



RAF CENTENARY CONCERT

100 YEARS OF BRITISH MUSIC

Monday 11 June 2018



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Programme: £3

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Programme designed by Stephen Rickett and edited by Eleanor Cowie

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Monday 11 June 2018
Barbican Hall

RAF CENTENARY CONCERT

100 YEARS OF BRITISH MUSIC

including the World Premiere of

PER ARDUA AD ASTRA

Through Adversity to the Stars

by Roderick Williams

London Concert Choir, Canticum
Emerald Music School, Finchley Children's Music Group,
The Peterborough School
Central Band of the Royal Air Force, Counterpoint Strings

Mark Forkgen and Wing Commander Piers Morrell *conductors*
Sophie Raworth and Martin Shaw *narrators*

The Central Band of the Royal Air Force plays by permission
of the Air Force Board of the Defence Council

This concert to celebrate the Royal Air Force centenary was originally proposed by retired RAF officer and London Concert Choir member Air Commodore Dai Whittingham.

The concert is intended to raise money for the RAF100 centenary appeal which will help support serving personnel, enhance training facilities for young people, including bursaries and scholarships, and provide improved support for veterans.

London Concert Choir's Music Director Mark Forkgen, the RAF's Principal Director of Music, Wing Commander Piers Morrell, and Dai have helped to create what we hope will be a highly memorable evening and a fitting tribute to the RAF.

There will be a retiring collection for the RAF100 Appeal, so please give generously!

Acknowledgements

London Concert Choir would like to thank Sir Torquil Norman and 2Excel Aviation for their generous sponsorship of this concert, which has been part-funded by the Chancellor using LIBOR funds.

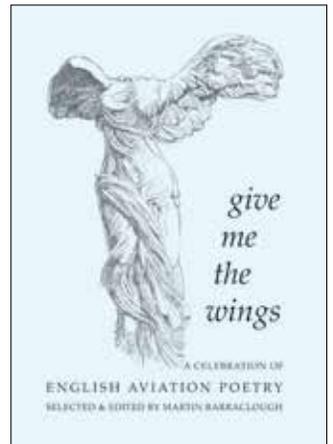
Martin Barraclough's anthology 'Give Me the Wings' (Words by Design, 2012) has been a huge inspiration in the writing of *Per Ardua ad Astra*. London Concert Choir and the composer are grateful to him and his publisher, Tony Gray, for the access they have given us and for permission to quote from the anthology. Every effort has been made to trace copyright holders of the material included in this work and we apologise to anyone who inadvertently has not been acknowledged.

give me the wings

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Selected and Edited by Martin Barraclough

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PROGRAMME

I was glad² Hubert H. Parry

for Double Choir, Semi-Chorus, Organ, Brass and Percussion

Simple Symphony² Benjamin Britten

for String Orchestra

Coronation Te Deum² William Walton

for Double Choir, Semi-Chorus, Organ, Harp, Brass and Percussion

Music from the Central Band of the RAF:

Fanfare for RAF 100¹ Piers Morrell

March from Things to Come¹ Arthur Bliss

Music of the Spheres - Big Bang¹ Philip Spark

Ladies in Lavender¹ Nigel Hess

Into the Skies¹ Phillip Lawrence

INTERVAL

PER ARDUA AD ASTRA

Through Adversity to the Stars³

Roderick Williams

*for Choir, Chamber Choir, Youth Choir,
Strings, Wind Band, Harp and Narrators*



A Short History of the Royal Air Force

The Royal Air Force was created on 1 April 1918 by the merging of the Royal Flying Corps and the Royal Naval Air Service; it was the first independent air force in the short history of military aviation. The new Service was then the largest air force in the world, with over 20,000 aircraft. Following the end of the war the RAF under the leadership of Sir Hugh (later Viscount) Trenchard was quickly restructured and drawn down to meet peacetime requirements but it continued to defend UK interests at home and overseas, especially in the Middle East.

Rapid expansion followed the outbreak of war against Germany in 1939. A defining period of the RAF's existence came during the Battle of Britain when, during the summer of 1940, the Luftwaffe was held at bay in a battle that led to the delay and then cancellation of German plans for an invasion of the United Kingdom. 2,936 fighter pilots flew in the battle, of whom 449 lost their lives. Prime Minister Winston Churchill famously said of them: 'Never in the field of human conflict was so much owed by so many to so few.' To this day, those men are still known as The Few.

Throughout the war, Bomber Command conducted missions against targets in France and the Low Countries, and following the first German raids on London, into Germany itself. It was a long and bloody campaign for both sides, but the Bomber Command aircrews paid a particularly high price. Of the 125,000 men who flew on operations during the war, 55,573 died; they are commemorated at the Bomber Command Memorial in Green Park. A further 8,400 men were wounded and almost 10,000 taken prisoner. The average age of aircrew was just 23 years.

The RAF also operated with distinction in the Mediterranean and North Africa, the battle to defend Malta being especially hard-fought. Long-range patrols were flown by Coastal Command crews in the campaign against Axis shipping and submarines, in defence of the vital Atlantic convoys, operating as far as Iceland in the north and the Azores in the south. The second half of 1944 saw much increased activity in support of the Allied invasion of Normandy and subsequent push towards Berlin, while the bomber offensive against targets in Germany continued unabated. By the end of the war, more than one million men and women were wearing RAF blue uniforms.

The end of WW2 was followed by a rapid demobilisation and restructuring but by 1948 the Cold War had developed, the first significant action being the Berlin Airlift in 1948/49 to overcome the Russian blockade of West Berlin.

The Cold War was to dominate the next 40 years, during which time the RAF embraced the jet age and carried the strategic nuclear deterrent until the arrival of the Royal Navy's Polaris submarines. While the RAF continued to defend UK interests both at home and overseas, its first major post-Suez operations took place during the 1982 war to retake the Falkland Islands; Operation BLACKBUCK saw a Vulcan bomber carry out the (then) longest bombing raid in history when it successfully attacked the airfield at Port Stanley.

The first Gulf War of 1991 saw the RAF begin a period of deployed operations that continues to this day: since then, there have been major operations in the Balkans (Bosnia and Kosovo), Sierra Leone, Afghanistan, Iraq and more recently in Libya and Syria. Today, the Service is committed to 22 operations across 13 countries and four continents in support of UK Defence policy.

As it starts its second century, the Royal Air Force continues to modernise its structures, equipment and training to meet the demands of a turbulent new world order, with its operational capability resting on just 33,000 men and women. It remains one of the most capable and respected air forces in the world.



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This centenary year of the Royal Air Force provides a unique opportunity to:

- > **Commemorate** 100 years of extraordinary success, achievement and sacrifice
- > **Celebrate** the professionalism and dedication of today's RAF
- > **Inspire** future generations by telling the RAF's unique story

The RAF100 Campaign launched officially on 31 March 2018 with a concert at the Royal Albert Hall. It runs for approximately six months, with a programme of public events at national and regional levels. The centrepiece of RAF100 will take place on 10 July, with a centenary service in Westminster Abbey, followed by a parade in The Mall and a spectacular flypast over Buckingham Palace. This will be an unparalleled spectacle in modern times.

RAF100 aims to showcase the very best of the Service – with commemorative airshows throughout summer 2018, themed regional events and a nationwide tour of famous aircraft from the past 100 years to the centres of some of the UK's biggest cities.

One of the events will be the Centenary Baton Relay which will see a specially designed baton visit 100 sites associated with the RAF in 100 days. The relay began its journey at the Royal Courts of Justice on 1 April and will end 100 days later on 10 July on Horseguards Parade.

A key objective for the Campaign is to inspire future generations, with particular emphasis on promoting Science, Technology, Engineering, Arts and Mathematics (STEAM) throughout the Campaign.

RAF100 Appeal

The appeal is a joint venture between the RAF and four major RAF charities: the Royal Air Force Benevolent Fund, the Royal Air Forces Association, the Royal Air Force Charitable Trust and the Royal Air Force Museum.

The aim of the appeal is to raise money for the RAF family and to create a lasting legacy in this centenary year.

I was glad

C Hubert H Parry

Sir Hubert Parry (1848-1918) composed this setting of verses from Psalm 122 for the Coronation of King Edward VII in 1902, revising it for George V's Coronation in 1911 by adding a more impressive introduction. Settings of the text by Purcell, John Blow and other musicians had been sung at previous Coronations, but it is Parry's revised anthem that has been used subsequently, as well as being performed on State occasions and at royal weddings. At the Coronation of Queen Elizabeth II on 2 June 1953, the anthem was sung as the Queen entered at the west door of Westminster Abbey and processed into the Church.

Despite his father's opinion that music was not a suitable career for a gentleman, Hubert's musical talent was nurtured at his prep school and while still at Eton he became the youngest student to gain a BMus from Oxford. He read law and modern history at Oxford, but kept up his musical studies while working in insurance until his compositions came to public notice. Having been employed by George Grove of the great new *Dictionary of Music and Musicians*, he was eventually appointed to the staff of the new Royal College of Music. When Grove retired as director of the RCM, Parry succeeded him and held the post until his death.

