

HELP THE AGED

presents the



100th Anniversary Performance of

Elgar's The Dream of Gerontius

with the London Philharmonic Orchestra

soloists

Catherine Wyn-Rogers
Arthur Davies
John Shirley-Quirk

and the

New Century Chorus
conducted by
John Cotterill

Sunday 1 October 2000 at 7.30pm

Programme £3.50

Raising funds for Help the Aged

Help the Aged is a Registered Charity No. 272786

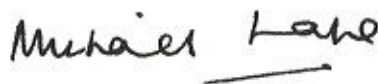
On behalf of Help the Aged, I am delighted to welcome you to the 100th Anniversary concert of Elgar's *The Dream of Gerontius*, with the New Century Chorus and the London Philharmonic Orchestra.

This event is sponsored by Cookson Group plc and Help the Aged hopes to raise £30,000 from the proceeds of tonight. Every single penny raised will go towards funding our award winning HandyVan Scheme.

One in six of all UK households consists of a person over 60 living alone and one in four of these people feel vulnerable in their own homes and simply cannot afford even the basic products needed to make their home secure. The HandyVan Scheme offers installation of high quality safety and security products free of charge such as door chains, spy holes, mortise locks, smoke alarms and window locks. Perhaps of greater importance, it restores confidence and comfort to vulnerable older people.

It is only with your help that we can continue to help older people live independent lives. I would like to thank Cookson Group plc for their generous support of this event and the Gerontius Centenary Coordinating Committee for their dedication and assistance in organising tonight. Finally may I thank you for attending this concert and helping us in our vital work.

I wish you all a most enjoyable evening.



Michael Lake

Director General of Help the Aged



Help the Aged is one of our charities of the year in 2000, but we have been a regular supporter for over six years. Our support has ranged from simply giving money, to being involved with the 'Adopt a Granny' scheme in both the United Kingdom and overseas, and we are now extremely pleased to sponsor Elgar's *The Dream of Gerontius*.

Companies like Cookson can play a valuable role in the wider community and we are determined that our charitable and community activities should make a real difference. The money raised by this concert will directly fund the excellent HandyVan Scheme that makes such a difference to the lives of many older people.

The HandyVan Scheme may not seem glamorous, but it is highly effective and it meets a real and *practical* need in the community. That is why we are sponsoring this event.

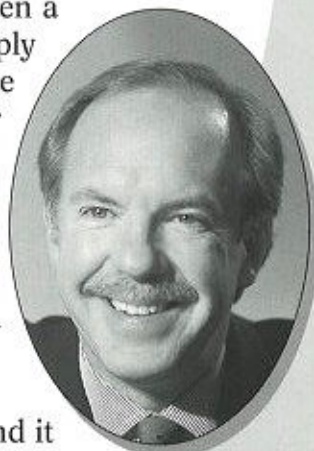
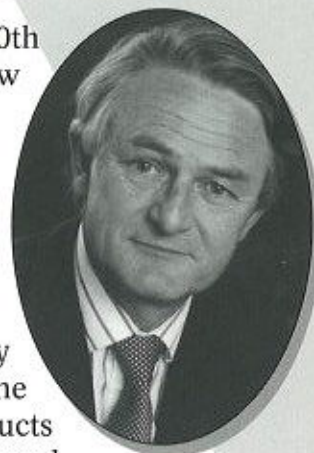


