



# SIDWELL ANNIVERSARY CONCERT

Celebrating 80 years since the appointment of  
Martindale Sidwell as Organist and Choirmaster

## Programme

**Saturday 21st February 2026**

**HAMPSTEAD PARISH CHURCH**

**CHURCH ROW, NW3 6UU**





1949



No later than 1959

**Introduction** by the Very Revd Dr Philip Buckler  
(Vicar 1987 - 1999)

***Come, ye sons of art***

(Ode for the Birthday of Queen Mary, 1694)

Henry Purcell

Overture

Solo & Chorus 'Come ye sons of art'

Duet 'Sound the trumpet'

Chorus 'Come ye sons of art'

Solo 'Strike the viol'

Solo & Chorus 'The day that such a blessing gave'

Solo 'Bid the virtues'

Solo 'These are the sacred charms'

Duet & Chorus 'Since Nature, rejoicing, has shown us the way'

**Brandenburg Concerto No. 5 in D**

J. S. Bach

'Concerto 5to. à une Traversiere, une Violino principale, une Violino è una Viola in ripieno, Violoncello, Violone è Cembalo concertato'

Allegro

Affettuoso

Allegro

**INTERVAL**

***Dum complerentur dies pentecostes***

G. P. da Palestrina

***Faire is the heaven***

William Harris

**Festival Cantata: *Rejoice in the Lamb***

Benjamin Britten

Conducted by Patrick Russill

***Festal Jubilate***

Martindale Sidwell

Conducted by Lee Ward

***Ehre sei dir, Gott* (248/V/i)**

J. S. Bach

The retiring collection is for the **Martindale Sidwell Fund** of the  
**Hampstead Church Music Trust**

## PERFORMERS

The Choir of Hampstead Parish Church

Sopranos: Hannah Dienes-Williams, Christine Buras

Altos: Judy Brown, Matthew Farrell

Tenors: Aidan Coburn, Ruairi Bowen

Basses: Gregory Bannan, Eoghan Desmond

Director of Music: Geoffrey Webber

Instrumentalists (arranged by Jacob Garside)

Violins: Dominika Feher\*, Sarah Bealby-Wright, Rebecca Harris,  
Maxim Del Mar

Violas: Joseph Lowe, Hannah Gardiner

Cellos: Jacob Garside, Nathan Giorgetti

Violone & Viola da Gamba: Peter McCarthy

Flute: Jonathan Slade\*

Oboes/Recorders: Nicola Barbagli, Fiona Last

Trumpet: Thomas Thornton

Harpsichord: Satoko Doi-Luck\*

Harpsichord by Kilström, supplied by David Wright

\*Soloists in Bach's Brandenburg Concerto No. 5

Organ: Richard Gowers

Former Hampstead and St Clement Danes singers joining in the  
final items in the concert:

Meurig Bowen, Alicia Carroll, Miranda Doggett, Sally Dunkley,

Mike Entwisle, Joanna Forbes L'Estrange, Oliver Gibbs, Ruth

Holton, Terry Lamont, Neville Martin, Nicky Mitchell, Martin

Oxenham

## NOTE ON THE MUSIC

This programme has been designed to celebrate the musical interests and accomplishments of Martindale and Barbara Sidwell. Thus we can enjoy a rare juxtaposition of great Baroque masterpieces and favourite church anthems all in the same concert. Following the way in which Martin championed music by less well known composers, we can also in turn enjoy a rare composition by Sidwell himself.

Purcell's final Birthday Ode for Queen Mary, composed in 1694 not long before her death, has become one of Purcell's most loved masterpieces, and was chosen by the BBC for its inaugural concert of The Third Programme in 1946. Unfortunately we have no score of the work that dates from Purcell's time, and certain aspects of the earliest surviving copy, from 1765, have been called into question. It seems that the original text, probably by court poet Nahum Tate, began 'Come ye sons of arts' (not 'art'), but this and the various musical uncertainties are fortunately very minor in nature. One amusing aspect of the text was clearly an in-joke for all those involved: the two trumpeters at the royal court were brothers Matthew and William Shore. The aria mentioning the trumpet contains no trumpet part, since the text refers to "the listening shores". The work in fact only contains a single obbligato trumpet part, but this is probably following the fashion of many Italian *sinfonias*. The opening Overture emphasises the solemn aspect of marking the Queen's birthday, though the cheerful *canzona* (the second section) hints otherwise, and once the first vocal section begins we immediately move to the more joyful aspects of the celebration. Repetition is an important element in the composition, both through repeats of whole sections of music, and through the presence of three ground basses (where the cello/gamba repeat the same short phrase).

