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# MAHLER

## SYMPHONY No8

VIVACE CHORUS  
LONDON SYMPHONY CHORUS  
THE LONDON CHORUS  
ROMSEY CHORAL SOCIETY  
TIFFIN BOYS' CHOIR

Vivace  
Chorus

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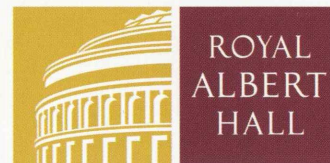
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Royal Philharmonic Orchestra



# Mahler

## Symphony No 8 in E flat major

*'Symphony of a Thousand'*

Claire Seaton

Elisabeth Meister

Helen Neeves

Susanna Spicer

Deborah Miles-Johnson

Adrian Thompson

Colin Campbell

Michael Bundy

Soprano 1

Soprano 2

Soprano 3

Mezzo-soprano 1

Mezzo-soprano 2

Tenor

Baritone

Bass

Magna Peccatrix

Una Poenitentium

Mater Gloriosa

Mulier Samaritana

Maria Aegyptiaca

Doctor Marianus

Pater Ecstaticus

Pater Profundus

Royal Philharmonic Orchestra

Vivace Chorus

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Romsey Choral Society

Tiffin Boys' Choir

Conductor: Jeremy Backhouse

A Vivace Chorus promotion

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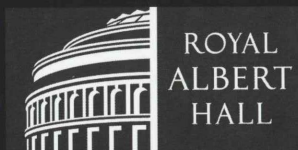
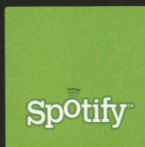
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*Gill Perkins, Alto, Vivace Chorus.*

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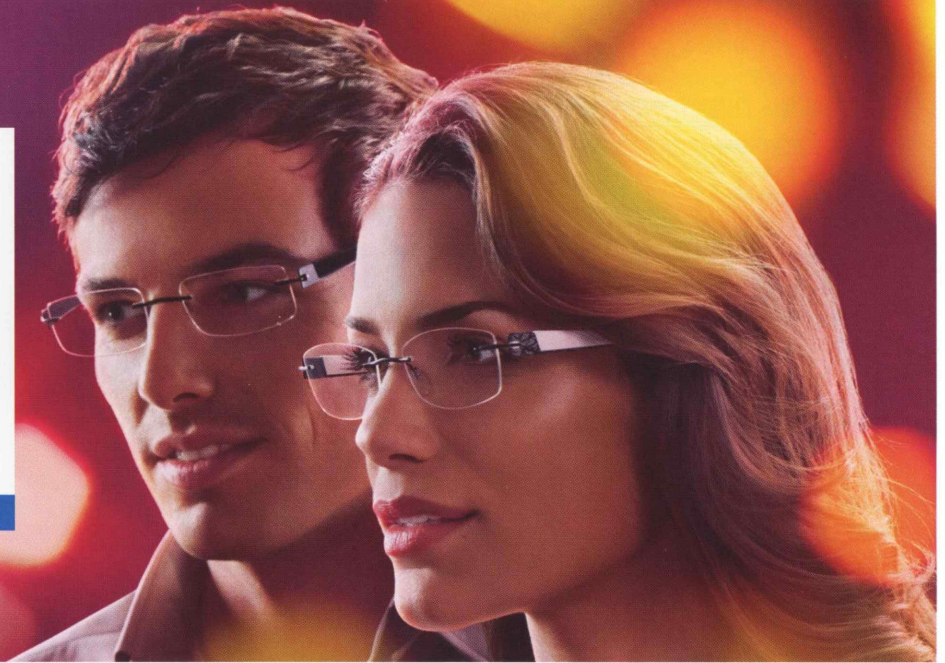
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## This year is the centenary of Mahler's death

To mark the centenary of Mahler's death, five choirs, including the promoters of this concert, the Vivace Chorus, are combining forces with the Royal Philharmonic Orchestra to perform one of the world's greatest choral masterpieces.

Consciously intended as his *magnum opus*, Mahler described the Eighth as "my gift to the nation". His view was that "The symphony should take in the whole world"; certainly Mahler's Eighth takes the listener on an earthly and heavenly journey of monumental proportions.

### Pre-concert talk

## The universe bursts into song: Mahler and his Eighth Symphony

Jeremy Barham is Senior Lecturer in Music at the University of Surrey. He has written extensively on the music of Gustav Mahler, including *Perspectives on Gustav Mahler* (Ashgate), and, most recently, *The Cambridge Companion to Mahler*. He is currently working on a monograph for Indiana University Press entitled *Mahler, Music, Culture: Discourses of Meaning*. In 2010 he was awarded the Sir Donald Tovey Memorial Prize by the Faculty of Music, Oxford University, for his work on the composer.

He has given lectures, talks and study days on Mahler at LSO St Luke's, the Austrian Cultural Forum and for BBC Radio, and is currently presenting a series of pre-concert talks for the LPO Mahler anniversary season at the Royal Festival Hall. In July of this year he is organising a three-day Mahler Centenary Conference at the University of Surrey entitled *Mahler: Contemporary of the Past?*, at which many of the world's leading Mahler scholars will be speaking, and artists such as Uri Caine and The Endymion Ensemble will be performing.

His pre-concert talk assesses the cultural and musical significance of Mahler's Eighth Symphony as, in the composer's words, "a gift to the entire nation" in which "there are no longer human voices, but planets and suns revolving," and whose curious combination of a Latin hymn with the closing scene of Goethe's *Faust* suggests complex themes of human and spiritual renewal.

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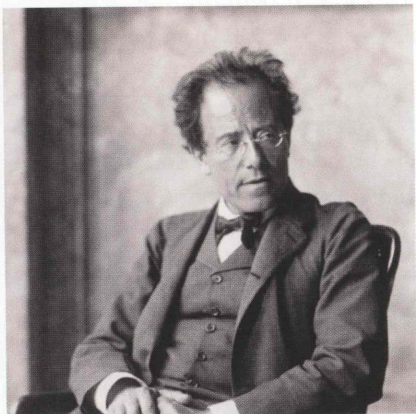
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# Gustav Mahler (1860 - 1911)

## Biography



Mahler was born in Kalischt, Bohemia. Later to form a major component of Czechoslovakia, and then the Czech Republic, at the time Bohemia was part of the crumbling Austro-Hungarian empire, and the region where Mahler spent his youth was

strongly associated with the Czech independence movement.

Mahler studied at the Vienna Conservatoire and, after many years spent conducting at a series of regional opera houses, he rose to prominence after his appointment in 1897 as Music Director of the Vienna Opera, which reached its zenith under his leadership. In 1907 Mahler left Vienna to continue his conducting career in the USA, serving with Toscanini as conductor of the Metropolitan Opera. He conducted two seasons, and then accepted a 2-year contract from the Philharmonic Society (now the New York Philharmonic).

Throughout his career Mahler spent most of the concert season conducting, so he composed mainly during the summer at his country retreat at Maiernigg. He limited his composing to only two genres – the symphony and lieder – completing ten symphonies (nine numbered works and *Das Lied von der Erde*) and died leaving sketches and two completed movements of another.

Mahler is known for the length, depth and painful emotions of his works. He loved nature and life but, based on early unhappy childhood experiences, had a fear of and preoccupation with death. His music drew heavily on Bach, Beethoven and Wagner, all three probably having more influence than Bruckner, who is most consistently cited as being Mahler's main influence.

## Symphony No 8 in E flat major

### The Background

In May 1906, Mahler had conducted the first performance of his tragic Sixth Symphony before returning to his summer retreat to begin work on a setting of the ninth-century Pentecostal hymn *Veni, Creator Spiritus* celebrating the descent of the Holy Spirit. This became the first part of the Eighth Symphony, completed in an extraordinary burst of creativity over the ensuing 8 weeks (it was orchestrated the following year). For 4 years, during which time he also produced the dark Seventh Symphony, Mahler withheld this most gigantic of all symphonic scores from an increasingly curious world of musicians. Not until 1910 did he finally agree to the première of the work, which took place in Munich on 12th September with Mahler himself conducting. The Eighth proved to be his greatest triumph, in front of an audience including Erich Korngold, Siegfried Wagner, Felix Weingartner, Anton Webern, Leopold Stokowski, Willem Mengelberg, Bruno Walter, Clemenceau, Thomas Mann, Max Reinhardt and Henry Ford.

This acclaim for Mahler as a composer was not to be repeated in his lifetime. His health had steadily declined during his stay in the United States and he was already seriously ill with endocarditis at the première; he died only months later.

## An Overview

Mahler's Eighth Symphony is composed on an epic scale, the forces required to perform it being almost without parallel: two large choruses, a children's choir, eight soloists, a vast symphony orchestra (including quadruple winds with eight horns, as well as mandolin and harmonium), organ and additional off-stage brass of four trumpets and three trombones. At the first performance, there was an orchestra of 171 (including 84 strings) and a chorus of 850, giving a total of 1029 performers – hence the sobriquet 'Symphony of a Thousand' ascribed to the work by Emil Gutmann, the impresario who mounted this "Barnum and Bailey" affair (Mahler's epithet, he being unimpressed by Gutmann's title).

The Eighth was the most immediately accepted of all Mahler's works and, as he himself predicted to Mengelberg, also the most easily understandable. It is a statement of Mahler's personal aspirations: a belief in the ability of the inspired spirit to lift mankind to the highest plane of achievement through love in all its aspects and embodied specifically in 'the Eternal-Feminine' which, for Mahler, meant his wife Alma, to whom the work is dedicated. Within that scheme there are other interconnecting ideas to do with faith, belief and theology which find resonance in the texts chosen and the way they compare and contrast.

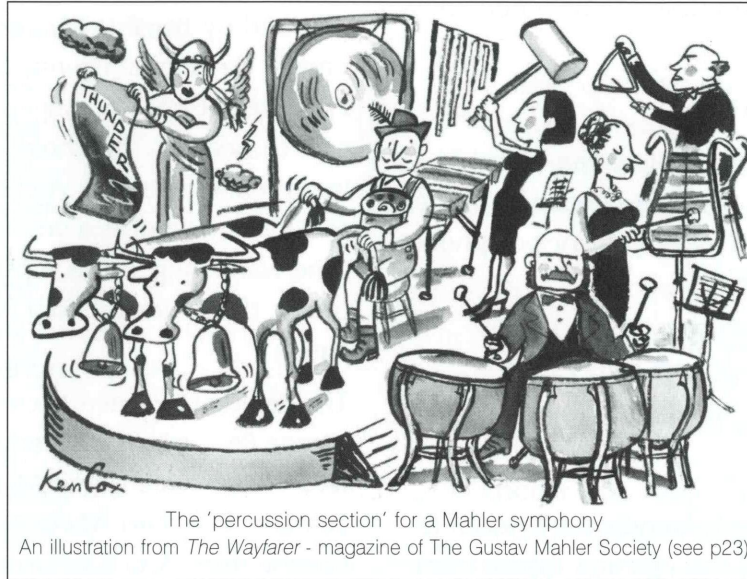
The symphony has just two movements: the first an imposing setting of the Latin *Veni, Creator Spiritus* hymn; the second a dramatic, slightly shortened version of the final scene from Goethe's *Faust*.