The full choir begins the anthem, then divides into two at the words 'Jerusalem is builded'. The central section, a contemplative prayer for the peace of Jerusalem, is sung by the semi-chorus before the whole choir re-combines and the music builds to its final climax.

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem
Jerusalem is builded as a city that is at unity in itself.

O pray for the peace of Jerusalem, they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces.

Book of Common Prayer, 1662, Psalm 122, vv 1-3, 6, 7

Simple Symphony (Op. 4)

Benjamin Britten

1. Boisterous Bourrée (Allegro ritmico)
2. Playful Pizzicato (Presto possibile pizzicato sempre)
3. Sentimental Sarabande (Poco lento e pesante)
4. Frolicsome Finale (Prestissimo con fuoco)

Benjamin Britten (1913-1976) wrote his *Simple Symphony* in 1934 when he was only twenty years old. Audiences more accustomed to his later, large-scale works with their sophisticated structures and sometimes darker moods will find his *Simple Symphony* a clever and not-so-simple delight.

Britten began piano lessons at the age of five and almost immediately became a prolific composer. This work, written for string orchestra, was first performed in Norwich in 1934 by an amateur orchestra conducted by Britten himself. The symphony's four movements stem from eight separate themes he had composed for piano in his childhood, with two of his favourites for each movement. The earlier suites and sonatas for piano together with dances and songs were combined into the new work by the young composer's enthusiasm and seemingly effortless technique.

As well as being alliterative, the names of each movement are descriptive. The *Simple Symphony* opens with 'Boisterous Bourrée' (a French dance). After an arresting start, the strings seem to play a game of tag, chasing one another up an imaginary staircase. Teasingly, they never quite get to the top, but combine more broadly for several bars before agitating in a fast reprise of the opening to the end.

Radio 4 listeners to 'Playful Pizzicato', the second movement, will recognise a particular seven-note sequence as bearing an uncanny resemblance to the signature tune of that everyday story of country folk, *The Archers*. The term 'pizzicato' instructs players to pluck strings rather than bow them, producing a very different sound.

'Sentimental Sarabande' is another movement based on dance, this time from Latin America and Spain. The mood is romantic and slow, with rich, sweeping melodies and a wistfulness that makes it very different from the more extrovert messages of the other movements.

The work concludes with 'Frolicsome Finale': the title says it all. After a powerful entry with staccato dancing strings, the double bass introduces fragments of new melodies lightly played by the others to round off the *Simple Symphony*. The young composer's skill in combining disparate earlier pieces into a whole shines through this witty and enchanting work.

Coronation Te Deum

William Walton

Sir William Walton (1902-1983) was commissioned to write a new setting of the *Te Deum Laudamus* (We praise Thee O God) for the Queen's Coronation in 1953. The text dates from the early days of Christianity and is said to have been written by St Ambrose. It is still used in Anglican and Roman Catholic churches as a hymn of praise to celebrate an occasion and to give thanks.

As the Order of Service for the Coronation states: 'The solemnity of the Queen's Coronation being thus ended, the people shall stand and the choir shall sing.'

Born in Oldham, Walton's early life revolved around music. His musician father encouraged him to sing in the church choir and later at Christ Church, his Oxford college. After Oxford he was taken up by the Sitwell family and composed the first version of *Façade*, an 'entertainment' for chamber ensemble and poetry, in 1923.

During the Second World War Walton was exempted from military service in order to compose music for wartime films, including *Henry V* and *The First of the Few* about the designer of the Spitfire.

The various sections of the *Te Deum* call for dynamic extremes sung by double semi-choruses as well as double choir. The hushed section 'Holy, Holy, Holy' is first sung almost as in private prayer by just one semi-chorus, while the urgent rousing plea: 'Let me never be confounded' is repeated more reverently to end the work and underline the significance of the text.

A few months before the Coronation, with typically English understatement, Walton wrote about this work to a friend, 'I think it is going to be rather splendid'.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee –
The Father of an infinite Majesty; Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Fanfare for RAF 100

Piers Morrell

Composed for the RAF100 centenary celebrations, the fanfare was based on the three themes of RAF100: Commemorate, Celebrate and Inspire. The trumpet calls contained within the Royal Air Force March Past and the Sunset are quoted within the fanfare to commemorate the Service's history and those who have gone before us. Celebration is reflected in the harmonic sequence which represents positivity and reflection, balanced against the rhythmic motion that continually drives forward. Inspiring future generations is portrayed in the main rising melodic theme that the fanfare is based on, and is also represented in the second theme by use of rising intervals. The final fanfare flourish features a repeated ascending motif that represents how the Royal Air Force continues to reach Per Ardua ad Astra.

March from Things to Come

Arthur Bliss

Sir Arthur Bliss (1891–1975) is one of the most important figures in Twentieth Century British music. After leaving Cambridge, his musical studies at the Royal College of Music were interrupted by the First World War, in which he saw action, was wounded at the Somme and Cambrai, and lost his brother Kennard, an event that would have a profound effect on his musical output. Bliss had a successful career, becoming Master of the Queen's Music in 1953 after the death of Arnold Bax. He was Director of Music at the BBC from 1942–44 and continued to compose throughout his life, writing commissions for several ensembles and royal events.

Bliss was asked to write the score for Alexander Korda's 1936 film *Things to Come*, a black and white science fiction film based on HG Wells' essay 'The Shape of Things to Come'. This was something of a landmark moment for film music, being the first time that a composer known from the concert hall had contributed to a dramatic, rather than musical, feature film.

The March has a military flavour, and is heard for the first time in the film as everyone is mobilising for war. The music of the March returns throughout the film at points of victory, becoming a motto of triumph over adversity. The opening bars suggest the tramping of boots, which are quickly joined by an ominous melody in the low brass. This feeling of foreboding gives way to an ecstatic, soaring line in the major key, which is then beset by brief interruptions of the original melody, suggesting continuous conflict and setbacks to the pursuit of perfection. In a way the March encapsulates perfectly the idea of the film as a whole - the Utopian Vision always in sight, but impossible to realise until the destruction of the 'old world' is complete, and the new one can rise from its ashes: victorious, beautiful and triumphant.

Music of the Spheres: Big Bang

Philip Sparke

Philip Sparke is a renowned composer of music for both brass band and symphonic wind band who has worked and recorded with the Central Band of the Royal Air Force. He has written numerous commissions for individual bands, associations such as the British Association of Symphonic Bands and Wind Ensembles, the BBC and brass band test pieces.

Music of the Spheres was commissioned by the Yorkshire Building Society Brass Band in 2004, and arranged by the composer for symphonic wind band in 2005. It reflects Sparke's fascination with the origins of the Universe and deep Space.

The work takes inspiration from the theory, formulated by Pythagoras, that the Cosmos is ruled by the same laws that govern the ratio of note frequencies of the musical scale. The belief was that these ratios corresponded to the distances of the six known planets from the sun, and the planets each produced a musical note. These notes all combined to weave a continuous harmony.

Sparke creates an otherworldly atmosphere throughout the Introduction, with the horn solo leading us to the moment of the 'Big Bang', when time and space were created. Interweaving solo lines then combine, all slightly different and all seemingly random, implying the continual 'space harmony' suggested by Pythagoras.

As the piece develops, its virtuosity becomes apparent, displaying Sparke's brass band influences whilst at the same time depicting the idea of the uncontrollable, mysterious forces of Space and Time. The expansive finale section and rushing momentum of the final bars emphasise the unknowable grandeur of the Universe.

Ladies in Lavender

Nigel Hess

Nigel Hess is one of the most prolific contemporary composers, known for his award-winning work for several television programmes and productions for the Royal Shakespeare Company at Stratford and the Globe Theatre. He was commissioned by the Prince of Wales to write a Piano Concerto in memory of the Queen Mother, and also wrote music for the Queen's ninetieth birthday celebrations, held privately at Windsor.

As well as a children's ballet suite, *The Old Man of Lochnagar*, Hess has written many concert works for symphonic band and has undertaken commissions for both the Band of the Coldstream Guards and the Central Band of the Royal Air Force. He wrote the score for Charles Dance's 2007 film, *Ladies in Lavender*. This solo from the score was originally written for full symphony orchestra and performed on the soundtrack by the American violinist Joshua Bell. Expansive and lyrical, it evokes the sweeping, wild romance and beauty of the Cornish Coast where the action of the film takes place.

The piece was arranged by Hess for performance by solo flute and Symphonic Band, and was recorded by the Central Band of the Royal Air Force for the CD 'New London Pictures'. Comprising original works by Hess, the CD takes the listener on a journey through evocations of London and the Highlands, back in time to Shakespearean England and to the Restoration period of General Monck, the first Duke of Albemarle. Throughout, the works display the versatility and expressive potential of the Symphonic Wind Ensemble.

