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7.30pm - Sat 11 November 2017

VERDI REQUIEM

Conductor - Jamle W. Hall



Romsey Choral Society

with the Waverley Singers
and Southern Sinfonia

Romsey Abbey

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Giuseppe Verdi's *Requiem*

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 - Tuba Mirum
 - Liber Scriptus
 - Quid Sum Miser
 - Rex Tremendae
 - Recordare
 - Ingemisco
 - Confutatis
 - Lacrymosa

INTERVAL

- III - Offertorio
- IV - Sanctus
- V - Agnus Dei
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Requiem - Giuseppe Verdi (1813 - 1901)

When Rossini died in 1868, Verdi proposed that a Requiem should be written in honour of the great man. Thirteen leading Italian composers, including himself, would each be invited to contribute a movement. Somewhat predictably, initial enthusiasm for the idea soon gave way to all sorts of professional rivalries, and when it also became clear that the piece would be little more than an unconvincing pot-pourri, the scheme was abandoned.

In 1873 the Italian poet, novelist and national hero Alessandro Manzoni died. Verdi had been a lifelong admirer and was deeply affected by his death. He decided to write a Requiem in Manzoni's memory, and began by re-working the *Libera me* which he had composed five years earlier for the ill-fated Rossini project. Though it is Verdi's only large-scale work not intended for the stage, the Requiem is unashamedly theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections. Writing at the time, the eminent conductor and pianist Hans von Bülow aptly described it as 'Verdi's latest opera, in church vestments'.

The first performance of the *Messa di Requiem* took place on 22nd May 1874, the first anniversary of Manzoni's death, in St. Mark's Church, Milan. Special permission had to be obtained from the Archbishop for the inclusion of the female choristers, who were hidden behind a screen and clad in full-length black dresses and mourning veils. Though it was a successful performance, the restrained circumstances and prohibition against applause produced a somewhat muted reaction. In contrast, the second performance three days later, at La Scala Opera House, was received by the capacity crowd with tumultuous enthusiasm. The *Requiem* became an overnight sensation, and was equally ecstatically received at the many European performances that soon followed. Its British premiere took place in May 1875 at the Albert Hall, conducted by Verdi himself, with a chorus of over 1000 and an orchestra of 140. One journalist described the work as 'the most

beautiful music for the church that has been produced since the Requiem of Mozart' – a view that was echoed by most people. However, a significant minority found it offensive that Verdi, an agnostic, should be writing a Requiem. For them the very qualities which made his music so ideally suited to the theatre made it wholly unacceptable for the church. Today this difference between traditional sacred music and Verdi's operatic treatment of the Requiem text no longer presents such a problem.

The work begins with a hushed and solemn falling phrase on the cellos, a motif that recurs later. After the opening *Requiem aeterna* (*Rest eternal*), the *Kyrie* follows, introduced by the four soloists. Here the operatic nature of the piece is clearly revealed, with its expansive rising melody and wide dynamic contrast.

The lengthy second movement, *Dies irae* (*Day of wrath, day of judgement*), is a sequence of nine widely contrasting sections containing some of Verdi's most dramatic and emotional music, notably the terrifying *Dies irae* theme with doom-laden thunderclaps provided by the bass drum; the on and off-stage trumpets representing the 'last trump' of Biblical prophecy; and the tender pleading of the *Salva me* (*Save me*). The *Liber scriptus* (*Written book*) section was originally written as a choral fugue; Verdi re-wrote the section as the glorious mezzo-soprano solo it is now for a Paris performance in 1875. The *Dies irae* motif is never far away, but eventually the terrors of the Last Judgement give way to the heartfelt *Lacrymosa dies illa* (*That tearful day*), and quiet final prayer, *Dona eis requiem* (*Grant them peace*).

For the *Offertorio* (*Offertory*), Verdi adopts a much more liturgical idiom, with a predominantly four-part vocal texture over a restrained accompaniment for the soloists' *Domine Jesu* (*Lord Jesus*). Trumpet fanfares announce the exhilarating *Sanctus* (*Holy*) & *Benedictus* (*Blessed*), an animated fugue for double chorus based on an inversion of the opening cello motif, with colourful, scurrying orchestral writing.

The *Agnus Dei* (*Lamb of God*) sounds at first as if it is from some remote region. After the rich romanticism of much of the earlier music, Verdi presents us with an austere, unaccompanied duet, in bare octaves. The chorus answers, also in octaves but with the addition of a small group of instruments, and then, as the second and third statements of the *Agnus Dei* text progress, the music grows in richness and warmth. *Lux aeterna* (*Light eternal*) is a short movement for a trio of solo voices, sometimes unaccompanied and sometimes supported by shimmering strings.