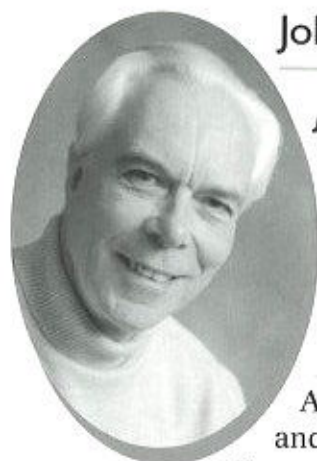
Stephen Howard

Chief Executive of Cookson Group plc



Cookson





John Cotterill Conductor

John Cotterill has been the Conductor and Music Director of Maidenhead Chamber Choir since 1983 and of Great Missenden Choral Society since 1995. He was born in Hertfordshire in 1935 but later moved to Surrey where at Farnham he founded the Waverley Singers and the Waverley Orchestra, both of which he conducted until 1981. From 1965 to 1981 he was also conductor of the R.A.E. Symphony Orchestra at Farnborough. He now lives in Maidenhead, Berkshire where for a while he was also Conductor of the Maidenhead Symphony Orchestra. His early tuition in conducting came from Alan Fluck, John Seddon, Meredith Davies, Myers Foggin, Sir Adrian Boult and Sir Charles Groves. At various times he has worked with the Farnham Wind Ensemble, the Haslemere Choir and Orchestra, Woking Choral Society and the Grove Choral Society, Bournemouth. He has been Vice Chairman of Tilford Bach Society and is immediate past President of Maidenhead Music Society and past Chairman of the Southern Region Committee of the Association of British Choral Directors.

Catherine Wyn-Rogers Mezzo Soprano

Catherine Wyn-Rogers studied at the Royal College of Music with Meriel St Clair and continued her studies with Ellis Keeler and Diane Forlano.

She appears with the major orchestras and choral societies including; the Bach Choir; the Huddersfield Choral Society; the English Chamber; Bournemouth Symphony; Royal Liverpool Philharmonic; Philharmonia and City of Birmingham Symphony Orchestras and at the Three Choirs and Aldeburgh Festivals. She has sung with the major period instrument orchestras, including; the Sixteen under Christophers; the English Concert under Pinnock and the Academy of Ancient Music under Hogwood. Recent engagements have been concerts with Slatkin, Haitink, Andrew Davis, Rozhdestvensky and her debut with the Vienna Philharmonic Orchestra under Norrington. She was a memorable soloist at the Last Night of the 1995 BBC Proms. Her many recordings include; Mozart with Pinnock for DG, Vaughan Williams with Norrington for Decca, and Elgar's "The Dream of Gerontius" for EMI.

Catherine regularly appears on the opera stage and has worked with Scottish Opera, Welsh National Opera, Opera North, the Salzburg Festival, English National Opera and the Bavarian State Opera. She is a regular guest at the Royal Opera. Future plans include; "Peter Grimes" in Amsterdam, "Arabella" in Munich and her return to both ENO and the Royal Opera.



Arthur Davies Tenor

Arthur Davies was born in North Wales and studied at the Royal Manchester College of Music.

With the Royal Opera at Covent Garden he has appeared in a number of leading roles including; Rodolfo in Puccini's *La Boheme*, Pinkerton in Puccini's *Madam Butterfly* and Alfredo in Verdi's *La Traviata*. Arthur Davies has also appeared in leading roles with, the English National Opera, Opera North, Scottish Opera and Welsh National Opera.

Abroad, Arthur has appeared in Athens, Bergen, Buenos Aires, Chicago, Cincinnati, Cologne, Connecticut, Ghent, Frankfurt, Leipzig, Lisbon, Madrid, Melbourne, Moscow, New Orleans, New York (at the Metropolitan Opera), Oporto, Pisa, Santiago di Chile, Seville, Tel Aviv, Toronto, Vancouver and Vienna.

Arthur is heard frequently on BBC Radio as soloist in a wide range of programmes and his many recordings include Elgar's *The Dream of Gerontius*, *The Apostles* and *The Kingdom*.



John Shirley-Quirk Bass-Baritone

John Shirley-Quirk is one of Britain's most renowned and distinguished musicians and one of the most recorded artists in the world of concert and opera; he is known particularly for his masterly performances of orchestral repertoire. He has performed with most of the leading conductors including; Abbado, Giulini, Solti, Rostropovich, Haitink, Previn, Osawa and most of the major orchestras – Amsterdam, Berlin, Boston, Chicago, Cleveland, New York, London, Paris, Philadelphia and Vienna. His discography encompasses well over one hundred recordings on every major international label.

