



QUEEN'S PARK  
SINGERS



QUEEN'S PARK  
Junior  
SINGERS

*Mozart*



*Sibelius*



Sunday 19th March 2017, 6.30pm



For your diary...



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SINGERS**

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**Madrigals, Part-songs and  
Chansons** from the 16th  
century to the 20th. Music  
by Byrd, Beethoven,  
Bruckner and others.

Sunday 25th June, 6.30 pm

Church of St Anne & St Andrew, Brondesbury Park

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# Mozart & Sibelius

**Queen's Park Singers**

**Queen's Park Junior Singers**  
director **Mary Phillips**

**Oliver Till** conductor  
**Hamish Brown** piano

Sunday 19th March  
2017  
Church of St Anne & St Andrew, Brondesbury Park

We would like to thank Mother Christine Cargill for her generous support and for the use of the church.

Dear Friends

One hundred years ago Finland became an independent nation. Jean Sibelius was a leading figure in the struggle for independence and in the cultural movement to forge a national identity. He is best known for his symphonies and tone poems, but he also wrote hauntingly beautiful choral pieces. To mark Finland's centenary we are pleased to present some rarely heard examples of this aspect of his oeuvre.

We couple the Sibelius pieces with Mozart's scintillating Coronation Mass, together with two shorter pieces by the Austrian genius. All three Mozart pieces feature the fresh voices of the Queen's Park Junior Singers.

We hope you enjoy this evening's performance as much as we have enjoyed preparing it, and we invite you to join us for refreshments afterwards.

Glyn Jones  
Membership Secretary and Programme Editor  
Queen's Park Singers

- |          |  |
|----------|--|
| Mozart   | <i>Tantum ergo</i> K142<br>Three Boys' trio from <i>The Magic Flute</i>  |
| Sibelius | <i>Rakastava</i> (The lover)<br><i>Työkansan marssi</i> (Workers' march)<br><i>Aamusumussa</i> (Morning mist)<br><i>Koulutie</i> (The way to school) |
| Mozart   | <i>Krönungsmesse</i> (Coronation Mass)<br>in C, K317   |



## Wolfgang Amadeus Mozart (1756 - 91)

### ***Tantum Ergo* K142**

*Tantum Ergo* is a setting for soprano and chorus by the fourteen-year old Mozart of two verses from the medieval Latin hymn *Pange Lingua*. In our performance the soloist's part is sung by the Queen's Park Junior Singers.

### **The Three Boys' trio *Seid uns zum zweiten Mal willkommen* from *The Magic Flute***

In *The Magic Flute* the Three Boys are guiding spirits who appear at critical junctures to help the principal characters on their spiritual journey. In this trio from Act II they bring the enchanted musical instruments – the flute for Tamino, the bells for Papageno – that will protect them during the trials ahead. The boys also lay on a sumptuous meal. In this evening's performance the Boys are sung in English by the members of Queen's Park Junior Singers.



Salzburg Cathedral

### ***Mass in C K317 Krönungsmesse* (Coronation Mass)**

In January 1779 Mozart returned to his native Salzburg after spending eighteen months fruitlessly seeking paid work abroad. In March of that year, according to his own records, he completed his *Mass in C* K 317. His father had secured for him the post of organist at Salzburg Cathedral, and the work was almost certainly premiered there on Easter Sunday 1779.

One theory has it that Mozart composed the work for the ceremony of the coronation of the Virgin Mary which took place annually at the pilgrimage church of Maria-Plain outside Salzburg, which the Mozart family attended, but no documentary evidence has ever been found to support this. In fact the work was probably not performed at any coronation ceremony in Mozart's lifetime. However, it may have featured in the coronation of the emperor Franz II in 1792, shortly after Mozart's death, and it was certainly included in the standard programme of Austrian imperial coronation ceremonies during the remainder of the 19th Century. The nickname *Krönungsmesse* (Coronation Mass) does not appear in any written source until 1875.

It may be the work's bright, celebratory character that led to it being adopted for this purpose, combined with the fact that the forces for which it was originally composed, including trumpets, trombones, horns, timpani, and organ would have suited occasions of imperial pomp. Throughout the piece, passages for full chorus are interwoven with





contributions for a quartet of soloists, sung in our performance by small groups of singers in each section.