Into the Skies

Phillip Lawrence

Phillip Lawrence started his professional career as a trumpeter with the Liverpool Philharmonic prior to studying trumpet, composition and conducting at the Royal Northern College of Music. A successful career followed, performing with the Royal Opera, the Philharmonia, the BBC Symphony Orchestra, London Symphony Orchestra and the Royal Philharmonic Orchestra, as well as regularly performing as a soloist.

His passion for composition and arranging, that began at the age of 13, has since led to numerous television commissions and six feature films including *The Magnificent Eleven*, directed by Irvine Welsh and starring the late Robert Vaughn, and more recently *Aux* in 2017, starring John Rhys-Davis.

Phillip's links to the Royal Air Force led to the collaboration with Royal Air Force Music Services; he was taught by legendary trumpeter Alan Stringer who served as a member of the Central Band of the Royal Air Force. Phillip's wife, Claire Harmsworth, is related to Lord Rothermere, who as President of the Air Council and Secretary of State for Air in 1917-18 was responsible for overseeing the creation of the first independent air force on 1 April 1918.

Into the Skies was commissioned by Royal Air Force Music Services for RAF100 with the brief that the work should reflect both the development of flight and the history of the first 100 years of the Royal Air Force. The work starts by evoking natural flight with soaring eagles inspiring the opening theme and man's study of nature to understand this phenomenon.

The theme develops with early powered flight leading to the use of aircraft in both World Wars, with Beethoven's Fifth Symphony victory radio sign heard in the timpani. The jet-engine era is then represented as increasing speeds are reached taking us towards the pinnacle of multi-role jet aircraft, the F-35 Lightning II.

A stately march theme is then heard, depicting the RAF100 flypast over Buckingham palace and the Mall, followed by a section that reflects on the various types of aircraft the Royal Air Force has flown up to the current fleet of 2018, and concludes with a proud and celebratory flourish to take us into the next century.

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PER ARDUA AD ASTRA

Through Adversity to the Stars

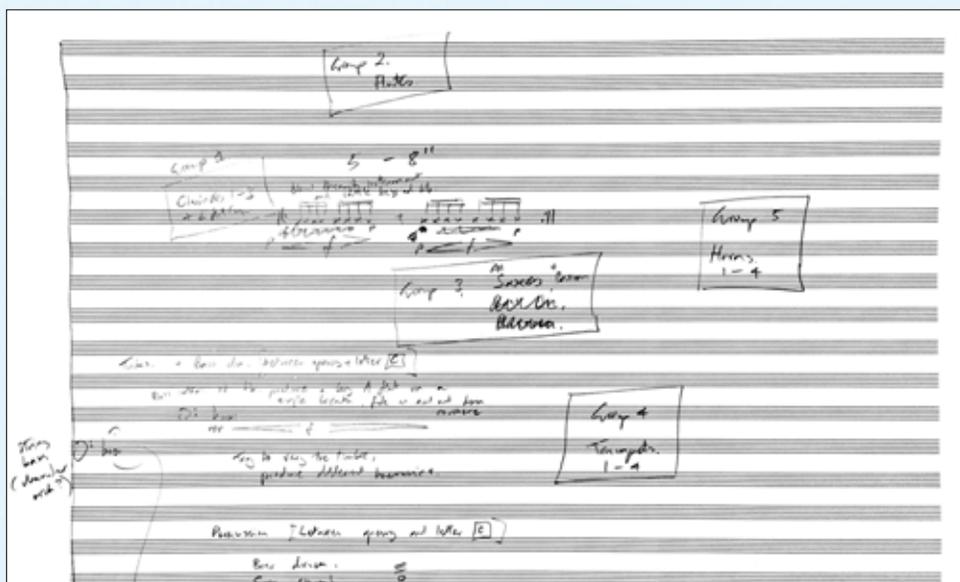
FIRST PERFORMANCE

From the Composer... Roderick Williams

My first thought on being commissioned to write a piece to mark the centenary of the founding of the RAF was that this would carry with it a testing responsibility. To do justice to the servicemen and women past and present and also leave a legacy for the future was quite a daunting brief, especially for a civilian such as myself.

I was keen from the outset that the sound of iconic military aircraft should be a part of the piece and so I searched out short sound-clips that would give me the basic structure of the piece, taking us from the very beginnings of flight, through two world wars and on, up to the present day and beyond. These sound-clips punctuate the piece and also provide the sonic inspiration for four concert band interludes. I wanted to try as best I could to capture these emotive sounds and gradually mould them into musical gestures.

I'm very grateful to former RAF pilot and LCC member Dai Whittingham for introducing me to a volume of aviation poetry, 'Give Me the Wings', edited by Martin Barraclough. Perusing its pages for suitable material proved to be a disarmingly moving experience and I felt it important to try to convey as wide a range of the complex emotions and reflections therein as possible. I chose to set some of the poetry for the various combinations of choirs available but also wished for other poems to be spoken, specifically by both male and female narrators as this is a sequence with relevance for anyone.



Dai also was instrumental in introducing me to Andy Evans and his team of aeronautical acrobats at The Blades. Andy took me up in a two-seater display craft to allow me to share his inexhaustible thrill of flight, darting between the clouds, looking down on the earth below from a pilot's perspective. He and his colleagues also hinted at the ever-present sense of threat and peril when flying in service, on a mission, in combat.

I am hugely grateful to Wing Commander Piers Morrell for inviting me to RAF Northolt to observe a rehearsal of the Wind Band, who gave me a real taste of what they can do. I also wish to express my gratitude to Mark Forkgen for thinking of me for this commission. He has made available not one, not two but three choirs and he and his team have given me nothing but support.

The piece begins and ends with the sound of air to remind us how tantalizing has been the desire for human beings to be up there in the skies with the birds and the angels. The words then trace the development of flight by way of the earliest World War One aircraft and on into the Second World War. The voices of the Youth Choir are a reminder of just how young were many of the pilots and crews who put their fate in the hands of these war machines.

There is dark, gallows humour in the movement for men's voices, as servicemen coped with the stresses of combat by letting off steam. But there is also, I hope, a great deal of pride in the comradeship within the RAF and also a basic sense of wonder and freedom in being airborne. This brings us up to date with the inclusion of helicopters, integral to the Search and Rescue role of the RAF, both in and outside of combat, and finally to the part technology is playing as the armed forces look to the future.



RAF Bomber Command Memorial in Green Park (Wiki Commons)

SOUND EFFECT – Rushing Air

1. First Solo by Nigel Norman

Chamber Choir

I want to be a windfarer, to climb
On hidden waves, through airy wastes, to share
The mystery and the mastery of the air,
My generation's secret from all time.

How few men yet have known that power sublime;
Mere thousands! Led by that great few, whose care,
Whose courage, nay! whose lives went, to prepare
That ocean highway more than maritime!

Great Pioneers! When, the first time, I fare
Out on those new-found seas of yours alone,
Let me salute you! This shall be my prayer:
"Oh God, I thank thee that I, too, have flown!"

Poem reprinted by kind permission of Sir Torquil Norman

Air Commodore Sir Nigel Norman served in the Royal Artillery in WW1 but by the start of WW2 had transferred to the Royal Auxiliary Air Force, having learned to fly privately in 1926. He died in a flying accident when the Hudson aircraft taking him from Cornwall to Tunis crashed on take-off; the only casualty, he was returning from a visit to see Churchill about changes to the plans for the Allied invasion of Sicily.

Wind Band Interlude I: Imitation of Flight – Pioneers

SOUND EFFECT – Biplane



The Song of Aviators by Dorothy M Haward Sophie Raworth

This is the song of those who dare,
The dauntless and the free,
Who fight the armies of the air,
As we have fought the sea.

Honour to those who on the wing
Thus earn the laurel crown,
The empires of the world shall sing
The songs of their renown.

We are the pioneers
Who seek the Air King's throne,
That you in after years
May claim it for your own.

The dauntless courage ours,
Whose purpose is unchanged,
Through death and all his powers
Against ourselves are ranged.

We brave the Storm Fiend's might,
The tempest and the rains.
Night hears our throbbing flight,
Day sees our snowy planes.

You conquered heat and steam,
The lighting's lurid fire.
The ocean and the stream,
Are slaves to your desire.

But greater things we do,
And greater perils dare
Who strive to win for you
The kingdoms of the air.

We glory in our task –
To make the winds your slaves,
And no reward we ask,
Save that of honoured graves.

Poem reprinted by kind permission of Flightglobal

2. The Pilot by Frederick Branford

Full Choir

He is liege of wind and the thunder,
And desperate resolute things.

On the market skies
His spirit buys

A drink of death on desolate wings.

His hands
Hold Fate
He stands
Like Hate

Between the winds and under

The flashing brim
Of the waters, slim

U-boats wilt at the sight of him.

He rides the wild cloud-horses
On tracks of polar gold.

His heart is hound
Of the hunting-ground

Where the ghostly stags are foaled.

Through hives
Of stars,
He drives
His cars

Along moon-metalled courses.

His feet are shod
With lightning rod,

To walk the living hand of God.

Frederick Branford was a pilot with the Royal Naval Air Service and was shot down in a coastal battle with two German seaplanes during the Somme campaign. Although badly wounded, he managed to swim ashore and was interned in Holland. His injuries left him permanently disabled. 'The Pilot' was written during his early recovery.