While his repertoire reaches back into the classical and the baroque, he has always had an active association with new music. His first operatic venture was in the first performance of Henze's *Elegy for Young Lovers*, but he has since created roles in Tippett's *The Ice Break* and in all of Britten's last five operas, culminating in the virtuoso seven-fold role of *The Traveller in Death in Venice*, which was composed expressly for Mr Shirley-Quirk. Most recently he has performed the role of *Rangoni* in *Boris Godunov* for La Scala, Royal Opera at Covent Garden and at the Metropolitan Opera.

He has received numerous awards including; Commander of the Order of the British Empire, Honorary Doctor of Music (Liverpool University), Doctor of the University (Brunel University), Honorary Fellow of the Royal Academy of Music and many Grammys. Mr Shirley-Quirk is currently a distinguished member of the voice faculty of the Peabody Conservatory in Baltimore, Maryland.

Due to unforeseen circumstances, John Shirley-Quirk is unable to appear and Alistair Miles has graciously agreed to perform in his place.



Alastair Miles Bass-Baritone

Alastair Miles, internationally recognised as one of this country's leading singers, has sung at the Metropolitan Opera House (Giorgio *I Puritani* and Raimondo *Lucia di Lammermoor*); Opera National de Paris - Bastille (Raimondo); Vienna (Giorgio; Cardinal de Brogni *La Juive*; Prefect *Linda di Chamounix*); San Francisco (Giorgio, Raimondo and Basilio *Il Barbiere di Siviglia*); Amsterdam (Figaro *Die Nozze di Figaro*); English National Opera (title role *Mephistopheles*); and the Royal Opera, Covent Garden (Frère Laurent *Romeo et Juliette*; Elmiro *Otello*; Lord Sydney *Il Viaggio a Rheims*). His first Fiesco *Simon Boccanegra* was hailed "a world class portrayal" (Financial Times) - previous Verdian portrayals: Oberto (*Oberto*); Zaccharia (*Nabucco*); Philip II (*Don Carlos*); and Sparafucile (*Rigoletto*) earning equal acclaim.

His highly successful concert career takes him worldwide to perform with Giulini, Mehta, Muti, Chung, Masur, Gergiev, Gardiner and the world's most prestigious orchestras, whilst his discography currently stands at an impressive forty including Elijah (Masur/Teldec - winner of the 1993 Gramophone Best Choral Recording); Verdi's *Requiem* (Gardiner/Philips) and Handel's *Saul* and *Agrippina* (Philips). He recorded his first solo disk this year for Chandos Operatic Arias to tremendous critical acclaim: "consistent tone and impeccable technique... the voice rolls, refulgent, resonant... it is a voice of beauty, coupled with good line and easy emission". He recently performed his debut UK recital with Roger Vignoles, later recorded by the BBC.

Future plans include *Ernani*; *Vespri Siciliani*; *Nabucco* and *La Juive* in Vienna; Giorgio and title role *Saul* in Munich; *Nabucco* and *La Gioconda* (in concert) for English National Opera; *Sonnambula* and *Macbeth* for The Royal Opera; *Ernani* in concert at the Concertgebouw; further concert appearances at La Scala, in Salzburg, Paris, Japan, Munich, Stuttgart, Montreux, Cardiff and London; plus, further UK recitals.



London Philharmonic Orchestra

The London Philharmonic Orchestra (LPO) was formed by Sir Thomas Beecham on 7 October 1932 using the best players in the country. His intention was that it should be *the* London orchestra, a counterpart to those of Vienna and Berlin.

When its survival was threatened following the departure of Sir Thomas to America in 1940, the Orchestra formed itself into a democratic co-operative and began to present its own concerts. In the years since, it has attracted an unmatched series of Principal Conductors with Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti and Klaus Tennstedt. Franz Welser-Möst was Music Director from 1990 to 1996. Kurt Masur became the Orchestra's new Principal Conductor in September 2000.