The *Kyrie* and *Gloria* are characterised by rhythmic drive. The *Credo* begins in a similar energetic manner, but gives way to a reflective adagio passage for the central narrative of the birth and crucifixion of Christ, with the initial brilliant music returning for the resurrection. The setting of the *Sanctus* functions like a stately prelude to a joyful *Osanna*. The *Benedictus* is a tender, lilting passage for the four soloists, punctuated by a reprise of the *Osanna*. The *Agnus Dei* begins as a gentle aria for solo soprano, sung in our performance by the Queen's Park Junior Singers. This is rounded off by a sprightly *Dona nobis pacem* for soloists and full chorus, which re-works some of the musical material from the *Kyrie*.

## Jean Sibelius (1865 - 1957)

### Songs for mixed choir

Sibelius wrote pieces for unaccompanied choir throughout his career. In his early examples the words are generally in Swedish, then the culturally dominant language in Finland, but later he gravitated towards Finnish texts, in keeping with the growing current of cultural nationalism with which he identified, and made a point of composing music that is sensitive to the characteristic rhythms of the Finnish language.

In *Rakastava* (The Lovers) Sibelius sets a passionate lyric taken from the *Kanteletar*, a collection of Finnish folk poetry that was compiled in the 19th

century. The piece is in four sections. The first and third of these are set in four parts homophonically; that is, all voices sing the same words at the same time. In the second section the text is intoned by tenors of the choir while the other voices provide a fluttering accompaniment with the repeated nonsense syllables "eila". In the final section the text is given to a pair of soloists (soprano and bass) with the rest of the choir providing an eerie, drifting background, again to the syllables "eila".

Sibelius wrote *Työkansan marssi* (Workers' March) around 1890 with the intention that it should become the anthem of the nascent Finnish trade union movement. The text, by the Finnish poet and playwright Juhana Heikki Erkkö, blends a rousing call for workers' solidarity with patriotic sentiments.

*Aamusumussa* (Morning Mist), which sets another poem by Erkkö, was written for a collection of songs which Sibelius published in 1898.

*Koulutie* (the Way to School) was written much later, in 1925. It is one of several songs which Sibelius wrote on the theme of school days



## Tantum Ergo

Tantum ergo sacramentum  
veneremur cernui,  
et antiquum documentum  
novo cedat ritui;  
praestet fides supplementum  
sensuum defectui.

Genitori Genitoque  
laus et iubilatio,  
salus, honor, virtus quoque  
sit et benedictio;  
procedenti ab utroque  
compar sit laudatio.  
Amen.

*Therefore so great a Sacrament  
Let us fall down and worship,  
And let the old law  
Give way to a new rite,  
And let faith stand forward  
To make good the defects of sense.*

*To the Father and the Son  
Be praise and joy,  
Health, honour and virtue  
And blessing,  
And to him proceeding from both  
Be equal praise.  
Amen*

## The Three Boys' trio

Before the gates we once did meet you,  
And set your feet in wisdom's way;  
Now for the second time we greet you  
Within the temple walls today.  
Take now the flute and bells to cheer you,  
Good cheer for weary limbs receive;  
When for the third time we draw near you,  
Virtue shall perfect joy achieve.  
Prince be thou brave, light thou shalt see;  
Thou Papageno, silent be,  
Hush, hush silent be.



## Rakastava (The lovers) text from the *Kanteletar*

Miss' on kussa minun hyväni,  
miss' asuvi armahani,  
missä istuvi iloni,  
kulla maalla marjaseni?  
Ei kuulu ääntävän ahoilla  
lyövän leikkiä lehoissa,  
ei kuulu saloilta soitto  
kukunta ei kunnahilta.  
Disko armas astumassa  
marjani matelemassa,  
oma kulta kulkemassa  
valkia vaeltamassa,

*Where is she where is my darling,  
where dwells she now, my dearest,  
where does she sit, my heart's delight,  
in what land, my honey flower?  
Now nothing moves in the meadowland,  
no-one plays in the pine woods,  
no voice is heard in the valley,  
no cuckoo calls from the valley.  
Does my sweetheart weary wander?  
Where does she walk by the water?  
Where are you my own beloved,  
travelling untrodden paths?*





toisin torven<sup>1</sup> puhuisi,  
vaaran rinnat vastoaisi,  
saisi salot sanelemista,  
joka kumpu kukkumista,  
lehot leikkiä pitäisi,  
ahot ainoista iloa.

