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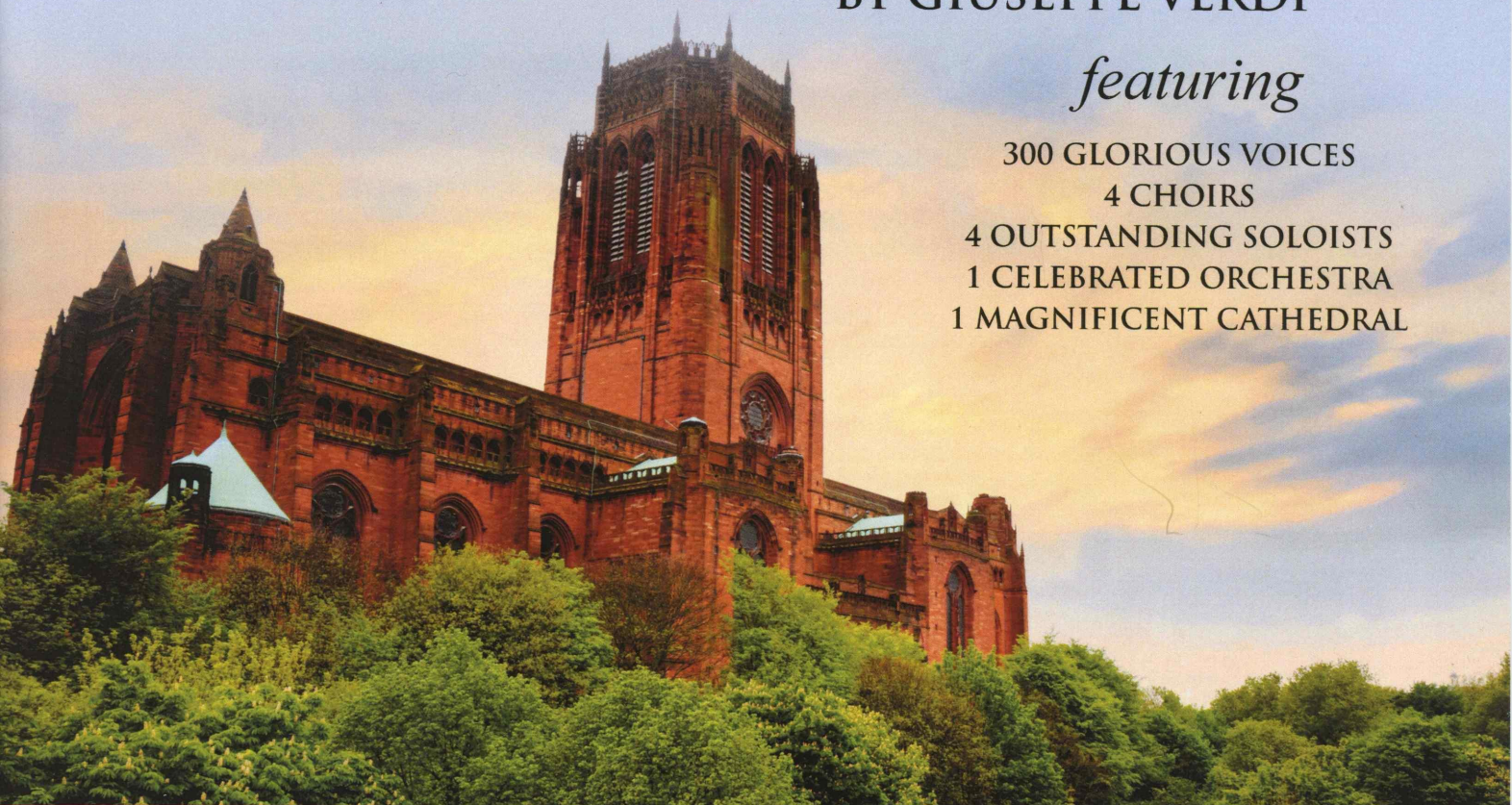
LIVERPOOL WELSH
CHORAL

REQUIEM

BY GIUSEPPE VERDI

featuring

300 GLORIOUS VOICES
4 CHOIRS
4 OUTSTANDING SOLOISTS
1 CELEBRATED ORCHESTRA
1 MAGNIFICENT CATHEDRAL



MANCHESTER CAMERATA
LIVERPOOL WELSH CHORAL • VIVACE CHORUS
CANTORION MENAI • UNIVERSITY OF LIVERPOOL CHAMBER CHOIR

SOPRANO: CLAIRE RUTTER, MEZZO SOPRANO: JESS DANDY, BARITONE: JAMES CLEVERTON,
TENOR: GWYN HUGHES JONES, CONDUCTOR: KEITH ORRELL