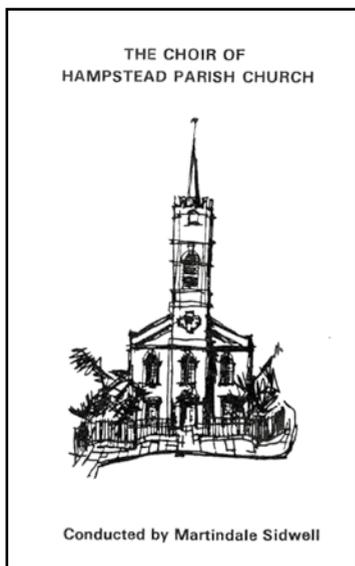
Although Bach's Fifth Brandenburg Concerto has three soloists, it is the harpsichord part that is the most extraordinary, since it appears to be the first example of the keyboard, normally used only to provide a basic harmonic support to the music, being thrust into the limelight with a dazzling cadenza in the first movement, and also providing a solo line with the right hand in the slow movement. The three movements are wonderfully contrasted: the opening is a classic ritornello movement, in which Bach's manipulation of the basic structural form (alternating the ritornello with free writing) reaches a level of sophistication that would take a separate essay in itself to explore; the second is reflective and gentle with its own sound-world as only the three soloists participate; the third is a rousing jig that couldn't be happier.

The second half of the concert is partly inspired by Sidwell's recording legacy. Palestrina's motet *Dum complerentur* and Britten's *Rejoice in the Lamb* (1943) were both performed by Sidwell and the Hampstead PC choir on a BBC Third Programme in 1955, subsequently transferred to a LP recording. This can be heard on YouTube as "Choral Music": Hampstead Parish Church 1955 (Martindale Sidwell). The organist for this was Ralph Downes, and happily for today, Ralph's successor as Organist of the London Oratory, Patrick Russill, whose first appointment on leaving the University of Oxford was as Assistant to Sidwell at Hampstead and St Clement Danes, will be conducting this performance. The treble soloist on the recording was composer Professor Sebastian Forbes, whose daughter Joanna is another of the returning musicians in tonight's concert. Britten made an inspired choice with the poetry of Christopher Smart (1722-71). Not only is the mystical and fantastical nature of Smart's *Jubilate Agno* captivating in itself, but Britten's peerless musical imagination was able to match it, creating a unique, absorbing multi-sectional work that both entertains and uplifts. Musicians naturally cherish the line "For M is Musick, and therefore he is God", and the subsequent emphasis on musical instruments takes up the same theme as Tate's Birthday Ode.

Sidwell conducted the Christmas Oratorio in a concert at the Royal Festival Hall broadcast on BBC Radio 3 in 1974, also recorded and now available on CD. This was performed by the Hampstead Choral Society, the London Bach Orchestra with soloists Alexander Young (Evangelist), Felicity Palmer, Alfreda Hodgson, Ian Partridge and John Carol Case. Sidwell's performance of the opening chorus of the 5th part of the work is a favourite of another of his impressive list of former assistants, the conductor and organist Paul Brough (who sadly is unable to be with us tonight).

William Harris's double-choir masterpiece *Faire is the heaven* was a noted favourite of Sidwell, and his *Festal Jubilate* is thought to date from early 1956, so almost exactly 70 years ago. The work remains unpublished though an edition by Sebastian Forbes is now available on the dedicated Sidwell website, The Martindale Sidwell Legacy, [martindalesidwell.org](http://martindalesidwell.org), where details of all the surviving recordings can be found. We are grateful to Tim Williams for providing many of the photographs.

Geoffrey Webber



In 1982 Martindale decided that the choir was good enough to make a recording. Choral music by Byrd, Wesley, Ireland, Redford, Forbes, Howells, Locke, Mendelssohn.

Soloists;  
Treble: James Risebero,  
Baritone: Martin Harris.

Organ: Mark Uglow

Cover from the cassette tape  
Drawing: Ann Clark

## *Solo Harpsichordist*

**Satoko Doi-Luck** takes pleasure in a diverse career, as a keyboardist, a composer, and a director. Satoko regularly gives solo recitals as well as enjoys playing with orchestras and opera companies such as the Orchestra of the Age of Enlightenment, The Monteverdi Choir & English Baroque Soloists, Garsington Opera, Rachel Podger with Brecon Baroque, and English Touring Opera with whom she has directed the performances of Bach's St John's Passion. In 2022, she directed Hasse's opera Antonio e Cleopatra from the keyboard at the Buxton International Festival. She was the Assistant Music Director & Repetiteur at the Longborough Opera for the production of Purcell's Fairy Queen in 2023. She has recently performed a Bach harpsichord concerto at Festival de Bach Lausanne in Switzerland.