After the chant-like opening of the final movement, *Libera me* (*Deliver me*), and a short arioso for the soprano soloist, Verdi returns to the original *Dies irae* and *Requiem aeternam* themes. The extended final section of the work is another energetic fugue, again loosely based on a version of the cello motto. After a tremendous climax the work gradually moves towards a quiet end, though the concluding prayer of supplication, surely reflecting Verdi's own uncertainty, noticeably lacks the final serenity and assurance of salvation found in most other *Requiems*.

Few choral works have captured the public imagination in the way that Verdi's *Requiem* has. The uncomplicated directness of his style, his soaring, lyrical melodies which lie perfectly for the human voice, the scintillating orchestration and, most significantly, the work's extraordinary dramatic and emotional intensity, all contribute to the *Requiem's* status as one of the great icons of Western music.

© John Bawden

I. Requiem and Kyrie

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.

Quartet and Chorus:

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence

Chorus:

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

Bass:

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:

Liber scriptus proferetur,

I. Requiem and Kyrie

Chorus:

Grant them eternal rest, O Lord;
and may perpetual light shine upon
them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in
Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. Sequence

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything
completely!

The trumpet, scattering a marvelous
sound
through the tombs of every land,
will gather all before the throne.

Bass:

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:

A written book will be brought forth

Libera me, Domine, de morte aeterna
in die illa tremenda.

Libera me, Domine, 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 awful day.

Deliver me, O Lord, when the
heavens and the earth shall be
moved;
when you will come to judge the
world by fire.

Deliver me, Lord, from eternal death
on that awful day.
Deliver me.



Stella Irons 1927-2016



The Concert tonight is dedicated to the memory of Stella Irons.

My mother had no formal musical education until she went to work at Cable & Wireless in London at the age of 14 (1941). The firm had a brass band which had been formed by Arthur Irons, whom she was later to marry. As many of the original bandsmen were fighting in the war, ladies were admitted to the band. Stella was found to be suited to the trombone, and obviously learnt to read music in order to progress. It also meant that, when she ever tried to sing in a choir, her natural ear was to sing the tenor part, much to the consternation of the ladies around her!

From then on she enjoyed all classical music and loved attending concerts. When I later played in a youth orchestra, Verdi's *Requiem* was the first concert I participated in, and my mother was delighted to add it to her repertoire. Ever since she has attended as many concerts as she could, and she particularly enjoyed the varied programmes of the Romsey Choral Society. She would have been truly amazed to know that RCS sang at her funeral. The donation from her legacy is a fitting contribution to the future of the choral society.

Cheryl Irons – 1st Soprano



Jamie W. Hall, musical director

Born "up north", in the heart of the Nottinghamshire coalfield, Jamie's singing career began when a rather frank appraisal of his keyboard skills led him to the conclusion that his career as a concert pianist was going nowhere! Since then, he has studied voice, beginning his professional life as a lay clerk in the cathedral choirs of Chester and Winchester, where he developed a passion for liturgical choral music.

A member of the world-famous BBC Singers and the choir of Her Majesty's Chapel Royal, Tower of London, Jamie has performed extensively in some of the most iconic buildings in the UK and beyond, and has broadcast on BBC radio and television, notably singing solos in Rossini's *Petite Messe Solennelle*, Handel's *Dixit Dominus*

and Brahms's *German Requiem*.

Jamie is often in demand as a soloist, performing oratorio with choirs and orchestras across the UK. Recent performances include broadcasting CPE Bach's newly discovered *St John Passion* (aria) with Kirill Karabits and the Bournemouth Symphony Orchestra, Howard Goodall's *Eternal Light* with the composer and Southern Sinfonia, J.S. Bach's *St John Passion* (Christus) with Paul Liddington Wright and the English Chamber Orchestra, and also with Guildford Cathedral Choir; Verdi's *Requiem* with Stephen Cleobury (CUMS) and again at Sherborne Abbey as part of the Sherborne festival.

A published composer, Jamie's works have appeared in two Novello choral anthologies and have been broadcast on BBC Radio 3. He has also received a number of commissions writing for professional choirs, children's choirs and amateur parish choirs, producing works that play to the strengths of these very different groups.

