

The singing of VOCESS is impeccable in its quality of tone and balance. They bring a new dimension to the word 'ensemble' with meticulous timing and tuning.

—Gramophone

The slickest of the lot ... fans of a cappella ought to hear this.

—CD Review, BBC Radio 3

Eight beautifully integrated solo voices ... Every number here has something particularly arresting within it, all supported by persuasive and committed singing.

—BBC Music Magazine Choral and Song Choice,
A Purcell Collection

V O C E S 8

THE BRITISH VOCAL ENSEMBLE VOCESS8 IS PROUD TO INSPIRE PEOPLE THROUGH MUSIC AND SHARE THE JOY OF SINGING.

Touring extensively throughout Europe, North America and Asia, the ensemble performs a repertoire from Renaissance polyphony to contemporary commissions and arrangements.

In recent seasons VOCESS8 has performed at venues such as the Wigmore Hall, Royal Festival Hall, Royal Albert Hall, BOZAR Brussels, Cité de la Musique Paris, Vienna Konzerthaus, Tokyo Opera City, National Centre for the Performing Arts Beijing, the Shanghai Concert Hall and Mariinsky Theatre Concert Hall. Artistic collaborations have included the Royal Philharmonic Orchestra, period ensembles

Florilegium and L'Arpeggiata, violinist Hugo Ticciati and pianist/composer Jonathan Dove.

VOCESS8 is a Decca Classics Artist and has released albums which have been at the top of the Classical Charts. VOCESS8 is passionate about music education and is the flagship ensemble of the music charity VCM Foundation which has its home at the Gresham Centre, London. VOCESS8 is the Associate Ensemble for Cambridge University and teaches a Master of Music degree course for Ensemble Singing.

For a full biography go to this [LINK](#)



FOREWORD



WE are proud of our reputation as an ensemble possessing great versatility. Audiences seem consistently charmed by discovering new music or unexpected combinations through the breadth of repertoire we perform. This is further enhanced by the diverse qualities that the eight individual artists bring to the ensemble, and our rehearsal environment is positively charged with a range of knowledge bases and experiences.

We continue to place new music at the heart of our programming. Having recently premiered works by Ben Parry, Ola Gjeilo, Alec Roth, Roxanna Panufnik, Alexander Levine and Philip Stopford, we are extremely excited that VOCESS's Associate Composer for the 2017-2019 seasons will be Jonathan Dove. Few contemporary composers have so successfully or consistently explored the potential to communicate, to create wonder and to enrich people's lives through the human voice. Throughout his career Jonathan has made a commitment to community development through innovative musical projects. His aims and ambitions align very closely with the wide-reaching music education programs we lead for the VCM Foundation.

As we endeavor to engage and inspire audiences and young musicians alike, we hope you will be able to join us on our journey.

BARNABY SMITH
Artistic Director,
VOCESS and VCM Foundation

JONATHAN DOVE



VOCESS is delighted to announce that Jonathan Dove will be the ensemble's Associate Composer from September 2017. As one of the most celebrated contemporary composers, opera and the voice have been the central priorities in Dove's output throughout his career.

- A new commission is planned for performance in 2019, Jonathan Dove's 60th birthday season
- VOCESS to perform a piece by Dove in every concert for the 17/18 and 18/19 seasons
- The Associateship will provide mentoring opportunities to emerging composers linked with VOCESS's education programme

Jonathan comments: "It is a joy to make music with these wonderful singers. Already our association has proved deeply rewarding, and the thought of writing for such a remarkable group of artists is very inspiring. I look forward to the work we will create and explore together, and the performances we will share."

For more information on Jonathan follow this [LINK](#)



OUTREACH & PARTICIPATION



VOCESS is passionate about music education. As the flagship ensemble of the VCM Foundation, the ensemble works with a broad cross section of society. The Foundation reaches 40,000 students each year. We believe the joy of singing should be open to everyone.

International Projects: *Massed choir and community outreach projects running throughout the year*, including BOZAR Brussels, Paris Philharmonie, Heidelberg Frühling, Vienna Konzerthaus and the Curtis Institute.