The two texts, separated by a millennium, fuse religion and humanism together and are unified by a common idea, that of redemption through the power of love. This philosophical and musical unity is conveyed through thematic links found between the two parts.

As with the symphony, Goethe's tragic drama *Faust* is also constructed in two parts, although any familiarity with

the work is usually confined to Part I. Here the aged and disillusioned scholar Faust enters into a pact with Mephistopheles that he will forfeit his soul if Mephistopheles can provide Faust with any sensuous experience to his liking. Among the temptations offered is the young girl Gretchen (also known as Margaret), whom Faust seduces and then abandons. She is imprisoned and awaiting execution for drowning the newborn child she conceived by him. Faust tries but fails to persuade her to escape; she instead throws herself on God's mercy and is thus redeemed.

Part II is regarded as one of the most difficult works of German literature and has virtually no reference to the romantic story of Part I. Faust, still with the aid of



Mephistopheles, undertakes a new cycle of adventures which gain purpose; finally he reclaims lands from the sea which he intends to turn into a paradise on earth - his legacy to mankind. In the closing scene of Part II, Faust too is ultimately received in heaven, redeemed through his enduring love for Gretchen and his desire to help humanity.

### **Part I: Veni, Creator Spiritus**

The symphony begins with a thunderous organ chord in E-flat, before the massed choirs' opening invocation of the creator spirit. There follows an extended radiant polyphonic dialogue between soloists and choirs.

The central development is in two phases. The first, beginning *Infirma nostri corporis*, is interrupted by a short orchestral interlude dominated by the tolling of bells, adding a sombre feel to the music.

The second developmental phase is launched by *Accende lumen sensibus*, a new variant of the opening theme from the massed choirs. The first children's chorus follows; the music gathers force and pace, and incorporates a double fugue of great contrapuntal complexity, involving development of many of the preceding themes. All forces combine again for a recapitulation of the opening *Veni, creator spiritus*.

A quieter reprise leads to an orchestral coda before the children's chorus announces the concluding *Gloria Patri Domino*. Thereafter the music moves swiftly to its jubilant climax, the final bars being crowned with fanfares from an offstage brass ensemble.

### **Part II: Final Scene from Goethe's Faust, Part II**

An extended orchestral prelude, in complete contrast to the musical style of the preceding movement, evokes the mountains, forests and wilderness of the closing scene of Goethe's drama. The scene opens with 'Choir and Echo' followed by the first of the vocal soloists, who are now named devotional figures, *Pater Ecstaticus* and *Pater Profundus*. Choirs of Angels and Blessed Boys bear Faust's soul to heaven. The choirs are joined by *Doctor Marianus* (representing Anselm, Archbishop of Canterbury from 1093 to 1109 and who, as a young man, was known to have spent time wandering in the Alps). In response to his hymn of praise, the *Mater Gloriosa* (Virgin Mary) herself comes into view.

The Penitent Women accompanying the *Mater Gloriosa* are *Magna Peccatrix* (the repentant sinner who washed Christ's feet with her tears) and *Mulier Samaritana*, the woman of Samaria. The third, *Maria Aegyptiaca*, is a character taken by Goethe from *Acta Sanctorum* (Acts of the Saints), a 17th-century collection of hagiographies. The fourth penitent (*Una Poenitentium*) is the soul of Gretchen. She in turn intercedes on Faust's behalf and the *Mater Gloriosa*, thus far unheard, responds, inviting Gretchen's soul to soar to "higher spheres", and saying that Faust's will follow.

The closing *Chorus Mysticus* begins almost imperceptibly - Mahler's notation here is *Wie ein Hauch*, "like a breath" - and is reminiscent of the Resurrection chorus from his Second Symphony. The music gradually grows to an overwhelming climax, uniting the fervour of the Pentecostal hymn with Goethe's vision of 'the Eternal-Feminine' drawing us upward.

# Symphony No 8, 'Symphony of a Thousand'

## Part I

### Hymnus: Veni, Creator Spiritus

Veni, creator spiritus,  
mentes tuorum visita.  
Imple superna gratia,  
quae tu creasti pectora.

Qui Paraclitus diceris,  
donum Dei altissimi,  
fons vivus, ignis, caritas,  
et spiritalis unctio.

Infirma nostri corporis  
virtute firmans perpeti;  
accende lumen sensibus,  
infunde amorem cordibus.

Hostem repellas longius,  
pacemque dones protinus;  
ductore sic te praevio  
vitemus omne pessimum.

Tu septiformis munere,  
digitus paternae dexterae.  
Per te sciamus da Patrem,  
noscamus Filium,  
Spiritum credamus omni tempore.

Come, creator spirit,  
visit our souls.  
Fill them with grace,  
Thou that didst create them.

Thou, that are called Counsellor,  
gift of God most high,  
living fount, fire, love,  
and unction of the spirit.

Endow our weak flesh  
with perpetual strength,  
kindle our senses with light,  
pour Thy love into our hearts.

Drive the enemy far from us,  
grant us lasting peace;  
so, beneath Thy guidance,  
we may avoid all ill.

Thou, seven-fold in gifts,  
finger of the Father's right hand.  
Grant us knowledge of the Father  
and of the Son  
through Thee, Spirit, grant that we  
may always believe.

Da gaudiorum praemia,  
da gratiarum munera;  
dissolve litis vincula,  
adstringe pacis foedera.

Gloria Patri Domino,  
Deo sit gloria et Filio  
Natoque, qui a mortuis surrexit,  
ac Paraclito in saeculorum saecula.

## Part II

### Closing Scene of Goethe's *Faust*, Part II

#### Choir and echo

*(Mountain ravines, forest, rocks, wilderness. Holy hermits dwell among clefts in the mountainside.)*

Waldung, sie schwankt heran,  
Felsen, sie lasten dran,  
Wurzeln, sie klammern an,  
Stamm dicht an Stamm hinan.

Woge nach Woge spritzt,  
Höhle, die tiefste, schützt;  
Löwen, sie schleichen stumm,  
freundlich um uns herum,  
ehren geweihten Ort,  
heiligen Liebeshort.

#### **Pater Ecstaticus** *(soaring high and low)*

Ewiger Wonnebrand,  
glühendes Liebesband,  
siedender Schmerz der Brust,  
schäumende Gotteslust.  
Pfeile, durchdringet mich,  
Lanzen, bezwinget mich,  
Keulen, zerschmettert mich,

Grant us joy,  
Grant us the gift of grace;  
loosen the chains of contention,  
bind fast the covenants of peace.

Glory to God the Father,  
Glory to the Son  
who rose from the dead,  
and to the Consoling Spirit for evermore.

Forest sways towards us,  
rocks weighing down heavily,  
roots grapple their flanks,  
trunk close to trunk, pushing upward.

Wave chasing wave, foaming,  
deepest cave affords shelter.  
Lions stalk silently,  
amicably around us,  
honouring the sacred place,  
holy sanctuary of love.

Eternal flame of bliss,  
glowing bond of love,  
seething agony in the breast,  
sparkling delight in God.  
Arrows, pierce me!  
Lances, subdue me!  
Clubs, shatter me!

Blitze, durchwettert mich;  
daß ja das Nichtigte  
alles verflüchtige,  
glänze der Dauerstern,  
ewiger Liebe Kern!

**Pater Profundus** (*from the depths*)

Wie Felsenabgrund mir zu Füßen  
auf tiefem Abgrund lastend ruht,  
wie tausend Bäche strahlend fließen  
zum grausen Sturz des Schaums der Flut;  
wie strack, mit eig'nem kräft'gen Triebe,  
der Stamm sich in die Lüfte trägt:  
So ist es die allmächt'ge Liebe,  
die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,  
als wogte Wald und Felsengrund!  
Und doch stürzt, liebevoll im Sausen  
die Wasserfülle sich zum Schlund,  
berufen gleich das Tal zu wässern;  
der Blitz, der flammend niederschlug,  
die Atmosphäre zu verbessern,  
die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,  
was ewig schaffend uns umwallt.  
Mein Inn'res mög' es auch entzünden,  
wo sich der Geist, verworren, kalt,  
verquält in stumpfer Sinne Schranken,  
scharfangeschloss'nem Kettenschmerz.  
O Gott! beschwichtige die Gedanken,  
erleuchte mein bedürftig Herz!

Lightning bolts, flash through me;  
so that all vain things  
should vanish, that  
the constant star may shine forth;  
kernel of everlasting love!

As the rocky precipice at my feet  
rests heavily in the deep abyss;  
as a thousand streams flow radiantly  
toward the dread falls of the surging flood;  
as straight upward, of its own might urging,  
the tree trunk raises itself into the air:  
So it is almighty love  
who shapes all things, cherishes all things.

Though all about me is wild roaring, as  
if woods and rocky base were in tumult!  
Yet, full with love in its rushing,  
the mass of water hurls itself into the gorge,  
as though ordained to water the valley,  
the lightning bolt flaming downward  
to purify the atmosphere  
that bore poison and vapour in its bosom:

These are love's messengers, they proclaim the  
ever-creating force that surrounds us.  
O may it kindle my innermost being,  
where now my spirit, confused and chilled,  
languishes in the confines of my dull senses,  
locked fast in fetters of pain.  
O God! Calm my thoughts,  
enlighten my needy heart!

**Angels** (*soaring in the higher atmosphere, bearing Faust's immortal soul*)

Gerettet ist das edle Glied  
der Geisterwelt vom Bösen:  
Wer immer strebend sich bemüht  
den können wir erlösen;  
und hat an ihm die Liebe gar  
von oben teilgenommen,  
begegnet ihm die sel'ge Schar  
mit herzlichem Willkommen.

**Choir of blessed boys**

*(circling around the loftiest peaks, singing with the angels)*

Hände verschlinget euch  
freudig zum Ringverein,  
regt euch und singet  
heil'ge Gefühle drein!  
Göttlich belehret,  
dürft ihr vertrauen;  
den ihr verehret,  
werdet ihr schauen.

**The younger angels**

Jene Rosen, aus den Händen  
liebend-heliger Büsserinnen,  
halfen uns den Sieg gewinnen  
und das hohe Werk vollenden,  
diesen Seelenschatz erbeuten.

Böse wichen, als wir streuten,  
Teufel flohen, als wir trafen.  
Statt gewohnter Höllenstrafen  
fühlten Liebesqual die Geister,  
selbst der alte Satans-Meister

Saved from evil is the noble limb of  
the spirit world:

Who ever ceaselessly strives,  
him we have power to redeem.  
And if love from on high  
has also taken its part,  
the blessed host will greet him  
with heartfelt welcome.