LIVERPOOL ANGLICAN CATHEDRAL
SATURDAY, APRIL 27TH, 2024, 7.30PM

Programme - £5



www.lwcu.co.uk



Liverpool Welsh Choral is a registered charity 258458

CROESO / WELCOME

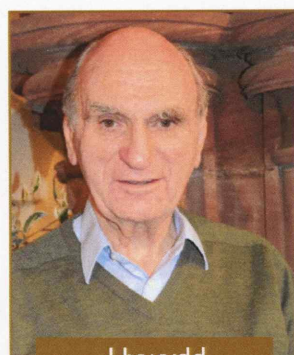
THE CHAIRPERSON



Cadeirydd
Wena Evans

It is my pleasure and privilege, as Cadeirydd of LWC to welcome you, the audience, to participate in what we hope will be a thrilling and uplifting experience. I welcome most heartily all those who have travelled here to Liverpool to perform for you tonight. The concert has been a couple of years in the planning with Vivace Chorus and we are also delighted to be sharing the platform with the University of Liverpool Chamber Choir and Cantorion Menai. We have enjoyed working with all the choirs, the Cathedral, and the technology team to produce a magnificent event. We are excited that the moment has finally arrived to join with so many voices in singing this superb work by Giuseppe Verdi. It will be a memorable evening for both singers and audience.

THE PRESIDENT



Llywydd
Prof. Huw Rees

It is a great pleasure to welcome all of you to this special performance of Verdi's *Requiem* at this wonderful Cathedral venue 150 years after its first performance in Milan. Liverpool Welsh Choral is pleased to be joined by three other choirs, amassing around 300 voices, and to be accompanied by the Manchester Camerata Orchestra. We also extend a very warm welcome to our outstanding guest soloists. As you might expect, preparation for the concert by four choirs has involved a huge amount of rehearsal and coordination. We are particularly grateful to our Chorus Master, Keith Orrell and to the other Chorus Masters for this massive amount of work. Liverpool Welsh Choral will soon travel to Guildford, to join the Vivace Chorus in a reciprocal concert. The period of the Covid pandemic was a particular challenge to all choirs, but we are most pleased that tonight's performing choirs have survived this and are certainly flourishing again.

It is appropriate for me to mention that Liverpool Welsh Choral will be marking its 125th Anniversary in 2025 with a Special Celebratory Concert. So, do keep an eye out for details of that concert on our web site. That concert will incorporate a new composition by our Chorus Master, Keith Orrell, together with several other works.

LIVERPOOL WELSH CHORAL

Keith Orrell is the latest in a long line of Musical Directors to conduct the Liverpool Welsh Choral in the choir's 125-year history. Famous names connected to the choir include Granville Bantock, Sir Charles Groves, Sir Malcolm Sargeant, and our current patron, Sir Karl Jenkins. Originally founded by the Welsh Community in Liverpool to sing in the 1900 Eisteddfod in Liverpool, LWC now includes singers from all backgrounds.

The choir often sings songs in Welsh and songs by Welsh composers but works in other languages also form part of its repertoire. The choir is an accepted part of Liverpool cultural life, receiving the honour of the Freedom of the City in 2013.

MD Keith Orrell constantly focuses on achieving the highest choral standards. We are extending and diversifying our range of music, exploring music in the jazz idiom and in musical theatre as well as the great choral works. LWC has performed the Verdi *Requiem* many, many times, along with other famous *Requiems*, such as that of Mozart, last performed by LWC in 2022.

A great feature of belonging to Liverpool Welsh Choral is the

opportunity to join with other musical forces, in Merseyside and beyond, to produce exciting concerts.

Tonight's collaboration with three other renowned choirs in this magnificent space is an illustration. One of tonight's partners, ULCC, joined us only last year, to produce a concert of exceptional eclectic musical interest. Later this season, we will take part in Beethoven's *Ninth Symphony* along with the Liverpool Mozart orchestra, and next season, we plan to join with Cantorion Menai in a performance of Elgar's *Dream of Gerontius*. Music is very much a collaborative exercise and we all hope you will enjoy the experience tonight in this splendid work.



REQUIEM (1874)

GIUSEPPE VERDI (1813-1901)

Requiem,
Requiem aeternam dona eis - grant
them, o Lord, eternal rest,
Et lux perpetua luceat eis - and let
perpetual light shine upon them.

"...words murmured by an invisible crowd over the slow swaying of a few simple chords, you straightaway sense the fear and sadness of a vast multitude before the mystery of death. In the *Et lux perpetuum* the melody spreads its wings...before falling back on itself...you hear a sigh for consolation and eternal peace." - A haunting description of the opening of Verdi's *Requiem* by the composer Pizzetti in 1941.

THE STORY

The *Requiem* was first performed 150 years ago on 22 May 1874. By this time in his long career, Verdi had written over 20 operas. His fame was world-wide. In 1860 he had been commissioned by the St Petersburg Opera House, and the resulting opera *La Forza Del Destino* premiered in 1862. The Egyptian Government offered him 150,000 francs for an opera to celebrate the opening of the Suez Canal. The magnificent opera *Aida* was the result, performed in Cairo in 1871. Verdi's situation was thus so different from that of impoverished and ailing Mozart, when writing his *Requiem*, 80 years previously!