The VOCESS Method: Written by Paul Smith, this is our unique teaching tool – available in four languages – that adopts music to enhance development in numeracy, literary and linguistics.

The VOCESS Model: A selection of modules consisting of masterclasses and workshops, designed to offer a bespoke educative programme for academic institutions and choirs.

Gresham Centre: Our London home that hosts a range of education workshops, concerts and recording sessions for singers of all abilities.

VOCESS Scholars: Eight scholarships available each year to promising young singers looking to develop performing, recording and workshop skills.

Milton Abbey Summer School: Amateur singers of all ages work and perform with VOCESS and the VOCESS Scholars.

Cambridge University: VOCESS is the Associate Ensemble for Cambridge University and teaches a Master of Music degree course for Ensemble Singing, offers training for workshop to students leading and takes part in research projects as part of the Music and Science initiative.



VOCES 8

A CAPPELLA PROGRAMMES

FAIREST ISLE

British choral repertoire through the ages

ECHOES IN TIME

A programme of cycles and return

AFTER SILENCE

Music that expresses beyond words

IN PARADISUM

A candlelit concert of sacred choral music

SING JOYFULLY

A celebration of the voice from the Renaissance to the present day

THE NAVE TO THE STAGE

A concert of sacred and secular repertoire

SLAP THAT BASS

Specially arranged jazz, pop and folk songs



FAIREST ISLE

JOIN us on our journey to explore some of the most moving and uplifting British vocal music, celebrated in a programme devoted to the rich choral heritage of the British Isles. Including time-honoured classics and new commissions, these are interspersed with readings from the greatest British poets and dramatists. The readings can be recited by members of VOCESS or an invited actor.

Drop, Drop Slow Tears ORLANDO GIBBONS

Absterge Domine THOMAS TALLIS

Libera Nos I and II JOHN SHEPPARD

I Was Glad HENRY PURCELL

Ave Maria ROBERT PARSONS

Lux Aeterna (Nimrod) EDWARD ELGAR

Nunc Dimittis GUSTAV HOLST

A Hymn to the Virgin BENJAMIN BRITTEN

Mother of God, Here I Stand JOHN TAVENER

The Three Kings JONATHAN DOVE

They That Put Their Trust in the Lord BEN PARRY*

Stargazer ALEC ROTH*

A Nightingale Sang in Berkeley Square MANNING SHERWIN†

Crazy Little Thing Called Love FREDDIE MERCURY†

*commission for VOCESS †arr. Jim Clements

*This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house,
Against the envy of less happier lands,—
This blessed plot, this earth, this realm, this England.*

—Shakespeare, *King Richard II*, Act 2 Scene 1

Lux Aeterna
Edward Elgar



ECHOES IN TIME

THE paradox of repetition is that it creates difference. In music repeated notes, rhythms, and melodies affect the listener differently with each new hearing, establishing patterns that reflect our experience of time. Composers in all ages have built on the magical power of repetition to examine our lives as temporal creatures. Echoes in Time explores the music of repeating cycles, echoes, returns, and doubles in a programme featuring the sustained canons of Mouton, the palindromes of Machaut, and the echoing patterns of Britten.

- Laudibus in Sanctis WILLIAM BYRD
- Nesciens Mater JEAN MOUTON
- My Love is Mine JONATHAN DOVE
- Hymn to the Virgin BENJAMIN BRITTEN
- The Lamb JOHN TAVENER
- Ma fin est mon commencement
GUILLAUME DE MACHAUT
- Nunc Dimittis GUSTAV HOLST
- Miserere nostri from Cantiones Sacrae
THOMAS TALLIS
- Nunc Dimittis ARVO PÄRT
- Diliges Dominum WILLIAM BYRD
- Three Sacred Hymns ALFRED SCHNITTKE
- The Three Kings JONATHAN DOVE

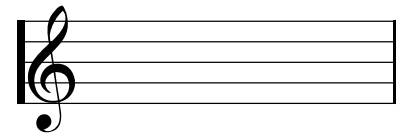


AFTER SILENCE

After silence, that which comes nearest to expressing the inexpressible is music.

