

**ROYAL PHILHARMONIC ORCHESTRA  
CONDUCTOR: JEREMY BACKHOUSE**

# **VERDI REQUIEM**

**VIVACE CHORUS**

**LONDON PHILHARMONIC CHOIR**

**TWICKENHAM CHORAL SOCIETY**

**WIMBLEDON CHORAL SOCIETY**

**Vivace  
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**Sunday  
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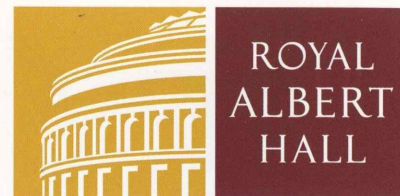


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Royal Philharmonic Orchestra



# Verdi Requiem

Claire Seaton *Soprano*  
Kate Symonds-Joy *Mezzo-soprano*  
Daniel Joy *Tenor*  
David Stout *Baritone*

Royal Philharmonic Orchestra

Vivace Chorus

London Philharmonic Choir

Twickenham Choral Society

Wimbledon Choral Society

Conductor: Jeremy Backhouse

A Vivace Chorus promotion

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Jeremy Backhouse  
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#### Soloists

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Alan Batterbury  
Vivace Chorus first sopranos

Kate Symonds-Joy  
Vivace Chorus altos

Daniel Joy  
Margaret and John Parry

David Stout  
Mary Moon,  
in memory of Hervey Alan

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Harold, Amelia, Arnold  
and Xanthe Zielinski  
Andrea Malhotra

Viola  
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Cello  
Gillian Palmer

Double bass  
Pam Legatt

Flute  
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Piccolo  
Sue Norton  
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Oboe  
Polly Andrews

Clarinets  
Olivia Palmer  
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Bassoon  
Robin Privett

Horns  
Peter Butterworth  
Joan Thomas,  
in memory of  
Alfred Masters

Trumpet  
Claire Arthur

Trombone  
Beth Jones

Percussion  
Pam Usher  
Carol Terry

Bass drum  
Ginny Hefferman

## Guiseppe Verdi (1813 – 1901)



Verdi was born in Le Roncole, an Italian village near Busseto, Duchy of Parma, into a family of small landowners and inn-keepers. He displayed musical talent very early, receiving his first organ lessons at the age of 7 and even playing the organ at a local church. Verdi's parents moved from Le Roncole to Busseto when he was 10, and the following year Verdi began to study composition privately

with Ferdinando Provesi. By the age of 15 he had already started composing and had become an assistant church organist. At the age of 20 he moved to Milan, but was rejected by the Conservatory of Music there so studied privately with Vincenzo Lavigna. In Milan he also came under the patronage of Antonio Barezzi, a rich merchant and the President of the local Philharmonic Society and whose daughter, Margherita, was Verdi's student and later his wife. Verdi became the most prominent of young Italian composers and dominated the world of Italian opera from his first triumphant success at *La Scala*, Milan, with *Nabucco* (1842), until his final two Shakespearean masterpieces, *Otello* (1887) and *Falstaff* (1893, when he was 80), both of which were staged at the same opera house.

Among the other best-known of his 28 operas are *Macbeth* (1847), *Rigoletto* (1851), *Il Trovatore* (1853), *La Traviata* (1853), *La Forza del Destino* (1862), *Don Carlos* (1867) and *Aida* (1871).

Verdi's career coincided with the rise of Italian nationalism during the Austrian occupation. His operatic output of stirring melody, and tragic and heroic situations, struck a

chord in an Italy struggling for freedom and unity, causes which he embraced. (*Va, pensiero*, the famous Chorus of the Hebrew Slaves from *Nabucco*, became a popular song among supporters of Italian unification; they would also shout "Viva VERDI!" as a clandestine slogan at many of his opera performances, the letters 'V.E.R.D.I.', standing for Vittorio Emanuele Re d'Italia, the King of Sardinia, who would be placed on the throne of a united Italy.)

After an extended excursion to Paris in 1853, Verdi returned to Busseto, where he wrote *Simon Boccanegra* (1857) and *Un Ballo in Maschera* (1859), both of which embroiled him further in politics. By this time he had been elected representative of Busseto in the provincial parliament. In 1861, after Victor Emmanuel became King of Italy, he entered the country's newly-formed national parliament, ultimately serving as a senator, but did not stand for re-election when his term expired in 1865, preferring to devote his time to music.

Verdi lived in Milan during the last years of his life, revered and honoured in both his homeland and throughout the world. At his state funeral in 1901, the cortege was accompanied not only by immediate family and friends, but also by members of the Italian royal family and parliament, civic dignitaries, foreign diplomats and fellow composers, among them Puccini, Mascagni and Leoncavallo. Led by Arturo Toscanini, the forces of *La Scala* sang *Va, pensiero* – joined by the muted voices of the thousands of people lining the black-draped streets, paying their last respects to the man who had dominated the Italian musical scene for half a century.

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## The origins of the *Messa da Requiem*

In 1868, when Verdi was in his mid-fifties, the great Italian composer Gioachino Rossini, famed especially for his 39 operas, died. Verdi, who eulogised Rossini as “one of the glories of Italy,” proposed a musical tribute by Rossini’s colleagues: a requiem mass, the individual sections of which would be composed by 13 leading Italian composers of the day, each of whom would contribute one movement. Verdi himself set about writing the closing *Libera me*, and assigned the remaining sections of the mass to the other 12 composers according to an overall tonal and textural plan. Nearly all were influential church musicians, but most had also written for the stage – although they and their music are largely unknown today.

The project was completed early in 1869, when all of the individual movements were gathered in Milan, and submitted to Ricordi, Verdi’s publisher in the city. Verdi’s original proposal was to have the *Messa per Rossini* performed in Bologna, on 13 November 1869, the first anniversary of Rossini’s death. After this first and only performance, the score would be sealed and placed in the vault of Bologna’s Music School as a monument to Rossini, who had spent much of his career in that city.

Unfortunately this grandiose gesture was sabotaged by a lack of available funds and by Italian musical/political rivalries between the cities of Bologna and Milan. The performance, although scheduled, was cancelled by the organising committee only days beforehand. Thus although the requiem was compiled and completed, it was not performed during Verdi’s lifetime (but see postscript).

Verdi briefly considered writing a complete mass himself, but abandoned the idea as he had important opera

commissions to fulfil, not the least of which was writing *Aida* to commemorate the opening of the Suez Canal. However, the death of Alessandro Manzoni in 1873 rekindled Verdi’s interest in writing a requiem mass. Manzoni was a towering and venerated literary figure, the author of novels, plays and poetry and a leading voice of the Catholic spiritual revival that took place in 19th-century Italy. In common with Verdi, he was also an ardent supporter of the struggle for Italian independence and unification.

Verdi read the Manzoni obituaries with disappointment. “Not one sounds the way it should,” he said, “Many words, but none of them deeply felt.” He then wrote to his publisher, Giulio Ricordi, saying “I would like to show my love and esteem for that great man... ..to compose a *Messa da morto* to be performed next year on the anniversary of his death. This mass would be of quite vast proportions...” Verdi was so serious about the project he offered to conduct it himself and even to pay the copyist’s fees.

Unlike the ill-fated *Messa per Rossini*, this requiem mass came to splendid fruition. Using the *Libera me* and his sketches for a *Dies irae* prepared for the abortive Rossini memorial, Verdi spent much of the next year composing his *Messa da Requiem*. He completed the score in April 1874 and conducted its first performance in the Church of San Marco, Milan, on 22nd May, one year after Manzoni’s death and exactly as he had intended.

The response to the premiere was so enthusiastic (at least three movements were encored) that the Milanese demanded three more performances, produced at no less a venue than *La Scala*. Similar enthusiasm was seen at subsequent performances when, shortly afterwards, Verdi took the work on an international tour which included

Paris, London and Vienna, as well as venues throughout Italy and Germany.

But predictably, there were dissenting voices, mainly from critics who found Verdi's treatment of the Latin texts too "operatic" and overtly theatrical (a reaction with ample historical precedent – Handel's *Messiah* being just one work castigated on precisely the same grounds).

Among those hostile to the work was the famous conductor Hans von Bülow, a champion of both Wagner and of Verdi's great contemporary Johannes Brahms. Perhaps thinking he was defending Brahms' *Ein deutsches Requiem* against an Italian rival, and despite choosing to miss the concert, von Bülow wrote an article deriding the piece as Verdi's "latest opera, though in ecclesiastical robes." A succinct rebuttal came from Brahms himself who, having actually heard it, said "only a genius could have written such a work."

When von Bülow finally heard Verdi's *Requiem* some 18 years later, he was moved to tears. He wrote to the composer to apologise, whereupon Verdi wryly remarked that he may have been right the first time!