It was Verdi himself who decided to compose the *Requiem* following the death of his hero Alessandro Manzoni in 1873. To Verdi, Manzoni was not only the Shakespeare of Italian literature but also a great patriot. He was a proponent of Italian re-unification and, by the time of his death, Rome was finally the national capital, and Italy's borders, recognizable today, were set.

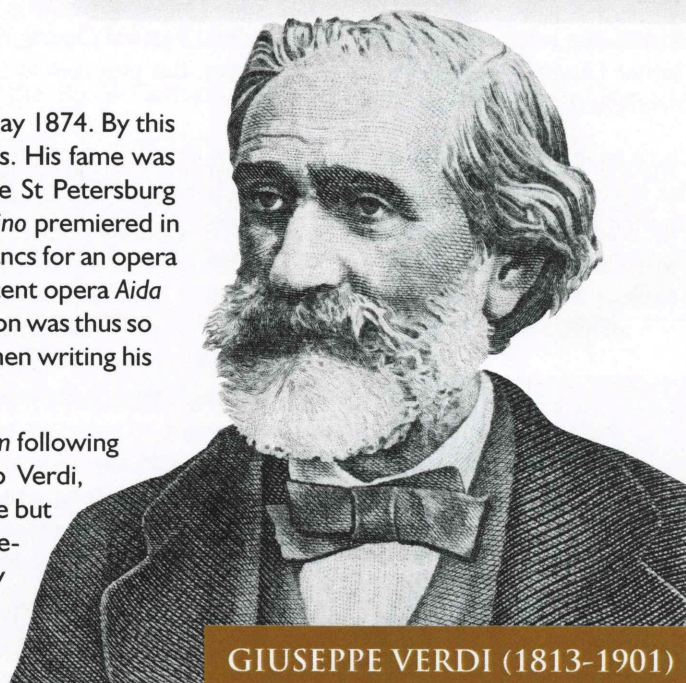
Verdi had already written a section – the *Libera Me* – for a project where several composers came together to commemorate Rossini after the composer's death in 1868. That project was doomed to failure, but Verdi used it as his starting point for the *Manzoni Requiem*, as it was initially known.

FROM MILAN TO LIVERPOOL

Fittingly, the first performance was given on the first anniversary of Manzoni's death in the Church of San Marco in Manzoni's home city of Milan and the soloists were the same who had sung *Aida* in Cairo.

The female soloists and female members of the choir were veiled and hidden behind a screen – the norm for the Church at the time. Days later there were three performances in La Scala, Milan to great acclaim.

London first heard the *Requiem* at the Albert Hall in 1875, conducted by Verdi himself. The performance was repeated several times over the ensuing weeks. The first performance in Liverpool was given by the Liverpool Philharmonic Society in 1878.



GIUSEPPE VERDI (1813-1901)

LIVERPOOL CATHEDRAL

Please ensure that all mobile phones and other communication devices are turned off during the performance.

The use of equipment for recording or transmitting any audio or visual material from the concert is not allowed, unless specifically authorised. No smoking (including e-cigarettes) in the Cathedral. Thank You.

SOLOISTS



Soprano
Claire Rutter

Claire Rutter is well known for the “rich dramatic flair” [The Dallas Examiner] of her performances of the major Italian and Germanic dramatic roles. She has appeared internationally in houses including Opera Australia, Florida Grand Opera, Santa Fe Opera, Minnesota Opera, Opéra National de Bordeaux, Opéra National de Montpellier, Opéra National du Rhin, Theater Basel, Flemish National Opera, Finnish National Opera and Den Norske Opera.

This season, Claire’s highlights include the role of Ellen Orford in *Peter Grimes* at Theater Erfurt in Germany, and *Brahms Requiem* and Amy Beach’s *Canticle of the Sun* at the Royal Festival Hall with The Bach Choir.

On the concert platform in 2022/23, Claire sang Beethoven’s *Ninth Symphony* at the Barbican, which she performed previously at the Royal Festival Hall and with the Oxford Philharmonic, and Verdi’s *Requiem* with the Hallé Orchestra, which she also recently performed with the Royal Philharmonic Orchestra.

Recent operatic highlights include the role of Amelia *Un Ballo in Maschera* and Sieglinde *Die Walküre* for Grange Park Opera, *Tosca* for Icelandic Opera and Welsh National Opera, *Leonora La Forza del Destino* (also for Welsh National Opera), the title role in *Vanessa* for Wexford Festival Opera, Abigaille *Nabucco* for Dorset Opera, Fidelia Edgar and Mother *L’Enfant Prodigue* for Scottish Opera, the title role in *La Gioconda* for Malmö Opera, and Maddalena *Andrea Chénier* with Chelsea Opera Group.