—Aldous Huxley

WHEN combined with music, words can realise a deeper meaning. This explains why so many composers have turned to choral writing to express fully their innermost feelings, producing music that expresses beyond words. In this programme we explore coded messages in Byrd, expressive word-painting in Monteverdi, music as an expression of belief in religious texts in Bach and almost wordless aural landscapes in Pärt that depict an infinite complexity.



CODED MESSAGES

- Vigilate WILLIAM BYRD
- Were You There and Steal Away TRAD.
- SPIRITUALS
- Imagine JOHN LENNON
- Timshel MUMFORD AND SONS

AURAL LANDSCAPES

- Nunc Dimittis ARVO PÄRT
- Totus Tuus HENRYK GÓRECKI
- Nesciens Mater JEAN MOUTON
- Viderunt Omnes 4 part organum
PÉROTIN
- Ma fin est mon commencement
GUILLAUME DE MACHAUT

WORD-PAINTING

- Balulalow FRANCIS POTT
- Lagrimae d'amante al sepolcro del amate
and Cantate Domino
CLAUDIO MONTEVERDI
- Second Dirge Anthem / Thou Knowest Lord
PURCELL / MORLEY
- Into Thy Hands JONATHAN DOVE

EXPRESSIONS OF FAITH

- Singet dem Herrn J.S. BACH
- Three Sacred Hymns ALFRED
SCHNITTKE
- Mother of God JOHN TAVENER
- Kyrie from Mass for four voices
WILLIAM BYRD
- Magnus Es Domine from Prayers of
St Augustine ALEXANDER LEVINE

IN PARADISUM

Bogoroditse
Dyevo
Sergei
Rachmaninov



PRESENTING masterworks from five centuries, In Paradisum surveys the sheer beauty of sacred choral music in an atmospheric concert based on settings of devotional texts. The acoustic qualities of particular venues are brought to life in specially selected pieces from our repertoire of plainchant, polyphony, and spirituals. Candlelit processions enhance the sense of occasion. This programme is suitable for churches or similar acoustic spaces.

Repertoire to include

Ubi Caritas MAURICE DURUFLÉ

Maria Durch ein Dornwald Ging
TRADITIONAL

Angelus ad Virginem CHANT

A Hymn to the Virgin
BENJAMIN BRITTEN

O Nata Lux THOMAS TALLIS

Drop, Drop Slow Tears
ORLANDO GIBBONS

Bogoroditse Devo
SERGEI RACHMANINOV

Libera Nos I & II JOHN SHEPPARD

Nunc Dimittis ARVO PÄRT

Miserere Mei GREGORIO ALLEGRI

Into Thy Hands JONATHAN DOVE

SING JOYFULLY

Shenandoah
Traditional
arr. Jim
Clements



VOCESS is delighted to present Sing Joyfully, a diverse programme that rejoices in the glorious sound of voices in harmony. Juxtaposing Renaissance music with jazz and pop creates a rare mix of the ethereal and angelic, along with pure foot-tapping fun: a showcase for VOCESS's inimitable stage presence.

Repertoire to include

Into Thy Hands JONATHAN DOVE

I Was Glad HENRY PURCELL

Sing Joyfully WILLIAM BYRD

Straighten Up and Fly Right
NAT 'KING' COLE

The Sound of Silence
SIMON & GARFUNKEL

Moondance VAN MORRISON

Hark! Did Ye Ever Hear Such Sweet
Singing? THOMAS HUNT

O Waly, Waly TRADITIONAL

Shenandoah TRADITIONAL

Cheek to Cheek IRVING BERLIN

Beautiful CARLY RAE JEPSEN &
JUSTIN BIEBER

THE NAVE TO THE STAGE

A concert in two halves, opening with a choice selection of sacred choral music, followed after the interval by an assortment of modern secular songs in arrangements specially commissioned for VOCESS.



