battle to strive and sorrow!  
Scorned, spurned – nought have ye cared, raising your eyes to a wider morrow,  
Ways that are weary, days that are dreary, toil and pain by faith ye have borne;  
Hail, hail – victors ye stand, wearing the wreath that the brave have worn!***

*Life, strife – those two are one, naught can ye win but by faith and daring.  
 On, on – that ye have done but for the work of today preparing.  
 Firm in reliance, laugh a defiance, (laugh in hope, for sure is the end)  
 March, march – many as one, shoulder to shoulder and friend to friend.*

## **Angelus ad virginem – 14<sup>th</sup> century Irish carol, arr. David Willcocks**

*Angelus ad virginem subintrans inconclave,  
 virginis formidinem demulcens, inquit,  
 ‘Ave!*

*Ave, regina virginum; coeli terraeque  
 Dominum concipies et paries intacta  
 salutem hominum; tu porta coeli facta,  
 medela criminum’.*

Gabriel to Mary came, and entered at her  
 dwelling,  
 with his salutation glad her maiden fears  
 dispelling,  
 ‘All hail, thou queen of virgins bright!  
 God, Lord of earth and heaven’s height,  
 thy very Son shall soon be born in pureness,  
 the Saviour of mankind.  
 Thou art the gate of heaven bright,  
 the sinners’ healer kind.’

*‘Quomodo conciperem quae virum non  
 cognoci?*

*Qualiter infringerem quod firma mente  
 vovi?’*

*‘Spiritus Sancti gratia perficiet haec omnia;  
 ne timeas, sed gaudeas, segura quod  
 castimonia manebit in te pura Dei  
 potentia.’*

‘How could I a mother be that am to man a  
 stranger?  
 How should I my strong resolve, my solemn  
 vows endanger?’  
 ‘Pow’r from the Holy Ghost on high  
 shall bring to pass this mystery.  
 Then have no fear: be of good cheer,  
 believing that still thy chastity in God’s  
 almighty keeping shall all unsullied be.’

*Ad haec virgo nobilis respondens inquit ei:  
 ‘Ancilla sum humilis omnipotentis Dei.  
 Tibi coelesti nuntio, tanti secreti conscio,  
 consentiens, et cupiens videre factum quod  
 audio; parata sum parere, Dei consilio.’*

Then to him the maid replied, with noble  
 mien supernal,  
 ‘Lo! The humble handmaid I of God the  
 Lord eternal!  
 With thee, bright messenger of heav’n,  
 by whom this wondrous news is giv’n,  
 I well agree and long to see fulfilled  
 thy gracious prophecy.  
 As God my Lord doth will it,  
 so be it unto me!’

*Eia mater Domini, quae pacem redidisti  
angelis et homini, cum Christum genuisti;  
tuum exora filium ut se nobis propitium  
exhibeat, et deleat peccata: praestans  
auxilium vita frui beata post hoc exilium.*

Hail! Thou mother of the Lord,  
who bring'st of gifts the rarest,  
peace to angels and to men,  
when Christ the Lord thou barest!  
Do thou, we pray, entreat thy Son  
for us our long'd redemption  
Himself to win, and from our sin release us;  
His succour for to give, that,  
when we hence are taken,  
we too in heav'n may live.

### ***Good King Wenceslas – carol for audience and choir***

1. **ALL:** Good King Wenceslas look'd out  
On the feast of Stephen,  
When the snow lay round about  
Deep and crisp and even:  
Brightly shone the moon that night,  
Though the frost was cruel,  
When a poor man came in sight,  
Gath'ring winter fuel.

2. **MEN:** "Hither, page, and stand by me,  
If thou know'st it, telling,  
Yonder peasant who is he?  
Where and what his dwelling?"  
**WOMEN:** "Sire he lives a good league hence,  
Underneath the mountain,  
Right against the forest fence,  
By St Agnes' fountain."

3. **MEN:** "Bring me flesh and bring me wine,  
Bring me pine logs hither:  
Thou and I will see him dine,  
When we bear them thither."  
**ALL:** Page and monarch forth they went,  
Forth they went together;  
Through the rude wind's wild lament  
And the bitter weather.

4. **WOMEN:** "Sire, the night is darker now,  
And the wind blows stronger;  
Fails my heart, I know not how;  
I can go no longer."  
**MEN:** "Mark my footsteps, good my page;  
Tread thou in them boldly:  
Thou shalt find the winter's rage  
Freeze thy blood less coldly."

5. **ALL:** In his master's steps he trod,  
Where the snow lay dinted;  
Heat was in the very sod  
Which the Saint had printed.  
Therefore Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor,  
Shall yourself find blessing.

## ***Ave maris stella* – Cecilia McDowall (b. 1951)**

Educated at Edinburgh and London Universities, and a prize-winning student at Trinity College of Music, Cecilia McDowall has a distinctive style which speaks directly to listeners, instrumentalists and singers alike. Her choral output has been described as having a ‘freshness, brightness, and fidelity’ about it, combining flowing melodic lines and occasionally astringent harmony with rhythmic vitality. Her music has been commissioned and performed by leading choirs, ensembles, and festivals.