Claire has performed diverse repertoire with the all the UK’s top orchestras and many leading international orchestras. She has collaborated with conductors such as Marin Alsop, Jane Glover, Sir Richard Armstrong, Paolo Arrivabeni, Stephen Barlow, Carl Davis, Sir Colin Davis, Sir Mark Elder, Edward Gardner, Michael Gütler, David Hill, Gianluca Marciano, Timothy Myers, David Parry, Vassily Petrenko, Stefano Ranzani and Tobias Ringborg.



Mezzo Soprano
Jess Dandy

Cumbrian born Jess Dandy is the foremost British contralto of her generation and has been praised for her voice of velvety plangent timbre, and her artistic immediacy. Jess studied Modern and Medieval Languages at Trinity College, Cambridge and at the Ecole Normale Supérieure de Lyon. She is an alumna and Fellow of the Guildhall School of Music and Drama. She has had a stellar career, performing with the greatest orchestras under the most renowned conductors, in an incredibly crowded schedule.

In addition to her appearance in Liverpool singing Verdi’s *Requiem*, this season sees Jess singing Elgar’s *Sea Pictures* with the Tokyo Symphony Orchestra, Mozart’s *Requiem* with the Tampere Philharmonic, and Handel’s *Messiah* with several orchestras. She will perform in multiple concerts with the BBC Philharmonic and will appear at both the London Handel Festival and Spoleto Festival USA.

Jess is a multi-faceted artist with a keen interest in ecology, body psychology and spirituality. She is the co-founder of SongPath, a mental health initiative creating musical walking trails in nature for better mental health. With composer Alex Mills, she developed the Music & Being Collective, an open laboratory space exploring music and our sense of self through interdisciplinary dialogue.

A collection on behalf of Clatterbridge Cancer Charity will be made at the exits after the concert.



Liverpool Welsh Choral acknowledges with much gratitude the generous sponsorship of this concert by **Kellands Chartered Financial Planners**



KELLANDS
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SOLOISTS



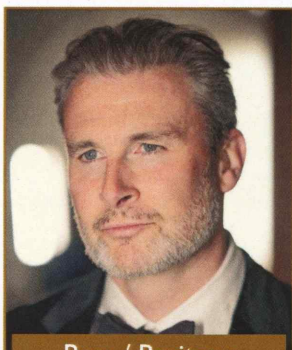
Tenor
Gwyn Hughes Jones

Welsh tenor Gwyn Hughes Jones has sung leading roles at many of the world's major opera houses, including the Royal Opera House Covent Garden, the Metropolitan Opera, and Opera national de Paris. He was born in Llanbedrgoch in Anglesey, North Wales. After attending Ysgol Gyfun in Llangefni, he studied at the Guildhall School of Music and the National Opera Studio.

He began his career with Welsh National Opera in 1995, singing Ismaele in *Nabucco*. Since then, he has gone from strength to strength, singing most of the major romantic and dramatic leading roles in most of the great prestigious opera houses: Among others: Rodolfo, in *La Boheme*; Pinkerton in *Madame Butterfly*; Cavardarossi in *Tosca*; Ramades in *Aida*; Tristan, in *Tristan und Isolde*. He has sung with English National Opera; Israeli Philharmonic; London Philharmonic; The New York Metropolitan Opera; and the BBC National Orchestra of Wales. In 2011 he took part in opera galas in Sweden to mark the 100th Anniversary of Jussi Bjorling's birth. His extensive concert repertoire includes Verdi's

Requiem and Mahler's *Das Lied von der Erde*.

Also an accomplished recitalist, he recorded the first ever televised recital from the Wigmore Hall, and has appeared in recital at the St. Olaf Festival in Trondheim, Musashino Civic Cultural Hall in Tokyo, Purcell Room, London and the Auditorium du Louvre, Paris. His recordings include Macduff in Verdi's *Macbeth* (Chandos).



Bass / Baritone
James Cleverton

James Cleverton studied at the Royal Conservatoire of Scotland and Zürich Opera's International Opera Studio.

In 2022/23 season James appeared as Johann in *Werther* at the Royal Opera House Covent Garden, Marco in *Gianni Schicchi* for Scottish Opera, Baron Douphol in *La Traviata* for Opera North and as Daedalus in the world premiere of *Raising Icarus* by Michael Zev Gordon. In the current season James is appearing with WNO as Marco, *Gianni Schicchi* and also baritone soloist in their Opera Favourites; Mathieu, *Andrea Chenier* for the Royal Opera House; Smirnov *The Bear* with the Rehearsal Orchestra and as Leonid, in Joe Cutler's *Sonata For Broken Fingers* with Birmingham Contemporary Music Group.

Concert performances include the *Messiah* at the Royal Albert Hall with the Royal Festival Chorus, Fauré *Requiem* at the Cadogan Hall with the RPO and his Spanish debut singing Roberto Sierra's *Missa Latina* with the Coro y Orquesta Nacional in Madrid. Previous seasons' highlights include Alberich in *Das Rheingold* at the ROH, Papageno in the *Magic Flute* for Scottish Opera, Frank in *Die Fledermaus* for Welsh National Opera and Kallenbach in *Satyagraha*, Horemhab in *Akhnaten* and Aristaeus the Man in *The Mask of Orpheus* for ENO.