Dancing Day, a project for Christmas 2016, made a brand new Christmas carol by Jamie W. Hall available for free and without any limitations to choirs everywhere, who then use their performances to support the work of Macmillan Cancer Support. It has raised over £17,000 so far. Please visit <http://jamiewhall.co.uk/dancing-day>



Clare Tunney, soprano

Middlesbrough born Soprano, Clare Tunney, is a Royal Academy of Music Scholarship student, where she studies with Kathleen Livingstone, Christopher Glynn and Audrey Hyland and is a member of the Academy's prestigious group, 'Song Circle'. She began her training as a Classical singer in 2009 with teacher Miranda Wright in Durham. She has been a Soprano soloist for many Oratorio works such as Haydn *Creation* (Durham Cathedral), Brahms *Requiem*, Mendelssohn *Elijah*, Faure *Requiem*, Duruflé *Requiem*, Rutter *Requiem*, Schubert *Mass in G*, Britten *Ceremony of Carols* and *Rejoice in the Lamb*, Mozart *Missa Brevis in D major* and *Vesperae Solennes de Confessore*, Vivaldi *Gloria* and Goodall's *Eternal Light*. Her operatic roles to date include

'Lady Billows' in Britten's *Albert Herring* (Samling Academy Foundation), 'Arminda' in Mozart's *La finta Giardiniera* (Ryedale Festival Opera), 'Grizette' and Cover 'Valencienne' in Lehár's *The Merry Widow* (Ryedale Festival Opera), 'Smith/Chorus' in Weill's *Die Dreigroschenoper* (Royal Academy Opera), 'Cherubino' in Mozart's *The Marriage of Figaro*, 'Dido' in Purcell's *Dido and Aeneas*, 'Mrs Sem' in Britten's *Noye's Fludde* and 'Fitzwalter' in Harrison's *The Great Charter* (commissioned by Durham Cathedral for the 800th anniversary of the signing of the Magna Carta). She was also a chorus member in Royal Academy Opera's production of Offenbach's *Orpheus aux Enfers* and Handel's *Ariodante*.

In 2017, having competed through multiple rounds, Clare won 1st prize in the prestigious 'National Mozart Competition' and was also awarded the Art Song Prize for her performance in the Semi-Finals. In 2016, she also came 3rd in London Song Festival's English Song Masterclass with Sir Thomas Allen and placed 2nd in 'The Isabel Jay Operatic Prize' at the Royal Academy of Music. Clare has performed in masterclasses with many esteemed artists including Susan Bullock and Ermonela Jaho and participated in the first 'Samling Academy' in 2012 and again in 2013 where she worked with leaders such as Paul Farrington, Patricia MacMahon and Caroline Dowdle. In a masterclass with Ann Murray DBE, she was awarded the 'Inaugural Award of the Guildford Spring Music Festival Bursary' for the most promising singer. At the Royal Academy of Music, Clare was awarded the Arthur Burcher Memorial Prize, The John McAslan Prize and represented the Academy in the 'Kathleen Ferrier Bursary Competition'. Clare is supported by Help Musicians UK and The Royal Academy of Music. She would also like to thank The Royal Society of Musicians and The Josephine Baker Trust for their support.



Jessica Gillingwater, mezzo

London-born mezzo soprano Jessica Gillingwater studies with David Pollard and performs regularly with vocal ensembles including the BBC Singers, Exaudi, Solomon's Knot and Renaissance. Jessica recently completed ENO's Opera Works Programme and previously studied with Louise Winter at the Royal Northern College of Music where she was supported by the D'Oyly Carte Charitable Trust. Whilst at the RNCM she was a finalist in the Elizabeth Harwood and Frederic Cox competitions and was awarded the Dame Eva Turner Prize. She was the vocal faculty winner of the concerto competition and performed the Wesendonck Lieder in the RNCM Concerto Competition Final. She has participated in masterclasses with Christine Brewer, Mark Shanahan and Catherine Wyn-Rogers.

Jessica has performed the roles of Mrs Herring, in *Albert Herring* (Hampstead Garden Opera/ Britten), Countess, in *The Marriage of Figaro* (Hampstead Garden Opera / Mozart), Erste Dame, in *Die Zauberflöte* (Weimar Lyric Opera Studio / Mozart), Giunone, in *Il Ritorno D'Ulisse in Patria* (RNCM/Monteverdi), Miranda, in *The Dancing Master* (Malcolm Arnold Festival / Arnold), Mother and Witch, in *Hansel and Gretel* (Didsbury Arts Festival/ Humperdinck), Helena, in *A Midsummer Night's Dream* (Co-Opera/Britten), Pamina, in *The Magic Flute* (London Youth Opera/Mozart). Future plans include the role of Yeleneva Ivanova Popova, in *The Bear* (Grimeborn/Walton).

Jessica's oratorio repertoire includes Mozart's *Mass in C minor* and *Requiem*; Bach's *Passions* and *B Minor Mass*; Handel's *Messiah*, Elgar's *Dream of Gerontius* and Verdi's *Requiem*. Jessica worked extensively with student composers at the RNCM and has premiered and recorded many of their works and continues to have a keen interest in contemporary music.