Clasp one another's hands joyfully in  
the circle of union;  
bestir yourselves and let your song  
add holy sentiments thereto!  
Divinely instructed,  
you may rest assured;  
Him you worship  
you will behold.

Those roses from the hands  
of loving-holy women penitents  
helped us to achieve the victory  
and fulfill the lofty purpose,  
to capture this treasured soul.

Evil gave way as we strewed them,  
devils fled as we hit the mark.  
Instead of the accustomed punishments of Hell  
the spirits felt pangs of love;  
even the old Satan-master himself

was von spitzer Pein durchdrungen.  
Jauchzet auf! es ist gelungen.

### **The more perfect angels**

Uns bleibt ein Erdenrest  
zu tragen peinlich.  
Und wär' er von Asbest  
er ist nicht reinlich.  
Wenn starke Geisteskraft die  
Elemente an sich herangerafft,  
kein Engel trennte geeinte Zwienatur  
der innigen beiden;  
die ewige Liebe nur vermag's zu scheiden.

### **The younger angels**

Ich spür' soeben,  
nebelnd um Felsenhöh',  
ein Geisterleben, regend sich in der Näh'.  
Seliger Knaben seh' ich bewegte Schar,  
los von der Erde Druck,  
im Kreis gesellt,  
die sich erlaben am neuen Lenz  
und Schmuck der obern Welt.  
Sei er zum Anbeginn,  
steigendem Vollgewinn  
diesen gesellt!

### **Chorus of blessed boys** (*singing with the younger angels*)

Freudig empfangen wir  
diesen im Puppenstand;  
also erlangen wir  
englisches Unterpfand.

was pierced by sharp pain.  
Shout for joy! It is accomplished.

To us remains an earthly residue  
painful to bear.  
And though it were of asbestos,  
yet it is not pure.  
When the great might of the spirit  
has clutched fast the elements to itself,  
no angel could rend apart the dual  
nature intimately conjoined;  
everlasting love alone is able to divide it.

I perceive at this moment,  
like a mist round the rocky heights,  
a stir of spirits bustling nearby.  
I see a stirring host of Blessed Boys,  
freed from earth's burden,  
in a circle joined,  
delighting in the new springtide  
and adornment of the upper world.  
Let him at first be joined  
to these until finally he  
attain the highest gain!

Joyfully we welcome  
this man in chrysalis form;  
thus do we receive  
an angelic pledge.

Löset die Flocken los,  
die ihn umgeben!  
Schon ist er schön und gross  
von heiligem Leben.

**Doctor Marianus** (*in the highest, most pure retreat*)

Hier ist die Aussicht frei,  
der Geist erhoben.  
Dort ziehen Frauen vorbei,  
schwebend nach oben;  
die Herrliche, mittenin,  
im Sternenkränze,  
die Himmelskönigin,  
ich seh's am Glanze.  
Höchste Herrscherin der Welt!  
Lasse mich im blauen,  
ausgespannten  
Himmelszelt dein Geheimnis schauen!  
Bill'ge, was des Mannes Brust  
ernst und zart bewegt  
und mit heil'ger Liebeslust  
dir entgegen trägt!  
Unbezwinglich unser Mut,  
wenn du hehr gebietest;  
plötzlich mildert sich die Glut,  
wenn du uns befriedest.

**Doctor Marianus and chorus**

Jungfrau, rein im schönsten Sinne,  
Mutter, Ehren würdig,  
uns erwählte Königin,  
Göttern ebenbürtig.

Free him of the tufts  
which envelop him.  
He is already tall and beautiful  
with sanctified life.

Here the view is unobstructed,  
the spirit exalted,  
there women are passing by,  
soaring toward the heights;  
the All-Glorious One in their midst,  
with a coronet of stars,  
the Queen of Heaven,  
I behold her by her radiance.  
Highest Mistress of the World!  
Let me, in the blue, outspread vault  
of Heaven,  
behold thy mystery!  
Accept that which moves the heart of  
man earnestly and tenderly,  
and which, with the joy of holy love,  
he offers up to thee!  
Indomitable our courage  
when thou, sublime, commandest;  
at once the raging heat subsides  
when thou givest us peace.

Virgin, pure in the fairest sense,  
Mother, worthy of honour,  
over us chosen Queen,  
equal to gods.

*(Mater Gloriosa floats into view)*

### **Chorus**

Dir, der Unberührbaren,  
ist es nicht benommen,  
daß die leicht Verführbaren  
traulich zu dir kommen.  
In die Schwachheit hingerafft,  
sind sie schwer zu retten.  
Wer zerreißt aus eig'ner Kraft  
der Gelüste Ketten?  
Wie entgleitet schnell der Fuß  
schiefer, glattem Boden?

Thou, unassailable,  
dost yet allow  
those easily led astray  
in intimacy to approach thee.  
Seized into weakness,  
they are difficult to save.  
Who, of his own strength,  
can break apart the chains of desire?  
How swiftly does the foot slip  
on smooth, sloping ground?

### **Penitent women with Una Poenitentium (Gretchen)**

Du schwebst zu Höhen  
der ewigen Reiche,  
vernimm das Flehen,  
Du Gnadenreiche!  
Du Ohnegleiche!

Thou dost soar to the heights  
of the everlasting realms;  
hear the supplication,  
Thou, rich in grace!  
Thou, unequalled!

### **Magna Peccatrix**

Bei der Liebe, die den Füßen  
deines gottverklärten Sohnes  
Tränen ließ zum Balsam fließen,  
trotz des Pharisäer-Hohnes;  
beim Gefäße, das so reichlich  
tropfte Wohlgeruch hernieder;  
bei den Locken, die so weichlich  
trockneten die heil'gen Glieder.

By the love that at the feet  
of thy divinely transfigured Son  
let tears flow as balm,  
despite the Pharisee's scorn;  
by the vessel which so richly  
dripped down sweet fragrance;  
by the tresses that so softly  
dried the holy limbs.

### **Mulier Samaritana**

Bei dem Bronn, zu dem schon  
weiland Abram ließ die Herde führen;  
bei dem Eimer, der dem Heiland  
kühl die Lippe durft' berühren;  
bei der reinen, reichen Quelle,  
die nun dorther sich ergießet,  
überflüssig, ewig helle,  
rings, durch alle Welten fließt.

### **Maria Aegyptiaca**

Bei dem hochgeweihten Orte,  
wo den Herrn man niederließ,  
bei dem Arm, der von der Pforte  
warnend mich zurücke stieß;  
bei der vierzigjähr'gen Buße,  
der ich treu in Wüsten blieb;  
bei dem sel'gen Scheidegruße,  
den im Sand ich niederschrieb.

### **Magna Peccatrix, Mulier Samaritana and Maria Aegyptiaca**

Die du großen Sünderinnen  
deine Nähe nicht verweigerst,  
und ein büßendes Gewinnen  
in die Ewigkeiten steigerst,  
gönn' auch dieser guten Seele,  
die sich einmal nur vergessen  
die nicht ahnte, daß sie fehle,  
dein Verzeihen angemessen!

By the well, to which once of old  
Abram drove his flock;  
by the water-vessel which was suffered to  
touch with its coolness the Saviour's lips;  
by the pure rich spring  
which pours forth from that place  
overflowing, eternally bright,  
coursing roundabout through all worlds.

By the sublime and holy place  
where the Lord was laid to rest,  
by the arm which from the gate  
warning, thrust me back;  
by the forty years' penance  
to which I remained faithful in the deserts;  
by the blessed farewell  
I wrote in the sand.

Thou, who dost not deny thy presence  
to women who have sinned greatly  
and the reward gained by penitence  
dost raise to eternity,  
grant also to this good soul,  
who forgot herself but once,  
not suspecting that she erred,  
thy just pardon!

**Una Poenitentium** (*entreating the Virgin*)

Neige, neige,  
du Ohnegleiche,  
du Strahlenreiche,  
dein Antlitz gnädig  
meinem Glück!  
Der früh Geliebte,  
nicht mehr Getrübte,  
er kommt zurück.

**Blessed boys** (*circling near*)

Er überwächst uns schon  
an mächt'gen Gliedern,  
wird treuer Pflege Lohn  
reichlich erwidern.  
Wir wurden früh entfernt  
von Lebechören,  
doch dieser hat gelernt:  
er wird uns lehren.

**Una Poenitentium**

Vom edlen Geisterchor umgeben  
wird sich der Neue kaum gewahr  
er ahnet kaum das frische Leben,  
so gleicht er schon der heil'gen Schar.

Sieh, wie er jedem Erdenbände  
der alten Hülle sich entrafft,  
und aus ätherischem Gewande  
hervortritt erste Jugendkraft!

Vergönne mir, ihn zu belehren!  
Noch blendet ihn der neue Tag!

Incline, incline,  
Thou unequalled,  
richly-radiant,  
thy countenance favourably  
upon my happiness!  
The beloved of my youth,  
no longer tarnished,  
is returning.

He outstrips us already  
on mighty limbs;  
he will richly repay  
our faithful care.  
We were taken away early  
from the choir of the living,  
but this man has learned:  
he will teach us.

Surrounded by the noble choir of spirits,  
the newly arrived is scarcely aware of himself,  
barely perceiving the fresh life within him,  
so much does he already resemble the  
sacred host.

See how, of all the earthly bonds  
of his former husk, he divests himself,  
and from the ethereal raiment  
steps forth in the pristine strength of youth!

Allow me to instruct him!  
He is still dazzled by the new day!

## **Mater Gloriosa**

Komm! hebe dich zu höhern Sphären!  
Wenn er dich ahnet, flogt er nach.

## **Doctor Marianus** (*bowing in worship*)

Blicket auf zum Retterblick,  
alle reuig Zarten  
euch zu sel'gem Glück  
dankend umzuarten!  
Werde jeder bess're Sinn  
dir zum Dienst erbötig;  
Jungfrau, Mutter, Königin,  
Göttin, bleibe gnädig!

## **Chorus Mysticus**

Alles Vergängliche  
ist nur ein Gleichnis;  
das Unzulängliche,  
hier wird's Ereignis;  
das Unbeschreibliche,  
hier ist's getan;  
das Ewig-Weibliche  
zieht uns hinan.

Come! Raise yourself to higher spheres!  
When he apprehends you, he will follow.

Lift your eyes to the redeeming gaze,  
all beings, repentant, frail,  
that in gratitude you may be transformed  
to blessed destiny!  
May every nobler thought  
be in readiness to serve you;  
Virgin, Mother, Queen,  
Goddess, ever be merciful!

Everything transitory  
is but an image;  
that which is imperfect  
here takes place;  
the inexpressible  
here is seen;  
the Eternal-Feminine  
draws us upward.

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**Claire Seaton**  
*soprano*

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex

Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*).

Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa. One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field, where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records. Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*.

Recent engagements have included Mendelssohn's *Elijah* with Willard White in Chichester Cathedral, Bach's *B minor Mass* with Michael Chance and Verdi's *Requiem* in the Royal Festival Hall. Future engagements include Verdi's *Requiem* in Winchester Cathedral and Strauss's *Vier Letzte Lieder* in Sherborne Abbey. In addition to the Allegri, Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Ein deutsches Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world première of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury, which has recently been released by Fleet Street Records.



