



James Allen's Girls' School



Winter Concert

All Saints West Dulwich

5 December 2024

Good evening and welcome to our Winter Concert here at All Saints West Dulwich. Tonight, the senior Choirs and Orchestras of James Allen's Girls' School celebrate the season with a selection of music ranging from the sacred sounds of the Renaissance to the grandeur of 19th century orchestral works. The Symphony Orchestra will be joined this evening by soloist Sophie Kwok who will be performing the *Adagio* from Bruch's Violin Concerto No.1. The evening concludes with Bach's Magnificat, performed by the Holst Choir, Choral Society, and James Allen's Baroque Soloists, conducted by Tommy Foster. We hope you enjoy the music and thank you for being with us tonight.

Sophie Kwok (Violin Soloist)

Sophie Kwok is a Year 13 music scholar who plays the violin and the piano and has achieved Grade 8 qualification in both instruments. They have been continually involved in the school's music ensembles, starting in Year 7 with Concert Orchestra, and will soon be ending their time at JAGS as a member of both Symphony Orchestra and String Orchestra. Sophie has played in many Chamber Music groups throughout their time at JAGS, and outside of this has played in the South London Youth Orchestra since age 8. They study English, Politics, and Philosophy at A level and hope to go on to study Philosophy at university.



Tommy Foster (Conductor)

Tommy studied at the University of Glasgow and the Royal Academy of Music. He has performed with Academy of Ancient Music, Academy of St Martin in the Fields, BBC Orchestras, English Concert, Gabrielli Consort and Players, Hanover Band, La Serenissima, London Mozart Players, London Philharmonic, London Symphony, New London Consort, Orchestra of the Age of Enlightenment, Philharmonia, Royal Philharmonic and Royal Scottish National Orchestras. He has worked with choirs of Kings' College Cambridge, St John's College Cambridge, New College Oxford, Polyphony and The Sixteen. Recent recordings include "The Godfather" and "Extra Time" with La Serenissima and forthcoming projects include the Bach Magnificat and B minor Mass with the English Concert. Tommy was elected as an Associate of the Royal Academy of Music in 2018 for his contribution to the profession.

Programme Notes

John Tavener's "The Lamb" was composed in 1982. It is a setting of William Blake's poem of the same title from the collection "Songs of Innocence and Experience". Following a performance at the Festival of Nine Lessons and Carols at King's College Cambridge, it has entered the choral carol repertory. It is a deceptively simple work, using minimalist compositional techniques, juxtaposing monophonic tonally ambiguous lines with inversions, retrogrades and modal harmony.

James MacMillan's *Nova! Nova! Ave fit ex Eva* was commissioned by the Hope Scott Trust in 2012. It sets a 15th century English traditional text against a Latin refrain with a deliberate play on words. Mary gives birth to Jesus in her immaculate state, thus undoing the original sin of Eve. The angelic salutation "Ave Maria" is referenced only by its first word, which provides a reversal of the letters of the Latin word of Eve "Eva", Literally, Mary has reversed Eve, "Ave – Eva".

Giovanni Gabrieli's *Sonata pian' e forte* was published in 1597 and is one of the earliest known works to specify dynamics. It makes use of the typical Venetian polychoral style, influenced heavily by the interior of St Mark's church in Venice where it was first performed.

Samuel Scheidt was one of the best known German composers of the early Baroque era, whose music was to have great influence on later composers such as JS Bach. *Puer natus in Bethlehem* uses a version of the chorale melody of the same name and simply sets monophonic solo lines answered by the full choir in harmony.

First performed in 1866, Max Bruch's first violin concerto remains, alongside his "Scottish Fantasy" his most popular work. Although not on the same virtuosic level as some of the other contemporary German concertos, it retains a melodic quality that has stood the test of time well.

Dag Wren's Serenade for strings, written in 1937 is his most famous work. Whilst Wren wrote a considerable quantity of music, he was notoriously self-critical and much of his work was destroyed. He avoided the avant garde style of his contemporaries and instead wrote music "to entertain and please".