SOUND EFFECT – Spitfire

Wind Band Interlude II: Imitation of Flight – Spitfires

3. Impressions of a Pilot by Gary Claude Stoker Youth Choir

Flight is freedom in its purest form,
To dance with the clouds that follow a storm;
To roll and glide, to wheel and spin,
To feel the joy that swells within.

To leave the earth with its troubles and fly,
And know the warmth of a clear spring sky;
Then back to earth at the end of the day,
Released from the tensions which melted away.

Should my end come while I am in flight,
Whether brightest day or darkest night;
Spare me no pity and shrug off the pain,
Secure in the knowledge that I'd do it again.

For each of us is created to die,
And within me I know,
I was born to fly.



4. Youth in the Skies by Herbert Asquith Full Choir

These who were children yesterday
Now move in lovely flight,
Swift-glancing as the shooting stars
That cleave the summer night;

A moment flashed, they came and went,
Horizons rise and fall,
The speed of valour lifts them up
And strength obeys their call.

The downs below are breathing peace
With thyme and butterflies,
And sheep at pasture in the shade –
And now from English skies

These who were children yesterday
Look down with other eyes;
Man's desperate folly was not theirs
But theirs the sacrifice.

Old men may wage a war of words,
Another race are these,
Who flash to glory dawn and night
Above the starry seas.

Herbert Dixon Asquith was the second son of H H Asquith, the Liberal Prime Minister from 1908–1916. A poet, novelist, and lawyer, he had served in the Royal Artillery during WW1 and had been greatly affected by the experience.

Envoi - Battle of Britain Pilot by Christopher Foxley-Norris

Martin Shaw

Remember him?

He was no Galahad, no knight sans peur et sans reproche.
Sans peur? Fear was the second enemy to beat. He was
a common, unconsidered man who, for a brief moment of eternity,
Held the whole future of mankind in his two sweating palms
And did not let it go.

Remember him,

Not as he was portrayed but as he was. To him
You owe the most of what you have and love today.

Air Chief Marshal Sir Christopher Foxley-Norris flew Hurricanes with No 3 Squadron during the Battle of Britain; he was one of the men of whom Churchill famously wrote '*Never in the field of human conflict was so much owed by so many to so few.*' Sir Christopher remained in the RAF after the war, retiring in 1954. He died in 2003.

5. Per Ardua ad Astra by Cuthbert Hicks

Chamber Choir
(Sopranos and Altos)

For Life is Flight and Death is Flight
And the Pilot takes his due.

How could I know, since for all time,
Lonely I swept upon the great blue ways,
And bore on my old wings the souls of men,
From dull earth to the starry maze.

I watched you wing uncharted space
Too young to learn the mysteries of God,
And so I snatched you swiftly, and I laid
Your young limbs glory in the sod.

But now my burden shall you share,
And your young wings I'll teach the way to keep.
That points the pathway to the sun, and send
All evil spinning to the deep.

For when you flash out on patrol,
'Tis you shall guide all tired souls to rise
Up to the happy landing grounds of God,
My spirit squadrons of the skies.

For Life is Flight and Death is Flight
And the Pilot takes his due.



Cuthbert Crowden Hicks served in the Royal Flying Corps and the RAF during WW1. He emigrated to the USA in the 1920s and became a journalist.

SOUND EFFECT – Bomber Squadron

The Bombers by Sarah Churchill

Sophie Raworth

Whenever I see them ride on high,
Gleaming and proud in the morning sky,
Or lying awake in bed at night,
I hear them pass on their outward flight;
I feel the mass of metal and guns,
Delicate instruments, deadweight tons,
Awkward, slow, bomb racks full,
Straining away from downward pull,
Straining away from home and base,
And try to see the pilot's face,
I imagine a boy who's just left school,
On whose quick-learned skill and courage cool
Depend the lives of the men in his crew
And success of the job they have to do;
And something happens to me inside
That is deeper than grief, greater than pride,
And though there is nothing I can say,
I always look up as they go their way
And care and pray for every one,
And steel my heart to say,
"Thy will be done."

Poem reprinted by kind permission of the Master, Fellows and Scholars of Churchill College, Cambridge

Sarah Churchill, Baroness Audley, was the second daughter of Sir Winston Churchill. She served in the Women's Auxiliary Air Force during WW2 and worked on the interpretation of aerial reconnaissance photographs; she was closely involved with the reconnaissance effort for Operation Torch, the invasion of North Africa. After the war she worked as an actress and artist.

Wind Band Interlude III: Imitation of Flight – Bombers



6. The Dying Aviator (Anon)

Tenors and Basses

The bold aviator lay dying,
And while 'neath the wreckage he lay (he lay),
To the sobbing mechanics around him,
These last dying words did he say.

"Take the piston rings out of my stomach,
And the cylinders out of my brain (my brain).
From the seat of my pants take the crankshaft,
And assemble the engine again."

"Take the manifold out of my larynx,
And the butterfly valve off my neck (my neck).
Remove from my kidneys the conrods,
There's lots of good parts in this wreck."

"Pull the longeron out of my backbone,
The turnbuckle out of my ear (my ear),
From the small of my back take the rudder –
There's all of your aeroplane here."

7. Flying at Dusk by Paul Bewsher

Full Choir

There is no sun:
But in the West there glows
A sea of rose.
The day is done;
And slowly fades in robes of flaming light
Before the night.

Below me lies
A mist of deepest blue
Which stains the view
With sapphire dyes,
And all the countryside below is kissed
With dim blue mist.

Here in the sky,
I see the day is gone
And dusk creeps on;
And as I fly
I know that, for the first time, from the air,
The world looks fair.

Never before
Has beauty filled my eyes
From towering skies.
I never saw
Earth look romantic from the heights above,
But Dusk brings Love.

Paul Bewsher served with the Royal Naval Air Service from 1915 and then the RAF from 1918-1919. He survived being shot down, and was also a recipient of the Distinguished Service Cross for his gallantry. He was a war correspondent during WW2 and died in 1966. He is said to have been "the first airman-poet to regard humanity from the detached standpoint of the sky."

A-Able by Dai Whittingham

Martin Shaw

Job done, the bomber heads o'er sea for home,
Seven give silent thanks for brief respite
From deadly flames aloft and guns below,
Then battle-damaged Merlins falling quiet,
Lancaster descending into the gloom,
A single engine not enough to keep
Them up, yet gives the precious gift of time.

The dread order sounds: "Prepare to ditch!"
And young men scramble to complete their drills.
Skipper calmly calls the dwindling height
To darkest meeting with the North Sea's swell.
Shattering, hissing impact, silence, then
Stirring within a broken bird, emerging
Into night seven dazed and bloodied men.

Afloat in flimsy raft they watch, watch
Dimly as faithful mount slides to the deep.
Alone, wet, cold and far from safety's catch.
But with day's glimmer also glimmers hope.
Dashed hopes as airborne searchers move away,
Only to rise as engines near and eyesight keen
Spies single flare and turns their glorious way.

Salvation overhead, they wave and cheer,
They're found! "Help coming" blinks the signal lamp.
And from the East a rescue launch appears,
Survivor's joy and swift return to camp
To find new absent friends, belongings packed.
Others that night had paid a heavy price.
Six dozen empty chairs, six dozen eggs un-cracked.

Air Commodore (Retd) Dai Whittingham had a distinguished career in the RAF, which he joined in 1974. He was a Phantom pilot and held a number of senior roles, including tours in the Middle East, and for NATO. He is now CEO of the UK Flight Safety Committee and an active member of London Concert Choir.

SOUND EFFECT – Chinook Helicopter

Wind Band Interlude IV: Imitation of Flight – Helicopter

Longest Day into Longest Night

On the night of 21 June 1944, Lancaster Mk III ND 471 'A-Able' of No 57 Squadron took off from RAF East Kirkby as part of a raid on an oil plant at Wesseling, Germany. It did not return, though its crew did. Its navigator was Flying Officer William Fisher Martin, who for his actions on this and other missions was awarded the Distinguished Flying Cross. These are Bill Martin's memories of that flight.

"We huddled together in the rocking dinghy, seven very scared, very wet and very much at sea airmen. We watched with a sense of loss the large starboard wing of good old A for Able sinking lower in the water. She had carried us safely through our last 15 ops and she was now going down into the depths of the North Sea. It had all happened very quickly.

"It had been a tough one, with four separate attacks by a rocket-firing night fighter and we were thankful when we safely crossed the Dutch coast and headed out to sea. Suddenly, A for Able started to swing round back towards the East."

Both starboard engines had stopped. The Flight Engineer soon found that fuel tanks which should have contained over 200 gallons were now empty. The port inner engine also stopped and the last remaining engine was coughing badly. The Engineer changed the cross-feeds to the main tanks and all four engines burst into life briefly before three of them stopped again. The fuel supply lines had clearly been damaged by flak encountered near the Dutch coast.