*Ave maris stella* was commissioned by The Portsmouth Grammar School and premiered on Armistice Day in 2001.

**Composer’s note:** “I had already started work on *Ave maris stella* when the events of 9/11 forced me to reconsider my choice of words. Suddenly my original selection of war poetry seemed too disturbing, too provocative and raw, for such a sensitive occasion as Armistice Day. As a result I thought again about the text, wanting to bring something to the work that would have a more personal significance for Portsmouth Grammar School and for the City of Portsmouth with its great naval heritage.

The texts of the piece are taken from the Vesper hymn to the virgin Mary, *Ave maris stella* (Hail, Star of the sea) and two psalms in the Vulgate: Psalm 106, *Qui descendunt* (They that go down to the sea in ships), and Psalm 26, *Dominus illuminato mea* (The Lord is my light). This last psalm is associated with the Founder of the school, Dr William Smith, who was at Christ Church, Oxford. *Dominus illuminato mea*, the Oxford University motto, can be seen in one of the three stained glass panels of the school’s Boer War Memorial window in Portsmouth Cathedral, commemorating those who lost their lives. This bears the dedication *pro pace*, and is inspired by the words of Woodrow Wilson: ‘The freedom of the seas is the *sine qua non* of peace, equality and cooperation’.”

We were delighted that Cecilia spent some time with us at a recent rehearsal and offered us very generous encouragement. She also told us of her surprise on completing *Ave maris stella* to find that it ran – appropriately for an Armistice Day composition - for exactly 11 minutes and 11 seconds.

SOLOIST: Sue Morrison

***Ave maris stella, Dei Mater alma,  
atque semper Virgo felix caeli porta.***

***Solve vincla reis, profer lumen caecis,  
mala nostra pelle, bona cuncta posce.***

[*Ave maris stella*]

*Hail, Star of the sea, nourishing mother of  
God, and ever a virgin,  
auspicious gate of heaven.  
Release the chains of the guilty, bring  
light to the blind, take away our sins,  
for all blessings pray.*

***Dominus illuminatio mea et salutare meum.  
Dominus fortitudo vitae meae quem  
formidabo?*** [Psalm 26/27]

*The Lord is my light, and my salvation.  
The Lord is the strength of my life;  
of whom then shall I be afraid?*

***Qui descendunt in mare navibus  
facientes opus in aquis multis,  
Ipsi viderunt opera Domini  
et mirabilia eius in profundo.***

*They that go down to the sea in ships and  
occupy their business in great waters,  
These men see the works of the Lord and  
his wonders in the deep.*

***Dixit et surrexit ventus tempestatis.  
Ascendunt in caelum et descendunt in  
abyssos.***

*For at his word the stormy wind ariseth.  
They are carried up to the heaven, and  
down again to the deep.*

***Clamabunt autem ad Dominum  
in tribulatione sua et de angustia educet eos.  
Statuet turbinem in tranquillitatem.***

*So when they cry out unto the Lord  
in their trouble  
he delivereth them out of their distress.  
For he maketh the storm to cease.*

[Psalm 106]

***Dominus illuminatio mea et salutare meum.***  
[Psalm 26/27]

*The Lord is my light, and my salvation.*

***Vitam praesta puram, iter para tutum: ut  
videntes Jesum, semper collaetemur.  
Sit laus Deo Patri, summo Christo decus,  
Spiritus Sancto, tribus honor unus.***

*Display a pure life, prepare your way  
till we find Jesus, joy for evermore.  
Praise to God the Father,  
glory to Christ the great, the Holy Spirit,  
one honour in three.*

[Ave maris stella]

### ***Ding Dong! merrily on high – carol for audience and choir***

1. Ding dong! merrily on high  
In heav'n the bells are ringing:  
Ding dong! verily the sky  
Is riv'n with angels singing.  
*Gloria, Hosanna in excelsis!*

2. E'en so here below, below,  
Let steeple bells be swungen,  
And i-o, i-o, i-o,  
By priest and people sungen.  
*Gloria, Hosanna in excelsis!*

3. Pray you dutifully prime  
Your matin chime, ye ringers;  
May you beautifully rime  
Your eve-time song ye singers.  
*Gloria, Hosanna in excelsis!*

## ***Glory Hallelujah to duh newbo'n King – Rosephanye Powell (b. 1962)***

Dr Rosephanye Powell is an Associate Professor of Music at Philander Smith College in Little Rock, Arkansas, where she serves as Head of the music department. When she is not composing, Dr Powell serves as an adjudicator of choral festivals and as a workshop clinician. She also presents frequent lecture-recitals on art songs by African-American composers, accompanied by her husband Dr William C Powell who serves as the Director of Choral Activities at Philander Smith College.