Bach Magnificat in D Major BWV 243

The text of the Magnificat (Mary's song of praise) is taken from the first chapter of the Gospel according to St Luke, verses 46-55. Its traditional place in the liturgy is within the service of Vespers, as it was in the case in Lutheran Leipzig in Bach's time. For most services, it was sung simply to a psalmtone, or other straightforward setting. However, for great feast days, a polyphonic version including instruments was performed.

Bach's great Magnificat represents the pinnacle of the genre. Even by his lofty standards, the work is acknowledged as a true masterpiece. It takes inspiration from a variety of musical sources and has been praised over centuries by critics for its "Poignant brevity" (none of the movements are long and there are no da capo arias). Modern scholarship points to Christmas of 1732 as the most likely date of the first performance of the work. However, this was in an earlier version in Eb major (BWV 243a), which is now rarely performed. The revision to the more popular D major version took place approximately 8 years later. As well as the key change, Bach added trumpets and timpani, as well as flutes to the orchestra. He also made some changes to rhythmic divisions and a few harmonic alterations. The most striking difference however was the omission of the 4 Christmas inserts (two of which there are no original sources), that interrupt the Biblical text. The version we are performing tonight reinstates the two original choral inserts "Vom Himmel Hoch and Gloria in Excelcis Deo" to add a seasonal touch to this magnificent work of art.

Madrigalists

Conducted by Tommy Foster

The Lamb (Taverner)



Symphonic Wind Orchestra

Conducted by Elinor Corp

Sonata Pian e Forte (Gabrielli)



Madrigalists

Conducted by Tommy Foster

Nova! Nova! Ave fit ex Eva (Macmillan)



Holst Choir

Conducted by Tommy Foster

Puer natus in Bethlehem (Scheidt)



Symphony Orchestra

Conducted by Elinor Corp

Soloist Sophie Kwok

Violin Concerto No.1 in G minor, Op.26 (Bruch)

II Adagio



String Orchestra

Conducted by Kay Dickson

Serenade for String Orchestra (Dag Wiren)

IV Marcia

**Holst Choir, Choral Society &
James Allen's Baroque Soloists**
Conducted by Tommy Foster

Magnificat (Bach)

1: Magnificat

2: Et Exsultavit

Soprano Soloist: Sophie Taylor

3: Vom Himmel Hoch

4: Quia Respexit

Soprano Soloist: Millie Nourse

5: Omnes Generationes

6: Quia Fecit mihi magna

Bass Soloist: Henry Armstrong

7: Fecit Potentiam

8: Gloria in excelsis Deo

9: Esurientes implevit bonis

Alto Soloist: Hinano Schad

10: Suscepit Israel

Soloists: Madrigalists

11: Sicut Locutus est

12: Gloria Patri

Symphonic Wind Orchestra

Clarinets

Olivia Gaspar
Caitlin Walker
Sadie Moran
Selena Karlsen
Millie Nourse

Oboes

Naomi Kemp (cor anglais)
Emma Richards
Jihu Park
Grace Wilson

Flutes

Emma Evans
Jojo Solly
Grace Njenga
Asha Pathmanathan
Evie Wan
Devika Das
Shivi Pathak
Amelia Vaughan
Lara Osborne-Frick

Saxophone

Iris Mash
Sofia Quinn

Horn

Bronwen Pepler

Trumpets

Nerys Meeran
Riya Kamdar

Imogen Allen

Leia Wilson
Alexis Lloyd

Trombone

Bititi Williamson
Lucy Armstrong

Double Bass

Eliana Adugna

Madrigalists

Elsa Bridge
Amy Brincat
Isobel Davidson
Alayna Hanif
Elyssa Hatton

Zoë Henderson
Tessa Roxby
Sophie Taylor
Megan Walton

Eliza Irving
Evie Arnold-Nadin
Millie Nourse
Hinano Schad

Lara West
Selena Karlsen
Anna Paulides
Bonnie Shaw

Holst Choir

Aleyna Awatefe-Aydin
Elena Masterskikh
Elle Kofman-Pitras
Giang Nguyen
Julianne Foster
Ruby Oteng-Ntim
Myah Jutla
Sara Taylor
Amelia Vaughan
Sadie Moran
Alicia Scholar
Camille Bell
Elizabeth Birt