The LPO has been resident symphony orchestra at the Royal Festival Hall since 1992 and at the Glyndebourne Festival Opera since 1964. It is also resident orchestra at the Congress Theatre in Eastbourne. Over the years the Orchestra's touring schedule has been unsurpassed, with numerous tours to America, Europe, Japan, visits to India, Hong Kong, Australia and South Africa. Its Russian tour was the first ever to be undertaken by a British orchestra and, in 1973, it made the first visit by a western orchestra to China.

The quality of the recording work undertaken by the LPO is reflected in the awards conferred on it in recent years for recordings with Simon Rattle, Bernard Haitink, Wolfgang Sawallisch and Franz Welser-Möst.



New Century Chorus

John Cotterill recently formed the New Century Chorus by bringing together various Choirs with whom he has been associated for tonight's special centenary performance of Elgar's great masterpiece.

The New Century Chorus is a double choir of over 300 singers composed of members from: The Great Missenden Choral Society, Maidenhead Chamber Choir, Oxford Pro Musica Singers, The Waverley Singers (Farnham, Surrey) and Woking Choral Society.

Great Missenden Choral Society

Great Missenden Choral Society takes its name from the picturesque Buckinghamshire village in the Chiltern Hills, where it was founded in 1949. Its membership currently standing at 56 is drawn largely from the local community and the Society performs two concerts each year in the Parish Church of St Peter and St Paul. The Society aims to provide enjoyable and challenging programmes for both choral members and audience alike through the performance of good contemporary and earlier neglected works, as well as high class performances of established masterpieces. It also offers performance opportunities to young soloists under the auspices of the Countess of Munster Trust. One of the Society's frequent soloists during his early career, under its then conductor Neil Saunders, was John Shirley-Quirk, who tonight sings the roles of the Priest and the Angel of the Agony. Other soloists who performed with the choir during this period include; Sir Roger Norrington, Felicity Palmer, Ian Partridge, Neil Jenkins and Bruno Schrecker. Tonight's conductor, John Cotterill, has been the Society's Musical Director since 1995.

Maidenhead Chamber Choir

Maidenhead Chamber Choir celebrated its Silver Jubilee in 1997 and the present Music Director is John Cotterill. The whole ethos of this friendly choir is for its members to enjoy making music together. The choir has been grateful for funding and sponsorship from local authorities, businesses, the National Lottery and other bodies. Affiliation to the National Federation of Music Societies and Southern Arts has provided additional support. The choir has accepted invitations to sing services at Guildford and Coventry Cathedrals and taken part in exchange visits in France and Germany with the Royal Borough of Windsor and Maidenhead's twin towns. A new work has been commissioned from Jonathan Willcocks, for first performance by the choir in January 2001, for the opening of the new Norden Farm Centre for the Arts, Maidenhead.

The Oxford Pro Musica Singers

Semi-Chorus in *The Dream of Gerontius*

The Oxford Pro Musica Singers were founded in 1977. The choir has, as well as performing regularly in the many venues in its home town, appeared all over Britain. This includes concerts in three of London's main concert halls: St John's Smith Square, The Queen Elizabeth Hall and the Purcell Room.

The choir has performed abroad, competing in international competitions in Tolosa and in Tours, where they were placed second. They have twice been runners up in the International Eistedfodd in Llangollen. In 1992 they were finalists in the BBC TV Choir of the Year competition and they reached the televised stages again in 1994 and 1998. They will once again be seen in this competition when it is shown later this year.

They have been regular performers on BBC Radio 3 and their six CDs have all met with critical acclaim.