What had escaped von Bülow and other critics is that the composition's most overtly dramatic moments also provide its most moving and even devout passages. Verdi certainly used his dramatic skill and vivid imagination to great effect throughout the seven movements of the work: the longest of them, the *Dies irae*, is divided into nine sections, each of which resembles a complete operatic scene in itself. However, the work does not seem to have been an expression of deep Catholic faith. Verdi was vehemently anti-clerical and had no use for conventional piety; in all probability he was an agnostic but was also by nature a dramatic composer, best able to express himself in the

emotionally charged style of Italian opera. In the texts of the requiem mass he found a ready-made, dramatic and operatic 'libretto' that covered the entire range of human emotions, from terror, shame and sadness to hope and exaltation. Thus Verdi's *Requiem* stands as an honest spiritual testament from a man who naturally conceived and described his experiences in powerful, direct and unashamedly theatrical terms.

**Postscript:** For more than a century, the *Messa per Rossini* was known only as the first chapter in the story of Verdi's *Requiem*. However a complete score, together with several autograph scores of the individual movements, was discovered in 1970 by American musicologist David Rosen, while he was in Milan researching Verdi. The mass had long been supposed lost, but had in fact been gathering dust in the Ricordi archives. It was finally given its world premiere in 1988 at the European Music Festival in Stuttgart, by Helmuth Rilling and the Gächinger Kantorei – a mere 119 years behind schedule!

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## Messa da Requiem – The Music

- I. *Requiem and Kyrie*
- II. *Sequenza (Dies irae)*
- III. *Offertorio (Domine Jesu)*
- IV. *Sanctus*
- V. *Agnus Dei*
- VI. *Lux aeterna*
- VII. *Libera me*

### I. *Requiem and Kyrie*

The work begins quietly: muted cellos establish the solemnity of the movement, followed by the opening *Requiem*, the prayer for eternal rest, from a hushed choir. *Te decet hymnus* is a four-part melody for unaccompanied choir which shows Verdi to be a master of the art of counterpoint; this is followed by a repeat of the hushed opening music. The four soloists then enter one by one at the *Kyrie eleison*, a prayer set to a noble, flowing prayer for divine compassion.

### II. *Sequenza (Dies irae)*

Verdi's setting of the sequence text *Dies irae* is both complex and lengthy, its nine widely contrasting sections or themes occupying more than one-third of the entire piece.

**i) *Dies irae*:** The movement opens dramatically with four staccato chords on the bass drum followed by full *fortissimo* orchestra and chorus, revealing the terror of the dreaded and awe-inspiring Day of Judgement. (Verdi may have been inspired, in part, by the similarly massive setting of the *Dies irae* in the Berlioz *Grande Messe des Morts* of 1837.) The mood quietens at *Quantus tremor est futurus*, which leads directly into:

**ii) *Tuba mirum*:** Trumpet fanfares echo between the orchestra and offstage trumpets, building to a climax with

the choir and orchestra. By contrast, *Mors stupebit* shows the fear of the bass soloist, standing aghast at the resurrection of all dead souls, his voice catching repeatedly on the word *Mors* (death).

**iii) *Liber scriptus*:** This powerful mezzo-soprano aria was written for the London premiere of 1875 to replace a choral fugue felt by Verdi to be lacking in drama, especially as it is followed by a brief reprise of the *Dies irae*.

**iv) *Quid sum miser*:** A bleak trio of lamentation for the three upper solo voices, including a haunting accompaniment by a solo bassoon.

**v) *Rex tremendae majestatis*:** The opening text, with its distinctive dotted-note rhythm, is thundered out by the basses, followed by *Salva me*, a plea for mercy from all four soloists, who are then joined by the full chorus for a great emotional climax.

**vi) *Recordare*:** A prayerful duet for soprano and mezzo-soprano, followed by arias for the male soloists. In all three sections, Verdi gives his gift for melody free reign.

**vii) *Ingemisco*:** The tenor soloist takes up the penitential prayer in a mood of tender lyricism evoked by reference to the pardoning and redemption of the sinner Mary Magdalen.

**viii) *Confutatis maledictis*:** The bass soloist pleads for mercy at his hour of death in an expressive aria before the chorus again interjects with a blazing final reprise of the *Dies irae*.

**ix) *Lacrymosa*:** In essence, the closing scene of this religious drama's first act. A simple and prayerful lament is heard first from the mezzo-soprano soloist and then taken up by the chorus. *Pie Jesu Domine* is a short unaccompanied passage

for solo quartet and the section closes with a hushed *Amen*, a sobering conclusion to a movement that began with images of fire and brimstone.

### III. *Offertorio (Domine Jesu)*

The entire movement is a showpiece for solo quartet and comes as a refreshing contrast to much of the preceding *Dies irae*, as the supplicants entreat for deliverance of the faithful dead from the pain of hell. One of the great moments of the work comes well into the movement with the entry of the soprano, as Michael the holy Standard-Bearer, on an E sustained for an entire five bars. This is followed by the first of two fugue-like statements of the music for *Quam olim Abrahae* – a reminder to the Lord of his promised redemption. Following the tranquillity of the central *Hostias* comes a repeat of *Quam olim Abrahae* and the movement ends with the soprano floating on a high A flat.

### IV. *Sanctus*

The movement begins with a trumpet fanfare and energetic exclamations from the chorus, after which Verdi again displays his skill in contrapuntal writing: the chorus then sing the entire *Sanctus*, *Benedictus* and *Hosanna* in an animated, unbroken double fugue (eight-part counterpoint for two choirs) which bounces along joyfully, in striking contrast to anything heard thus far in the work.

### V. *Agnus Dei*

This, the shortest movement of the *Requiem*, is also the simplest, beginning with the soprano and mezzo-soprano soloists who sing in octaves, unaccompanied. The chorus then enters, also in unison octaves, but with sparse orchestral accompaniment, and a series of exchanges ensues during which the music grows in warmth and lushness.

### VI. *Lux Aeterna*

The brief *Lux aeterna*, a tremulous, almost chant-like trio for the three lower solo voices, is remarkable for some of the most ethereal, luminous orchestral scoring ever used by Verdi.

### VII. *Libera Me*

As with the *Dies irae*, the *Libera me* is complex and lengthy in structure. This powerful final movement, for soprano and chorus, is based on that which Verdi wrote for the Rossini *Requiem* of 1869. However, much of the musical material used in the earlier movements of this Manzoni *Requiem* is reprised here, especially some of the most striking and memorable themes: the tempestuous *Dies irae* and the opening *Requiem aeternam*, magically re-scored in a breathtakingly beautiful setting for unaccompanied chorus led by the soprano soloist. The work draws to an end with a sprightly fugue on *Libera me, Domine* but concludes with a hushed and intense prayer for deliverance. This palpably lacks the serenity that comes from a certainty of salvation and in all likelihood reflects the uncertainty of this composer over his own ultimate destiny.

(There will be no interval in this performance.)

# The Requiem

## **I. Requiem and Kyrie**

Quartet and Chorus:

*Requiem aeternam dona eis, Domine,*

*Et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion, et*

*Tibi reddetur votum in Jerusalem*

*Exaudi orationem meam:*

*Ad te omnis caro veniet.*

*Kyrie eleison.*

*Christe eleison.*

Grant them eternal rest, Lord,  
And may perpetual light shine on them.  
Thou, Lord, art praised in Sion, and  
A vow shall be paid to Thee in Jerusalem.  
Hear my prayer,  
To Thee all flesh shall come.  
Lord have mercy upon us.  
Christ have mercy upon us.

## **II. Sequenza**

Chorus:

*Dies irae, dies illa,*

*Solvat saeculum in favilla,*

*Teste David cum Sibylla.*

*Quantus tremor est futurus,*

*Quando judex est venturus,*

*Cuncta stricte discussurus!*

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.  
What dread there will be  
When the Judge shall come  
To weigh all things strictly.

Bass and Chorus:

*Tuba mirum spargens sonum,*

*Per sepulcra regionum,*

*Coget omnes ante thronum.*

*Mors stupebit et natura,*

*Cum resurget creatura,*

*Judicanti responsura.*

A trumpet, spreading a wondrous sound  
Through the graves of every land,  
Will drive all before the throne.  
Death and Nature will be astonished  
When all creation rises again  
To answer to the Judge.

Mezzo-soprano and Chorus:

*Liber scriptus proferetur,*

*In quo totum continetur,*

*Unde mundus judicetur.*

*Judex ergo cum sedebit,*

*Quidquid latet apparebit:*

*Nil inultum remanebit.*

A book of writing will be brought forth  
Containing everything for which  
The world shall be judged.  
Therefore when the Judge takes his seat  
Whatever is hidden will appear.  
Nothing will remain unavenged.

*Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla.*

Soprano, Mezzo-soprano and Tenor:

*Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

Solo Quartet and Chorus:

*Rex tremendae majestatis,  
Qui salvandos salvas gratis:  
Salva me, fons pietatis.*

Soprano and Mezzo-soprano:

*Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.  
Quaerens me, sedisti lassus;  
Redemisti crucem passus:  
Tantus labor non sit cassus.  
Juste judex ultionis:  
Donum fac remissionis  
Ante diem rationis.*

Tenor:

*Ingemisco tamquam reus,  
Culpa rubet vultus meus;  
Supplicanti parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab haedis me sequestra  
Statuens in parte dextra.*

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.

What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous are not secure?

King of dread majesty,  
Who freely savest the redeemed,  
Save me, fount of pity.

Remember, merciful Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day.  
Seeking me Thou didst sit down weary,  
Thou didst redeem me on the Cross,  
Let not such toil be in vain.  
Just and avenging Judge,  
Grant remission  
Before the day of reckoning.

I groan like a guilty man,  
I blush for my wrong-doing,  
Spare a suppliant, God.  
Thou who didst absolve Mary  
And hearken to the thief,  
To me also hast given hope.  
My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.  
Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

Bass and Chorus:

*Confutatis maledictis,  
Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis:  
Gere curam mei finis.*

Chorus:

*Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sibylla.*

Solo Quartet and Chorus:

*Lacrymosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.  
Huic ergo parce, Deus.  
Pie Jesu Domine:  
Dona eis requiem.  
Amen.*

### **III. Offertorio**

Quartet:

*Domine Jesu Christe, Rex gloriae:  
Libera animas omnium fidelium  
Defunctorum de poenis inferni  
Et de profundo lacu;  
Libera eas de ore leonis;  
Ne absorbeat eas tartarus,  
Ne cadant in obscurum.  
Sed signifer sanctus Michael  
Repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti  
Et semini ejus.*

When the wicked are confounded  
And consigned to bitter flames,  
Call me with the blessed.  
I pray in supplication on my knees,  
My heart contrite as ashes.  
Take care of my end.

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.

Tearful that day  
When from the dust shall rise  
Sinful man to be judged.  
Therefore spare him, God.  
Merciful Jesu, Lord,  
Grant them rest.  
Amen.

Lord Jesus Christ, King of glory,  
Deliver the souls of all the faithful dead  
From the pain of hell  
And from the deep pit.  
Deliver them from the lion's mouth,  
That hell may not swallow them up,  
That they not fall into darkness.  
But may the holy standard-bearer, Michael, lead them into  
the holy light;  
Which Thou didst promise of old to  
Abraham and his seed.

*Hostias et preces tibi, Domine,  
Laudis offerimus.  
Tu suscipe pro animabus illis,  
Quarum hodie memoriam facimus.  
Fac eas, Domine,  
De morte transire ad vitam,  
Quam olim Abrahae promisisti  
Et semini ejus.*

*Libera animas omnium fidelium  
Defunctorum de poenis inferni;  
Fac eas de morte transire ad vitam.*

#### **IV. Sanctus**

Double Chorus:

*Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis!*

#### **V. Agnus Dei**

Soprano, Mezzo-soprano and Chorus:  
*Agnus Dei, qui tollis peccata mundi,  
Dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
Dona eis requiem sempiternam.*

#### **VI. Lux aeterna**

Mezzo-soprano, Tenor and Bass:  
*Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in aeternam;  
Quia pius es.  
Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.*

Lord Jesus Christ, King of glory,  
Sacrifices and prayers we offer Thee,  
Lord; receive them for those souls  
Whom we commemorate this day.  
Let them, Lord,  
Pass from death into life,  
Which Thou didst promise of old to  
Abraham and his seed.

Deliver the souls of all the faithful dead  
From the pain of hell;  
May they pass from death into life.

Holy, holy, holy  
Lord God of Hosts;  
Heaven and Earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is he who cometh in the name  
Of the Lord. Hosanna in the highest.

Lamb of God, who takest away the sins  
of the world, grant them rest.  
Lamb of God, who takest away the sins  
of the world, grant them everlasting rest.

May eternal light shine upon them, Lord,  
With Thy saints for ever,  
For Thou art merciful.  
Grant them eternal rest, Lord,  
And may perpetual light shine upon them.

## VII. *Libera me*

Soprano and Chorus:

*Libera me, Domine, de morte aeterna  
In die illa tremenda;  
Quando coeli movendi sunt  
Et terra: dum veneris  
Judicare saeculum per ignem.*

*Tremens factus sum ego et timeo,  
Dum discussio venerit atque  
Ventura ira,  
Quando coeli movendi sunt et terra.*

*Dies irae, dies illa calamitatis et  
Miseriae; dies magna et amara valde.*

*Requiem aeternam dona eis, Domine,  
Et lux perpetua luceat eis.*

*Libera me, Domine, de morte aeterna  
In die illa tremenda;  
Quando coeli movendi sunt  
Et terra: dum veneris  
Judicare saeculum per ignem.  
Libera me, Domine, de morte aeterna  
In die illa tremenda.  
Libera me.*

Deliver me, Lord, from eternal death,  
On that fearful day  
When the heavens are moved  
And the earth: when thou shalt come  
To judge the world by fire.

I tremble, and I fear the judgment  
And the wrath to come,  
When the heavens and the earth  
Shall be moved.

Day of wrath, day of terror, calamity and  
Misery; that great and bitter day.

Grant them eternal rest, Lord,  
And may perpetual light shine upon them.

Deliver me, Lord, from eternal death  
On that fearful day.  
When the heavens are moved  
And the earth when thou shalt come  
To judge the world by fire.  
Deliver me, Lord, from eternal death  
On that fearful day.  
Deliver me, Lord.

## Future Vivace Chorus concerts include:



[www.vivacechorus.org](http://www.vivacechorus.org)

- 15th Nov 2014 **Bach *Mass in B minor*** at Guildford Cathedral.
- 7th March 2015 A programme of **Mendelssohn, Delius and Stanford**,  
with **Tasmin Little** playing Mendelssohn's *Violin Concerto*  
at G Live, Guildford.
- 23rd May 2015 **Todd's *The City Garden*** and **Chilcott's *Salisbury Vespers***  
at Guildford Cathedral.



## Claire Seaton

*Soprano*

Born in Wolverhampton, Claire Seaton 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 (*Peter Grimes*) and the Countess (*Le nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa. Claire's work in the early music field includes performances with 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 includes performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Recent engagements have included Strauss's Four Last Songs in Sherborne Abbey and Mahler's *Symphony No 8* at the Royal Albert Hall with the RPO. 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 premiere of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury.



## Kate Symonds-Joy

*Mezzo-soprano*

Kate Symonds-Joy graduated with a First Class Music degree from Gonville and Caius College, Cambridge and a DipRAM from the Royal Academy Opera course.

She was the winner of the 2011 Thelma King Vocal Award and was awarded the Basil A Turner Prize for her role Bianca in Britten's *The Rape of Lucretia* for BYO.

Operatic roles include Mrs Herring in Britten's *Albert Herring* for Britten-Pears in Aldeburgh, Wild Girl in Delius' *A Village Romeo and Juliet* for Wexford Festival Opera, Britten Noye's *Fludde* in the Thaxted Festival, Dorabella in Mozart's *Così fan tutte* for RAO, Koukouli in Chabrier's *L'Etoile* for Sir John Eliot Gardiner at the Opera Comique Paris, the title role in Bizet's *Carmen* for Regents and Kentish Opera, Medea in Cavalli's *Giasone* for RAO conducted by Jane Glover, Ino in Handel's *Semele* for RAO with Sir Charles Mackerras, and Florence Pike in Britten's *Albert Herring* for RAO directed by John Copley.