"The Skipper's voice came quietly to us over the intercom. 'Prepare to ditch.' A few minutes while everyone collected their remaining wits about them and made their respective preparations. I hastily fixed our position and passed it in message form to the Wireless Operator, who had immediately commenced distress signals.

"All too soon came the dreaded order 'Ditching stations!' We took off our harnesses, inflated our Mae Wests and scrambled back to our crash positions. 'Escape hatches off!' '1000 feet', '500 feet', '200 feet', 'Prepare for impact!' – we braced ourselves for the smack. Crash – and then oblivion! When I scrambled to my feet the water was up to my knees and Snowy the Bomb Aimer was thrusting the dinghy packs into my hands. In pitch blackness I stumbled to the upper escape hatch and thrust them up into the awaiting hands. I scrambled up through the hatch and breathed a sigh of relief as I saw the Skipper crawling along the top of the cabin. We were all out then? Onto the wing – already awash – then into the dinghy.

"Slowly we quieted ourselves and tried to take stock. The Skipper's face was a mess, he was bleeding freely and was a bit dazed. Someone fumbled in the darkness for the first-aid kit. Then we realised there was more water in the dinghy than we would like. Snowy tore off his flying boot and we began to bale. Eventually we got organised, rigging the mast for the portable radio transmitter and turning the handle, which gave us a ray of hope. The occasional wave broke over us and soon we were cold and miserable and feeling very sorry for ourselves.

"Dawn came slowly, after we had been in the water for nearly three hours. At about 8 o'clock, we were roused by the sound of engines and saw, low and well to the South, a couple of aircraft speeding Eastwards, probably off to photograph the damage we had done the previous night. Time dragged by until we heard engines again and saw a large aircraft below cloud and well to the South. Miserably we watched it turn away and disappear. Later we heard it again and I took the flare pistol from my battle dress. As it turned some distance from us I fired off a cartridge. It carried on. They hadn't seen it!

"Shortly before noon it reappeared and I waited until it seemed near enough and fired off another cartridge. Again it turned away and we sat back, our hopes dashed. Then it turned and, this time, seemed to head straight for us. I reloaded hastily and fired again, and this time there was no mistake. They had spotted us! Scrambling to our feet we cheered and waved as they banked and flew over us. A bigger dinghy was dropped and inflated on impact. We paddled over to it and climbed aboard. It was wonderful, the lift in morale, once we felt safe.

"The aircraft kept station above us for about an hour before signalling by lamp: 'Help coming'. Soon after, we saw the bow waves of a naval vessel approaching."

When they boarded the rescue launch they had been afloat for 12 hours. An investigation revealed that their emergency calls had not been heard and that they had been lucky to have been rescued so soon. The aircraft that spotted them was on a separate mission looking for dinghies that had been dropped the previous day, but once they were seen the air-sea rescue system swung quickly into action.

On the afternoon of the flight, the crew had done the usual pre-ops check flight, a short trip to make sure that everything was working correctly and flown early enough to allow the engineers to fix any snags. It was a bright, sunny day, and the trip was uneventful. After they had made their way back to their parking spot, the pilot made an unusual decision that was to prove vital for their safety. He decided they should practise their ditching drill.

Ignoring the hoots of derision from their colleagues and groundcrew in the June sunshine, they went through the ditching routine, even extracting the dinghy from the fuselage and carrying it out onto the wing. The Skipper could not explain why he decided to run the drill but, when debriefed, the crew attributed their safe escape to the fact that they had just practised for the event. It was a message quickly passed to other bomber units.



Bill Martin

The Wesseling raid itself was a disaster for 5 Group: of 133 aircraft that got airborne from their English bases, 37 were lost, mainly due to night fighters that intercepted the bomber stream over Holland. 200 men lost their lives, 44 became prisoners of war and 9 evaded capture. RAF East Kirby alone lost 12 aircraft that night. A-Able's crew was the only one to return.

Dai Whittingham

Flight by Prunella Power

Sophie Raworth

Poised on the runway, eager as you are
to be released into the arching sky,
vibrating with the engine's growing power
skimming the ground, then taking off to fly
You're one now with another element
where citadels of cloud will welcome you
and earth below become a childish tent
forsaken for this all-embracing blue.

Pushing ahead, your engine's steady hum
is background to the music of the spheres
unheard below, but here from the precious sum
of freedom and release from human years.
How can I bring you back to earth
When we have shared this magical re-birth?

Prunella Power married Lord David Douglas-Hamilton (the youngest of four sons of the 13th Duke of Hamilton) in 1938. All four sons flew with the RAF during the war. Lord David was a Spitfire pilot during the early part of the war but was killed in action in 1944, flying a reconnaissance mission in a Mosquito over France.

Prunella flew once (and illegally!) in a Spitfire with her husband in 1941, squeezed into the cockpit behind him and leaving him just sufficient room to manage the controls. It would not happen today.

SOUND EFFECT – Tornado Flypast

Lightning Strike by Dai Whittingham

Martin Shaw

Borne aloft on jet of flame,
Lightning, swift into the night sky,
Heeding the ancient call to arms
A wife and mother flies.

Through darkness her green vision sees,
No black fight as men before,
No fear of the unseen, unknown,
But knowledge carries her to war.

Sensors probe while myriad beams
Connect her to the world beyond.
Target snared in data's web and,
Into the dark, a single bomb.

Precise as surgeon's scalpel
A mission's work is done,
And high above, a wingman,
Wife and mother turn for home.

8. Per Ardua ad Astra

Youth Choir

Through struggle, through adversity
To the stars.
Per Ardua ad Astra.

9. High Flight by John Gillespie Magee, Jr

All

Oh! I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds, — and done a hundred things
You have not dreamed of — wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along, and flung
My eager craft through footless halls of air...

Up, up the long, delirious burning blue
I've topped the wind-swept heights with easy grace
Where never lark, or ever eagle flew —
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.

This remarkable evocation of the joy of flight was written by 19-year-old American John Gillespie Magee, a wartime Spitfire pilot with the Royal Canadian Air Force. He was killed in 1941 when his plane collided in mid-air over Lincolnshire. His poem, written on the back of an envelope, was sent home to his parents weeks before the crash, and gained fame when it was picked up by the American media after his death.

SOUND EFFECT – Flypast



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Roderick Williams

Composer



Although better known as an opera and concert singer, Roderick Williams' reputation as a composer has been growing steadily. He has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio. His music has been heard all over the world and his own orchestration of spirituals was broadcast at the 2014 Last Night of the Proms with him singing. A disc devoted to his sacred choral music has just been released on the Signum label and his composition *Ave Verum Corpus Re-imagined* won the 2016 BASCA award for choral composition.

As a baritone, Roderick Williams encompasses a wide repertoire, from baroque to contemporary music, in the opera house, on the concert platform and in recital. He enjoys relationships with all the major UK opera houses and has also sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel. He has sung concert repertoire with all the BBC orchestras, and many other ensembles throughout the UK and abroad. His many festival appearances include the BBC Proms, Edinburgh, Cheltenham, Bath, Aldeburgh and Melbourne.

Recent and upcoming opera engagements include Oronte in Charpentier's *Medée*, Don Alfonso/*Così fan Tutte* for English National Opera, Van der Aa's *Sunken Garden* and *After Life*, Sharpless in *Madama Butterfly*, the title roles of *Eugene Onegin* and *Billy Budd*, and Papageno/*Die Zauberflöte* for the Royal Opera House. Recent and future concert engagements include concerts with the RIAS Kammerchor, Gabrieli Consort, London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, New York Philharmonic, BBC Proms, Melbourne Symphony Orchestra, Berlin Philharmonic Orchestra and Orchestra of the Age of Enlightenment.

An accomplished recital artist, he can be heard at venues and festivals including the Wigmore Hall, Kings Place, LSO St Luke's, the Perth Concert Hall, Oxford Lieder Festival, London Song Festival, Concertgebouw, the Vienna Musikverein. He appears regularly on Radio 3 both as a performer and a presenter. In 2017/18 he performed all three Schubert Cycles at the Wigmore Hall.

His numerous recordings include Vaughan Williams, Berkeley and Britten operas for Chandos and an extensive repertoire of English song with pianist Iain Burnside for Naxos.

He was Artistic Director of Leeds Lieder in April 2016 and won the RPS Singer of the Year award in May 2016. He was awarded an OBE in June 2017.

Mark Forkgen

Conductor



Mark Forkgen recently celebrated 20 years as the Music Director of London Concert Choir. He is also Music Director of Canticum chamber choir, Principal Conductor and Artistic Advisor of Kokoro (the Bournemouth Symphony Orchestra's New Music Group) and Director of Music at Tonbridge School. Mark was Organ Scholar of Queens' College, Cambridge, before winning a scholarship to study conducting at the Guildhall School of Music and Drama. Since then he has conducted major UK orchestras, including the Royal Philharmonic Orchestra, Orchestra of the Age of Enlightenment, Bournemouth Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, English Northern Philharmonia and Manchester Camerata, appearing at major venues, including the Royal Festival Hall, the Barbican and the Royal Albert Hall.