James has performed many of the major Gilbert and Sullivan baritone roles for both The D'Oyly Carte Opera Company and the International Gilbert and Sullivan Company most notably appearing as the Pirate King in *The Pirates of Penzance* at the Savoy Theatre.



Conductor
Keith Orrell

Keith has been Musical Director of the Liverpool Welsh Choral since 2004, working to diversify the repertoire and to build on the musical excellence of the choir. He combines that with MD of the William Byrd Singers of Manchester. In 2011 he took up the choral directorship of the Pennine Spring Music Festival. Keith recently retired after thirteen years as Vocal Projects Leader of Wigan Music Service. He has taken up the role of Director of Music at the parish church of Eccleston St Mary the Virgin, leaving his previous role as Organist Emeritus of St Agnes & St Pancras in Liverpool after seventeen years' devoted service.

He has had an illustrious career, working as Chorus Master of the Hallé Choir in Manchester for seven years, under leading international conductors such as Kent Nagano and Mark Elder. He has acted as guest Chorus Master for other symphony orchestras in the UK, including the BBC Symphony Chorus. Before joining LWC, he formed and directed the Shropshire-based chamber choir, the Beaumaris Singers. He worked briefly as Director of

Music at Liverpool's Metropolitan Cathedral. He has also led children's choirs, youth choirs and larger mixed adult choirs.

As a choral composer, Keith is developing a growing repertoire of original works, including *Exsultet* and *The Sacrifice*, both for choir and instrumental ensembles, which have received acclaimed performances. His most recent large composition for unaccompanied choir, *From Harmony, from Heavenly Harmony*, had its first performance by the William Byrd Singers in November 2021. He is currently working on an original large commission for the Liverpool Welsh Choral's 125th Anniversary Concert in 2025. His list of arrangements, mainly for choir, is extensive. He continues to act as an adjudicator, and leads choral workshops and courses, including conducting courses for ABCD (the Association of British Choral Directors).

REQUIEM BY GIUSEPPE VERDI

THE TEXT

The format of the *Requiem* Mass (a Mass offered for the repose of the souls departed) differs from the format of the daily Mass in that the Gloria is omitted. In addition to the daily Mass parts - **Kyrie, Sanctus, Benedictus** and **Agnus Dei**, additional prayers and reflections are used - the **Lux Aeterna, Libera Me**. A notable addition is the **Dies Irae** section - the **Dies Irae** itself through to the **Lacrymosa**. Here, the words come from a dramatic poem attributed to the Franciscan monk, Thomas of Celano (ca. 1200 - ca. 1265) that vividly evokes the terrors of Hell and fears of Judgment Day. Verdi chooses to end his *Requiem* with the **Libera Me** - a prayer normally spoken over the coffin after the Mass.

The subject changes throughout the *Requiem*. In the first movement, the mourners ask God for eternal rest for the deceased. In the **Dies Irae**, the perspective shifts to that of someone considering their own death. The **Sanctus** captures Judgment Day from the angelic point of view, an experience quite different from mere mortals. And in the final **Libera me**, the focus returns to the individual human, terrified by death.

150 years ago, the words of the Latin Mass were part of everyday lives for Verdi's Italian performers and audience alike. Today, soloists, choir and audience need to work harder to find and understand the drama in the text. Verdi, the master of opera, had no difficulty describing the drama with his music.

THE MUSIC

Although there were criticisms of the dramatic nature of Verdi's music - 'unreligious', 'melodramatic', they were silenced by Brahms, who, taking his first look at the score, pronounced 'Only a genius could write such a work.'

The muted 'tone-painting' in the opening **Requiem aeternam** leads us through to an a capella hymn. The deeply religious **Kyrie** introduces the soloists, ending with the full ensemble.

Thomas of Celano's poem of the vision of Judgement Day - the **Dies Irae** section - cries out for dramatic treatment and Verdi responds by creating sections that resemble scenes. The impact of the **Dies Irae** itself foreshadows the storm scene in his opera **Othello** over 10 years later.

The fanfare between on-stage and off-stage trumpets signals the arrival of the last trumpet - **Tuba Mirum** - and the hour of judgement before the great King of Heaven - **Rex Tremendae**.

All the while, the **Dies Irae** is just under the surface, breaking through here and there. In the **Lacrymosa**, a moving lamentation, Verdi has the voices of the choir and soloists beg for pity.

Unusually, much of the latter part of the *Requiem* is given over to the soloists. There is less drama and a much more liturgical feel. He explores each voice's range and gives wonderfully lyrical lines, even fugues and a capella singing.

In the **Sanctus** the choir is a heavenly host. Trumpet fanfares introduce a double fugue where Verdi shows off his skill, splitting the chorus into eight parts, ending with Hosannas.