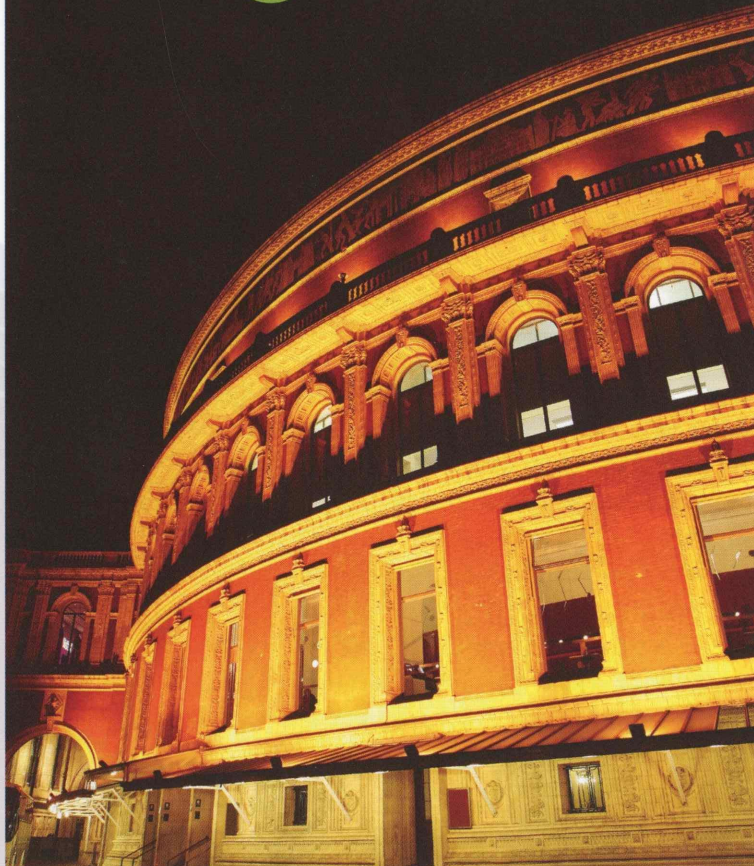
Concert work includes Rutter's *Feel the Spirit* at the Barbican, Mahler's 2nd Symphony in Cadogan Hall, a recording of Giles Swayne's *Stabat Mater* for NAXOS, Handel's *Messiah* with Bordeaux Opera, Mozart's *Requiem* in Snape Maltings and extracts as Carmen with Sir John Eliot Gardiner and the Monteverdi Choir at LSO St Luke's. Recent recitals include the Wigmore Hall as part of the Royal Academy Song Circle, Janacek's *Diary of One who Disappeared* at Kings Place, Ravel's *Chansons madecasses* at the Purcell Room, Schumann Lieder with Malcolm Martineau on the Britten-Pears Young Artist Programme, Berio's *Sequenza III* in the Norfolk and Norwich Festival and Berio *Folk Songs* with the Psappha Ensemble.



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## Daniel Joy

Tenor

Daniel studied music at Durham University where he gained a first class music degree, was awarded the Eve Myra Kisch Price Prize for outstanding academic achievement and was a choral scholar at Durham Cathedral, before studying on the postgraduate vocal course at The Royal College of Music, and recently graduated with distinction from the opera course at Guildhall School of Music and Drama.

Daniel made his professional stage debut as Kozak in Statkowski's *Maria* for Wexford Festival Opera. He has returned to Wexford to perform The Poor Horn Player (Delius' *A Village Romeo and Juliet*) and Gherardo (*Gianni Schicchi*), and elsewhere the title role in *Albert Herring* at GSMD, cover of various roles in Monteverdi's *L'incoronazione di Poppea* for Glyndebourne Festival, cover of Cassio (*Otello*) for Opera North, Adolfo/Gobin/covers Prunier in Puccini's *La rondine* for Opera di Peroni/Go Opera, The Duke (*Rigoletto*) and Goro (*Madama Butterfly*) both for Opera Brava, cover of Remendado (*Carmen*) for Scottish Opera and Alfred (*Die Fledermaus*) for Kentish opera.

Recent concert performances include Finzi's *Dies Natalis* (Britten Sinfonia), Handel's *Messiah* (Cadogan Hall), the Evangelist in Bach's *St John Passion* (St Martin-in-the-Fields), Monteverdi's *Vespers of 1610* (The English Cornet and Sackbutt Ensemble), Haydn's *Missa Sancti Nicolai* (European Union Chamber Orchestra), Finzi's *Intimations of Immortality* (West Road Concert Hall, Cambridge), Evangelist and arias in Bach's *Christmas Oratorio* (Armonico Consort) and Verdi's *Requiem* (Worcester Cathedral).



## David Stout

*Baritone*

A former Head Chorister of Westminster Abbey, David studied Zoology at Durham University, sang with the choir of St. John's College, Cambridge University and studied Opera at the GSMD with Rudolf Piernay.

His operatic roles include Dr. Falke *Die Fledermaus*, Ping *Turandot*, Papageno *Die Zauberflöte*, and Schaunard *La bohème* (Welsh National Opera); Pish-Tush *The Mikado* and Monterone *Rigoletto* (English National Opera); Robin Oakapple *Ruddigore* (Opera North); Baron Douphol *La traviata* and Flemish Deputy *Don Carlos* (Royal Opera House, Covent Garden); Angelotti *Tosca*, Roucher *Andrea Chénier* and Gratiano *The Merchant of Venice* (Bregenzer Festspiele); Don Juan *From the House of the Dead* (Teatro Massimo di Palermo); The Dark Fiddler *A Village Romeo and Juliet* and Axel Oxenstierna *Cristina, regina di Svezia* (Wexford Festival).

David's concert repertoire includes recordings of *The Creation* with New College, Oxford and also with Musica Saeculorum; *Lieder eines fahrenden Gesellen* with Orchestra of the Swan. He has performed Beethoven *9th Symphony* at the Three Choirs Festival; *The Messiah* and Brahms *Requiem* (Hallé Orchestra); *Sea Symphony* (RPO), *St John Passion* (King's Place), *Belshazzar's Feast* (Royal Festival Hall).

Future plans include Beethoven *9th Symphony* at the Royal Festival Hall, Sancho Pança *Don Quichotte* (Grange Park Opera), Aeneas *Dido and Aeneas* (English Concert at the Bristol Old Vic), Figaro *The Marriage of Figaro* and Fritz Kothner *Die Meistersinger von Nürnberg* (English National Opera) and recordings with Sir Mark Elder and Maurizio Benini for Opera Rara.

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## Jeremy Backhouse

Conductor

Jeremy is one of Britain's leading conductors of amateur choirs. He began his musical career in Canterbury Cathedral where he was Senior Chorister.

In 1980 he was appointed Music Editor at the RNIB, where he was responsible for the transcription of print music into Braille. He has worked for both EMI Classics and later Boosey & Hawkes Music Publishers as a Literary Editor, but now pursues his career as a freelance conductor.

Jeremy has been the sole conductor of the internationally-renowned chamber choir Vasari Singers since its inception in 1980. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, the Vasari Singers has performed regularly on the South Bank and at major concert venues in London, as well as in the many of the cathedrals and abbeys of the UK. Jeremy and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels.

Recordings with the Vasari Singers have been nominated for a *Gramophone* award (Howells and Frank Martin), received two *Gramophone* Editor's Choice awards (Marcel Dupré choral works), a top recommendation on Radio 3's 'Building A Library' (Vaughan Williams *Mass in G minor*), and two recent CDs (Gabriel Jackson's *Requiem* and *A Winter's Light*, a disc of Christmas carols) both achieved Top Ten status in the Specialist Classical Charts.

In January 1995, Jeremy was appointed Music Director of the Vivace Chorus (then the Guildford Philharmonic Choir). Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes, including Howells' *Hymnus Paradisi* and

Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony (No. 2)*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Mahler's 'Symphony of a Thousand' (*No. 8*) in the Royal Albert Hall with the Royal Philharmonic Orchestra, and Britten's *War Requiem*.

He is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 25 new works in their recent history, from small anthems to works of the grandest scale. This enthusiasm has spread to the Vivace Chorus who, in May 2009, commissioned and performed the premiere of Will Todd's *Te Deum* and have recently commissioned a 20-minute work from Francis Pott, the choir's accompanist.

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

In January 2009 Jeremy took up the post of Music Director of the Salisbury Community Choir. His first major engagement with them was the opening concert of that year's Salisbury International Arts Festival, in Salisbury Cathedral, premiering a vast new work by Bob Chilcott entitled the *Salisbury Vespers*. In 2013 the choir celebrated its 21st Anniversary with a major concert in Salisbury Cathedral in October, featuring the world premiere of a specially-commissioned community work by Will Todd, *The City Garden*, which in subsequent years they are touring to Lincoln (2014), Guildford (2015) and elsewhere.

### Photo credits

Jeremy Backhouse	Sim Canetty-Clarke
Claire Seaton	Benjamin Ealovega
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## Royal Philharmonic Orchestra



Patron: HRH The Duke of York, KG  
Artistic Director and Principal Conductor: Charles Dutoit

Founded in 1946 by Sir Thomas Beecham, the Royal Philharmonic Orchestra (RPO) has enjoyed more than sixty-five years of success worldwide, giving first-class performances of a wide range of musical repertoire with artists of the highest calibre. Under the inspired leadership of Artistic Director and Principal Conductor Charles Dutoit, the Orchestra maintains and builds on a demanding schedule of performances, tours, community and education work, and recordings.