The Waverley Singers

The Waverley Singers were founded in 1955 by a group of girls from Farnham Girls Grammar School, who asked John Cotterill to be their conductor. Various concerts were given in the Farnham area, then the choir expanded to perform four-part concert choral works, with full orchestral accompaniment and a number of eminent professional soloists. The choir grew and developed rapidly, soon establishing an excellent reputation locally. In 1981 Malcolm Hicks took over as Musical Director and the current membership of over 100 singers is drawn from a wide area of Surrey and Hampshire. The Waverley Singers give a minimum of four concerts a year in the Farnham area - the major ones accompanied by the fully professional Tilford Bach Orchestra. In recent years, they have undertaken several trips abroad to France and Holland, made two recordings, and performed a new work commissioned with a grant from the National Lottery Fund.

Woking Choral Society

Woking Choral Society has the distinction of being one of the longest established choirs in Surrey. Founded in 1897, 'for the practice and performance of sacred and secular works, inspired by the love of music alone'. The choir has remained true to this ideal for over a century of music making, and has tried to combine the staple fare of the choral repertory with more innovative works.

The present Musical Director, Nicholas Steinitz, is also the regular conductor of Godalming Choral Society and has made many appearances as guest conductor with choirs and orchestras all over the south of England. The choir is delighted to be taking part with its fellow choirs in this landmark performance.

Toward the Unknown Region Ralph Vaughan Williams (1872–1958)

Vaughan Williams was born at Down Ampney in Gloucestershire and died in London at the age of 85. *Toward the Unknown Region* is one of his early works having been composed between 1905 and 1906. His friend Gustav Holst had also begun to set a section from Walt Whitman's 'Whispers of Heavenly Death', but on completion of both, Vaughan Williams was considered the better and the composer conducted its first performance at the Leeds Festival on 10 October 1907, two days before his thirty fifth birthday. Its success led to Vaughan Williams being acclaimed 'the foremost of the younger generation' in England! The broad canvas of the music aptly depicts the poem's opening words of uncertainty leading to the eventual fulfilment of the Soul's destiny. Scored for chorus and full orchestra, it has an impulsive fervour without losing its Stanfordian dignity, and the final climax must have thrilled even Parry! Here was surely the gateway to the same composer's great 'Sea Symphony' which came three years later.

Words by Walt Whitman

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last (O joy! O fruit of all!) them to fulfil O soul.



The Dream of Gerontius, Op 38. Edward Elgar (1857–1934)

In late 1898 the Birmingham Festival Committee had approached Edward Elgar with a proposal to write a new work for the 1900 Festival. This was a clear indication that the 41-year-old composer from Malvern had finally arrived on the musical scene.

Elgar wanted to make a good impression with his new work and chose the poem *The Dream of Gerontius*, by the most famous English Catholic of the century, Cardinal John Henry Newman, who had died in 1890. It dealt with the dying moments of an old man, Gerontius, and with the journey of his soul towards God, aided by a guardian angel, and passing fallen angels as well as angelic choirs. Gerontius is judged and goes willingly to purgatory, happy in the knowledge that he will eventually enter the presence of God.

General Gordon was known to have been devoted to it prior to his death in Khartoum in 1885. His copy of the poem, with passages marked by him, was returned to England and the markings copied. Elgar owned a copy with these markings and said later that it had been an "advantage" for him to possess them.

As late as New Year 1900, Elgar was favouring work on the life of Christ, but with only nine months to go and no libretto to work from, the Birmingham Chairman, G H Johnstone persuaded Elgar to opt for *Gerontius*. There was no time to lose and the composer began immediately. But although much of the music already existed in his mind, there were sometimes severe difficulties in getting it into shape; and it would often happen that an awkward passage, after driving him almost to despair, would have to be abandoned in the hope of later inspiration, to be replaced in the meantime by something more immediately promising. Elgar was in constant contact during this time with his great friend at Novello, August Jaeger (the 'Nimrod' of the Enigma Variations), who was a musical editor for the publishers. He recognised the greatness of the music almost immediately and on playing over the proofs of Part I on 13 April wrote to Elgar: "Since *Parsifal* nothing of this mystic, religious kind of music has appeared to my knowledge that displays the same power and beauty as yours".