Täst' on kulta kulkenunna,  
täst' on mennyt mielitetty,  
tästä armas astununna,  
valkia vaeltanunna;  
täss' on astunut aholla,  
tuoss' on istunut kivellä.  
Kivi on paljo kirkkahampi,  
paasi toistansa parempi  
kangas kahta kaunihimpi  
lehto viittä lempiämpi  
korpi kuutta kukkahampi  
koko metsä mieluisampi,  
tuon on kultani kulusta,  
armahani astunnasta.

Hyvää iltaa, lintuseni.  
Hyvää iltaa, kultaseni.  
Hyvää iltaa nyt, minun oma armahani!  
Tanssi, tanssi, lintuseni,  
tanssi, tanssi, kultaseni,  
tanssi, tanssi nyt, minun oma armahani!  
Seiso, seiso, lintuseni,  
seiso, seiso, kultaseni,  
seiso, seiso nyt, minun oma armahani!  
Anna kättä, lintuseni,  
anna kättä, kultaseni,  
anna kättä nyt, minun oma armahani

Käsi kaulaan, lintuseni,  
käsi kaulaan, kultaseni,  
halausta kultaseni,  
halausta nyt minun oma armahani!  
Suuta, suuta, lintuseni,  
suuta, suuta, kultaseni,  
halausta lintuseni,  
halausta nyt minun oma armahani!

*Loud my horn I will blow once more, loud  
the hills will echo in answer,  
till the message reaches the marshes.  
Were she here my horn would speak  
till the treetops trembled,  
every meadow awakened.*

*Here my darling has walked,  
here my true love has trodden,  
here my sweetheart has stood,  
here wearily wandered.  
Here she moved in the meadowland,  
there the rock where she rested,  
rock much finer, much brighter,  
better than other rocks.  
Heather twice as fragrant for her,  
woodland seems five times more leafy,  
meadows far more full of flowers,  
all the forest far fairer.  
Where my fair one's foot has trodden,  
where my darling one has walked.*

*So good evening, pretty birdling, so good  
evening, my honey flower,  
so good evening now, my own beloved!  
Dance, O dance my pretty birdling,  
dance, O dance my honey flower,  
dance, O dance now my own beloved!  
Stop, O stop my pretty birdling,  
stop, O stop my honey flower,  
stop, O stop now my own beloved!  
Give your hand, my pretty birdling, give  
your hand my honey flower,  
give your hand now my own beloved!*

*Hold me so, my pretty birdling,  
hold me so, my honey flower,  
and embrace me, honey flower,  
and embrace me, my own beloved!  
Kiss me, kiss me pretty birdling,  
kiss me, kiss me honey flower,  
and embrace me, pretty birdling,  
and embrace me now, my own beloved!*



Suuta, suuta, minun oma armahani!  
Jää hyvästi lintuseni,  
jää hyvästi kultaseni, j  
ää hyvästi lintuseni,  
jää hyvästi nyt minun oma armahani!

*Kiss me, kiss me my own beloved,  
Now farewell, my pretty birdling, n  
ow farewell, my honey flower,  
now farewell, my pretty birdling,  
now farewell to you, my own beloved!*

## Työkansan marssi (Workers' march) text by J.H. Erkkö

Työkansa, nouskaamme!  
Tuo entisyyden loistoisuus  
ja nykyisyyden mahtavuus on työtämme.  
Nyt painavatko meitä ne!  
Ne niskoiltamme puistamme.  
Täysikäisiksi kypsyttää  
meit' aika tää  
ja neuvoo menneisyys.