A specialist in the field of choral and contemporary music, Mark has given the first performances of more than 150 works. He has also conducted stage works with the Trestle Theatre Company and Britten Sinfonia, and contemporary opera with the Unicorn Theatre Company and an ensemble from the Philharmonia, at the Linbury Studio, Royal Opera House, Covent Garden.

Mark's wide range of conducting also includes performances with Deep Purple for the Henley Festival and recreating Pink Floyd's *Atom Heart Mother* in the Chelsea Festival. He also enjoys an active life as a pianist, focusing on twentieth-century and contemporary music.

He has been Conductor and Artistic Advisor for highly acclaimed festivals including Sir Peter Maxwell Davies' 70th Birthday, Stravinsky, 'A Festival of Britten', 'Music of the Americas', 'Britain since Britten' and 'East meets West'. Outside the UK he has conducted in Denmark, Spain, France, Belgium, Germany, Holland, Eire, the Czech Republic and Italy (including Handel's *Messiah* in Sienna and *Israel in Egypt* at the Viterbo Early Music Festival) and Bulgaria (concerts broadcast for National TV and Radio).

Highlights this season include Jonathan Lloyd's score to the Hitchcock film, *Blackmail*, the first performances of Stephen McNeff's new opera, *The Burning Boy*; 'Back in the USSR!' – a series of concerts inspired by the centenary of the Russian Revolution, concerts in Krakow and Hong Kong and productions of *Chess* and *Oh What a Lovely War*.

Wing Commander Piers Morrell Conductor

Principal Director of Music, Royal Air Force



Born in Bishop Auckland in 1971, Wing Commander Morrell completed his secondary school education in Hertfordshire prior to attending Trinity College of Music, London. From 1994 to 1997 he worked as a peripatetic music teacher and as a freelance musician, the pinnacle of which was performing with the Hong Kong Philharmonic and the Canadian Opera Company. In 1997 he joined the RAF and following Basic Recruit Training was posted to the Band of the RAF Regiment. In 2000 he was posted to the Central Band of the RAF and was promoted to the rank of corporal in 2002.

Selected for Initial Officer Training in 2006, he graduated as a Flying Officer and took command of the Band of the RAF Regiment in 2007. Posted to the Central Band of the RAF in 2008, he was promoted to Flight Lieutenant in 2009 and oversaw the relocation of the Central Band to RAF Northolt in 2010. In May 2010, he led RAF Music Services' involvement in the 65th Victory Day Parade held on Red Square, Moscow.

On completion of the Junior Officer Development Programme he was posted to Headquarters Music Services in 2012 and in 2014 he completed the Intermediate Command and Staff Course (Air) prior to promotion to Squadron Leader in 2015. During this tour he oversaw the restructuring of RAF Music Services and attained a Fellowship from the Associated Board of the Royal Schools of Music.

He returned to the Central Band of the RAF in May 2015 for a short tour during which he attained a Master of Science degree in Leadership and Management from the University of Portsmouth and a Fellowship with the Institute of Leadership and Management. In August 2016, he was posted back to the Headquarters undertaking Branch Advisor duties and later that year was awarded Chartered Manager status with the Chartered Management Institute. In May 2017 he was promoted to the rank of Wing Commander and appointed as the Principal Director of Music, Royal Air Force.

A keen sportsman, Wing Commander Morrell has represented the RAF three times in the Inter Service Martial Arts competition, run the London Marathon, raising money for the RAF Benevolent Fund and the British Scoliosis Research Foundation, and cycled from London to Paris in 24 hours raising money for Scope.

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FOR DISCERNING TRAVELLERS

Sophie Raworth

Narrator

Sophie Raworth's grandfather, Edwin Llewellyn Raworth, joined the Royal Flying Corps in 1917 and so became one of the first pilots in the RAF 100 years ago. Sophie says that being part of the RAF 100 celebrations means a lot to both her and her family.

She joined the BBC in 1992 as a news reporter, working first for BBC GMR in Manchester, then as a BBC Regions correspondent in Brussels. In 1995 she joined the BBC's Look North programme in Leeds as a reporter, presenter and producer, before moving to national television in 1997 to co-present Breakfast News on BBC One. In 2003 she moved to the BBC Six O'Clock News and since then has presented the BBC1 bulletins at one, six and ten. She has fronted many other BBC programmes and documentaries over the years, from Royal Weddings to *Watchdog*.

In 2013 Sophie was awarded the honorary degree of Doctor of Arts by The City University, London, where she had studied broadcast journalism.

Sophie is an avid Marathon runner who recently completed the gruelling *Marathon des Sables* in the Sahara.



Martin Shaw

Narrator

Martin has had a distinguished career as an actor and has made many critically acclaimed appearances on stage, film and television. He was nominated for an Olivier award for his performance as Lord Goring in Oscar Wilde's *An Ideal Husband* in London and, following the production's transfer to Broadway, was nominated for a Tony and the New York Critics' Drama Desk Award for Best Actor.

Highlights of his TV roles include Horatio in Hallmark's *Hamlet*; Captain Scott in the series *The Last Place on Earth*; *The Professionals*; the Italia Prize-winning *Cream in My Coffee* by Denis Potter; the title role in the series *Rhodes*; *The Scarlet Pimpernel*, the iconic *Judge John Deed*, and eight seasons in the title role of *Inspector George Gently*. Most recently he starred in the BBC's *Strike* series. His films include: Roman Polanski's *Macbeth* [Columbia], *Sinbad's Golden Voyage* [Columbia], *Operation Daybreak* [Warner Bros.], *The Hound of the Baskervilles*, *Ladder of Swords* [Channel 4] and *Six Days*.

In 2010 he presented the BBC documentary *Dambusters Declassified*. Martin, himself a keen pilot, took to the skies to retrace the route of the famous 617 Squadron Dams raid. The documentary shed new light on the story, separating the fact from the myth behind this tale of courage and ingenuity.



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Organ



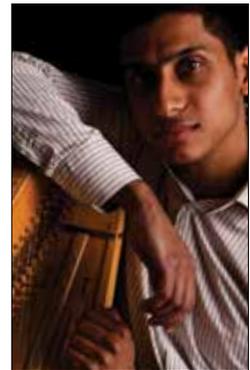
Richard Hills is one of the very few musicians to have truly mastered the divide between the world of the classical organ and that of the theatre organ. Having trained under William Whitehead at King's School Rochester, he became Organ Scholar at Exeter College Oxford, studying with David Sanger. Further organ scholarships followed, at Portsmouth Cathedral and Westminster Abbey.

Richard now pursues a freelance career and is Organist at St Mary's, Bourne Street. His career in the theatre organ world has been equally prestigious. He has numerous prizes and awards to his credit, both in this country and in the USA, where he was named 'Organist of the Year' by the American Theatre Organ Society in 2010 in honour of his contribution to the artform. He has appeared many times on national and international TV and Radio, including solo appearances on programmes as diverse as Radio 3's *Choral Evensong* and Radio 2's *Friday Night is Music Night*, and has several recording credits.

A Fellow of the Royal College of Organists, when not on the bench Richard serves as Musical Advisor to the Cinema Organ Society and maintains a practical interest in organ building.

Daniel de-Fry

Harp



Daniel graduated with distinction from the Royal College of Music in 2008 and was presented with the RCM's most prestigious award, the Tagore Gold Medal, by HRH the Prince of Wales.

After winning the Royal College of Music harp competition in May 2008, Daniel made his solo debut at Cadogan Hall and in the same year reached the string final of the Royal Over-Seas League Music Competition and won the Marisa Robles Harp Prize. He has since enjoyed numerous orchestral projects such as performing with Southbank Sinfonia in a production of *Every Good Boy Deserves Favour*, by Tom Stoppard and André Previn, at the National Theatre.

In May 2010, Daniel recorded Sting's new album *Symphonicities* as part of the Royal Philharmonic Concert Orchestra then took part in Sting's world tour. Since then, he has continued to work with the RPCO and with celebrated singers Jose Carreras, Alfie Boe, Anna Netrebko, Bryn Terfel and Renée Fleming.

He has recently worked with orchestras including the Royal Opera House Orchestra, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Royal Northern Sinfonia, Kings Chamber Orchestra, BBC Symphony Orchestra and Britten Sinfonia and has toured with Opera North, performing Wagner's *Der Ring des Nibelungen*.



London Concert Choir

Since its beginnings in 1960 London Concert Choir has become one of London's leading amateur choirs, distinguished by its conviction and expressiveness in an unusually broad repertoire. With Music Director Mark Forkgen LCC regularly appears at major London concert venues and in cathedrals and churches in and around the capital, as well as visiting destinations further afield.

The choir's range was illustrated in a tour to Krakow in 2016, where concerts of unaccompanied 'Hymns to the Virgin' alternated with performances of jazz standards with Mark Forkgen on piano. In 2014 the choir performed Haydn's oratorio *The Seasons* in Assisi and in 2011 a performance of Verdi's Requiem with the Augsburg Basilica Choir in the Royal Festival Hall was followed by a joint concert at the Augsburg Peace Festival.