I Was Glad HENRY PURCELL
Laudibus in Sanctis WILLIAM BYRD
Denn er hat seinen Engeln
FELIX MENDELSSOHN
Into Thy Hands JONATHAN DOVE

Straighten Up and Fly Right
NAT 'KING' COLE
The Sound of Silence
SIMON & GARFUNKEL
Moondance VAN MORRISON
Underneath the Stars KATE RUSBY

Balulalow
Francis Pott

Underneath
the Stars
Kate Rusby
arr. Jim
Clements

SLAP THAT BASS



THE lighter side of VOCESS's repertoire is displayed in a selection of pieces, including jazz, pop, and folk songs that have been specially arranged for the group.

Straighten Up and Fly Right NAT 'KING' COLE
Moondance VAN MORRISON
Underneath the Stars KATE RUSBY
The Luckiest BEN FOLDS
Ain't That a Kick in the Head JIMMY VAN HESUEN
Slap that Bass GEORGE GERSHWIN
Nobody Does it Better HAMLISCH & BAYER-SAGER
Gladiator Movie Soundscape HANS ZIMMER
I've Got the World on a String HAROLD ARLEN

Straighten
Up and Fly
Right
Nat 'King'
Cole arr. Jim
Clements

The Luckiest
Ben Folds
arr. Jim
Clements

A NIGHT AT THE MOVIES

VOCES8 lead a project at BOZAR Brussels



WITH VOCES8, optional orchestral involvement and massed choir directed by Paul Smith and Barnaby Smith.



- | | |
|--------------------------------------------|---------------------------------------------------|
| Straighten Up and Fly Right* | A piece with VOCES8 and orchestra |
| Goldeneye—James Bond* | CerfVolant Les Choristes† |
| The World Is Not Enough James Bond† | Double Trouble Harry Potter† |
| Live and Let Die - James Bond† | Wade in the Water medley† |
| A piece by the orchestra alone | It Don't Mean a Thing if it Ain't Got That Swing* |
| The Sound of Silence—Mrs Robinson* | America West Side Story† |
| Price Tag—Jessie J† | Maria—West Side Story* |
| Gladiator Soundtrack* | Skyfall James Bond† |
| John Williams Medley † | |

*With VOCES8 †With Massed Choir **Bold** Optional orchestral involvement

HYMN TO OUR HOME

VOCES8 lead a project at Philharmonie, Paris



VOCES8 with students from local schools directed by Paul Smith. *A thousand voices singing together overwhelm the individual flaws.*—Thomas More



- | | |
|------------------------------------------------|-----------------------------------------------------|
| Magnus Es Domine ALEXANDER LEVINE | Ode to Joy / Joyful, Joyful LUDWIG VAN BEETHOVEN |
| Harmony PAUL SMITH* | Grace BOBBY MCFERRIN, YO-YO MA, ROGER TREECE† |
| Jesu, Meine Freude JS BACH† | Don't Worry, Be Happy BOBBY MCFERRIN |
| Strong LONDON GRAMMAR | Moondance VAN MORRISON |
| Straighten Up and Fly Right NAT 'KING' COLE | Ain't That a Kick in the Head JIMMY VAN HEUSEN |
| The Sound of Silence SIMON & GARFUNKEL | Underneath the Stars KATE RUSBY |
| Hymn to the Virgin BENJAMIN BRITTEN | White Winter Hymnal FLEET FOXES† |
| Bogoroditse Dyevo SERGEI RACHMANINOV | Unity PAUL SMITH* |

*With Students and Audience †With Students



Photo: Theresa Pevai



V O C E S 8

SPECIAL PROGRAMMES



A series of programmes in collaboration with other artists.

JONATHAN DOVE

RACHEL PODGER

**HUGO TICCIATI
& O/MODERN T QUARTET**

**LES INVENTIONS
BAROQUE ENSEMBLE**

THE PASSING OF THE YEAR— JONATHAN DOVE

BORN in 1959, Jonathan Dove's early musical experience came from playing the piano, organ and viola. Later he studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional experience gave him a deep understanding of singers and the complex mechanics of the opera house.