**Elisabeth Meister**  
*soprano*

British soprano Elisabeth Meister is a member of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. Her roles on the main stage include Pale Lady (*The Gambler*), Fox (*The Cunning Little Vixen*) and High Priestess (*Aida*). For the 2010/11 season

she will perform the roles of First Lady (*Die Zauberflöte*) and Lady-in-waiting (*Macbeth*). Cover roles for Covent Garden include the title roles in *Der Rosenkavalier*, *Aida*, and *Anna Nicole*; also Polina (*The Gambler*) and Ellen Orford (*Peter Grimes*).

She was trained at the Royal Academy of Music and the Guildhall School of Music and Drama, then at the Cardiff International Academy of Voice, where she studied with Dennis O'Neill.

Operatic repertoire includes Fiordiligi (*Così fan tutte*) Countess (*Le Nozze di Figaro*), Judith Weir's *King Harald's Saga*, Mimì (*La Bohème*), and Woglinde (*Das Rheingold*). A well-established concert artist, she has appeared in Haydn's *Creation*, Dvořák's *Stabat Mater*, Haydn's *Nelson Mass*, Elgar's *Dream of Gerontius* and *The Kingdom*, Jenkins' *The Armed Man*, Mahler's Fourth Symphony, Mendelssohn's *Elijah*, Mozart's *C Minor Mass*, Rossini's *Stabat Mater*, Tippett's *A Child of our Time* and Vaughan Williams' *A Sea Symphony*.

A frequent guest at St John's, Smith Square, Elisabeth Meister has appeared in Orff's *Carmina Burana* and Rossini's *Petite Messe Solennelle* among other works. Miss Meister has recorded Bernstein's *Chichester Psalms* with the Bournemouth Symphony Orchestra under Marin Alsop for Naxos, Mozart's *Requiem* at the Royal Albert Hall under Sir David Willcocks, for Hyperion Records, and Verdi's *Requiem* at Canterbury Cathedral under Howard Ionascu and later at the same venue under Richard Cooke.

Recent successes include her debut at the Royal Festival Hall in the UK première of Torsten Rasch's song cycle *Mein Herz Brennt*, with the London Philharmonic Orchestra conducted by Vladimir Jurowski. Future engagements include the title role in *Aida* and Elisabeth (*Tannhäuser*) (Bayreuth cast), both for Santiago Opera.



**Helen Neeves**  
*soprano*

Helen Neeves studied music and performance at the University of York and the Royal College of Music; she is now studying with Julie Kennard.

Helen has many years' experience as a solo and consort singer encompassing concert work, recordings and radio

broadcasts, particularly in the fields of Baroque and classical music. Her recent solo engagements include Handel's *Jephtha* with Eastcote Choral Society, and Bach's *Christmas Oratorio* with the St James' Singers. During 2010 Helen took part in Lieder recitals at the National Centre for Early Music in York; these were part of the University of York's 'Schumann in Context' day. She also joined the Theatre of the Ayre for performances of Blow's *Venus and Adonis* in the Wigmore Hall and the Turner Sims Concert Hall at the University of Southampton.

This year sees various engagements including Handel's *Solomon* in York Minster and Dupré's *De Profundis* in Neubrandenburg, Germany.

In recent months Helen has sung with various groups including Yorkshire Baroque Soloists, The Sixteen, The Clerks Group, the Gabrieli Consort, the BBC Singers and I Fagiolini. Engagements have included concerts with I Fagiolini in the St Magnus Festival in Orkney and the Cadogan Hall in London, and a performance of The Clerks' Group new project, *The Hours*, in Brighton. Among her many other ensemble engagements this year, Helen joined The Sixteen in April for a series of concerts marking the 400th anniversary of Tomás Luis de Victoria.



**Susanna Spicer**  
*mezzo-soprano*

One of the first female choral scholars at Trinity College, Cambridge, Susanna subsequently studied at the Guildhall School of Music and Drama and at the Britten-Pears School in Snape.

A highly experienced concert singer, her previous engagements in the Royal Albert Hall have included Handel's *Messiah* and Mendelssohn's *Elijah* for Sir David Willcocks, and Schubert's *Die Verschworenen* with the Orchestra of the Age of Enlightenment and Nicholas McGegan at the BBC Proms. Other appearances have included Stravinsky's *Mass* with Simon Rattle and Debussy's *Le Martyre de Saint Sebastien* with Kurt Masur, both for Radio 3 in the Royal Festival Hall, Vaughan Williams' *Serenade to Music* with the English Chamber Orchestra at the Queen Elizabeth Hall, and several performances in the Wigmore Hall.

Susanna sang in Trevor Pinnock's performances of Bach's *St John* and *St Matthew Passions* in Europe, Japan and Turkey and has performed all the major oratorios in the UK's principal concert halls and cathedrals. These include Handel's *Messiah* in Birmingham's Symphony Hall, Verdi's *Requiem* at The Barbican, Elgar's *The Apostles* in Winchester Cathedral, Beethoven's *Missa Solemnis* in The Maltings, Snape, and Elgar's *The Music Makers* and *Sea Pictures* in Guildford Cathedral. Recent engagements also include performances of Vaughan Williams' *Five Tudor Portraits*, Britten's *Noye's Fludde*, Elgar's *The Kingdom* and *The Dream of Gerontius*, Tippett's *A Child of our Time*, Bernstein's 'Jeremiah' *Symphony*, Durufle's *Requiem* and the Handel oratorios *Theodora*, *Samson*, *Saul* and *Israel in Egypt*.

Susanna has also sung for Glyndebourne Festival and Kent Operas and her recordings include Paul Patterson's *Missa Brevis* with the LPO, Poulenc's *Le Dialogue des Carmelites* with Kent Nagano, works by Britten with The Finzi Singers, Beethoven's *Choral Fantasia* and works by Percy Grainger with John Eliot Gardiner, and Biber's *Missa Christi Resurgentis* for Andrew Manze and The English Concert. She has also recently recorded works by Christopher Gibbons for Richard Egarr and the Academy of Ancient Music.



**Deborah Miles-Johnson**  
*mezzo-soprano*

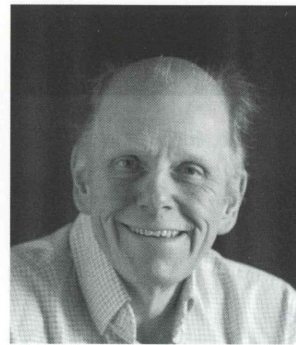
A thoroughly established artist, Deborah Miles-Johnson has worked with most of the world's leading conductors, including Sir Simon Rattle performing Stravinsky's *Requiem Canticles* and Sir Georg Solti in Mozart's *Don Giovanni* in Germany. She has frequently broadcast for the BBC

including the lead role in Handel's *Il Parnasso in Festa*, whilst De Falla's *El Amor Brujo* with the New London Chamber Orchestra was broadcast by Classic FM. She performed in Bach's *St Matthew Passion* with the English Concert in concerts around Europe, and in Istanbul and Japan. She also performed in this work at the prestigious Bachwoche with Andrew Parrott and the Norsk Barokkorkester.

Her operatic career includes the role of the Old Baroness in the British première of Barber's *Vanessa* and several performances as Mme. Popova in Walton's *The Bear* in venues around the UK. A recent highlight was to perform the role of Fricka (*Das Rheingold*) in concert.

Active in the contemporary repertoire, Deborah Miles-Johnson took the part of Carolina in Henze's *Elegy for Young Lovers* for Radio France at 3 days' notice. Other performances include the première of Brian Elias's *Laments* with the BBC Symphony Orchestra, Jean Barraqué's *...au dela du hasard* with Klangforum in Vienna, *Satyagraha* by Philip Glass at the Royal Festival Hall and one of the secretaries in the first London performance of John Adams' *Nixon in China* with Kent Nagano and the LSO at The Barbican. She made her Wigmore Hall debut performing George Benjamin's *Upon Silence* with the viol group Fretwork following performances in Geneva, and subsequently revisited the Wigmore Hall for a recital with clarinettist Colin Bradbury.

Her commercial recordings include an excerpt from *Carmen* on Gerald Finlay's new recital disc. She has also recorded Arvo Pärt's *Stabat Mater*, Maxwell Davies' *Resurrection*, and Carl Rütt's *Magnificat* for ASV. She took the role of Betty Doxy in the Britten/Gay arrangement of *The Beggar's Opera* and one of the Converse in the EMI recording of Puccini's *Suor Angelica*.



**Adrian Thompson**  
*tenor*

Adrian Thompson trained at The Guildhall School of Music and Drama, where he is now a professor of vocal studies.

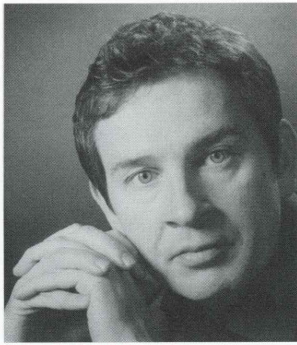
Operatic credits include the title role in *Peter Grimes*, Monostatos (*Die Zauberflöte*) and Valzacchi (*Der Rosenkavalier*) at the Royal Opera

House; Prologue (*The Turn of the Screw*) at the Grand Théâtre de Genève; Erik (*Der Fliegende Holländer*) for Opera Zuid; the title role in Janáček's *The Diary of One who Disappeared* at the Aix-en-Provence Festival and Zivny (*Osud*) for Garsington Opera; Mr Upfold (*Albert Herring*) and Monsieur Triquet (*Eugene Onegin*) at Glyndebourne, and Great Convict (*From the House of the Dead*) at Palermo.

No stranger to contemporary repertoire, he has performed Lutoslawski's *Paroles Tisées* with Oliver Knussen and The London Sinfonietta, recorded Judith Weir's *A Night at the Chinese Opera* and given many first performances of works by British and European composers. Concert highlights include Janáček's *Glagolitic Mass* with the Hallé Orchestra, Elgar's *The Dream of Gerontius* with the Czech Philharmonic Orchestra, Beethoven's Ninth Symphony, Haydn's *The Seasons*, Verdi's *Requiem*, Handel's *Messiah*, Mahler's *Das Lied von der Erde* and the Evangelists of Bach's *St John* and *St Matthew Passions*.

An experienced recitalist, Adrian has appeared throughout the UK and Europe. His discography includes Vaughan Williams' *The Pilgrim's Progress* (Chandos), Janáček's *The Eternal Gospel* (Hyperion), Warlock's *The Curlew* (Collins Classics) and Schubert's *Die Schöne Müllerin* (Pickwick).

Engagements this season include the roles of Mao (*Nixon in China*) in Toronto and Esslinger (*Die Meistersinger*) at Glyndebourne. Subsequent engagements include Mime (*Siegfried*) for Nationale Reisopera, Valzacchi (*Der Rosenkavalier*) for English National Opera and Schoolteacher (*The Cunning Little Vixen*) at the Glyndebourne Festival.