Sophia Harmsworth
Zoe Gedzie
Clara Threadgould
Decca McDonald
Keira Wang
Polina Lobaskina
Maya Murphy
Qing Qing Yee
Tania Shahdad
Anna Paulides
Bonnie Shaw
Charlotte Parr
Emily Humphreys

Beryl Bediako
Lara West
Samsara Mani
Sofia Popat
Alayna Hanif
Alisha Allen
Nerys Meeran
Selena Karlsen
Evie Arnold-Nadin
Hinano Schad
Millie Nourse
Darcy Lamb

Elsa Bridge
Isobel Davidson
May Sanders-Garcia
Megan Walton
Olivia Street
Tessa Roxby
Elyssa Hatton
Sophie Taylor
Amy Brincat
Emma Evans
Olivia Gaspar
Selina Zhang

String Orchestra

1st Violins

Ellie Wu
Martha Lovegrove
Charlotte Parr
Sophie Kwok

2nd Violins

Flora Russell
Anna Paulides

Violas

Evie Arnold-Nadin
Myah Jutla
Gwendolyn Taylor
Sara Taylor

Violoncellos

Elyssa Hatton
Izzy Ariffin
Isobel Sigeti
Avery Chen

Double Basses

Hinano Schad
Bonnie Shaw

Symphony Orchestra

1st Violins

Ellie Wu
Darcy Lamb
Katherine Sperotto
Sophie Kwok
Amy Brincat
Selina Zhang
Charlotte Parr
Caroline Davis

Violas

Evie Arnold-Nadin
Myah Jutla
Qing Qing Yee
Tania Shahdad
Clara Rees

Flutes

Emma Evans
Sandrine Jones

Horns

Lynn Henderson
Sabrina Pullen

2nd Violins

Clementine Muir
Lucy Mills
Maya Murphy
Vyvy Ngo
Alicia Scholar
India O'Brien
Ruochan Wu
Amelia Milne
Sara Taylor
Anna Paulides

Violoncellos

Elyssa Hatton
Sophie Taylor
Elizabeth Birt
Camille Bell
Izzy Ariffin
Isobel Sigeti

Oboes

Naomi Kemp
Emma Richards

Trumpets

Nerys Meeran
Emily Humphreys

Clarinets

Millie Nourse
Olivia Gaspar
Selena Karlsen

Trombone

Bititi Williamson

Timpani & Percussion

Marla Stedman Jones

Bassoon

Jo Turner

James Allen's Baroque Soloists

Violins

Elsbeth MacLeod
Ellie Wu
Anna Scoggins
Daniella Wu
Caroline Davis
Sappho Xenakis
Ruth Mitchell

Violoncellos

Elyssa Hatton
Nicola Jackson
Anabelle Juritz

Double Bases

Julie Buckley
Judy Taylor

Violas

Kay Dickson
Gwendolyn Taylor

Bassoon

Jo Turner

Flutes

Sandrine Jones
Sarah Ovenden

Oboes

Emma Fielding
Michael Stowe

Trumpets

Mark Armstrong
Nerys Meeran
Emily Humphries

Timpani

Donna-Maria Landowski

Organ

Belinda Jones

JAGS Choral Society

JAGS Choral Society is a vibrant community choir based at James Allen's Girls' School (JAGS) in London, conducted by Tommy Foster. The choir brings together a diverse mix of alumnae, parents, and local residents, creating an inclusive and supportive environment for singers of all backgrounds and abilities. Rehearsing every Tuesday evening during term time, the choir works on a wide range of classical and contemporary choral repertoire, focusing on both musical excellence and fostering a strong sense of community. This evening, JAGS Choral Society will be supporting the Holst choir in a performance of Bach's Magnificat, showcasing their dedication to choral artistry. Future plans include an exciting performance of Bernstein's Chichester Psalms at Southwark Cathedral in March 2025. For more information about the choir's activities and upcoming performances, please visit their website at www.jagschoralsociety.com