Throughout its history, the Orchestra has been directed by a number of distinguished conductors, including Rudolf Kempe, Antal Doráti, André Previn, Vladimir Ashkenazy, Yuri Temirkanov and Daniele Gatti. Today the Orchestra enjoys the support of high-ranking conductors such as Pinchas Zukerman and Grzegorz Nowak.

Central to the Royal Philharmonic Orchestra's thriving concert schedule is its prestigious annual series at Southbank Centre's Royal Festival Hall. At Cadogan Hall, the Orchestra's London home, the idyllic location and

intimate surroundings provide the perfect concert atmosphere. Completing the Orchestra's London programme of concerts is a series of monumental performances at the iconic Royal Albert Hall, ranging from large-scale choral and orchestral works to themed evenings of well-known repertoire.

The Orchestra offers a comprehensive regional touring programme, with established residencies in Croydon, Northampton, Lowestoft, Reading, Crawley, Ipswich, High Wycombe, Scunthorpe, Aylesbury, Dartford, Guildford and Cambridge. Internationally, the RPO is also in high demand, undertaking several major tours each season; recent locations include the USA, Canada, Russia, Azerbaijan, Spain, Italy, Germany, Japan and China.

Last year marked the 20th anniversary of the Orchestra's vibrant community and education programme, RPO resound. Since 1993, specially trained musicians have worked alongside accomplished project leaders to deliver numerous pioneering projects, enabling greater access to and engagement with world-class music-making in the wider community.

Frequently found in the recording studio, the Orchestra records extensively for film and television as well as for many of the major commercial record companies.

The Orchestra launched its new app in October 2013: RPO Rewards is a loyalty ticket scheme that is available for free download on the App Store and Google Play.

If you would like to join the Royal Philharmonic Orchestra's FREE mailing list or for further information about concerts and recordings, please take a look at our website: [www.rpo.co.uk](http://www.rpo.co.uk) or call us on **020 7608 8800**.

## Royal Philharmonic Orchestra Management

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### FIRST VIOLINS

#### **Duncan Riddell**

Tamás András  
James Toll  
Judith Templeman  
Naoko Keatley  
Kay Chappell  
Anthony Protheroe  
Erik Chapman  
Russell Gilbert  
Cindy Foster  
Geoffrey Silver  
Shana Douglas  
Lynette Wynn  
Miranda Allen

### SECOND VIOLINS

#### **Andrew Storey**

Erzsebet Racz  
Charlotte Ansbergs  
Jenny Dear  
Peter Graham  
Sian McNally  
Stephen Payne

Sali-Wyn Ryan

Colin Callow  
Ikuko Sunamura  
Robin Wilson  
Suzie Watson

### VIOLAS

#### **Fiona Bonds**

Liz Varlow  
Chian Lim  
Esther Harling  
Jonathan Hallett  
Laura Holt  
Clive Howard  
Pamela Ferriman  
Becky Carrington  
Raquel Lopez Bolivar

### CELLOS

#### **Chantal Webster**

Roberto Sorrentino  
Niamh Molloy  
William Heggart  
Shinko Hanaoka  
Anna Mowat

Naomi Watts

Tim Steggals

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#### **Anthony Alcock**

Chris West  
David Broughton  
David Gordon  
Benjamin  
Cunningham  
John Holt

### FLUTES

#### **Michael Cox**

Joanna Marsh  
Helen Keen

### PICCOLO

#### **Helen Keen**

### OBOES

#### **John Roberts**

Tim Watts

### CLARINETS

#### **Tom Watmough**

Katy Ayling

### BASSOONS

#### **Jarek Augustyniak**

Helen Storey  
Emma Harding  
Fraser Gordon

### FRENCH HORNS

#### **Laurence Davies**

#### **Samuel Jacobs**

Kathryn Saunders  
Brendan Thomas  
Andrew Fletcher

### TRUMPETS

#### **Bo Fuglsang**

#### **Mike Allen**

Adam Wright  
Miles Maguire

### OFFSTAGE

### TRUMPETS

#### **Cameron Todd**

Stuart Essenhigh  
Ross Brown  
Julie Ryan

### TROMBONES

#### **Matthew Gee**

David Price

### BASS TROMBONE

#### **Roger Argente**

### CIMBASSO

#### **Kevin Morgan**

### TIMPANI

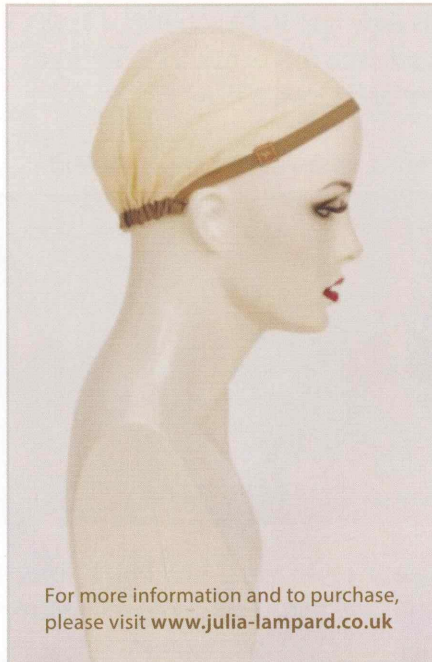
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Martin Owens

### PERCUSSION

#### **Stephen Quigley**

Names in bold denote Principal (listed first) or Co-principal



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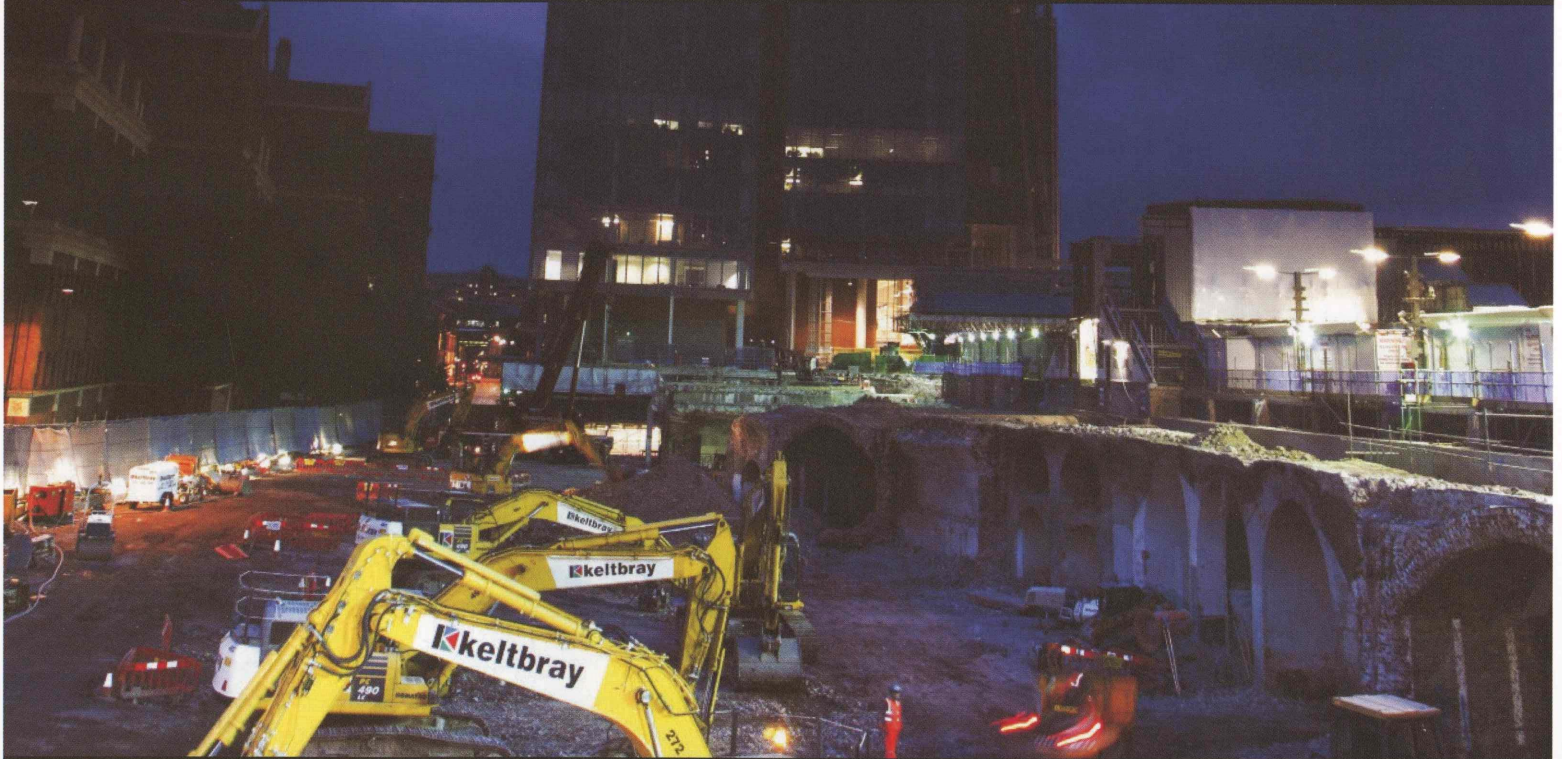
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**Vivace Chorus** is a flourishing and adventurous choir based in Guildford, Surrey.