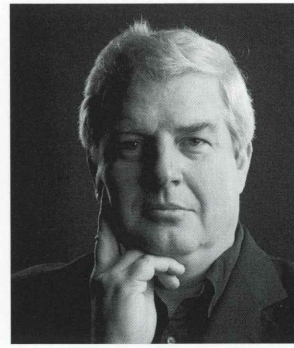
**Colin Campbell**  
*baritone*

Colin Campbell has appeared as a concert soloist throughout the UK, in Europe, the USA and the Far East in repertoire ranging from Monteverdi to Tavener. His discography includes recordings on the Hyperion, Decca, Guild, Naxos, Philips and Deutsche Grammophon labels.

Colin's operatic repertoire is extensive and he has appeared with Kent Opera, Pavilion Opera, English Touring Opera, Welsh National Opera, Aix-en-Provence Festival, Bermuda Festival and the Royal Opera House, Covent Garden.

Concert performances include Bach's *St John* and *St Matthew Passions* with Trevor Pinnock and The English Concert, Handel's *Messiah* in Israel and Poland; Beethoven's *Leonore* at the Lincoln Center New York, the Salzburg Festival and the Amsterdam Concertgebouw; Mozart's *Requiem* in Santiago de Compostela; Handel's *Atalanta* at the Halle Festival; Christus in Bach's *St Matthew Passion* in Tampere, Finland, and in Beijing (Chinese première); Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Brahms' *Requiem* at Symphony Hall, Birmingham; Bach's *B Minor Mass* in Japan and Korea under Sir John Eliot Gardiner; Handel's *Judas Maccabaeus* in Vilnius, Lithuania, with Nicholas McGegan and Telemann's *Die Grossmut* with the Orchestra of the Age of Enlightenment in Magdeburg, Germany. In London he has appeared at the Royal Albert Hall with the Philharmonia Orchestra and King's College Choir in Vaughan Williams' *Fantasia on Christmas Carols*; at the Queen Elizabeth Hall with the Royal Philharmonic Orchestra in Elgar's *The Dream of Gerontius* and at Westminster Cathedral with the Bach Choir and the English Chamber Orchestra in Fauré's *Requiem*.

More recently he sang in Marcel Dupré's cantata *De Profundis* in Munich with the Bayerische Rundfunk under Marcello Viotti. Colin created the role of Herod in Nigel Short's opera *The Dream of Herod* and subsequently performed the work in Switzerland, Bermuda and the UK. He performed in Fauré's *Requiem* and Finzi's *In Terra Pax* with the RPO and Handel's *Messiah* with the London Festival Orchestra.



**Michael Bundy**  
*bass*

Michael Bundy, a graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, has performed widely in diverse genres. He has appeared as soloist with The Sixteen and The Orchestra of the Age of Enlightenment, and has a continuing

relationship with the BBC Singers. His operatic repertoire exceeds 40 roles, with performances for English National Opera, Kent Opera, Scottish Opera and the Royal Opera House, Covent Garden. His oratorio repertoire is catholic, and he broadcasts frequently for BBC Radio 3.

Work with Trevor Pinnock and The English Concert has included Bach's *St Matthew Passion* in Europe, Istanbul and Japan, and he appeared as soloist with Sir John Eliot Gardiner and The English Baroque Soloists in Berlioz' *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC promenade concerts), Bach's *B Minor Mass* and Haydn's *Nelson Mass*. He broadcast the role of Gobryas in Handel's oratorio *Belshazzar* with Robert King and the King's Consort, and recently sang Elgar's *The Dream of Gerontius* in Ely and Rochester cathedrals and the Smetana Hall in Prague. Recent engagements have included a further performance of *Gerontius* in the Usher Hall, Edinburgh; future highlights include Verdi's *Requiem* in Winchester Cathedral and Elgar's *The Apostles* in Arundel Cathedral.

Michael also specialises in French mélodie and has recorded a series of CDs with Naxos featuring mélodies by the Parisian organists Widor, Vierne and Tournemire. He has also published a book, *Prophets without Honour*, on the subject. Other recordings include Purcell's *The Fairy Queen*, Chausson's *Le Roi Arthus*, Tovey's *The Bride of Dionysus* and, recently, Michael Hurd's opera *The Widow of Ephesus*. He has a strong interest in contemporary music, having given the premières of works by John Hardy, Eddie McGuire, Cecilia McDowall and Noam Sheriff. In lighter vein, he has broadcast the roles of Olin Britt (*Music Man*), Mr Lindquist (*A Little Night Music*) and performed live with Sarah Brightman on BBC Radio 2.

# The Gustav Mahler Society

The main thrust of the Society is to ensure that Mahler's music is given its rightful place in the 21st century through the education and appreciation of his life and work, and to support young professional musicians towards achieving that aim.

For information on how to join the Society and its benefits, including

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## The Gustav Mahler Society

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## Jeremy Backhouse conductor

Jeremy Backhouse began his musical career in Canterbury Cathedral, where he was Head Chorister, and later studied music at Liverpool University. He spent 5 years as Music Editor at the Royal National Institute of Blind People (RNIB), where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and from April 1990 combined his work as a Consultant Editor for EMI Classics and later Boosey & Hawkes Music Publishers with his career as a freelance conductor.

In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Guildford Philharmonic Choir (now the Vivace Chorus). Jeremy has presented and conducted some ambitious programmes, including Howell's *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony* (No. 2) and 'Symphony of a Thousand' (No. 8), Vaughan Williams' *A Sea Symphony*, Mendelssohn's 'Lobgesang' (*Symphony* No. 2), and Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*. Major classical popular works have included Elgar's *The Dream of Gerontius*, Verdi's *Requiem* and most recently, in November 2009, Haydn's *The Creation*.

Since 1980, Jeremy has been the conductor of the Vasari Singers, acknowledged as one of the finest chamber choirs in the country, performing music from the Renaissance to contemporary commissions. Jeremy is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 20 works in their recent history, and this enthusiasm has spread to the Vivace Chorus who, in May 2009, performed the première of their first commission - local composer Will Todd's *Te Deum*.

Jeremy has also worked with a number of the country's leading choirs, including the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For 6 years, to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, following Richard Hickox and Stephen Jackson and in January 2009, was appointed Music Director of the Salisbury Community Choir.

### Photography credits:

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Colin Campbell	by Carpenter Turner
Jeremy Backhouse	by Sim Canetty-Clarke



## Royal Philharmonic Orchestra



Patron: HRH The Duke of York

Artistic Director and Principal Conductor: Charles Dutoit

Acknowledged as one of the UK's most prodigious orchestras, the Royal Philharmonic Orchestra (RPO) enjoys an international reputation for bringing audiences worldwide first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire. This was the vision of the Orchestra's flamboyant founder Sir Thomas Beecham, whose legacy is maintained today as the Orchestra thrives under the exceptional direction of its new Artistic Director and Principal Conductor, Maestro Charles Dutoit.

The Royal Philharmonic Orchestra is London-based and performs a prestigious series of concerts each year at Southbank Centre's Royal Festival Hall, featuring artists of the highest calibre. The Orchestra's London home is at Cadogan Hall, just off Sloane Square, where concert-goers enjoy an intimate atmosphere in an idyllic location. Complementing the concert series at Cadogan Hall, the Orchestra regularly performs in the magnificent Royal Albert Hall, presenting works of great magnitude designed to suit the immensity of this historic and grand venue.

Within the UK, the Orchestra is committed to offering an extensive regional touring programme, including established residencies in Croydon, Northampton, Lowestoft, Reading and Crawley. As an international orchestra, the RPO has toured more than thirty countries in the last five years. Recent tours have included performances in Egypt, Russia, Spain, Italy, Germany, the USA, China and the Far East. The Orchestra is also recognised for its artistic work through a vibrant and innovative community and education programme - titled RPO resound. Specially trained members of the Orchestra, alongside accomplished project leaders, provide comprehensive workshops where music is used as a powerful and inspirational force.

Frequently found in the recording studio, the Orchestra records extensively for film and television as well as for all the major commercial record companies. The Orchestra also owns its own record label and is proud to be the first UK orchestra to stream its entire series of concerts live from Cadogan Hall.

[www.rpo.co.uk](http://www.rpo.co.uk)

## ORCHESTRA

### First Violins

Duncan Riddell †  
Iggy Jang  
Judith Templeman  
Kaoru Yamada  
Gerald Gregory  
Naoko Keatley  
Andrew Klee  
Kay Chappell  
Anthony Protheroe  
Erik Chapman  
Russell Gilbert  
Jonathan Lee  
Rosemary Wainwright  
Rebecca Shorrock

### Second Violins

Andrew Storey †  
Elen Hâf Richards  
Charlotte Ansbergs  
Jennifer Christie  
Siân Mcnally  
Stephen Payne  
Guy Bebb  
Charles Nolan  
Sophie Cameron  
Colin Callow  
Jennifer Dear  
Ikuko Sunamura

### Violas

Liz Varlow †  
Andrew Sippings  
Esther Harling  
Kathy Balmain  
Laura Holt  
Jonathan Hallett

Alistair Scahill  
Nadine Jurdinski  
Rachel Robson  
Elizabeth Butler

### Cellos

Ben Hughes †  
Roberto Sorrentino  
William Heggart  
Shinko Hanaoka  
Daniel Hammersley  
Rachel van der Tang  
Niamh Molloy  
Rosie Banks-Francis

### Double Basses

Chris West †  
Roy Benson  
David Gordon  
Benjamin Cunningham  
John Holt  
Kylie Davis

### Flutes

Ken Smith †  
Julian Coward  
Joanne Marsh  
Lianne Barnard  
Rebecca Larsen

### Piccolos

Helen Keen †  
Rebecca Larsen

### Oboes

Tim Watts †  
Nicky Holland  
Adrian Rowlands  
Helen Barker

### Cor Anglais

Leila Ward †

### Clarinets

Michael Whight †  
Marie Lloyd  
Kymia Kermani

### E-flat Clarinet

Tom Watmough †

### Bass Clarinet

Anthony Pike †

### Bassoons

Constantin Barcov †  
Christopher Gunia  
Susana Dias  
Shelly Organ

### Contrabassoon

Simon Davies †

### French Horns

Laurence Davies †  
Kathryn Saunders  
Phil Woods  
Andrew Fletcher  
Samuel Jacobs  
Jonathan Bareham  
Hugh Seenan  
Richard Stroud

### Trumpets

Brian Thomson †  
Adam Wright  
Mike Allen †  
Niall Keatley  
Stuart Essenhigh

Cameron Todd  
Martin Rockall  
Julie Allen

### Trombones

Matthew Gee †  
Richard Watkin  
Matthew Knight  
Andrew Connington  
Anthony Boorer

### Bass Trombone

Roger Argente †  
Andrew Waddicor

### Tuba

Kevin Morgan †

### Timpani

Matt Perry †  
Grahame King

### Percussion

Stephen Quigley †  
Martin Owens †  
Gerald Kirby

### Harp

Suzy Willison-Kawalec †  
Emma Ramsdale

### Piano

Roderick Elms †

### Celeste

Joanna Smith †

### Harmonium

Alistair Young †

### Organ

John Birch †

### Mandolin

Nigel Woodhouse †

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## Royal Philharmonic Orchestra Management

Artistic Director and

Principal Conductor Charles Dutoit

Managing Director Ian Maclay

Finance Director Michelle Johnson

Concerts Director Elizabeth Forbes

Concerts Manager Kate Green

Head of

Press & Marketing Chris Evans

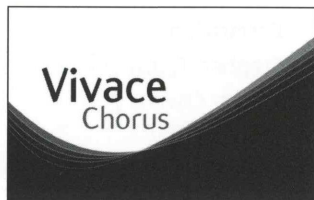
Community and Ruth Currie

Education Manager Jane Aebi, Malcolm Wilson

Orchestra Managers Patrick Williams

Librarian

Stage Manager Chris Ouzman



## Vivace Chorus

The choir was founded in 1947 as the Guildford Philharmonic Choir but in May 2005, to reflect its new independent status from the

Borough of Guildford, 'rebranded' itself as the Vivace Chorus. We enjoy a challenging and varied repertoire from the 16th century onwards; some pieces are well-known, others are rarities deserving to be heard by a wider audience.