*Men of labour, rise up! Our history's glory,  
our present might: these are fruits of our  
labours, the sweat of our brow. Need we  
bear the yoke we have borne thus far? Let  
it be no burden, but shake it off! The  
alliance of this time through which we live  
with the wisdom of triumphs past will yet  
see us come of age.*

Työkansa, nouskaamme!  
Työ korkeimman on tahtoa  
mut kurjuus orjan kahleita —  
ne katkomme.  
Siks' emme raada juhtina,  
vaan luonnon eturinnassa,  
valoa kohti pyrkien,  
töin, taistellen —  
se meidän valtatie.

*Men of labour, rise up!  
A mission divine is the source of our will,  
the chains of slavery drag us down  
but these we will break asunder.  
Nor will we strain like oxen at the plough  
— rather, abreast with nature's goal,  
we will struggle on, courageously, with  
toil and mettle toward the light, down the  
road our nation treads.*

Työkansa, nouskaamme!  
On meissä Suomi suurinna  
ja kansan voima vahvinna  
me nouskaamme!  
Kun perhekunnat, lapsemme  
me valvehille nostamme,  
ne uuden voiman tenhokkaan  
tuo maailmaan  
ja Suomen vahvuuden

*Men of labour, rise up!  
In us lies the greatness which is Finland's,  
likewise her people's strength,  
so let us rise!  
When once we exhort to action sweet our  
families, offspring, kin,  
their power will be of a magic kind  
from which will sprout not just our  
strength but Finland's nation's too.*





## Aamusumussa (Morning mist) text by J.H. Erkkö

Päiv' ei pääse paistamahan  
kuu on valtaa vaila,  
ihmissilm' ei kauas näytä  
aamu-usvan mailla.  
Mutta meill' on oiva usko  
että päivä voittaa,  
siksi mieli kirkastuupi,  
ääni raikas soittaa.  
Aamu-usvan mailla  
päivä vallan voittaa.

Siksi Suomi taisteleupi  
siksi teemme työtä,  
että valon henkivoimat  
viihtyis meidän myötä,  
että meissä selkiäisi  
sumut Suomen maasta,  
ettei veljyt veljyttänsä  
riistä eikä raasta.  
Me kun teemme työtä,  
sumut poistuu maasta

*Daylight's rays pierce not the gloom,  
the sun's power holds no sway,  
nothing does the human eye espy  
A heartfelt hope burns in our souls:  
our sun will shine at last  
Let light invade our minds once more,  
let our joyful song ring out.  
The sun will rise,  
the day will come  
To banish morning mist.*

*With this in mind, let Finland fight  
with toil and sweat of brow:  
that seeds of light, the sun's spirit,  
may live and thrive in us.  
The power to expel the murky dark  
rests firmly in our will.  
No longer, in the time to come,  
will man steal from fellow man.  
Our present labours will yet bear fruit  
in a land bathed in light, its mists  
forgotten*

## Koulutie (The way to school) text by V.A. Koskenniemi

Olen unessa useasti  
sinun kaduillas, koulutie.  
Kotiportilta kouluun asti  
minun askeleeni vie.

Syysaamu kirpeä koittaa  
yli heräävän kaupungin  
ja sen laidassa koski soittaa  
tutun sävelen ilmoihin.

Talot matalat kahta puolta —  
miten tunnen ne tarkalleen!  
Yli niiden mäeltä tuolta  
kohoo kirkko torneineen.

Ja mun matkani keskitiellä  
näky ihana, aamuinen:  
tytön sinisen kohtaan siellä  
ja katsehen sinisen.

*Oft in my dreams I have trodden  
the streets which lead to school.  
My footsteps know their way untaught  
from my house to learning's door.*

*As the autumn wind blows its chill  
o'er the town as it awakes,  
the rapids running near at hand  
play their frequent tune.*

*Low-roofed houses on either side —  
I know each one so well!  
Above them on the hill beyond,  
the church nave and tower loom.*

*Half-way between my home and school  
a sweet sight steals into view:  
a girl in blue in hues of dawn  
with a gaze which is also blue*



Vie jalat kuin karkelossa  
läpi pienen puistikon.  
Sen penkillä kuutamossa  
ens runoni tehty on.

Ja puiston puiden takaa  
— miten lempeine silmineen! —  
mua katsoo kaunis, vakaa r  
unoruhtinas piispa Franzén.