The choir has come a long way since it began 67 years ago as the Guildford Philharmonic Choir, gaining over time an enviable reputation for performing first-class concerts across a wide range of musical repertoire.

Since 1995, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and every performance. He is supported by Francis Pott, who is not just a very fine rehearsal accompanist but is also a composer of international repute and an accomplished concert pianist.

Our repertoire spans more unusual works such as Prokofiev's *Alexander Nevsky* as well as the great choral masterpieces of Bach, Brahms, Handel, Haydn, Mozart and Verdi, and the more intimate works of Fauré, Tavener, Allegri and Lauridsen. We also actively promote the classics of the future with our 'Contemporary Choral Classics' series, commissioning new works when funds allow.

Particular successes have included a sell-out performance in May 2011 of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', here at the Royal Albert Hall, and a highly acclaimed performance in November 2012 of Britten's *War Requiem*, which prompted the following comments from members of the audience:

*"The atmosphere at times was electric and could have been cut with a knife. A monumental undertaking performed brilliantly."*

*"The Requiem was beyond wonderful; the pause before the applause at the end, when no one wanted to break the spell, said it all."*

In addition to our own concerts, we also sing in various charity concerts and, with our regular orchestra, the Brandenburg Sinfonia, take part in the Brandenburg Choral Festival each year in St Martin-in-the-Fields.

We also, on occasion, venture further afield. We have visited Germany many times over the years to sing with the Freiburg Bachchor. Other trips abroad have included a tour, in June 2009, of north-west France when we sang in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais, while in June 2012 we headed across France to Strasbourg, giving concerts there and in Heidelberg and Freiburg. We are off on our travels again this summer, this time to Italy, where we will give three concerts, in Verona, Mantua and Venice.

For further information, visit our website, [vivacechorus.org](http://vivacechorus.org), where you can also sign up to receive information about our concerts, email us at [info@vivacechorus.org](mailto:info@vivacechorus.org) or follow us on Facebook or Twitter.

#### **Vivace Chorus**

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

---

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

## **Vivace Chorus**

### **Soprano 1**

Pam Alexander  
Polly Andrews  
Helen Beevers  
Joanna Bolam  
Mary Broughton  
Elaine Chapman  
Rachel Edmondson  
Calli Hayes  
Rebecca Kerby  
Mo Kfoury  
Ruta Mikasauskaite  
Alex Nash  
Susan Norton  
Robin Onslow  
Margaret Parry  
Kate Rayner  
Gillian Rix  
Carol Terry  
Joan Thomas  
Hilary Vaill

### **Soprano 2**

Jacqueline Alderton  
Anna Arthur  
Grace Beckett  
Ginny Heffernan  
Marianne Illsley  
Krystyna Marsden  
Rachael Moore  
Debbie Morton  
Alison Newbery  
Alison Palmer  
Gillian Palmer  
Kate Peters  
Isobel Rooth  
Paula Sutton  
Barbara Tansey

Valerie Thompson  
Christine Wilks  
Frances Worpe

### **Alto 1**

Penny Baxter  
Monika Boothby  
Jane Brooks  
Margaret Dentskevich  
Liz Durning  
Kate Emerson  
Valentina Faedi  
Atalia Fuller  
Anne Jackson  
Jean Leston  
Judith Lewy  
Lois McCabe  
Clare McKinlay  
Kay McManus  
Christine Medlow  
Catherine Middleton  
Rosalind Milton  
Mary Moon  
Penny Muray  
Gill Perkins  
Linda Ross  
Lesley Scordellis  
Catherine Shacklady  
Carol Sheppard  
Ann Smith  
Marjory Stewart  
Hilary Trigg  
Maggie Woolcock

### **Alto 2**

Valerie Adam  
Geraldine Allen  
Evelyn Beastall  
Sylvia Chantler  
Mary Clayton

Andrea Dombrowe  
Celia Embleton  
Elizabeth Evans  
Valerie Garrow  
Jo Glover  
Margaret Grisewood  
Carol Hobbs  
Beth Jones  
Margaret Mann  
Pamela Murrell  
Jacqueline Norman  
Beryl Northam  
Sheila Rowell  
Prue Smith  
Jo Stokes  
Rosey Storey  
Pamela Usher  
Anne Whitley  
Anna Williams  
June Windle  
Elisabeth Yates

### **Tenor 1**

Bob Bromham  
Bob Cowell  
Barnie Darby  
Owen Gibbons  
Nick Manning  
Martin Price  
Chris Robinson  
John Trigg

### **Tenor 2**

John Bawden  
Peter Butterworth  
Tony Chantler  
Geoff Johns  
Stephen Linton  
Peter Norman

Jon Scott  
John Thornely

### **Bass 1**

Phil Beastall  
John Britten  
Richard Broughton  
Simon Browning  
Michael Dudley  
Derek Fisher  
Michael Golden  
Brian John  
Jeremy Johnson  
Jon Long  
Malcolm Munt  
Chris Newbery  
Adrian Oxborrow  
Peter Pearce  
Chris Peters  
Robin Privett  
David Ross  
Philip Stanford  
Kieron Walsh

### **Bass 2**

Roger Barrett  
Alan Batterbury  
Norman Carpenter  
Geoffrey Forster  
James Garrow  
Stuart Gooch  
Nick Gough  
Michael Jeffery  
Eric Kennedy  
Neil Martin  
Roger Penny  
Clive Perry  
Michael Taylor

# London **Philharmonic** Choir

Founded in 1947, the London Philharmonic Choir is widely regarded as one of Britain's finest choirs, consistently meeting with great critical acclaim. It has performed under leading international conductors for more than 65 years and made numerous recordings for CD, radio and television. It makes many appearances at the Royal Albert Hall each year, including Raymond Gubbay's Classical Spectacular and Christmas concerts.

Enjoying a close relationship with the London Philharmonic Orchestra, the Choir frequently joins it for concerts in the UK and abroad. In 2012/13, concerts with the LPO included Rachmaninov's *The Bells*, Haydn's *Nelson Mass*, Schoenberg's *A Survivor from Warsaw*, Brahms's *Ein deutsches Requiem* and Elgar's *The Dream of Gerontius*. As part of the Southbank Centre's 'The Rest is Noise' festival, the Choir performed Pärt's *Magnificat* and *Berlin Mass*, Shostakovich's *Symphony No. 13 (Babi Yar)*, Poulenc's *Stabat Mater*, Britten's *War Requiem*, Stravinsky's *Symphony of Psalms*, Orff's *Carmina Burana*, Tippett's *A Child of Our Time* and John Adams' *El Niño*.

So far in 2014, it has performed Julian Anderson's *Alleluia* – which it premiered at the reopening of the Royal Festival Hall in 2007 – and Beethoven's *Symphony No. 9* under Vladimir Jurowski, repeating the latter the following day at the Théâtre des Champs-Élysées, Paris.

The Choir appears regularly at the BBC Proms at the Royal Albert Hall, and performances have included the UK premières of Mark-Anthony Turnage's *A Relic of Memory* and Goldie's *Sine Tempore* in the Evolution! Prom.

The Choir performed at the Doctor Who Proms in 2008, 2010 and 2013, and in 2011 appeared in Verdi's *Requiem*,

Liszt's *A Faust Symphony* and Beethoven's *Missa Solemnis*. Last year, it performed Elgar's *The Apostles* with Sir Mark Elder and Howells's *Hymnus Paradisi* under Martyn Brabbins.

A well-travelled choir, it has visited numerous European countries and performed in Kuala Lumpur, Hong Kong and Perth, Australia. Most recently, members of the choir performed Weill's *The Threepenny Opera* in Paris, with a repeat performance in London. In 2012, it appeared at the Touquet International Music Masters Festival in France, and the Choir will be returning again in May 2014 to perform Mozart's *Requiem*.