Our 2008/9 season, which included a spectacular performance of Verdi's *Requiem* with our twin choir, the Freiburger Bachchor, and Romsey Choral Society, culminated with Will Todd's *Te Deum* - a world première and first commission by the choir, which we recorded last summer and have released on CD. [Copies are available to purchase tonight.]

The 2009/10 season started in lively fashion with Haydn's *The Creation*, to mark the 200th anniversary of the composer's death. Our Italian evening in March showed the operatic composers Verdi and Puccini in a light new to many and, lastly, we brushed up our Russian pronunciation, returning to Prokofiev, this time with *Ivan the Terrible*.

We began this season with Rossini's *Petite Messe Solennelle* - perhaps somewhat inaccurately named as it is neither *petite*, nor indeed very *solennelle*. The choral singing was described as "a triumph". Then straight after our 'Broadly Baroque' concert (ranging from Allegri's *Miserere* to Handel's *Dixit Dominus*) we have worked on tonight's concert, our biggest project to date.

In addition to our own concert programme, we have, for several years, appeared in a 'Last Night of the Proms' charity concert in the Fairfield Halls, Croydon, and regularly sing at the Mayor of Guildford's annual carol concert. We also sing at least once a year in the superb venue of St Martin-in-the-Fields with the Brandenburg Sinfonia.

Trips abroad have included visits to Freiburg, Germany, to sing with the Freiburger Bachchor and in June 2009, to France, where we gave concerts of music from the early 16th to late 20th centuries in the cathedrals of Paris (Notre Dame), Rouen and

Beauvais. Following this great success, the choir is planning a similar tour to the beautiful cities of Strasbourg, Freiburg and Heidelberg in June 2012.

If you are interested in singing with us, please contact our Membership Secretary, Jane Brooks, on 01483 539088.

For more information, see our website at [www.vivacechorus.org](http://www.vivacechorus.org).

Keep up to date with the Vivace Chorus by joining our Facebook fan page  and following us on Twitter. 

### Vivace Chorus

President: Sir David Willcocks CBE MC  
Music Director: Jeremy Backhouse  
Accompanist: Francis Pott  
Chairman: James Garrow

#### Soprano 1

Joanna Andrews  
Helen Beevers  
Mary Broughton  
Elaine Chapman  
Marie Collins  
Sara Dann  
Rachel Edmondson  
Calli Hayes  
Mo Kfour  
Christine Lawley  
Maggie Martelli  
Katharine Medlow  
Susan Norton  
Margaret Parry  
Margaret Perkins  
Kate Rayner  
Gillian Rix  
Carol Terry  
Nikki Vale  
Sally Varley

#### Soprano 2

Jacqueline Alderton  
Anna Arthur  
Alison Dawson  
Mandy Freeman  
Nola Gyles  
Emma Hicks  
Jane Kenney  
Krystyna Marsden  
Debbie Morton  
Alison Palmer  
Arlene Robertson  
Isobel Rooth  
Ann Sheppard  
Judy Smith  
Paula Sutton  
Zowie Sweetland  
Philippa Walker  
Susan Waton  
Christine Wilks  
Frances Worpe

#### Alto 1

Barbara Barklem  
Penny Baxter  
Monika Boothby  
Susie Briars  
Jane Brooks  
Margaret Dentskevich  
Liz Durning  
Sue Fletcher  
Jane Hedgecock  
Joan Hester  
Sheila Hodson  
Isabel Hyde  
Alexandra Kenna  
Pamela Leggatt  
Jean Leston  
Judith Lewy  
Margaret Mann  
Lois McCabe  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon

Penny Muray  
Gill Perkins  
Gillian Pickering  
Karen Prodger  
Lesley Scordellis  
Catherine Shacklady  
Diana Shilham  
Marjory Stewart  
Jane Sweaney  
Hilary Trigg  
Maggie Woolcock  
Fiona Yeomans

#### **Alto 2**

Valerie Adam  
Geraldine Allen  
Hannah Andrews  
Evelyn Beastall  
Sylvia Chantler  
Ailis Clarke

Mary Clayton  
Andrea Dombrowe  
Celia Embleton  
Elizabeth Evans  
Trisha Fletcher  
Hazel Freeston  
Valerie Garrow  
Jo Glover  
Margaret Grisewood  
Barbara Hilder  
Carol Hobbs  
Yvonne Hungerford  
Mary King  
Janet Lansdale  
Brenda Moore  
Jacqueline Norman  
Beryl Northam  
Sheila Rowell  
Prue Smith  
Jo Stokes

Rosey Storey  
Pamela Usher  
June Windle  
Elisabeth Yates

#### **Tenor 1**

Dan Burges  
Bob Cowell  
Tim Hardymont  
Nick Manning  
Martin Price  
Chris Robinson  
John Trigg

#### **Tenor 2**

John Bawden  
Bob Bromham  
Peter Butterworth  
Tony Chantler  
Stephen Chowns

John Duke  
Geoff Johns  
Stephen Linton  
Peter Norman  
Jon Scott

#### **Bass 1**

Phil Beastall  
John Britten  
Michael Golden  
Brian John  
Jeremy Johnson  
Jonathan Long  
Eric Kennedy  
Chris Newbery  
Paul Newis  
Adrian Oxborrow  
Chris Peters  
Robin Privett  
David Ross

Philip Stanford  
Ed Varley  
Kieron Walsh

#### **Bass 2**

Simon Backhouse  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
Dave Cox  
Geoffrey Forster  
James Garrow  
Stuart Gooch  
Nick Gough  
Michael Jeffery  
Neil Martin  
John Parry  
Roger Penny  
Michael Taylor  
John Yeomans



Tonight's conductor, Jeremy Backhouse, is the musical director of the 200 voice Salisbury Community Choir. We will be taking part in the world premiere of **Where Two Worlds Meet**, composed by Howard Moody and Helen Chadwick. Performed in the massive, magnificent setting of Salisbury Cathedral, the concert forms part of the Salisbury International Arts Festival.

**Saturday 21st May 2011**

For more details go to

[www.salisburyfestival.co.uk](http://www.salisburyfestival.co.uk)

Salisbury Community Choir is one of the UK's largest open access choirs. Find out more at

[www.salisburycommunitychoir.co.uk](http://www.salisburycommunitychoir.co.uk)

President: Sir Roger Norrington. Patrons: Bob Chilcott, Malcolm Goldring, Karl Jenkins, John Rutter, Scott Stroman

Registered Charity Number 109033



## London Symphony Chorus

Since its formation in 1966 the London Symphony Chorus has consolidated a broad repertoire and has commissioned works from Sir John Tavener, Sir Peter Maxwell Davies, Michael Berkeley and Jonathan Dove. The Chorus also took part in 2008 in the world premiere of James MacMillan's *St John Passion* with the LSO and Sir Colin Davis, and in the second London performance in February 2010.

As well as appearing regularly in the major London venues, the LSC tours extensively throughout Europe and has visited North America, Israel, Australia and the Far East. Tours in 2009 included Luxembourg, Eire, Rome and Valencia. Plans for the 2010-11 season include concerts with the LSO, BBC Philharmonic Orchestra and the RPO.

The Chorus has a discography of over 140 recordings. Recent releases include the world première of MacMillan's *St. John Passion*, Haydn's *Creation*, Verdi's *Requiem* and *Otello*, all under Sir Colin Davis. The Chorus also partners the LSO on Valery Gergiev's recordings of Mahler's Symphonies 2, 3 and 8. The gentlemen of the Chorus are proud to have taken part in the new Gramophone award-winning recording of Wagner's *Götterdämmerung* with the Hallé under Sir Mark Elder.

While maintaining special links with the LSO, the Chorus has partnered all the principal UK orchestras including the Philharmonia, the Royal Philharmonic, the Orchestra of the Age of Enlightenment, the City of Birmingham Symphony Orchestra, the BBC Symphony Orchestra, the Hallé and the BBC National Orchestra of Wales. Internationally the Chorus has worked with many of the world's leading orchestras including the Berlin Philharmonic, Boston Symphony Orchestra, EU Youth Orchestra and the Vienna Philharmonic.

In 2007, the Chorus established its Choral Conducting Scholarships, which enable aspiring young conductors to gain valuable 'hands on' experience with a large symphonic chorus, as well as

access to rehearsals with a number of world renowned orchestral conductors.