Memorable performances of Britten's *War Requiem* at the Barbican and in Salisbury Cathedral marked LCC's 50th anniversary in 2010. Among other major works in recent seasons have been Mozart's Requiem with the London Mozart Players, Rachmaninov's choral symphony *The Bells* with the Royal Philharmonic Orchestra, and Elgar's *Dream of Gerontius*, Mendelssohn's *Elijah* and Vaughan Williams' *Sea Symphony*, all with Southbank Sinfonia. The *Sea Symphony* was the main work in a Battle of Jutland centenary concert in 2016 to support maritime charities.

Performances with the Counterpoint ensemble include Handel's *Messiah*, Bach's *Christmas Oratorio* and *St Matthew Passion*, Monteverdi's *Vespers of 1610* and Schubert's rarely-heard Mass in E flat. Operas in concert performance have ranged from Gluck's *Orfeo* to Gershwin's *Porgy and Bess* and the London premiere of *The Chalk Legend* by Stephen McNeff. LCC has also performed Duke Ellington's *Sacred Concert*, and Will Todd's *Mass in Blue*.

The choir often gives concerts for charity and continues to commission new works, most recently *A Light not yet Ready to Go Out* by Alison Willis, in aid of Breast Cancer Now.

Mark Forkgen
Music Director

Laurence Williams
*Assistant Conductor and
Accompanist*

Fabyan Evans
Chairman

Barbara Whent
Concert Manager

Ian Judson
Deputy Concert Manager

Chris Finch
Treasurer

Stephen Rickett
*Design and
Communications*

Jennifer Greenway
Membership

Eleanor Cowie
Publicity

Simon Livesey
Company Secretary

www.londonconcertchoir.org

London Concert Choir Members

Soprano

Dagmar Binsted
Mickey Bowden
Christine Brown
Olivia Brown
Alison Carpenter
Lucy Carruthers
Caroline Clark
Eleanor Cowie
Naomi Cumber
Emma Davidson
Christine Dencer
Gillian Denham
Susan Deville
Emma Dixon
Emily Dresner
Anna Field
Sarah French
Lisa Gardner
Sonja Gray
Jennifer Greenway
Dalia Gurari
Jennifer Hadley
Philippa Harris
Emma Heath
Emily Hunka
Eva Ignatuschtschenko
Christine Ingram
Danielle Johnstone
Jane Joyce
Roxana Kashani
Vickie Kelly
Anna Kosicka
Susanna Lutman
Charlotte Marshall
Hannah Mason
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Delyth Morgan
Stephanie Moussadis

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Jutta Raftery
Ines Schlenker
Frances Shaw
Caroline Sheppard
Imogen Small
Aisling Turner
Francesca Wareing
Janet Wells
Natalie Whitehorn
Amy Whittaker
Belinda Whittingham
Julie Wilson

Alto

Rachel Adams
Fionnuala Barrett
Kate Britten
Nancy Buchanan
Frances Cave
Carys Cooper
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Georgie Day
Rosie de Saram
Philippa Donald
Kathleen Dormer
Rebecca Foulkes
Anna Garnier
Sarah Gasquoine
Mary Glanville
Muriel Hall
Penny Hatfield
Tina Holderried
Denise Howell
Chrina Jarvis
Chris Joseph
Sarah Knight
Sabine Koellmann
Joanna Kramer

Lorna Lewis
Liz Lowther
Norma MacMillan
Bridget Maidment
Corinna Matlis
Catherine McCarter
Neetu Menon
Anna Metcalf
Sophy Miles
Naomi Nettleship
Cathy Packe
Judith Paterson
Rachel Pearson
Gillian Perry
Dubravka Polic
Agnes Ringa
Jessica Rosethorn
Helene Seiler
Pamela Slatter
Kate Tranter
Ella van der Klugt
Rachel Vroom
Gabriel West
Barbara Whent
June Williams
Nathalie Wilson

Tenor

David Broad
Fabyan Evans
Bram Frankhuijzen
David Gilfedder
Sam Hansford
Graham Hick
Richard Holmes
Carolyn Knight
Ian Leslie
Frances Liew
Ben Martin

Stephen Rickett
Christopher Seaden
Charles Sicat
Tim Steer
Barry Sterndale-Bennett
Tim Thirlway
Ruth Yeo

Bass

John Ancock
Peter Banks
Richard Burbury
Andrew Cullen
Chris Finch
James Finlay
Richard Gillard
Martin Goodwin
Nigel Grieve
Julian Hall
Nigel Hartnell
Keith Holmes
Richard Hughes
Ian Judson
Robert Kealey
Stefan Klaazen
Simon Livesey
Alan Machacek
Paul Milican
Joseph Pike
Morgan Roberts
Tom Roles
Anthony Sharp
John Somerville
Ryszard Stepaniuk
Wilson To
Tony Trowles
Philip Vickers
Dai Whittingham





Central Band of the Royal Air Force

The Central Band of the Royal Air Force was established in 1920 and, since its formation, has played an integral and unique role in military life and in the musical world. Now, from its home in state-of-the-art facilities at RAF Northolt, the band plays a vital part in State ceremonial events, as well as performing across the United Kingdom in support of Service Charities and maintaining an international presence at events such as Military Tattoos throughout the world.

The Central Band is the first ensemble outside the United States of America to have been awarded the John Philip Sousa Citation for Musical Excellence, recognising its reputation for the highest standards of performance.

In 1922, the band was the first military band to broadcast on the BBC and it is still the most frequently featured on air. Recent broadcasts include appearances on *Friday Night is Music Night* for Radio 2, commemorating the anniversaries of the Battle of Britain and the Dambusters raid, and live broadcasts for Radio 3, celebrating British light music.

The Central Band undertakes frequent recording projects, including recent partnerships with the world-renowned trumpeter Philip Cobb on his CD 'Fantasy'. Other projects have included working with Brit Award-winning vocal group Blake and distinguished composer Philip Sparke, demonstrating an ongoing commitment to musical diversity and excellence.

In 2017, the Central Band, alongside colleagues from their Sister Services, had the honour and privilege of commemorating the 100th anniversary of Passchendaele, the Third Battle of Ypres. The Tyne Cot Memorial service was held in recognition of the thousands of servicemen who died in the Ypres Salient. Dignitaries and members of the British and Belgian Armed Forces were joined by descendants of those who fought, to remember and pay tribute to the bravery and sacrifice of all those who served and paid the ultimate sacrifice.

Other landmark occasions have included the unveiling of the Bomber Command Memorial and the performance of a specially commissioned fanfare at the wedding of Their Royal Highnesses The Duke and Duchess of Cambridge.

Members of the Central Band of the Royal Air Force

1st Flute

Sergeant Neslihan Jordan

2nd Flute

Senior Aircraftman Anna Jordan

Piccolo

Senior Aircraftman Holly Blomfield

1st Oboe

Sergeant Alison Rogers

2nd Oboe

Senior Aircraftman Louisa Gawn

E♭ Clarinet

Senior Aircraftman Sabina Heywood

Solo Clarinet

Corporal Graham Jones

Senior Aircraftman Tim Ieraci

2nd Clarinet

Sergeant Dominique Thistleton

Senior Aircraftman Kathryn O'Grady

3rd Clarinet

Senior Aircraftman Emma Mitchell

Corporal Sally Woodcock

Bass Clarinet

Corporal John Brown

1st Alto Sax

Corporal Andy Mears

2nd Alto Sax

Corporal Mike Hearman

Tenor Sax

Sergeant Tom Butcher

Baritone Sax

Sergeant George Martin

1st Bassoon

Senior Aircraftman Chris James

2nd Bassoon

Senior Aircraftman Hannah Robinson

1st Horn

Senior Aircraftman Ed Dyer

2nd Horn

Corporal Ellen Driscoll

3rd Horn

Chief Technician Paul Meaden

4th Horn

Senior Aircraftman Harry Brownlie

1st Trumpet

Corporal Andrew Lofthouse

2nd Trumpet

Senior Aircraftman Ben Murray

3rd Trumpet

Corporal Tim Hynd

4th Trumpet

Senior Aircraftman George Bailey

1st Cornet

Corporal Ed Carpenter

2nd Cornet

Senior Aircraftman Adam Rosbottom

1st Trombone

Corporal Jonty Hill

2nd Trombone

Corporal Matt Edwardson

3rd Trombone

Corporal Andy Taylor

Bass Trombone

Corporal Josh Hayward

Euphonium

Sergeant Matt Ellson

Corporal Lewis Musson

Tuba

Chief Technician Jonathan Truscott

Senior Aircraftman Owen Wallage

Bass Guitar

Chief Technician Andy Rigby

Keyboard

Chief Technician Adrian Beckwith

Percussion

Corporal Matt Walker

Corporal Dave Coyle

Senior Aircraftman Joe Whelan



Canticum is known as one of the most musically versatile chamber choirs in the country, praised for accomplished performances of major works as well as for exploring contemporary repertoire. The choir commissions new writing and gives regular first performances.