The Choir prides itself on achieving first-class performances from its members, who are volunteers from all walks of life. For more information, including details about how to join, please visit [www.lpc.org.uk](http://www.lpc.org.uk)

## **London Philharmonic Choir**

Patron:	HRH Princess Alexandra
President:	Sir Roger Norrington
Artistic director:	Neville Creed
Accompanist:	Jonathan Beatty
Chairman:	Andrew Mackie
Choir manager:	Tessa Bartley

**London Philharmonic Choir****Soprano 1**

Pippa Alderson  
Sarah Bindon  
Laura Buntine  
Whitney Burdge  
Alana Clark  
Sally Cottam  
Emma Craven  
Sarah Deane-Cutler  
Lucy Doig  
Antonia Davison  
Claudie Gheno  
Rachel Gibbon  
Jane Hanson  
Catrin Harrison  
Sally Harrison  
Veronica Jackson  
Mai Kikkawa  
Jenni Kilvert  
Judith Kistner  
Clare Lovett  
Janey Maxwell  
Alexandra May  
Adi McCrea  
Katie Milton  
Mariana Nina  
Linda Park  
Lydia Pearson  
Danielle Reece-Greenhalgh  
Louisa Sullivan  
Susan Thomas

**Soprano 2**

Lisa Bartley  
Tessa Bartley  
Paula Chessell

Harriet Crawford  
Victoria Denard  
Sally Donegani  
Philippa Drinkwater  
Emma Hancox  
Georgina Kaim  
Suzannah Lipmann  
Rosalind Mann  
Victoria Mattinson  
Marj McDaid  
Carmel Oliver  
Kathryn Quinton  
Rebecca Schendel  
Victoria Smith  
Jenny Tornainen  
Julia Warner

**Alto 1**

Andrei Caracoti  
Noel Chow  
Helen Clough  
Lynn Eaton  
Pauline Finney  
Regina Frank  
Kathryn Gilfoy  
Henrietta Hammonds  
Lisa MacDonald  
Michelle Marple  
Rachel Murray  
John Nolan  
Angela Pascoe  
Dorothea Stawenow  
Muriel Swijghuisen  
Reigersberg  
Mayuko Tanno  
Suzanne Weaver

**Alto 2**

Jenny Adam  
Deirdre Ashton  
Phye Bell  
Yvonne Cohen  
Liz Cole  
Carmel Edmonds  
Marjana Jovanovic Morrison  
Andrea Lane  
Ayla Mansur  
Miranda Ommanney  
Carolyn Saunders  
Catherine Travers  
Susi Underwood  
Jenny Watson

**Tenor 1**

David Aldred  
Nicholas Arratoon  
Frederick Fisher  
Patrick Hughes  
Luke Phillips  
Owen Toller  
Bradley Warburton  
Travis Winstanley

**Tenor 2**

Scott Addison  
Christopher Beynon  
Stephen Hodges  
Hyun Jin Jeong  
Tony Masters  
Sam Roots  
Tony Wren

**Bass 1**

Peter Blamire  
Benjamin Fingerhut

David Hodgson  
Rylan Holey  
Yaron Hollander  
Aidan Jones  
John Luff  
Richard Miller  
Ashley Morrison  
Will Parsons  
David Regan  
John Salmon  
Daniel Snowman  
Peter Sollich  
Trevor Watson  
James Wilson  
John Wood

**Bass 2**

Gordon Buky-Webster  
Bill Cumber  
Marcus Daniels  
Paul Fincham  
Ian Frost  
Paul Gittens  
Nigel Grieve  
Nicholas Hennell-Foley  
Mark Hillier  
Stephen Hines  
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## Twickenham Choral Society

founded in 1921, draws its membership from a wide area of west London. It has a proud tradition of performing a broad and enterprising repertoire from every

age – Monteverdi, through Bach, Mozart, Brahms and Verdi to more modern composers such as Janáček, Britten, Schönberg and Tippett. The choir also regularly performs works by living composers including Naji Hakim, Arvo Pärt, Robin Holloway, Morten Lauridsen and Eric Whitacre. It is conductor Christopher Herrick's fortieth season with the choir, and he continues to develop the sound and expand the repertoire of its members, aided by talented accompanist, Freddie Brown.

Twickenham Choral Society has the privilege of working with top-ranking professional soloists, and orchestras such as the Brandenburg Sinfonia. Michael Cox, principal flautist of the BBC Symphony Orchestra, will play solo flute pieces at the summer concert of 20th century song. Concerts are staged three times a year in local venues and TCS takes part

in the Brandenburg Choral Festival at St Martin-in-the-Fields.

This season, TCS made its debut at St John's, Smith Square, in the premiere of Iain Farrington's brilliant arrangement of the first movement of Mahler's 8th Symphony. We shall revisit Farrington's *The Burning Heavens* in December 2014, remembering the Great War with this glorious work based on Siegfried Sassoon poems.

TCS last performed Verdi's *Requiem* at the Rose Theatre, Kingston in 2012 and, in 1991, Christopher Herrick conducted massed choirs including TCS in a performance at the Royal Albert Hall.

For details of forthcoming concerts, please see the website, [www.twickenhamchoral.org.uk](http://www.twickenhamchoral.org.uk)

### Twickenham Choral Society

President: Tristan Fry  
Chairman: Chris Britton  
Conductor: Christopher Herrick  
Assistant Conductor: Freddie Brown

#### Soprano 1

Kathryn Doley  
Catherine Gash  
Nancy Lee  
Katrina Lidbetter  
Julia Primarolo  
Dinah Shoults  
Adrienne Tallents  
Sarah Taylor  
Bronwen Thompson  
Beatrice Tilt  
Emily Toon  
Alison Williams  
Candy Williamson  
Elizabeth Woodgyer

#### Soprano 2

Carol Caporn  
Sarah Cheshire  
Julia Coomes  
Sarah Herrick  
Mary Jewkes  
Wendy Johnson  
Victoria Nurse  
Mary Somerville  
Becky Thurtell  
Bessie White

#### Alto 1

Lisa Colclough  
Helen Coulson

Gale Davies  
Rosemary Fulljames  
Julie Hall  
Margaret Hamilton  
Evelyn Houseman  
Emma Jay  
Catherine McManus  
Deborah Meyer  
Jane Newman  
Barbara Orr  
Penelope Skinner  
Jo Underdown  
Lindsey Waive  
Liz Walton  
Natasha Woollard

#### Alto 2

Gillian Beauchamp  
Barbara Cook  
Maggie Crisell  
Monica Darnbrough  
Mary Egan  
Margaret Garnham  
Ann Gray  
Erica Hamnett  
Susan Jacobs  
Rosemary Jeffery  
Catharine Larcombe,  
Susan McCarty  
Alicia Ooi  
Anne Stephens

Elaine Thawley

#### Tenor 1

Tony Alderton  
Mark Damerell  
Colin Flood  
Andy Godfrey  
Clive Hall  
Andy Pitcairn  
Chris Waive

#### Tenor 2

David Amos  
Chris Britton  
Michael Gilbert

Simon Lambourn  
David Underdown

Keith Long  
Peter Midgley  
Malcolm Todd  
Mark Underwood  
Bob Vickers  
Richard Welton  
Ian Williamson

**Bass 1**

Robert Bell  
Chris Bennett  
David Bostock  
Brian Elliott  
Richard Grafen  
Martin Härting  
Tim Lidbetter  
John Saunders  
John Tatam

**Bass 2**

Tony Caporn  
Paul Hehir  
Adrian Hunter

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## WIMBLEDON CHORAL SOCIETY

### Wimbledon

**Choral Society** is a well-established and flourishing auditioned amateur choir and although Wimbledon

based, since the demolition of the local Town Hall in 1988, the choir has been forced to perform mostly outside its home in the Borough of Merton. Far from this triggering its demise, the choir seized the opportunity to broaden its horizons and now performs in all the major London concert venues and elsewhere, supported by professional orchestras and soloists.

In addition to their three main concerts each year, the choir undertakes numerous other engagements with varying numbers of singers. These range from corporate Christmas music entertainment, festival appearances, providing choirs for weddings and various promotional and civic events.

Amongst the more high profile achievements by the Society are its recording of the Football World Cup theme music for BBC Television and ensuing TV appearances, as well as pre-match entertainments for the Rugby League Finals at Wembley. It regularly forms the main choir at the Royal British Legion's annual Festival of Remembrance at the Royal Albert Hall. On 30<sup>th</sup> March 2015, almost 100 years to the day since the inaugural concert of the Wimbledon & District Choral Society, the choir will perform its centenary concert in the Royal Festival Hall.