The London Symphony Chorus is always interested in recruiting new members, welcoming applications from singers of all backgrounds, subject to an audition. Open Rehearsals are also being held for those who might be interested in auditioning. For further information, call Helen Lawford, Auditions Secretary, on 020 8504 0295 or visit [www.lsc.org.uk](http://www.lsc.org.uk)

### London Symphony Chorus

President:	Sir Colin Davis CH
President Emeritus:	André Previn KBE
Vice Presidents:	Claudio Abbado; Michael Tilson Thomas
Patron:	Simon Russell Beale
Chorus Director:	Joseph Cullen
Chairman:	James Warbis
Accompanist:	Roger Sayer

### Sopranos

Kerry Baker  
Heather Bingham  
Carol Capper  
Julia Chan  
Ann Cole  
Vicky Collis  
Debra Colvin  
Shelagh Connolly  
Lucy Craig  
Emma Craven  
Sara Daintree  
Anna Daventry  
Lorna Flowers  
Eileen Fox  
Sonja Frohling  
Rachel Gibbon  
Helen Gilheaney  
Joanna Gueritz  
Jessica Harris  
Carolyn Harvey

Emily Hoffnung\*  
Gladys Hosken  
Claire Hussey  
Sarah Illingworth  
Debbie Jones\*  
Helen Lawford\*  
Debbie Lee  
Meg Makower  
Irene McGregor  
Marta Lozano Molano  
Eva Moreda  
Jane Morley  
Dorothy Nesbit  
Jenny Norman  
Emily Norton  
Maggie Owen  
Isabel Paintin  
Andra Patterson  
Ann Pfeiffer  
Sue Pollard  
Liz Reeve

Mikiko Ridd  
Melissa Scott  
Bridget Snasdell  
Amanda Thomas\*  
Sian Thomas  
Jenny Thomas  
Zoe Williams

### Altos

Katherine Bleazard  
Gina Brodeick\*  
Lizzy Campbell  
Cheng-Ying Chuang  
Rosie Chute  
Liz Cole  
Janette Daines  
Zoë Davis  
Maggie Donnelly  
Linda Evans  
Lydia Frankenburg\*  
Amanda Freshwater

Christina Gibbs  
Yoko Harada  
Amanda Holden  
Jo Houston  
Elisabeth Iles  
Sue Jones  
Vanessa Knapp  
Gilly Lawson  
Sue Lee  
Selena Lemalu  
Belinda Liao  
Anne Loveluck  
Barbara Marchbank  
Liz McCaw  
Caroline Mustill  
Siu-Wai Ng  
Alex O'Shea  
Helen Palmer  
Susannah Priede  
Lucy Reay  
Clare Rowe

Maud Saint-Sardos  
Lis Smith  
Thérèse Smith  
Jane Steele  
Margaret Stephen  
Claire Trocmé  
Curzon Tussaud  
Agnes Vigh  
Mimi Zadeh  
Magdalena Ziarko

#### Tenors

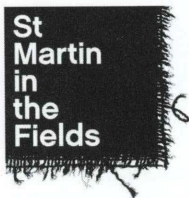
David Aldred  
Paul Allatt  
Robin Anderson  
John Farrington  
Matthew Flood  
Andrew Fuller\*  
Simon Goldman  
Stephen Hogg  
Warwick Hood

Tony Instrall  
Francis Letschka  
John Marks  
Simon Marsh  
Alastair Mathews  
John Moses  
Malcolm Nightingale  
Daniel Owers  
Stuart Packford  
Rik Phillips  
Mattia Romani  
John Slade  
Graham Steele  
Takeshi Stokoe  
Richard Street  
John Streit  
Malcolm Taylor  
Owen Toller  
James Warbis\*  
Brad Warburton  
Robert Ward\*

#### Basses

David Armour  
Bruce Boyd  
Nicholas Brown  
Steve Chevis  
James Chute  
Ian Fletcher  
Robert French  
Robert Garbolinski\*  
John Graham  
Jean-Christophe Higgins  
Robin Hall  
Owen Hanmer\*  
Christopher Harvey  
Derrick Hogermeer  
Anthony Howick  
Alex Kidney\*  
Thomas Kohut  
Gregor Kowalski\*  
Georges Leaver

Geoff Newman  
William Nicholson  
Peter Niven  
Montague Ring  
Nic Seager  
Ed Smith\*  
Martin Vallas  
Jez Wareing  
Nick Weekes  
Paul Wright



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richard strauss  
der abend • serenade op 7

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## The London Chorus

The London Chorus is London's most versatile choir, practising and performing a challenging and varied repertoire and continually developing its tradition of excellence. Since its foundation in 1903 to give the first

London performance of *The Dream of Gerontius*, it has performed in all the major London venues as well as concert halls in the UK and abroad, and made many successful recordings with The New London Orchestra for Hyperion Records. The choir works for a variety of promoters and with major orchestras and ensembles.

In recent seasons performances have included Bach's *St Matthew Passion*, Mozart's *C minor Mass*, Handel's *Israel in Egypt*, Berlioz' *Te Deum*, *Video Games Live*, *The X Factor* for ITV, three charity concerts of African music, music for the Queen's Birthday Party at the British Embassy in Tallinn, Christmas music in The Long Room at Lord's and Handel's *Coronation Anthems*.

Last season's concerts included Brahms' *Requiem*, the world première of Corp's *The Hound of Heaven* and Handel's *Messiah* at Cadogan Hall, *The Glory of Christmas* at The Royal Albert Hall, Rachmaninov's *Vespers* at St Alban's, Holborn, and *African Sanctus* at St Martin-in-the-Fields.

The choir have toured in Italy, France and Estonia, and in April of this year, The London Chorus went to South Africa to sing several concerts in Cape Town, including Vaughan Williams' *A Sea Symphony*; they also joined African choirs in Soweto and Johannesburg in association with the African children's charity 'Footballs For Fun'. Back in London, the choir is delighted to perform today in Mahler's *Symphony No 8*. The choir will be singing Orff's *Carmina Burana* in The Royal Festival Hall in July and Verdi's *Requiem* in Beverley Minster in September.

Recordings with The New London Orchestra and Ronald Corp are a regular feature in the choir's calendar; the latest release is Rutland Boughton's *The Queen of Cornwall*.

The London Chorus is available for hire for concerts or in smaller groups for corporate or social events. Please contact Prue Corp, Concert Manager, on 07710 275331 or the Choir Administrator, Hannah Williams, on 07962 064018.

The London Chorus is very pleased to be joined by new members, who are guaranteed a hugely varied programme and a warm welcome. To arrange an audition or to find out more about the choir and future concerts please visit our website [www.londonchorus.org.uk](http://www.londonchorus.org.uk)

The London Chorus is a registered charity No. 271402

### The London Chorus

Patron:	His Royal Highness The Duke of Gloucester KG GCVO
Musical Director:	Ronald Corp
Chairman:	Graham Anderson
Accompanist:	Alexander Wells

#### Soprano 1

Hilda Breakspear  
Yvette Caster  
Vivienne Dunwoody  
Clara Eriksson  
Gill Evans  
Lucinda Gosling  
Jill Guest  
Patricia Harris  
Sue Haycock  
Hilary Lock  
Jean Long  
Lana Mallon  
Marie Myerscough  
Debbie Slade  
Sue Vincent  
Stephanie Waggoner  
Angela Wardle  
Hannah Williams

#### Soprano 2

Ros Anderson  
Gillian Clarke  
Melissa Clarke  
Celia Flanagan  
Jane Gregory  
Floriane Hentsch  
Lydia Jones  
Margaret McKinlay  
Anne Nott  
Carolyn Pascall  
Sophya Polevaya  
Valerie Thompson  
Clare Vincent-Silk

#### Alto 1

Helen Bretherick  
Melanie Brown  
Jennifer Carey  
Liz Carrey  
Veronica Cazzuola

Sarah Cox  
Erica de Courcy  
Nicky Dean  
Quima Farre  
Letitia Graham  
Jann Grant  
Hannah Horsburgh  
Anne Howick  
Susan Jupp  
Beryl Kessel  
Angela Mendis  
Debbie Phelan  
Liz Roe  
Luzia Sebesta Schmid  
Anne Stoddart  
Marilyn Wales  
Katharine Young

**Alto 2**  
Prue Corp  
Caroline Fewkes  
Chrissie Grant  
Katie Hasler  
Jill Holland  
Sue Nott  
Jocelyn Ridley  
Alison Rudge  
Katherine Sells  
Sarah Tozer  
Peggy Watson

**Tenor 1**  
Mike Brown  
Mark Damerell  
Marc Doe  
David Lewitt  
Chris Phelan

Donald Skinner  
Tom Stone  
Michael Strachan

**Tenor 2**  
Chris Beels  
Reynold Charley  
Andrew Frankl  
John Rymell  
Sean Spurvey  
Peter Tanner

**Bass 1**  
Peter Cheshire  
Hugh Closs  
Jeremy Colwill  
John Somerville  
David Stanton  
Fergus Urquhart

Philip Whalley  
Anthony Wills

**Bass 2**  
David Bressloff  
Roger Dean  
John Hammond  
Jonathan Harbourne  
Douglas Jupp  
Eric Ollington  
David Roe  
Peter Sells



**THE LONDON CHORUS**  
Musical Director  
RONALD CORP

**Join as a singer, friend or supporter and be part of our exciting 2011-2012 season, including:**

May 15	Mahler 'Symphony N° 8'	Royal Albert Hall
July 9	Orff 'Carmina Burana'	Royal Festival Hall
Sep 17	Verdi 'Requiem'	Beverley Minster, Yorkshire
Dec 4	Vaughan Williams 'Sea Symphony'	St. John's, Smith Square

For further information, please contact any member of our team:  
auditions@londonchorus.org.uk friends@londonchorus.org.uk  
info@londonchorus.org.uk www.londonchorus.org.uk

**For engagements please contact our Concert Manager  
Prue Corp on 0844 5876482 or prue@londonchorus.org.uk**

 Follow us on Facebook: London Chorus. If you would like to be reminded of our next concert, please subscribe at the following address: TLCEvents-subscribe@yahoogroups.com

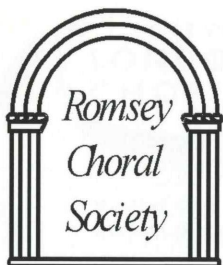


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## Romsey Choral Society

The Romsey Choral Society was founded in 1981 and presents four concerts a year, at least two of which are in Romsey Abbey.

Working regularly with professional soloists, organists and orchestras, the Society sustains a challenging and adventurous programme and in 1996, following the British première of Max Bruch's *Grüss an die Heilige Nacht*, the choir received a Performing Right Society Enterprise Award.

As well as performing many of the standard choral favourites, the Society frequently explores less familiar repertoire and has championed works by several British composers including Howard Blake, Brian Chapple, Patrick Gowers, Tarik O'Regan and Will Todd. Recent concerts have included performances of Rachmaninov's *All-Night Vigil*, Holst's *The Hymn of Jesus*, Karl Jenkins' *The Armed Man*, Monteverdi's *Vespers of 1610*, Vaughan Williams' *A Sea Symphony*, Handel's *Israel in Egypt*, and Bach's *St John Passion*. The choir has also given collaborative performances in Guildford Cathedral (*Verdi Requiem*) and Chester Cathedral (*The Dream of Gerontius*) and in Europe. Romsey Choral Society has sung in Belgium, France, Germany and Holland.

The choir's conductor, David Truslove, read for a degree in Music at Cardiff University, and studied singing with the counter-tenor Timothy Penrose in London. After a post-graduate teaching year in York, where he regularly sang with the choir of York Minster, he sang as a lay-clerk at St. Michael's College, Tenbury, and later at Rochester Cathedral. He has pursued an interest in singing and conducting, and until 2007 he combined conducting Romsey Choral Society with membership of Winchester Cathedral Choir, with whom he had been singing for 19 years, participating in frequent BBC broadcasts, recordings and foreign tours. Under his direction Romsey Choral society has performed with many outstanding soloists including Peter Auty, Iestyn Davies, Katharine Fuge, Stephen Gadd, Julie Kennard, Elin Manahan-Thomas and James Oxley.