Starting with his breakthrough opera *Flight*, commissioned by Glyndebourne in 1998, Dove has gone on to write over twenty operatic works.

FOUR seasons in seven poems form the basis of Jonathan Dove's *The Passing of the Year*, dedicated to the memory of the composer's mother, and evoking emotions from joyful elation to elegiac lament. The festive occasions that mark key moments in the annual cycle are celebrated in a programme of music, ancient and modern, devoted to the rhythmic flow of seasonal moods.

Puer natus in Bethlehem SCHEIDT

Laudibus in sanctis WILLIAM BYRD

Nesciens Mater JEAN MOUTON

The Passing of the Year* JONATHAN DOVE

A Hymn to the Virgin BENJAMIN BRITTEN

In 2010 *A Song of Joys for Chorus* and orchestra opened the festivities at the Last Night of the Proms, and in 2016 an expanded version of *Our Revels Now Are Ended* was premiered at the same occasion. Throughout his career Dove has made a serious commitment to community development through innovative musical projects. His 2012 opera *Life is a Dream*, was performed by professionals and community choruses in a disused Birmingham warehouse, and a church opera involving community singers *The Walk from the Garden* was premiered at Salisbury Cathedral.

The Lamb JOHN TAVENER

Miserere nostri from *Cantiones Sacrae* THOMAS TALLIS

I am the Day JONATHAN DOVE

Nunc Dimittis ARVO PÄRT

Diliges Dominum WILLIAM BYRD

Jonathan
talks about
working on
The Passing
of the Year



* This piece is with piano.



GUARDIAN ANGEL— RACHEL PODGER

THE accompanying violin in 'Erbarme dich' from Bach's Matthew Passion is the emissary that carries the plaintive voice to heaven in search of God's mercy. In a composition that has been justly celebrated as one of the most poignantly compelling works in the western canon, Bach treats the violin as a guardian angel for the voice. Angels are intermediaries between heaven and earth: God's messengers, sent to guide and guard, and their special role has

provided inspiration for artists and composers for two millennia. Guardian Angel is VOCESS's unique take on the tradition, approached via the antiphonal calls and responses, customarily said to have been introduced into sacred music by Saint Ambrose. Violinist Rachel Podger's serene and beguiling virtuosity contextualises angelic visitations, interweaving impassioned strains into choral masterpieces that splendidly transcend earthly concerns.

Immitet Angelus Domini GIOVANNI PIERLUIGI DA PALESTRINA

Passacaglia in G Minor for Solo Violin 'Guardian Angel' HEINRICH VON BIBER

Angelus ad Virginem CHANT

Angelus ad Pastores Ait á 8 HIERONYMOUS PRAETORIUS

From Other Ays, Preludes, Allemandes, Sarabands NICOLA MATTEIS

Denn Er hat Seinen Engeln beföhlen über dir FELIX MENDELSSOHN

Bogoroditse Devo (Ave Maria) SERGEI RACHMANINOV

Partita for Flute in A minor: I. Allemande – J.S. BACH

Visita Quaesumus Domine WILLIAM BYRD

Partita for Flute in A minor: II. Corrente – J.S. BACH

Ave Maria FRANZ BIEBL

Partita for Flute in A minor: III. Sarabanda – J.S. BACH

Lux Aeterna EDWARD ELGAR

Partita for Flute in A minor: IV. Bouree Anglaise – J.S. BACH

Angelus Domini Descendit, GIOVANNI GABRIELI



Photo: Theresa Pewal

IN DIALOGUE WITH BACH— HUGO TICCIATI



AS violinist and director Hugo imbibes all possible forms of creativity, whether it be performing premieres in Carnegie Hall, improvising with monks in India, or devising innovative programmes for O/Modernt. Hugo incorporates aspects of literature, philosophy, spirituality and meditation in to his performing and teaching.

Hugo has collaborated with VOCESS on numerous projects, including performing Vasks at Wigmore Hall, the UK premiere of Thomas Hewitt Jones's Panathenaia at the British Museum, and 'Messiah Rapped' at Hugo's own Festival O/Modernt in Sweden.