Elgar finished the short score on 6 June 1900. He knew he had created something out of the ordinary, far surpassing all his previous works. On the final page of the manuscript he copied a quote from Ruskin: "This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another: my life was as the vapours and is not; but this I saw and knew; this, if anything of mine, is worth your memory".

On 3 October, in Birmingham Town Hall, the premiere took place – what Michael Kennedy has called "the most famous bad performance in the history of English music". There were a number of reasons for this disaster. Obviously the late completion date was a factor; the orchestral parts had to be copied, and with only one score to work from, this meant that Richter, the conductor, only had sight of the score ten days before the premiere. The chorus only began rehearsing on 20 August and was also singing 10 other choral works during the festival.

Nevertheless, a poor premiere initially cast a cloud over the future of the work. A scheduled performance at Crystal Palace on 27 October was cancelled on the grounds of choral difficulty, and no future performances were planned. But Jaeger had invited to Birmingham, a German conductor, Julius Butts, who despite the performance recognised a work of greatness. Butts conducted the second and third complete performances of *The Dream of Gerontius* at Düsseldorf in December 1901 and May 1902; at the second concert the famous German composer Richard Strauss called Elgar "the first English progressivist composer". The acclaim with which the work was received in Germany caused a re-evaluation in England, and it was soon being given to enthusiastic audiences throughout the land. A hundred years on from that inauspicious start, *Gerontius* and *Messiah* are still far and away the most popular choral works sung in this country. Cardinal Newman's poem on the destiny of the human soul after death, wedded to some of the finest music Elgar ever wrote, still has power to move an audience in a way in which few other works can.

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Editor of the *Elgar Society Journal*

Edward Elgar (1857–1934)

The Dream of Gerontius The Libretto

Words by Cardinal Newman

Space prevents a reproduction of Newman's complete text here, although it can be found in full in Elgar Edition's *Gerontius* companion *The Best of Me*, complete with Gordon's markings and with the words retained in Elgar's libretto distinguished by use of italics. But we present here Elgar's full libretto, sung today by choirs the world over.

Part One

Orchestral Prelude

Gerontius

Jesu, Maria – I am near to death,
And Thou art calling me; I know it now.
Not by the token of this faltering breath,
This chill at heart, this dampness on my brow,
(Jesu have mercy! Mary, pray for me!)

'Tis this new feeling, never felt before,
(Be with me, Lord, in my extremity!)
That I am going, that I am no more,
'Tis this strange innermost abandonment,
(Lover of souls! great God! I look to Thee,)
This emptying out of each constituent
And natural force, by which I come to be.
Pray for me, O my friends; a visitant
Is knocking his dire summons at my door,
The like of whom, to scare me and to daunt,
Has never, never come to me before;

So pray for me, my friends, who
Have not strength to pray.

Chorus

(Assistants)

Kyrie, Kyrie eleison.

Holy Mary, pray for him.

All holy Angels, pray for him.

Choirs of the righteous, pray for him.

All Apostles, all Evangelists, pray for him.

All holy Disciples of the Lord,

All holy Innocents, pray for him.

All holy Martyrs, all holy Confessors, pray for him.

All holy Hermits, pray for him, all holy Virgins, pray for him.

All ye Saints of God, pray for him.

Kyrie, Kyrie eleison.

Gerontius

Rouse thee, my fainting soul, and play the man;
And through such waning span of life and thought
As still has to be trod, prepare to meet thy God.
And while the storm of that bewilderment
Is for a season spent,
And ere afresh the ruin on me fall,
Use well the interval.