### Romsey Choral Society

Patron: Lady Brabourne  
Musical Director: David Truslove  
Chairman: Joan Robinson  
Accompanist: Richard Scott-Copeland

#### First Sopranos

Jean Hunter  
Kaz Huxley  
Cheryl Irons  
Helen King  
Gill Pentney  
Linda Stafford  
Karen Trewinnard

#### Second Sopranos

Sarah Andrews  
Natalie Carr  
Sarah Cornforth  
Janet Féat  
Anne Goodswen  
Liz Holton  
Helen Jeanes  
Julia Loescher  
Rosemary Powell

#### First Altos

Julie Carlton  
Julia Dean  
Ursula Gentle  
Kaarina Manzur  
Joan Robinson  
Jane Stephens  
Jenny West

#### Second Altos

Jane Bull  
Catherine Chatters  
Angie Eason

Myra Glover  
Patricia Hilton-Robinson  
Jenny Mills  
Wendy Stafford  
Kath Tilling

#### First Tenors

Peter Coulson  
John Niblett  
Peter Philllips

#### Second Tenors

Clive Collier  
John Dover  
Andy Holton  
Craig Lawton  
Jim Sampson


#### First Basses

Chris Green  
Clive Marks  
Ian Nichols  
Charles Peebles  
John Tilling

#### Second Basses

David Clarke  
David Litherland  
Bob Ormiston  
Ross Valentine

# Romsey Choral Society



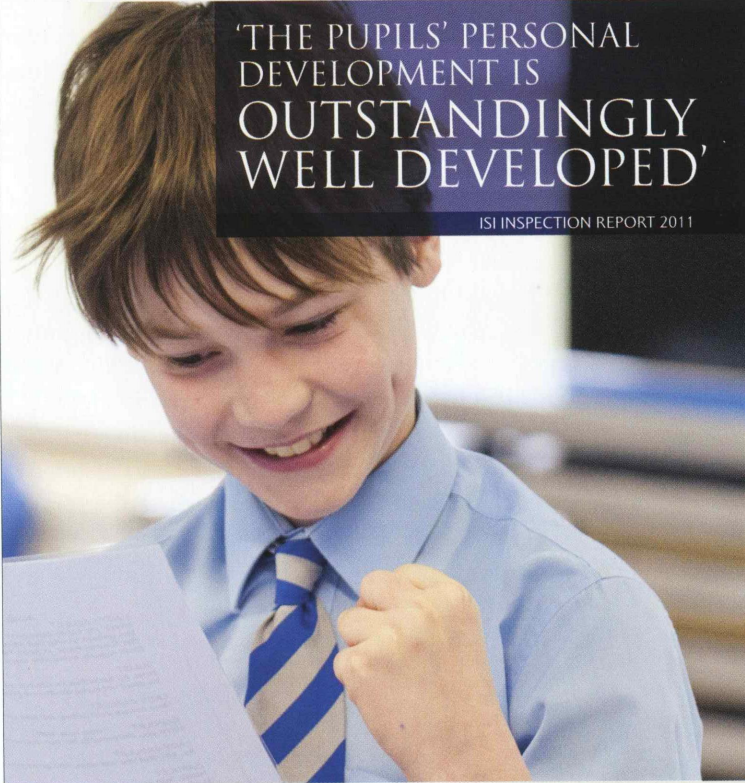
Your next opportunity to hear Romsey Choral Society will be at the opening concert of the Romsey Arts Festival on Saturday, 2nd July, in Romsey Abbey, when they will be singing Britten's *St Nicolas* and Mozart's *Requiem*.

A more informal event will take place the following week, on July 9th, when members of the choir will be performing for the first time at Romsey's Beggars Fair - a free festival of music, dance and street entertainment. To find details of both these events and other information about the choir visit [www.romseychoral.org.uk](http://www.romseychoral.org.uk).

During 2010, members of the choir enhanced the special day for several local couples by singing at their weddings. For a reasonable fee Romsey Choral Society can provide experienced singers for weddings, funerals or other special services that require a good quality choir. We have recently sung at churches in Winchester, Fordingbridge and Ampfield, among others.

We particularly welcome membership enquiries from singers who possess strong, musical voices and who can show enthusiasm and commitment. Previous choral experience and the ability to read music are preferred; a brief informal audition will take place during the first term with the musical director.

The next two open rehearsals, when interested singers can join us for the evening without any long-term commitment, are 17th May 2011 for an evening of Mozart's *Requiem* and September 13th 2011 for Handel's *Messiah*. Rehearsals take place in Romsey on Tuesday evenings, and prospective members may obtain further details from our membership secretary at [membership@romseychoral.org.uk](mailto:membership@romseychoral.org.uk)




'THE PUPILS' PERSONAL DEVELOPMENT IS OUTSTANDINGLY WELL DEVELOPED'

ISI INSPECTION REPORT 2011

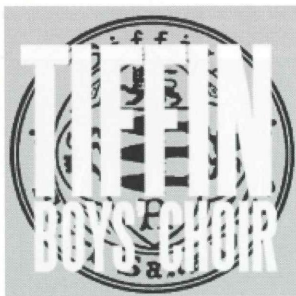
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## Tiffin Boys' Choir

Since its foundation in 1957, the Tiffin Boys' Choir has been one of the few state school choirs to have been continually at the forefront of the choral music scene in Britain.

The choir has worked with all the London orchestras and performs regularly with the Royal Opera. Recent engagements have included critically acclaimed performances of *Carmen* (Pappano), *A Midsummer Night's Dream* (Hickox) and *Tannhäuser* (Bychkov), *Boris Godunov* with the Bolshoi Opera, *Hänsel und Gretel* (Sir Colin Davis), performances of Britten's *War Requiem* with Pappano, Mahler's Third Symphony with Maazel, and a series of a *capella* concerts at the Spoleto Festival and in the Baltic States. The choir enjoys a partnership with the London Mozart Players, performing most recently in Haydn's *Creation* and the Fauré and Duruflé *Requiems*.

The choir has made recordings of most of the orchestral repertoire that includes a boys' choir. Notable releases have included Mahler's Eighth Symphony (EMI/Tennstedt), which was nominated for a Grammy Award, Puccini's *Il Trittico* and *Tosca* (EMI/Pappano), Massenet's *Werther*, Britten's *Billy Budd* (Chandos/Hickox), Mahler's Third Symphony (LSO Live/Gergiev and Telarc/Zander), and Britten's *War Requiem* (LPO Live/Masur). Members of the choir feature in DVD releases of *Carmen*, *La Bohème*, *Tosca* and *Hänsel und Gretel* from the Royal Opera House.

Future engagements include Fauré's *Requiem* at St James's Piccadilly (28th May), Britten's *A Midsummer Night's Dream* in Oviedo, and a concert tour of Australia in July/August 2011.

Tiffin School is a state grammar school and specialist Arts College in Kingston-upon-Thames, described by OFSTED as "exceptional". The majority of the 1,200 boys in the school play a musical instrument, and over 100 boys study Music at GCSE and A Level. Several members of the choir have gained university choral scholarships on leaving Tiffin: there are ex-Tiffinians

currently singing in the choirs of Jesus, King's and St John's Colleges in Cambridge, and Exeter, Magdalen and Oriel Colleges in Oxford.

## Tiffin Boys' Choir

Director of Music:

Simon Toyne

Jay Acharya  
William Andrews  
William Appleby  
Ollie Appleby  
Eamon Broderick  
Gabriel Brookes  
Alex Cavenagh  
Michael Crisan  
Jamie Crooks  
Tobias Dalhaus  
Kit Davey  
Jakob De Menezes Wood  
David Dunkling  
Thomas Dunne  
Laurence Ellis  
Stefan Frost  
Jamie Glancy  
Joe Gooding  
Gurnam Grewal  
Daniel Henderson  
Yusuf Jackson  
Edwin Jarratt-Barnham  
Dominic Jones  
Marek Kaczmarek  
Hugo Khan  
Anish Khanna  
Alexander Kirkup  
Jonghyeon Lee  
Thomas Martis-Jones

Joe Mills  
Tom Mitchell  
Arthur Morris  
Tom Newsome  
Peter No  
Edward Offer  
Jack Parker  
Karlis Pauzers  
Daniel Riding  
Prannay Roy  
Thomas Rushton  
Thomas Saleh  
Parampal Sampal  
Saarthak Saxena  
Hugo Schuler  
Jong-Hoon Seo  
Rahul Sharma  
William Sharp  
Gian Shori  
Robert Singleton  
Michael Smith  
Akilesh Sreecumar  
Matthew Stevenson  
Ben Studdert  
Euan Traynor  
Edan Umrigar  
Daniel Vorley  
Hugo Whitaker

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Lists of instrumentalists and singers in this programme were correct at the time of going to press.

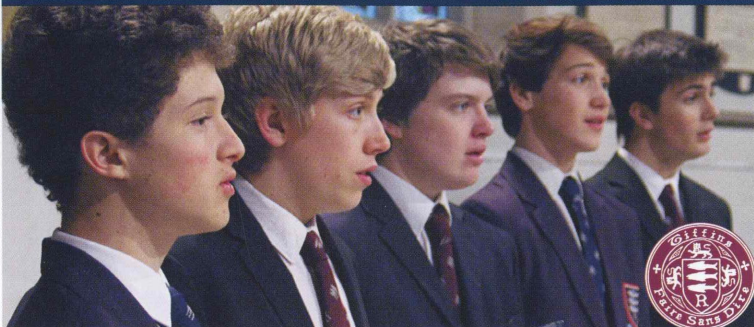
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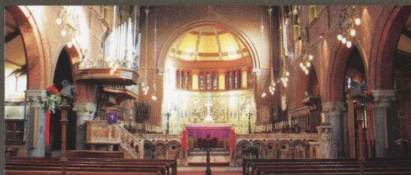
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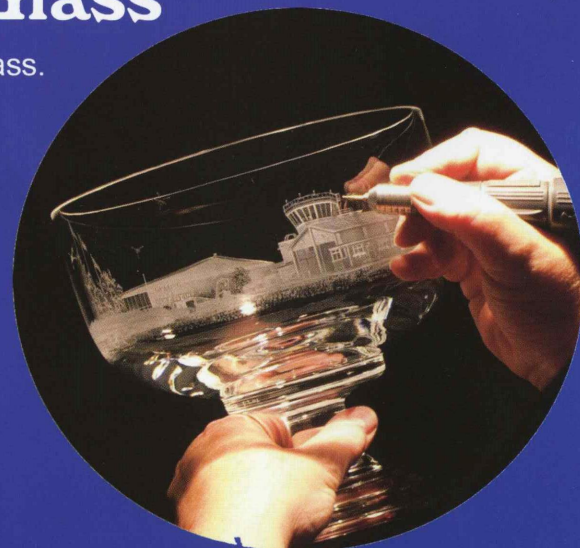
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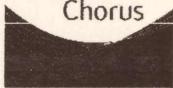
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