Ja koulun aitaa vastaan  
jo vanhan rehtorin nään.  
Miten tuttu astunnastaan,  
ja ryhdistä miehisen pään!

Syysaamu kirpeä koittaa  
yli heräävän kaupungin  
ja sen laidassa koski soittaa  
tutun sävelen ilmoihiin.

Ja ma unhotan läksyni vaivan  
ja kaikki niin kauhihiks saa.  
Mua jossain, kaukana aivan,  
elo ihana odottaa.

Olen unessa useasti  
sinun kaduillas, koulutie.  
Ah, enkö ma hautahan asti  
myös koululainen lie?

*My footsteps trip as if in play  
through the vale corner park.  
Here, on its bench at a moonlit hour,  
my first rhymes were composed.*

*Behind the great trees in the park  
a benevolent smile meets my eyes.  
Stout Bishop Franzén, the local bard,  
is the owner of these charms.*

*By the fence which skirts the school  
our dear headmaster stands.  
Just like the back of my own hand  
I know his manly gait and stance.*

*As the autumn wind blows its chill  
o'er the town as it awakes,  
the rapids running near at hand  
play their frequent tune.*

*My mind soon turns from homework's  
chores to a far more thrilling thought:  
that somewhere, far off perhaps as yet, a  
wondrous future awaits.*

*Oft in my dreams I have trodden  
the streets which lead to school.  
Am I to be, till my dying day,  
a schoolboy in heart and soul?*





## The Mass

### Kyrie

Kyrie eleison; Christe eleison; Kyrie eleison.

*Lord have mercy; Christ, have mercy; Lord, have mercy.*

### Gloria

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

*Glory to God in the highest, and on earth peace to men of good will. We praise You, we bless You, we adore You, we glorify You, we give thanks to You for Your great glory, Lord God, heavenly King, almighty God the Father. Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, who taketh away the sins of the world, have mercy on us; You who take away the sins of the world, hear our prayers. Who sits at the right hand of the Father, have mercy upon us. For You are the only Holy One, the only Lord, the only Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father, Amen.*

### Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, et resurrexit tertia die, secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam.

*I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible: and in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds. God of God, Light of Light, very [true] God of very [true] God; begotten, not made, being of one substance with the Father, by Whom all things were made; Who for us men and for our salvation came down from Heaven. and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was also crucified for us under Pontius Pilate; He suffered and was buried: And (on) the third day He rose again according to the Scriptures: And ascended into Heaven, and sits on the right hand of the Father: And He shall come again, with glory, to judge the living and the dead: Of His kingdom there shall be no end. And I believe in the Holy Spirit, the Lord, and Giver of Life, Who proceeds from the Father and the Son who, with the Father and the Son, is similarly adored and glorified, who*



Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

### **Sanctus**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth; pleni sunt coeli et terra gloria tua. Osanna in excelsis.

### **Benedictus**

Benedictus qui venit in nomine Domini.

### **Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*has spoken through the prophets. And I believe in one, holy, catholic, and apostolic church, I confess one Baptism for the remission of sins. And I expect the resurrection of the dead and the life of the world to come. Amen.*

*Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of Your glory. Hosanna in the highest.*

*Blessed is He who comes in the name of the Lord*

*Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takes away the sins of the world, have mercy upon us. Lamb of God, who takes away the sins of the world, grant us peace.*



Messiah, December 2016





**Oliver Till** is a conductor and répétiteur praised by The Times for “ambitious, intelligent programming”. He started his musical life as a chorister at Westminster Cathedral. Having studied composition and piano at the Royal College of Music Junior Department, Ollie gained his bachelor's at the University of Manchester and received further training at Dartington, RNCM and the Järvi Academy. He has conducted *Die Zauberflöte* and *Don Giovanni* for St Paul's Opera, Clapham and has recently accompanied solo recitals and recordings, led choral workshops and assisted *The Marriage of Figaro* at Grimeborn. Ollie has also conducted the London Sinfonietta Academy, Dartington Festival Orchestra, Nottingham Philharmonic, the Baltic Academy Orchestra, Vaganza Ensemble, St. Bartholomew's Orchestra and St. Albans Rehearsal Orchestra.