The programme takes the form of an improvisatory dialogue between the timeless works of Bach and a variegated array of contemporary pieces and improvisations for solo violin. The exact order and, indeed, choice of works will be decided in the moment of playing, the only constant (or 'ground') provided by the familiar counterpoint of Bach. Vocal repertoire includes works by Pärt, Bruckner, Pérotin, Tavener, and Mouton; violin repertoire includes works by Pärt, Berio, Stravinsky, Kurtág, Clarke, and Miyoshi.

SEVEN LAST WORDS— O/MODERNT STRING QUARTET



TWO evocative musical reflections on some of the most profound words ever spoken in the entire western tradition are seamlessly interwoven in a profoundly contemplative programme, presented by four musicians who delight in redefining classical parameters by unravelling multiple strands of quartet playing and reweaving them into fresh and original musical textures—Julian Arp (cello), Gareth Lubbe (viola), Daniel Rowland and Hugo Ticciati (violins).

The quartet combines old and new music in innovative and daring ways, cultivating the hallowed ground of the great quartet tradition, while challenging its established order and pushing the traditional boundaries of the form.

The Seven Last Words of our Saviour from The Cross Op. 51 FRANZ JOSEPH HAYDN
Seven Last Words from the Cross JAMES MACMILLAN

Hugo has a rare ability to convey a profound understanding of the music and shed light on its spiritual intent. —Arvo Pärt

THE LEGACY OF GENIUS

With two or nine players

IN a celebration of Johann Sebastian Bach, one of the greatest composers in the history of western music, VOCES8 performs a selection from Bach's extensive choral oeuvre, along with pieces by composers directly inspired by Bach, including Bruckner and Mendelssohn. Delicately adding variety to the programme, VOCES8 also presents works by composers who share Bach's aims and aspirations, either by treating music as an expression of faith, or simply because their work is characterised by extraordinary emotive power.



Os Justi ANTON BRUCKNER
Denn er hat seinen Engeln FELIX MENDELSSOHN
Mother of God JOHN TAVENER
Singet dem Herrn ein neues Lied BWV 225 J.S. BACH
Nunc Dimittis ARVO PÄRT
Into Thy Hands JONATHAN DOVE
Jesu, meine Freude BWV 227 J.S. BACH
Drop Drop Slow Tears ORLANDO GIBBONS
Hymn to the Virgin BENJAMIN BRITTEN
Komm, Jesu, komm BWV 229 J.S. BACH

EXPLORING MONTEVERDI

Unaccompanied or with three players

FEATURING the sacred publications of 1620, 1640-1 and 1650-51 alongside works from his Sixth Book of Madrigals, VOCES8 presents an exploration and contextualisation of Monteverdi's output for unaccompanied voices. Works by Monteverdi sit alongside composers that were both a source of inspiration for him and that he inspired, demonstrating how this defining composer introduced a new and powerful form of expression into choral music.



Magnificat Primi Toni
GIOVANNI PIERLUIGI DA PALESTRINA
Messa a Quattro Voci de Cappella (1641)
CLAUDIO MONTEVERDI
Komm, Jesu, Komm BWV 229 J.S. BACH
The Triumphs of Oriana (1601) CLAUDIO MONTEVERDI
The Nymphs and Shepherds Danced GEORGE MARSON
To Lay a Garland ROBERT LUCAS PEARSALL

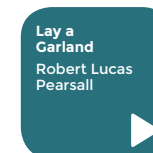
A PURCELL COLLECTION

With seven players

IT is said that Purcell never set foot outside England, in the same way that Bach hardly left his native Saxony. Yet, both have become pinnacles of our Western music culture to an extent they could have little imagined in their own lifetime. The corpus of Purcell's music, although not as large as Bach's, easily rivals it in terms of diversity. There is hardly a genre in which he did not express himself: this programme celebrates this wonderful diversity of Purcell's musical offerings.



Sample repertoire
My Heart is Inditing
Praise the Lord O Jerusalem
Fairest Isle
Hail Bright Cecilia
By Beauteous Softness



VOCES 8

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