In their *Requiem*s, composers Faure and Durufle offer the final consolation of 'In Paradisum' (May the angels lead you to paradise). Not so Verdi. Following the brief hope of eternal light in **Lux Aeterna** he focuses the drama on the prayer over the coffin after the Mass. The opening recitative prayer of the soprano soloist **Libera Me** is interrupted by the choir's urgent reminder of the **Dies Irae**. Then the prayer returns, at first a feverish fugue which resolves into a fearful, desperately intoned **Libera Me** - Deliver Me!

Programme notes by Ann Blundell

March 1923, saw Liverpool Welsh Choral's first Verdi *Requiem* in the Philharmonic Hall . Amongst many subsequent performances, was one given in 1997 in tribute to the late Diana, Princess of Wales, whose funeral contained excerpts from the *Requiem*. This was conducted by Owain Arwel Hughes. Liverpool Welsh Choral at that time was directed by Gwyn L Williams, who is now and has been for many years Director of Cantorion Menai.

PART ONE

1. **REQUIEM and KYRIE ELEISON**

(Lord, grant them eternal rest and peace; Lord have mercy, Christ have mercy)

Soprano, Mezzo-Soprano, Tenor, Bass and Chorus

2. **DIES IRAE** (Day of wrath) *Solo Quartet and Chorus*

Dies Irae (Day of wrath) *Chorus*

Tuba Mirum (Thunderous trumpets call the dead from slumber) *Bass and Chorus*

Liber Scriptus (The book of reckoning lies open) *Mezzo-Soprano and Chorus*

Quid Sum Miser? (What shall I plead?) *Soprano, Mezzo-Soprano and Tenor*

Rex Tremendae (Great King, save me, thou fount of mercy) *Quartet and Chorus*

Recordare (Remember, gentle Jesus, your passion for my sake) *Soprano and Mezzo-Soprano*

Ingemisco (I repent for my guilt) *Tenor*

Confutatis (When all the cursed are banished, grant me grace) *Bass and Chorus*

Lacrymosa (Day of bitter lamentation) *Solo Quartet and Chorus*

INTERVAL

PART TWO

3. **DOMINE JESU** (Lord Jesus Christ, glorious King, free all faithful souls from damnation)
Offertory for Solo Quartet

4. **SANCTUS** (Holy! Holy! Holy! Lord God of hosts, heaven and earth are full of thy glory)
Fugue for double Chorus

5. **AGNUS DEI** (Lamb of God, who carries the sins of the world, grant them eternal rest)
Soprano, Mezzo-Soprano and Chorus

6. **LUX AETERNA** (May everlasting light shine upon them, O Lord)
Mezzo-Soprano, Tenor and Bass

7. **LIBERA ME** (Lord, deliver me from everlasting Death) *Soprano and Chorus*

Requiem

VIVACE CHORUS



Musical Director
Jeremy Backhouse

Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey. We enjoy singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music - there's something for everyone at Vivace!

The choir began in 1946 as the Guildford Philharmonic Choir and was rebranded as Vivace Chorus in 2005. We have an enviable reputation for performing first-class concerts across a wide range of musical repertoire. We are not just a Guildford choir, but are proud of our touring record in Europe and English cathedral tours. As a choir of more than 100, we sing regularly with renowned professional orchestras and some of the best-known international soloists in the most prestigious venues.

From Beethoven to Broadway, classical to contemporary, we cover a very diverse repertoire, all under the friendly and experienced guidance of Music Director, Jeremy Backhouse and our accompanist, Francis Pott.



VIVACE CHORUS MEMBERS

1ST SOPRANO

Sandra Adamson	Jan Barklem	Isobel Humphreys	Fran McKay	Sarah Smithies
Sel Adamu	Helen Beevers	Becky Kerby	Michelle Mumford	Joanie Thomas
Amelia Atkinson	Jo Haviland	Suzie Maine	Sue Norton	Hilary Vaill

2ND SOPRANO

Jackie Alderton	Jane Barnes	Alex Nash	Mary Somerville	Christine Wilks
Gill Backhouse	Scarlett Close	Alison Palmer	Olwyn Westwood	Eiri Williams
Sarah Badger	Ann Fuller	Kate Peters		

1ST ALTO

Barbara Barklem	Philippa Curtis	Charlotte Mathieson	Elinor Pinnegar	Sue Thomas
Jackie Bearman	Fiona Davidge	Penny McLaren	Linda Ross	Hilary Trigg
Marion Blair	Valentina Faedi	Ros Milton	Catherine Shacklady	Fiona Wimblett
Jane Brooks	Lynne Hargreaves	Lilly Nicholson	Marjory Stewart	Maggie Woolcock
Amanda Burn	Jean Leston	Jackie Payne	Julia Stubbs	