Satoko is a keen chamber musician, and a founding member of chamber music groups, Ensemble Molière and Ceruleo. Ensemble Molière has been selected as the first-ever BBC Radio 3 New Generation Baroque Ensemble. Satoko directed their production of Rameau's Pygmalion at Brighton Early Music Festival and Stroud Green Festival. With Ceruleo, she toured Burying the Dead - an original concert-play about Henry Purcell - to various festivals in the UK including Buxton, York, Lake District and Ryedale.

[www.satokodoi-luck.com](http://www.satokodoi-luck.com)

## TEXTS

### ***Come ye sons of art(s)***

Come, ye Sons of Art(s), come away,  
Tune all your voices and instruments play  
To celebrate this triumphant day.

Sound the trumpet, till around  
You make the list'ning shores rebound.  
On the sprightly hautboy play;  
All the instruments of joy,  
That skilful numbers can employ,  
To celebrate the glories of this day.

Come, ye Sons of Art(s), come away,  
Tune all your voices and instruments play  
To celebrate this triumphant day.

Strike the viol, touch the lute,  
Wake the harp, inspire the flute.  
Sing your patroness's praise,  
In cheerful and harmonious lays.

The day that such a blessing gave  
No common festival should be.  
What it justly seem'd to crave,  
Grant, o grant, and let it have  
The honour of a Jubilee.

Bid the virtues, bid the graces  
To the sacred shrine repair  
Round the altar take their places  
Blessing with returns of pray'r  
Their great defender's care,  
While Maria's royal zeal  
Best instructs you how to pray  
Hourly from her own  
Conversing with the Eternal Throne.

These are the sacred charms that shield  
Her daring hero in the field;  
Thus she supports his righteous cause,  
Thus to aid his immortal pow'r she draws.

See Nature, rejoicing, has shown us the way,  
With innocent revels to welcome the day.  
The tuneful grove, and talking rill,  
The laughing vale, the replying hill,  
With charming harmony unite,  
The happy season to invite.  
What the Graces require,  
And the Muses inspire,  
Is at once our delight and our duty to pay.  
Thus Nature, rejoicing, has shown us the way,  
With innocent revels to welcome the day.

attrib. Nahum Tate

### ***Dum complerentur***

Dum complerentur dies Pentecostes, erant omnes pariter dicentes,  
Alleluia: et subito factus est sonus de coelo, Alleluia, tamquam  
spiritus vehementis, et replevit totam domum, Alleluia.  
Dum ergo essent in unum discipuli congregati, propter metum  
iudæorum, sonus repente de coelo venit super eos, tamquam  
spiritus vehementis, et replevit totam domum, Alleluia.

*When the day of Pentecost had come they were all together talking,  
alleluia: and suddenly there was a sound from heaven, alleluia, as  
of a rushing mighty wind, and it filled the whole house, alleluia.  
When therefore the disciples were gathered together in one for  
fear of the Jews, a sound from heaven came upon them, as of a  
rushing mighty wind, and it filled the whole house, alleluia.*

[Acts 2:1-2; John 20:19]

## ***Faire is the heaven***

Faire is the heaven, where happy soules have place  
In full enjoyment of felicitie,  
Whence they doe still behold the glorious face  
Of the Divine Eternall Majestie;  
Yet farre more faire be those bright Cherubins,  
Which all with golden wings are overdight,  
And those eternall burning Seraphins,  
Which from their faces dart out fiery light;  
Yet fairer than they both, and much more bright,  
Be th' Angels and Archangels, which attend  
On God's owne Person, without rest or end.  
These then in faire each other farre excelling,  
As to the Highest they approach more neare,  
Yet is the Highest farre beyond all telling,  
Fairer than all the rest which there appear,  
Though all their beauties joynd together were;  
How then can mortall tongue hope to expresse  
The image of such endlesse perfectnesse?

Edmund Spencer

## ***Rejoice in the Lamb (Jubilate Agno)***

Rejoice in God, O ye Tongues;  
Give the glory to the Lord,  
And the Lamb.  
Nations, and languages,  
And every Creature  
In which is the breath of Life.  
Let man and beast appear before him,  
And magnify his name together.  
Let Nimrod, the mighty hunter,  
Bind a leopard to the altar  
And consecrate his spear to the Lord.