Dedicated to new music Ollie has conducted over 50 works by living composers including 35 premières. Upcoming projects this year include the premiere of *Liturgie*, a new ballet-oratorio with Spectra Ensemble, and he looks forward to Monteverdi's *Il combattimento di Tancredi e Clorinda* and playing the solo in CPE Bach's Keyboard Concerto in A minor wq.7 .



**Mary Phillips** played the clarinet in the National Youth orchestra of Great Britain before reading music at the University of York. After winning the John Lobb Memorial Prize for singing, she went on to study with Corinne Shirman-Sarti and then Liz Brice. For many years she has sung with London Voices, London Sinfonietta and the BBC Singers as well as the Electric Voice theatre, Britten Sinfonia and Opera Ra Ra, and is a regular soloist in oratorio and recitals at home and abroad. She is director of the Queen's Park Junior Singers who performed Benjamin Britten's *Noyes Fludde* in 2013 and *The Happy Prince* by Malcolm Williamson in 2014.

QPJS has recently completed a recording project of the Happy Prince which will be released in 2017. This is the first recording including children, although the opera was written for children's voices. Mary teaches singing at South Hampstead High School and Trevor-Roberts Preparatory School, and freelances as a choral conductor.





**Hamish Brown** was born in 1993 and grew up in Marlborough, Wiltshire. From 2011-14, he read music at the University of Manchester, studying piano with Andrew Wilde, graduating with First Class Honours.

He continued his studies as a postgraduate at the Royal College of Music, where his support included a Help Musicians UK Harrison Award, studying Piano Accompaniment with Simon Lepper and Roger Vignoles, graduating in July 2016 with Distinction. During his studies, he won first prizes for accompaniment in all of the RCM vocal competitions.

In June 2016, he was selected as a student of the Britten-Pears Young Artist Programme in Aldeburgh, supported by a Viola Tunnard Scholarship. Hamish has also performed at the Leeds Lieder, Oxford Lieder and Deal festivals, and at venues including Cadogan Hall, Wigmore Hall, V&A Museum, Royal Over Seas League, Royal Festival Hall and Elgar Room.

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## QUEEN'S PARK Junior SINGERS

Queen's Park Junior Singers is a choir open to children between the ages of eight and eighteen.

Serious choral skills are at the core of Queen's Park Junior Singers. The choir's director Mary Phillips imparts vocal training with the belief that children are quite easily capable of handling more challenging music than they are usually given credit for.

As well as performing in concert, children are also given the chance to take part in fully staged opera productions.

Performing this evening:

Angel Bulku  
Estelle Bulku  
Millie Chaluian  
Jiannoula Couling-Dini  
Lola Greenaway  
Peter Laleye-Thomas  
Raffi Melkonian Payne  
Anaia Mulinda  
Bella Ridgwell  
Hannah Sheridan  
MillyThomson  
Cecilia Thorne  
Aseyah Zayaan-Kharodia



## QUEEN'S PARK SINGERS

### Soprano

Louise Clark  
Stephaele de  
Kermadec  
Hinda Golding\*  
Gillian Hallifax\*  
Jo Hurley  
Molly Moody  
Una O'Gara  
Katy Payne\*  
Stella Ruszczyński\*

### Alto

Rachel Donnison\*  
Helen Dymond\*  
Monica Healy\*  
Katherine Lawson  
Christine  
MacLeod\*  
Denise O'Reilly  
Rebecca Payne\*  
Carey Smith\*  
Tania Spooner  
Liz Till  
Susannah Tomkins  
Evelyn Velleman

\*semichorus/solos

### Tenor

Nick Dibb  
Colm Doherty\*  
Cathie Hammond\*  
Glyn Jones\*  
Julie Krausz\*  
Amanda Robinson  
Sebastian Timpson\*

### Bass

Roger Bloomfield\*  
Mark Hine  
Simon Judge\*  
Will Lindley  
Adam Ritchie  
Richard Scottow\*  
Joram ten Brink  
Peter Walter





# Location

**Queen's Park & Kensal Rise.  
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