2ND ALTO

Evelyn Beastall	Lois McCabe	Val Morcom	Lucy Schonberger	June Windle
Mary Clayton	Penny McFarlane	Pamela Murrell	Jo Stokes	Elisabeth Yates
Sheena Ewen	Kay McManus	Sonja Nagle	Pam Usher	

1ST TENOR

Andrea Dombrowe	Martin Price
Rosie Jeffery	John Trigg
Nick Manning	Susie Walker

2ND TENOR

Ewan Bramheld	Stephen Linton
Peter Butterworth	Peter Norman
Simon Dillon	

1ST BASS

Paul Barnes	Phil Stanford
Phil Beastall	Rob Walker
Malcolm Munt	Kieron Walsh
Robin Privett	

2ND BASS

Stuart Gooch	Neil Martin
Nick Gough	Chris Peters
Mike Johns	Richard Wood

CANTORION MENAI

Cantorion Menai, a bilingual choir, was founded in 1978 by John Hywel, our first conductor. It was founded to give the first performance of Joseph Parry's opera, *Blodwyn*.

We have 65 members from Anglesey and Gwynedd and we hold two concerts each year. Over its 45 years the choir has performed many works from the traditional to the modern. The choir places a special emphasis on Welsh composers, such as Menai Bridge composer, William Mathias's *Sant Teilo* and *This Worlde's Joie*. More well-known works include: Schubert's *Mass in G*, Mozart's *Requiem*, Vivaldi's *Gloria*, Bach's *St John Passion*, Handel's *Messiah*.

Next year, we are looking forward to joining again with Liverpool Welsh Choral in singing the sublime *Dream of Gerontius* by Elgar. In recent years we have been regular performers at the Beaumaris Festival. We have a policy of engaging local soloists and orchestral players in our concerts. Our current Director of Music and principal conductor is Gwyn L Williams; our deputy conductor is Steven Evans.



CANTORION MENAI MEMBERS

1ST SOPRANO

Connie Brewer
Denise Clarke
Ann Ellis

Loveday Giles (non CM)
Catherine Griffiths
Mary Jones

Megan Roberts
Janeen Shaw (Montes)
Margaret Thompson

Judy Thompson (non CM)
Nia Wyn Jones

2ND SOPRANO

Nia Humphreys
Karen Jones

Iola Medi
Helen Owen

Bethan Roberts
Megan Tomos

1ST ALTO

Victoria Chance
Ann Coleman
Enid Griffiths

Isabelle Hudgell
Eryl Humphreys
Jane Jones

Wendy Kempster
Diana Roberts

Frances Smith
Wendy Williams

2ND ALTO

Ann Jones
Margaret Jones
Susan Jones

Winnie Jones
Rhian Lloyd Jones
Nia Llwyd

Shan MacVicar
Marie Madigan
Margaret Roberts

Claire Toberman
Marion Wyn Jones

1ST TENOR

Chris Howard
Gareth Hughes

Robin Kempster
Bryn Roberts

Roger Thompson (non CM)

2ND TENOR

Ros James
Alwyn Jones

Ieuan Jones
Gareth Thomas

David Thompson
Hywel Wyn Owen

1ST BASS

Matt Cole
Roger Cooper

Dewi Jones
Ted Jones

Jamie Stroud

2ND BASS

Ian Clarke
John Edwards

Arwel Humphreys
Huw Idris Jones

John Mithan
Graeme Paterson

UNIVERSITY OF LIVERPOOL CHAMBER CHOIR

The first collaboration between the University of Liverpool Chamber Choir and Liverpool Welsh Choral was in the autumn of 2021. Jointly, the two choirs performed an adventurous and well-received concert in the newly-opened Tung Auditorium, featuring an eclectic range of pieces, from part of Rossini's *Petit Messe Solonnelle* to Gustav Holst's *Choral Hymns from the Rig Veda*. ULCC has a close relationship with the Tung Auditorium, as a key element in the University's artistic mission. The choir performed with a full orchestra at the Tung Auditorium's inaugural event in a concert of Vivaldi as well as some contemporary repertoire. In the Tung's Gala Concert, the choir sang the world premiere of *One World* by Shirley J. Thompson, scored for chamber choir.

The chamber choir is composed of members drawn from undergraduates and postgraduates across the University. Its members, auditioned annually, can be studying any subject. Louise Ellinson was appointed University Choral Director in 2019, but interruption by the Covid pandemic meant that rehearsals only started in earnest in Autumn 2021.