Let Ishmail dedicate a tyger,  
And give praise for the liberty  
In which the Lord has let him at large.

Let Balaam appear with an ass,  
And bless the Lord his people  
And his creatures for a reward eternal.

Let Daniel come forth with a lion,  
And praise God with all his might  
Through faith in Christ Jesus.

Let Ithamar minister with a chamois,  
And bless the name of Him  
That cloatheth the naked.

Let Jakim with the satyr  
Bless God in the dance,  
Dance, dance, dance.

Let David bless with the bear  
The beginning of victory to the Lord,  
To the Lord the perfection of excellence.

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

For I will consider my cat Jeffry.  
For he is the servant of the living God.  
Duly and daily serving him.

For at the first glance  
Of the glory of God in the East  
He worships in his way.  
For this is done by wreathing his body  
Seven times round with elegant quickness.  
For he knows that God is his saviour.  
For God has bless'd him  
In the variety of his movements.

For there is nothing sweeter  
Than his peace when at rest.

For I am possessed of a cat,  
Surpassing in beauty,  
From whom I take occasion  
To bless Almighty God.

For the Mouse is a creature  
Of great personal valour.  
For this is a true case--  
Cat takes female mouse,  
Male mouse will not depart,  
but stands threat'ning and daring.  
If you will let her go,  
I will engage you,  
As prodigious a creature as you are.

For the Mouse is a creature  
Of great personal valour.  
For the Mouse is of  
An hospitable disposition.

For the flowers are great blessings.  
For the flowers are great blessings.  
For the flowers have their angels,  
Even the words of God's creation.  
For the flower glorifies God  
And the root parries the adversary.  
For there is a language of flowers.  
For the flowers are peculiarly  
The poetry of Christ.

For I am under the same accusation  
With my Savior,  
For they said,  
He is besides himself.  
For the officers of the peace  
Are at variance with me,

And the watchman smites me  
With his staff.  
For the silly fellow, silly fellow,  
Is against me,  
And belongeth neither to me  
Nor to my family.  
For I am in twelve hardships,  
But he that was born of a virgin  
Shall deliver me out of all,  
Shall deliver me out of all.

For H is a spirit  
And therefore he is God.  
For K is king  
And therefore he is God.  
For L is love  
And therefore he is God.  
For M is musick  
And therefore he is God.  
And therefore he is God.

For the instruments are by their rhimes,  
For the shawm rhimes are lawn fawn and the like.  
For the shawm rhimes are moon boon and the like.  
For the harp rhimes are sing ring and the like.  
For the harp rhimes are ring string and the like.  
For the cymbal rhimes are bell well and the like.  
For the cymbal rhimes are toll soul and the like.  
For the flute rhimes are tooth youth and the like.  
For the flute rhimes are suit mute and the like.  
For the bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place and the like.  
For the clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound and the like.

For the trumpet of God is a blessed intelligence  
And so are all the instruments in Heav'n.  
For God the Father Almighty plays upon the harp  
Of stupendous magnitude and melody.

For at that time malignity ceases  
And the devils themselves are at peace.  
For this time is perceptible to man  
By a remarkable stillness and serenity of soul.

Hallelujah, hallelujah,  
Hallelujah for the heart of God,  
And from the hand of the artist inimitable,  
And from the echo of the heavenly harp  
In sweetness magnificent and mighty.  
Hallelujah, hallelujah, hallelujah.

### ***Festal Jubilate***

O be joyful in the Lord, all ye lands: serve the Lord with gladness,  
and come before his presence with a song.

Be ye sure that the Lord he is God; it is he that hath made us,  
and not we ourselves; we are his people, and the sheep of his  
pasture.

O go your way into his gates with thanksgiving, and into his  
courts with praise; be thankful unto him, and speak good of his  
Name.

For the Lord is gracious, his mercy is everlasting; and his truth  
endureth from generation to generation.

Glory be to the Father...

[Psalm 100]

## ***Ehre sei dir, Gott***

Ehre sei dir, Gott, gesungen,  
Dir sei Lob und Dank bereit.  
Dich erhebet alle Welt,  
Weil dir unser Wohl gefällt,  
Weil anheut  
Unser aller Wunsch gelungen,  
Weil uns dein Segen so herrlich erfreut.