SOLOIST: Claire Murdoch

***Tell me, who do you call the Wonderful Counsellor?  
(Oh, Glory Hallelujah to duh newbo'n King!)  
I call Jesus the Wonderful Counsellor.  
Jus' follow the star an' you'll find the Baby.  
You'll find Him in Bethlehem wrapped in the manger.  
He's the King of Kings! He's Emmanuel! He's the Prince of Peace!  
Oh yes, He's Mary's little baby born in Bethlehem.  
Cryin' "Peace on earth, goodwill to your neighbour."  
Didn't Jesus say, "Ev'ry man is your neighbour."  
Glory Hallelujah to duh newbo'n King!***

### ***O come all ye faithful – carol for audience and choir***

1. O come all ye faithful, Joyful and triumphant, O come ye, O come ye to Bethlehem; Come and behold him Born the King of Angels: <i>O come let us adore him Christ the Lord.</i>	2. God of God, Light of Light, Lo! He abhors not the Virgin's womb; Very God, Begotten not created: <i>O come let us adore him Christ the Lord.</i>
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3. Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God  
In the highest:  
*O come let us adore him  
Christ the Lord.*

## Our choir

Fortismere Community Choir started in 2009 and is an unashamedly un auditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Mozart's *Requiem* and *Mass in C minor*, Haydn's *The Seasons*, Handel's *Odes* and *Zadok the Priest*, Duruflé's *Requiem*, Monteverdi's *Lauda Jerusalem*, and Vaughan Williams' *Fantasia on Christmas Carols*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, picnics and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music. We welcome new members, especially tenors and basses. For more information and tickets for concerts, please visit our website: [www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk) or contact Joseph Winters at: [fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk)



### Marvin L. Perrott – musical director

Marvin studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad. Equally at home in the concert hall Marvin has performed as a soloist in the *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin has been Musical Director of the Fortismere Community Choir since 2015, seeking to develop their vocal technique and taking on ever more ambitious repertoire including Duruflé's *Requiem*, Handel *Odes*, Mozart's *Requiem* and *Great C minor mass*, and Haydn's epic oratorio *The Seasons*. He is also the guest conductor of the Lavenham Singers.



### John Eady – répétiteur and piano/organ

John studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



## Our singers

**SOPRANOS:** Janet Dobney, Charlie Dunn, Laura Fransella, Pip Hardaker, Jill Heath, Linda Hooper, Norma Hunter, Rose Lamberty, Jane Lauchlan, Gerry McCullagh, Sarah McMenemy, Gill Morris, Sue Morrison, Claire Murdoch, Diana Orton, Jenny Poirier, Josephine Power, Viola Sampson, Sally Stevens, Charlotte Wickers, Diane Winters, Laura Worsley

**ALTOS:** Pauline Bacon, Margaret Battley, Mari-Wyn Burley, Tessa Campos, Helen Downie, Donna Feldman, Helen Finch, Maggie Garner, Anne Keogh, Lotta Kitchen, Buz Loveday, Judy Malek, Janice McLaren, Catherine Mkhize, Anna Mullen, Gillian Phillips, Judith Rosen, Sabine Schutte, Kate Sealey Rahman, Penny Seingry

**TENORS:** Annie Coombes, Steve Dell, Catrin Dillon, Colette Dockery, Jayne Forbes, Ruth Hogarth, Anne Hutchings, Michael Lewis, Jack Price, Deborah Rookes, Helen Tackaberry, Nick Thomas, Catherine Whybourn, Carolyn Woodmason

**BASSES:** Justin Baron, Bernard Battley, Graham Bradley, Philip Dunn, Steven Goodlife, Dominic Green, Adrian Henriques, Nick Kitchen, Stuart Little, Gavin Lumsden, Andrew Wickham.

## Our upcoming concerts at St Andrew's Church

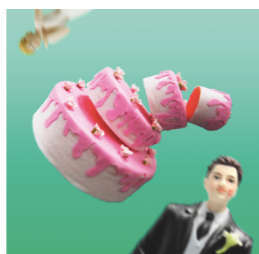
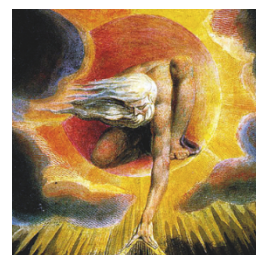


Saturday 30<sup>th</sup> March 2019 7pm

**Fortismere Community Symphony Orchestra**  
presents an evening of Dvorak, Wagner & Koussevitsky

Saturday 18<sup>th</sup> May 2019 7.30pm

**Fortismere Community Choir & Symphony Orchestra**  
perform Beethoven's *Missa Solemnis*



Saturday 29<sup>th</sup> June 2019 7.30pm

**Fortismere Community Symphony Orchestra & Choir**  
present a semi-staged version of  
Mozart's *The Marriage of Figaro*

Information and tickets: [fortismeremusiccentre.co.uk](http://fortismeremusiccentre.co.uk)

With thanks to Revd Antony F. Pybus, Ms Gay O'Rourke and St Andrew's Church