UNIVERSITY OF LIVERPOOL CHAMBER CHOIR MEMBERS

1ST SOPRANO

Jess Atkinson	Aimee Hairon	Amy Storey-Gibbons
Riley Collison	Ella Maddocks	Anabel Woodward
Louise Ellinson	Sioned Slee	

2ND SOPRANO

Izzy Bowden	Mia McGorian	Molly O'Shea
Heidi Brown	Orla Monaghan	Viki Wreford
Daisy Chiu		

1ST ALTO

Evie Beard	MJ Lambert	Bronte Marsh
Rachel Clemett	Josie Lomax	

2ND ALTO

Helen Boddy	Ruby Chalmers	Livia Dytham
Mia Brent	Poppy Cross	Molly Nicholson

1ST TENOR

Drew Baxter	Max Dresler
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2ND TENOR

Mohammed Golbaz	Tom Ellinson
Morgan Shuttleworth	

1ST BASS

Christopher Deacon	Paul Kalungi
Jacob Hall	Thomas Martyn Stephens

2ND BASS

Aron Rivington	Nathan Williams
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MANCHESTER CAMERATA

Manchester Camerata prides itself on an original combination of craft and courage. With 5 star reviews from *The Independent*, as well as the accolade of being hailed 'Britain's most adventurous orchestra' (*The Times*), Camerata is as comfortable opening Glastonbury Festival as it is recording Mozart at the highest level. They are passionate about the traditional craft of an orchestra and how it is evolving. By excelling artistically and having the courage to prioritise bold, compelling and diverse projects, Camerata makes a positive difference not only to their audiences but to the health and wellbeing of their communities as well.



To achieve this artistic excellence and forward-thinking ethos, collaboration is at the heart of everything Camerata does. Led by its visionary Music Director, Gábor Takács-Nagy, the orchestra collaborates with diverse international artists, from Martha Argerich to New Order and Aziz Ibrahim to Lewis Capaldi. Their long-standing artistic partnerships with Jean-Efflam Bavouzet, Jess Gillam and AMC Gospel Choir sit alongside performances and tours with eminent artists such as Pinchas Zuckerman, Arvo Pärt, Yefim Bronfman, Javier Perianes, Istvan Vardai and Leticia Moreno amongst others.

With its live performances, Camerata plays music with no boundaries. From an orchestral rave performed in isolation to over one million people during the Covid-19 pandemic, to touring Mozart in the most beautifully intimate concert halls, or re-imagining classical music with electronic producers at the top of their game, they believe great music is great music and present this to you at the highest level.

Manchester Camerata believes in the transformative power of music and wants to share these moments with you.



LIVERPOOL WELSH
CHORAL

1ST SOPRANO

Christine Anderson
Lynne Battersby
Ann Blundell
Angela Case
Wendy Charlton
Vanessa Crabtree
Susy Ejuoneatse

Jane Elliott
Sheila Hamilton
Alison Hollings
Georgia James
Sue Lees
Romey Lowe
Caroline Manley

Paige McCormick
Deborah McGovern
Angela Mellor
Brigitta Michalkiewicz
Clare Orrell
Jane Palmer

Phillippa Pennefather
Mair Pierce Moulton
Janet Smith
Julia Thomas
Annabelle Unsworth
Anne Williams

2ND SOPRANO

Margaret Anwyl-Williams
May Bisset
Chris Bolton

Claire Brown
Brenda Coffey
Wena Evans

Irene Fennell
Kay Hyland
Liz Jones

Barbara Jones
Liz Kelly
Jean Leeson

1ST ALTO

Kathy Anstey
Margaret Black
Geraldine Boocock
Dorothea Cox
Hazel Davies

Pam Donaghy
Susan Donovan
Jean Healy
Margaret Heap
Stella McGann

Anna O'Connor
Alison Shead
Eileen Sheron
Sue Taylor

Sandra Webster
Alison Welding
Hefin Williams
Ximena Wormald

2ND ALTO

Hannah Blabey
Ruth Boyd
Lisa Chamberlain
Alison Evans

Rosemary Gordon
Elizabeth Hall
Valerie Hillier
Caroline Keating

Rhiannon Liddell
Pat McCoy
Julia Moore
Pat Naylor

Kath Norton
Michael Pate
Josephine Pollard
Sue Williams

1ST TENOR

Jean Bray
Arwen Davies
Eryl Dooling

Valerie Hildrey
Andrew Hobson

Ann Jones
David McCaffrey

Peter O'Brien
Mo Payne

2ND TENOR

Andrew Boyle
David Chamberlain

Andrew King
John Mclachlan

1ST BASS

Andrew Bailey
Geraint Davies
Arwel Evans
Ifor Griffith
Patrick Hayes
Jonathan Harris

Bryn Jones
Glynn Marsden
Malcolm Pembridge
Kevin Rigby
Ioan Wardhaugh
Christopher Williamson

2ND BASS

David Barker
Peter Barlow
Eddie Bentley
Gareth Howells

George Jones
Tony Leigh
Peter Lewis

LIVERPOOL WELSH CHORAL HOPES
THAT YOU ENJOYED TONIGHT'S
CONCERT. COME AND HEAR
THEM SING AGAIN:

Beethoven's Ninth Symphony
with the **Liverpool Mozart Orchestra**
at the Tung Auditorium,
June 29th, 2024

Festive Fanfare with Northop Silver Band
at the Tung Auditorium,
December 14th, 2024

125th Anniversary Concert
at the Tung Auditorium,
March 29th, 2025



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Albert Einstein.

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