Christian Friedrich Henrici

*Let honour to you, O God, be sung; let praise and thanks be made ready. All the world exalts you since our welfare pleases you; today all our wishes have been fulfilled, because your blessing gives us such great delight.*

Hampstead Choral Society · London Bach Orchestra  
conductor Martindale Sidwell



**Handel's MESSIAH**



Prudence Lloyd, soprano; Charles Brett, counter-tenor  
Kenneth Bowen, tenor; Stephen Varcoe, bass

Sunday 10th December 1978 at 7:30pm  
Hampstead Parish Church, Church Row NW3



Tickets (inclusive of VAT) price £2 and £3.50 (children under 10 half price) from  
Hampstead High School, 42 Hampstead High Street, London NW3 (Telephone 01 425 4291)  
or from Mrs G. Forth, 17 Haverley Gardens, London NW3 (Telephone 01 425 9855).  
Postal applications must be accompanied by a stamped address envelope.

## **Martindale and Barbara Sidwell:**

Even in his lifetime Martindale Sidwell enjoyed a legendary reputation. Appointed as Organist and Choirmaster to the Parish Church in 1946, he found an old musical tradition devastated by seven years of war. He set about restoring it, and in doing so created a choir which became one of the finest parish church choirs in the country. Sidwell's boy trebles (sixteen of them, judging by contemporary photographs) were so good that Klemperer chose them to sing in his legendary recording of Bach's St Matthew Passion. In 1958 Martindale added the directorship of St Clement Danes in the Aldwych to his workload, and thereafter his weekends were spent between Hampstead and the Strand, and weekdays nurturing the Hampstead Choral Society, the Martindale Sidwell Singers and the London Bach Orchestra - all of which he himself founded.

Martindale was an exceptional musician. His early training as a chorister at Wells Cathedral had established his deep love of music and in a remarkably short time he became recognised as one of the leading choirmasters of his generation. He directed his musicians with iron discipline and was "fanatical" about tuning and intonation; his favourite composer was Bach and he conducted Bach's music much faster than many of his contemporaries, in the "light, brisk style" later adopted by Early Music specialists. His singers recognised the quality of the training which he gave them and it inspired "fiercely loyal devotion and deep affection" (Andrew Green, obituary, Independent). Hampstead Parish Church has felt the benefit of this loyalty many times, but especially - thanks to Paul Brough and Alicia Carroll - in two inspirational memorial concerts (in 1999 and 2008) given by former singers, which established HCMT's Martindale Sidwell Memorial Fund (giving solo recital opportunities to promising young singers). As though to prove this point - twelve of them have returned to sing again this evening.

In 1944 Martindale had met and married the keyboard player Barbara Hill, and they came to live in Hampstead. Barbara was an outstanding musician in her own right and became Professor of Piano at the RCM. She specialised in Baroque repertoire, and

played the harpsichord for the regular concerts and broadcasts which she and Martindale gave together. The Sidwells' kindness and their hospitality at the house in Frognal Gardens was legendary: after concerts the musicians would gravitate towards No 1 and continue to enjoy good food and impromptu musical performances well into the night (the memory of an unexpected performance by Barbara - long after Closing Time - playing Bach's Italian Concerto on her own harpsichord lingers to this day).

Hampstead Parish Church's debt to these two exceptional musicians is immense. Thanks to the strong foundations laid by Martindale, Hampstead's musical tradition continues to flourish, and the present Director of Music, Geoffrey Webber, maintains Sidwell's impeccable standards and attracts some of today's best young professional musicians to the Church. We believe Martindale would be proud that Hampstead maintains his reputation with one of London's finest parish church choirs.

Gillian Perrin

Greater London Council  
**Royal Festival Hall** 1976  
Director: George Paiza OBE

*Friday 17th December at 7:30 pm*



**CHRISTMAS  
 ORATORIO** J S Bach

HAMPSTEAD CHORAL SOCIETY  
 LONDON BACH ORCHESTRA  
leader: Simon Bate  
 MARTINDALE SIDWELL  
conductors

Soloists: *Felicity Lott* soprano, *Patricia Prier* contralto,  
*Law Partridge* tenor, *Stephen Roberts* bass



Conductors:  
 Barbara Hill harpsichord  
 Olga Hegobka cello  
 Kate Loringham organ  
 Frances Barber double bass  
 Howard Esherton bassoon

Orchestra:  
 Fergus Hill violin  
 David Burt flute  
 Steve Miller and Barbara Custer oboe and clarinet  
 Anthony Randall and Anthony Mahood horn  
 John Williamson trumpet

Event organised: Hampstead Parish Church



The Choir of Hampstead Parish Church sang at the re-dedication service of the church of St Clement Danes on 19th October 1958.



Record label from Klemperer's legendary recording of Bach's St Matthew Passion.



1977



1982