Great Missenden Choral Society

Sopranos

Jenny Annett
Brenda Austin
Sue Bottomley
Linda Collins
Jane Denny
Barbara Dunford
Jean Havelock
Susan Hoy
Jean Jones
Eileen Needham
Elizabeth Poole
Louise Roache
Vivien Salisbury
Hilary Stafford
Louise Taylor
Janet Todd

Altos

Anne Abbott
Barbara Banks
Liz Benwell
Cia Birch
Gill Chudleigh
Margaret Clennett
Veronica Fordham
Marna Gowan
Moyra Gurr
Barbara Hubbard
Penny Manning
Alice Margetts
Valerie Marr
Lol Monahan
Margaret Osbond
Kirsten Overton
Peta Parker
Jane Price
Ceridwen Rose
Sue Styles
Brenda Warnham
Karin Wiggins
Jan Wyatt

Tenors

Christopher Boyce
Tony Crocker
Wayne Davies
David Fordham
Bob Gerhardi
Len Gregory
Gus Guiver
Chris Hart
Andrew Pegg
Frank Smith

Basses

Chris Blower
Bob Bradnock
Ian Dransfield
Eric Hall
Ben Hannen
John Keen
Patrick Lunt
Tony Overton
Denis Powell
Arthur Roberts
Michael Scott

Maidenhead Chamber Choir

Sopranos

Jo Bruton
Naomi Charles
Jill Cotterill
Nicola Cotterill
Pat Gibson
Helen Hastings
Claire Loudon
Val Mason
Liz Oxley
Helen Petter
Jeanne Turner
Lissa Waugh
Wendy Watson
Pauline Woods

Altos

Ruth Ayling
Hilary Brown
Fiona Dimbleby
Sylvia Gulbenkian
Alison Harper
Anne Helmore
Clare Price

Tenors

Howard Bates
Robert Grindley
David Hazeldine
Richard Holroyd
John Paramore
John Swarbrick

Basses

Roger Boothroyd
Tony bridge
Brian Cotterill
Toby Cruse
Bill Edge
Mark Gibson
David Lloyd
Darren Lord
Malcolm Moulton
Peter Petter

Oxford Pro Musica Singers (Semi-Chorus)

Sopranos

Hester Briant
Sarah Franks
Lynn Harding
Megan Hooper
Lindsey Lea
Olwen Lintern
Alison L'Estrange
Maddy Shaw
Carole Strachan
Catherine Wilson

Altos

Vicky Archibald
Penny Brown
Jane Davys
Carole Goodall
Evelyn Hendy
Ruth Marshall
Susanna Proudfoot
Michael Smedley
Ellen Townsend
Joy Wilson
Kate Wright

Tenors

Alan Armitage
Keith Beck
Richard Goodall
Ashley Goodall
Roger Harding
David Keene
Bob Lowrie
Douglas Mason
Nigel Pearson
Keith Oxtoby
Nicholas Wright

Basses

Peter Brown
David Clover
Christopher Franks
Michael Geary
Robin Gill
Martin Holmes
Peter Saunders
Aidan Shaw
David Smith
Philip Waddy
Robin Wilson

The Waverley Singers

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Alison Harding
Rosemary Heasman
Jennifer Holmes-Smith
Linda Hutton
Jane Kenney
Judith Miller
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Sarah Sheperd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden
Liz Williams

Altos

Rosemary Andrew
Angela Carmichael
Mayonne Coldicott
Ruth Cooper
Pamela Darker
Jill Denbigh
Shiela Edwards
Merril Evans
Avery Fathers
Elizabeth Gibbs
Catherine Hadfield
Did Hall
Anneliese Handley
Eunice Hopkins
Margaret Mackenzie
Anne Mason
Marian Morgan
Miranda Ommanney
Mary Parker
Jo Reader
Anne Rendell
Tegwen Robb
Jenny Thompson
Ann Tice
Claire Tonlins
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire

Tenors

Catherine Butler-Ricketts
Philip Critchley
Tim Farmer
Robin Felix
Robert Gussman
Peter Haines
Jo Huddleston
Simon Paterson

Basses

Mike Aaronsen
David Austin
Geoffrey Barwick
Mike Cabot
Malcolm Cooper
Sam Coulter
Jim Duncan
Rod Eckles
Iain Gammell
Max Hadfield
Nigel Hague
Graham Hey
Patrick Higgins
Norman Lingard
David Morrison
Tony Parker
Peter Phillips
Trefor Roberts
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson

Woking Choral Society

Sopranos

Shelagh Allen
Barbara Barklem
Avril Blagbrough
Eileen Brett
Ruth Chadwick
Patricia Coatsworth
Rosemary Culshaw
Christina Evangelista
Helen Everard
Christine Gregory
Beryl Gurney
Mary Haines
Sarah Harrison
Peta Lafferty
Sue Love
Marion Marks
Brenda Nevett
Susan Nichols
June Osborne
Rosemary Ray
Marlie Roes
Elizabeth Steer
Margaret Tappin
Rosalind Taylor
Anne Wardle
Daphne Wrathmell

Altos

Margaret Ashley
Helen Baker
Audrey Beauvais
Teresa Bruce
Hannah Byron
Margaret Canon-White
Olive Croft
Jerry Crowsley
Allanah Daniel
Mavis Davies
Renate Durrant
Patricia Edwards
Ann Fisher
Jenny Fowler
Sue Fryer
Elizabeth Gathercole
Valerie Keary
Pauline Last
Christine Lavender

Altos (continued)

Janet Mannen
Jenny Murray
Hendrika Nelmes-Koops
Theo Norman-Walker
Margaret Oakes
Lesley Seaton
Maureen Shahani
Nancy Smith
Norma Spiers
Mary Spooner
Claire Sutherland
Olivia Towie
Susan Trumper
Katie Wilkins

Tenors

Tom Allen
Barry Brett
Terry Childs
David Clubley
Gillian Godsland
John Godsland
Ruth Heywood

Basses

Tom Beauvais
Arthur Bennett
David Brassington
Chris Daniel
Derek Fisher
Robert Gill
John Hack
Don Harper
Tim Hunter
Tony Moorwood
Alan Morley
Frank Osborne
John Ray
Rob Sly
Henry Stapleton
David Williams
Clive Williamson

Thank You

In recognition of their support and contributions to the organisation of this event, we would like to thank the following people:-

Gerontius Centenary Coordinating Committee

Don Harper

Chairman

John Cotterill

Conductor/Music Director

Sue Bottomley

Great Missenden Chamber Choir

Erica Hall

Janet Todd

Pearl Ling

Reverend John Swarbrick

Maidenhead Chamber Choir

Peter Petter

Jill Cotterill

Michael Smedley

Oxford Pro Musica Singers

Tony Parker

The Waverley Singers

Max Hadfield

Judith Miller

Jerry Crowsley

Woking Choral Society

Susan Nichols

Cookson Group plc

Terry Stock (Cookson Group plc)

Antonia Orange & Ann-Louise Hobcraft (Help the Aged Events)

Lawrence Christensen & Emma Hodges (Help the Aged Press & PR)

Jessica Buchanan-Barrow & Jacqueline Barsoux (London Philharmonic Orchestra)

Catherine Wyn-Rogers, John Shirley-Quirk, Arthur Davis

Great Missenden Choral Society, Maidenhead Chamber Choir, Oxford Pro Musica Singers

The Waverley Singers, Woking Choral Society

Annette Allen (Askonas Holt)

Margherita Stafford (Stafford Law)

Andrew Comben (Music International)

Joanna Atherden & Colleagues (John Good Holbrook)

David Morris, Geoffrey Hodgkins & John Norris (Elgar Society)

Alan Pope & Colleagues (Royal Albert Hall)

George Alagiah

The volunteer bucket collectors



Help the Aged

Patron: HRH The Prince of Wales

Help the Aged

St. James's Walk

Clerkenwell Green

London EC1R 0BE

Tel: 020 7253 0253

Fax: 020 7250 4474

E-Mail: info@helptheaged.org.uk

Events Hotline: 020 7253 2926

*Cookson Group plc
have kindly agreed to
match all funds raised from the
bucket collection, so please give generously!*