In March, Canticum performed a world première of Hywel Davies's *Five English Folk Songs* as part of a concert of traditional music from around the world at St Paul's Church, Covent Garden. Last year, it commemorated 500 years since the Reformation with a programme of German music, including Schönberg's *Friede auf Erde*. Other concerts included Bernstein's *Chichester Psalms* with Albright's *Chichester Mass* and Kodály's *Missa Brevis*, and Rachmaninov's *Vespers* in St Sophia's Cathedral.

In previous years, Canticum has performed BBC Radio 4's Christmas Morning Service, sung Poulenc's *Figure Humaine* at the Cheltenham Music Festival, Bach's Mass in B Minor with the Orchestra of The Age of Enlightenment at St John's, Smith Square and the première of the late Sir Peter Maxwell Davies' *Step by Circle*, dedicated to Mark Forkgen and the choir. Canticum also provided choral voices for Pink Floyd's *Atom Heart Mother* alongside soloist David Gilmour at the Chelsea Festival.

The choir stages regular trips abroad, touring with works including Purcell's *Dido and Aeneas*, Handel's *Messiah* and *Israel in Egypt*, a performance which opened the Viterbo Early Music Festival to a packed audience. The choir toured to Krakow last year, with performances in the Cathedral and the huge underground chapel in the Wieliczka salt mines. Recording also has an important place in Canticum's schedule.

Members of Canticum

Soprano

Anna Finnegan
Mary Forkgen
Janet Hales
Francesca Harden
Angela Jones
Polly Leonard
Miranda Ostler
Susan Porter-Thomas
Elizabeth Scott Plummer
Kate Shaw
Hannah Shield
Sarah Wilkinson
Martha Woodhams

Alto

Hannah Emanuel
Ashlee Godwin
Sarah Howden
Jean Innes
Hilary Norman
Mary Ann Sieghart
Ally Stewart
Claire de Thierry
Jan Trott

Tenor

Edward Allen
Ed Davison
Harry George
Richard Houston
Oliver Kelham
Richard O'Neill
Nick Pyke
Johnny White

Bass

Mike Alban
Chris Eastwood
Michael King
David Knowles
Richard Murray
Mike Pelmore
James Pepler
Angus Saer
Simon Scott Plummer
Paul de Thierry

COUNTERPOINT

The Counterpoint ensemble was formed in 2000 specifically to work with vocal ensembles. Its membership is drawn from the leading instrumental specialists living and working in London, players who have performed and recorded with many of the leading British chamber ensembles, such as the English Baroque Soloists, City of London Sinfonia and Britten Sinfonia.

They have performed Monteverdi's *Vespers of 1610* at St Martin-in-the-Fields as well as Haydn's *Creation* in the final concert of the Chichester Festival with Canticum.

With London Concert Choir they have also taken part in Purcell's *Dido and Aeneas*, Gluck's opera *Orfeo*, Bach's *St Matthew Passion* and *Christmas Oratorio*, Monteverdi's *Vespers*, Handel's *Messiah* and *Israel in Egypt* and Schubert's *Mass in E flat*.

String Players from Counterpoint

Leader: Lucy Russell

1st Violin

Magda Loth-Hill
Niki Gleed
Henry Tong
Leo Pain

2nd Violin

Ann Criscuolo
Gavin Davies
Ellen Bundy
Alison Gordon
Charlotte Amherst

Viola

Rachel Byrt
Sophie Renshaw
Dan Cornford
Thomas Kirby

Cello

Julia Graham
Julian Metzger
Rosie Banks

Bass

Tim Amherst
Alice Kent

Finchley Children's Music Group

Directed by: Theresa Ward

FCMG was founded in 1958 to give the first amateur performance of Benjamin Britten's *Noye's Fludde*, and for most of its life has been the most celebrated children's choir of its kind in the UK. Since its formation it has pursued an ongoing commitment to the commissioning of new music for children's voices. Composers who have written for the group include Brian Chapple, Malcolm Williamson, Sir Peter Maxwell Davies, Alex Roth, Piers Halliwell, Christopher Gunning and Malcolm Singer.

FCMG is regularly invited to supply the children's chorus for major choral works, performing frequently with the London Symphony Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra, London Philharmonic Orchestra, and Crouch End Festival Chorus, under conductors who have included Kurt Masur, Matthias Bamert, André Previn, Vladimir Ashkenazy, Sir Colin Davis and its president Martyn Brabbins.

Singers from Finchley Children's Music Group

Joshua Abrams	Jenny Hayes	Elizabeth Shepherd
Kareola Akiwumi	Lucy Hunter	John Spiby-Vann
Kate Amos	Jeremy Jeffes	Maya Stubbings
Emily Appelquist	Hannah Kent	Hannah Stubbings
Ariel Batra	Benjamin Kotok Nicholls	William Thomson
Elsie Bonfield	Liam Lichy-Lightman	Candace Torres
Jasmine Bor	Arielle Loewinger	Zara Urus
William Brady	Samar Malik	Alexander Vince
Hannah Brown	Katie Reed	Sadie Ward
Oscar Crouch	Charles Reiss	Chen-Chen White
Alfie Davis	Georgina Richards	Mia Wiseman
Angharad Dillon	Jasmine Sabri	Thomas Yiannikou
Irene Doukas	Jessica Saipe	Joey Young
Calliope Doukas	Caitlin Sellis	Maisie Young
Valentina Fazzolari	Zach Sellis	
Guillermo Fernández-Aguayo Martín	Leo Sellis	

Emerald Music School

Directed by: Clare Caddick

Emerald Music School has branches in Beckenham, Purley and Carshalton and the Emerald Choir is a selection from the various choirs within the school. There are no auditions to join the choirs and children come from a wide area across South London, Surrey and Kent.

The choirs have performed at many venues including the Royal Albert Hall, Royal Festival Hall, Millennium Centre, Kew Gardens and the Minack Theatre.

They have had much success in competitions and festivals over the years and have won numerous awards. Emerald is celebrating its 20th anniversary this year and is delighted to be singing at the BBC Ten Pieces Proms at the Royal Albert Hall this July. The children have really enjoyed learning the music for tonight's performance, especially as some of them have a strong connection with the RAF through family members. Their Director Clare Caddick is also Singing Leader for Lewisham Music.

Singers from Emerald Music School

Jessica Barras
Clara Berthoud
Naomi Bleazard
Joshua James Carpenter
Annabella Carver
Leo Cook
Michael Gibbs
Nicole Gibbs
Eliza Glover

Anna Greenwood
Mary Horn
Hannah Marsden
Holly Payne
Beatrice Pengelly
Alice Pengelly
Bethan Phillips
Connie Upchurch

The Peterborough School

Directed by: Laurence Williams

Music is a very important part of life at The Peterborough School. All Senior pupils study music until Year 9, when it becomes an option at GCSE and A-Level. The school has a strong record of examination success at both levels. Classwork, which includes the use of Sibelius, is well-integrated with pupils' performance activities and many of the School's musicians also take practical and theoretical exams up to and including the Performers' Certificate level of the Associated Board of the Royal Schools of Music.

There is an experienced team of musicians teaching academic and instrumental music. Many pupils study more than one instrument and several pupils each year go on to study music at university. Some pupils study at Junior Academies and perform with regional orchestras and choirs.

The school's Chapel Choir sings in the School Chapel on average twice a week. They also take part in Evensong at Peterborough, Leicester and Ely Cathedrals on an annual basis. Entry is by audition and members are either experienced singers or those who have singing lessons.

Singers from The Peterborough School

Rhea Adams
Jodie Baldwin
Oliver Barber
Chiara Bellinzona
James Dawson
Rachel Dawson
Georgina Erbe
Jay Firth

Matthew Gaittins
Grace Gourlay
Edward Hampson
Arran Kovacs
Katie Lawler
Harriet Miller
Srinidhi Mohan Prasad
Daisy Reeves-Turner

Louis Roberts
Sicili-Ana Santoro-Ellwood
Amir Shah
Anna Wild
Caitlin Wilkinson
Megan Wilkinson

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Brahms: Requiem

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FUTURE CONCERTS

London Concert Choir

Supporting the Choir

London Concert Choir greatly appreciates the financial contribution of its regular supporters in helping the choir to maintain its position as one of London's leading amateur choirs. However, we cannot promote our concerts at major venues with professional performers of the required calibre unless we receive income from sources other than ticket sales.

The choir runs a Supporters' Scheme and also offers opportunities to sponsor soloists or orchestral players and to advertise in our concert programmes.

To find out more, please email treasurer@londonconcertchoir.org

Joining the Choir

London Concert Choir welcomes new members, who are invited to attend a few rehearsals before an informal audition. If you are interested in joining the choir, please fill in your details online at www.londonconcertchoir.org

Mailing List

If you would like to receive advance information about our concerts, you can join the choir's free mailing list by clicking on the link on the home page of the website.

The information you provide is subject to the EU data protection regulations (GDPR) and as such will be used exclusively by London Concert Choir.

www.londonconcertchoir.org

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