The following are a small sample of the unsolicited accolades received by the choir:

*"What a joy to see the Cathedral packed and to witness such a superb performance. The absence of any coughing from the audience between movements said it all. We were absolutely spellbound from the hypnotic opening to the regular walls of sound that hit us during the many climaxes throughout the piece."*

*"Saturday night's concert was the best I have ever heard from the Wimbledon Choral Society and [New Queen's Hall] Orchestra. The combination of the choir's excellence and the colour and fibre of the NQHO's instruments and players revealed Verdi's great work as can rarely have happened in sixty or seventy years. I can promise you that there was no wishful thinking in overhearing the many spontaneous comments on the artistic and spiritual integrity of the evening: one which like all great musical occasions must have left the audience changed and very different from the complacency of their arrival two hours earlier."*

### Wimbledon Choral Society

President	Ian Partridge CBE
Musical Director	Neil Ferris
Accompanist	Michael Higgins
Chairman	Neil Dennis

## WIMBLEDON CHORAL SOCIETY

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**[www.wimbledon-choral.org.uk](http://www.wimbledon-choral.org.uk)**

## **Wimbledon Choral Society**

### **Soprano 1**

Fiona Best  
Emily Blaxland  
Cathy Bolton  
Caren Buchanan  
Kathryn Clapp  
Sian Coekin  
Lynn Conolly  
Annette Cowley  
Geraldine Ellis  
June Gilmore  
Emma Harry  
Penny Homer  
Jane Jeffreys  
Therese Kennedy  
Laing  
Hilary Leacock  
Ann Mortlock  
Ide O'Sullivan  
Mary Padden  
Deborah Raymond  
Marion Renault  
Heather Roberts  
Sarah Skan  
Jan Smith  
Ashley Spalding  
Salendar Tay Ashcroft  
Elaine Walker  
Becky Wheaton  
Kizzy Wilburne

### **Soprano 2**

Brigid Aglen  
Jill Atcheson  
Sue Baxter

Carole Boothman  
Jane Bradbury  
Sue Bridgford  
Sheelagh Brown  
Deborah Crosby  
Harriet Dale  
Avril Draudt  
Helen Edwards  
Christine Evans  
Janis Guthrie  
Amanda Hamlyn  
Isobel Hammond  
Sarah Hendry  
Maggie Hicks  
Alice Hine  
Stephanie Hitchens  
Kate Homan  
Nicola Hutton  
Pat Keep  
Jessica Kohler  
Alison Martin  
Jane Maybury  
Tracey McClelland  
Sophie Rice  
Sonia Ross McCall  
Colleen Spalding  
Liz Webber  
Linda West  
Fiona Wickens

### **Alto 1**

Shanika Anzsar  
Kate Arnold  
Laura Carruth  
Jenny Cocking  
Mary Coggins  
Yvonne Connolly  
Christine Denwood

Charlotte Ennis  
Sarah Harris  
Sally Hopkins  
Alison Hughes  
Noriko Inman  
Janet Jones  
Lynn Jordan  
Jill Kibler  
Amanda Moore  
Jenny Morgan  
Gail Moss  
Mukaka Mulenga  
Liz Neale  
Helen Orchard  
Izas Ozerin  
Michelle Pelly  
Rosanna Salbashian  
Isla Smith  
Marion Stewart  
Joan Tagg  
Diana Tsung  
Angela Wake

### **Alto 2**

Corina Benedicto  
Anne Blanchard  
Birgitta Bruening  
Maureen Carter  
Naomi Frater  
Janet Gout  
Carolyn Harrison  
Sarah Henderson  
Rosemary Hills  
Vicky Isaacs  
Elizabeth Jerden  
Su Lambert  
Sarah Morrison  
Isobel Penny

Jean Pinchin  
Jenny Reid  
Sian Richards  
Tilly Richardson  
Laura Stewart

### **Tenor 1**

Peter Burton  
Christian Dingwall  
Julian Harvey  
Steffen Loevholen  
David Lewitt  
Pete Townsend  
Martyn Wake  
Simon Wood

### **Tenor 2**

John Aveson  
Anthony Booth  
Alex Economides  
Weihao Fu  
Nick Hitchens  
Malcolm Kyte  
Michael Mackintosh  
Tony Marshall  
Matthew Sterlini  
Art Wangcharoensab

### **Bass 1**

Dominic Beecher  
Roger Brown  
Edward Clare  
John Gale  
Tim George  
Desmond Hancock  
John Hewitt  
Peter Hickson  
Stephen Jack

Geoffrey Newman  
Damien O'Malley  
Robert Owen  
Richard Simon  
Robert Tate  
Jeremy Tayler  
Peter West

### **Bass 2**

John Bright  
Alan Brough  
Paul Chambers  
Jeremy Collis  
Bill Cox  
Peter Cunliffe  
John Davey  
Neil Dennis  
Joe Driver  
Peter Griffiths  
Colin Lambert  
Geoffrey Park  
Alexander Peake  
Julian Radowicz  
Nathaniel Rodwell  
Ben Turner



## Pedal Power for Verdi and Rainbow Trust

Some of tonight's singers were at the Royal Albert Hall only a few weeks ago in very different uniform. A group of 11 cycled from Paris to London over four days to promote the concert, but also to raise a significant amount of money for Surrey-based charity, Rainbow Trust.

### Where did that idea come from?

Vivace Chorus tenor, Owen Gibbons, works for the WWF, so is no stranger to fundraising. It was his idea to ride from the hotel where Verdi began composing his *Requiem* to the Royal Albert Hall, where Verdi himself conducted the first British performance. Having had the idea, Owen just needed to recruit some enthusiastic cyclists, plan a route, organise a back-up driver, manage the training process and keep everyone's enthusiasm levels up in the rain, on the hardest of Surrey's hills.

### Why raise money for charity?

It's all very well cycling over 200 miles to raise the profile of our concert, but this was too good an opportunity to miss as far as fundraising goes. The group decided very quickly to support Rainbow Trust – a charity based in Leatherhead that supports families whose children have life-threatening or terminal illness.

This charity provides ongoing help to a composer who is a good friend of amateur and professional musicians in the UK and around the world – Will Todd. Will lives in Guildford, and is a well-known choral composer. He was commissioned to write a piece for the Queen's Diamond Jubilee service at St. Paul's Cathedral in 2012, and his first major choral work, *Mass in Blue*, is a fixture in the repertoire of hundreds of choirs.

Will's daughter has a condition that requires a lot of support and, when he visited a Vivace rehearsal to talk about the charity, he was clear that his family owed a great deal to the work that's done there, and the people who deliver it, so it made absolute sense to raise money for them.

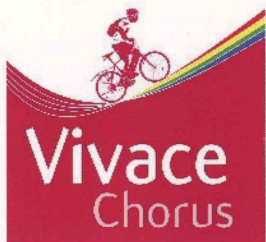
### How did it go?

The team started from Paris on Friday 25th April, leaving from the Boulevard des Italiens, near the Opéra, which is the street where Verdi stayed when he began composing the *Requiem*. Sadly, the hotel is no longer there, but it was as close as they could get!

After starting the ride with beautiful sunshine in France, the cyclists battled with rain all the way from Gisors to the Royal Albert Hall, but the weather didn't dampen their spirits at all. Their planning was spot-on and, despite plenty of punctures and a couple of falls, they reached each day's end point pretty much to time. They particularly enjoyed their entry to Guildford on Sunday 27th, where they were greeted by a huge crowd, a fanfare from the Surrey Advanced Brass ensemble and a welcome from Anne Milton MP and Rowan Todd – the ride's mascot.

A night in their own beds was followed by a triumphant ride up to the Royal Albert Hall, where more fans awaited, and the group handed a cheque to the Rainbow Trust for nearly £9,000 – an amazing sum but they would love to make it to £10,000 in the end. The Singing Cyclists' donation page is still open, so if you would like to contribute, please go to <http://uk.virginmoneygiving.com/team/Vivace-Singing-Cyclists>.

It has been a magnificent challenge, a great cross-choir team-building event and has raised valuable funds for a deserving cause. What more could we ask for? Ten members of the team are singing tonight, so give them an extra cheer at the end!

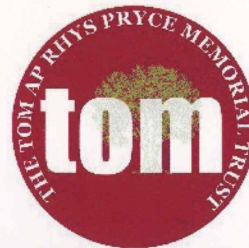


## The Singing Cyclists

would like to thank everyone who has helped, supported, encouraged, donated and given their time to make the ride a success.

**Singing Cyclists** In particular we would like to thank Sue Clutterbuck from **Travel Counsellors** (0845 058 7924), who arranged our travel, hotel and most importantly, our food!

We'd also like to thank **Evans** and **Giant**, the specialist cycle stores in Guildford, for their help and advice along the way.



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Sabrina, a Rainbow Trust Family Support Worker helped Mitchell's mum look after both boys during long hospital appointments to treat Mitchell's eye cancer. Sabrina also takes both boys out and have fun together, as brothers.

“ They absolutely adore her to bits. They get so excited and run to her when she comes through the door. ”  
*Mitchell and Leon's mum.*

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Mitchell Brown (left), aged two years old  
with his big brother Leon (right) and Sabrina.

Rainbow Trust  
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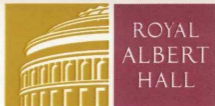


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