Tom Raskin, tenor

English tenor Tom Raskin studied at the RNCM in Manchester and New College, Oxford, before going on to become a Britten-Pears Young Artist, studying with both Andreas Scholl and Richard Egarr during his time at Aldeburgh. In 2000 he was awarded the Anne Ziegler Prize, followed by the Freckleton Prize in 2001, and was the recipient of a major Scholarship from the Peter Moores

Foundation which has funded study both in Italy and London.

Highlights of Tom Raskin's operatic career so far have included L'Athelète in *Castor et Pollux*, conducted by Sir John Eliot Gardiner at the Salle Pleyel, Conte in *Conte d'Ory* and Appollonia in Haydn's *La Canterina* for New Chamber Opera, Fenton in *Falstaff* at the Belle-Ile Festival, Bullfighter in Golitsov's *Ainadamar* with the City of Birmingham Symphony Orchestra, Truffaldino in *L'Amour des trois oranges*, Roderick in Philip Glass' *The Fall of the House of Usher* in Oxford, and Patacha in Chabrier's *L'Etoile* for Opéra de Nîmes, Don Ramiro in *Cenerentola* for the Mananan International Festival, Ralph Rackstraw in Gilbert and Sullivan's *HMS Pinafore* for Opera della Luna and Lionel in Flotow's *Martha* for Opera South.

Other roles include Almaviva in *Barbiere di Siviglia*, Oebalus in Mozart's *Apollo e Hyacinth*, and Silango in Gluck's *Le Cinesi* at the Wigmore Hall and Cheltenham Festival in 2009. He sang Kaherdin in *Le Vin Herbé* by Frank Martin for OT Theatre, Rotterdam, and Weinberg's *Lady Magnesia* with the Liverpool Philharmonic Orchestra and Ensemble 10/10, and returned to Liverpool and Huddersfield for Gary Carpenter's *Closing Time*; other roles included Postillon in *Postillon de Longjumeau* for Opera de Bauge in July, Marquis De Chat in *Zar und Zimmermann* for Opera South and Amalekite in *Saul*, conducted by Harry Christophers with The Sixteen in the Barbican. He sang Agenore in Mozart's *Il Re Pastore* for New Chamber Opera.

Tom Raskin's international concert appearances have included St Mark's Basilica, Venice for Monteverdi's *Vespers*, Lille for J.S. Bach's *B Minor Mass* (BWV 232), and Siberia for Handel's *Messiah* in the Novisibirsk Festival, in addition to Malta for an Opera Gala. In the UK he has sung regularly for the London Handel Festival at St George's, Hanover Square, Mozart's *Requiem*, Rossini's *Petite Messe Solenne*, Handel's *L'Allegro* in Cambridge and Monteverdi's *Vespers*, Bath Abbey and Chichester Cathedral. In 2012 concerts included Dee Palmer's *Nuremberg Cantata* in Hove, Bach's *Christmas Oratorio* (BWV 248) in Harwich and Rossini's *Stabat Mater* and Puccini's *Messa di Gloria* in Colchester. He has also sung regularly for world-renowned vocal groups The Sixteen (Director: Harry Christophers) and the Monteverdi Choir (Director: John Eliot Gardiner). He is currently one of the BBC Singers.



Jimmy Holliday, bass

Jimmy Holliday studied singing at the RCM's International Opera School where he graduated with distinction as the Martin Harris scholar supported by a Douglas & Kyra Downie Award. He was also supported by a Toeman Weinberger Opera Scholarship. In his last year at the RCM, Jimmy won numerous awards, including the inaugural Richard Van Allan Award administered by MBF, and the 10th Hampshire Singer of the Year competition. He followed the RCM with a year's study at The National Opera Studio, London supported by British American Tobacco and The Friends of Covent Garden. He was an Independent Opera Vocal Scholar 2011-2013.

Jimmy is in extremely high demand as a consort singer and regularly works with many of the UK's professional choirs, consorts and

vocal ensembles, including The BBC Singers, the UK's only full-time professional choir, Tenebrae, EXAUDI, Ensemble Plus Ultra, The Sixteen and I Fagiolini. As an Oratorio performer across the UK and Europe, recent highlights include J.S. Bach *St Matthew Passion* with The Dunedin Consort, Verdi *Requiem* with David Hill and the BSO, Bach *Easter Oratorio* and Cantata BWV 158 *Der Friede sei mit dir* at The Wigmore Hall with Florilegium, Monteverdi *1610 Vespers* in France with Emmanuelle Haïm and Elgar's *The Dream of Gerontius* at Winchester Cathedral.

Jimmy has performed numerous operatic roles including Bottom in Britten's *A Midsummer Night's Dream*, Sarastro in Mozart's *Die Zauberflöte* and Kecal in Smetana's *The Bartered Bride* at RCM. Since leaving NOS, opera performances include Stravinsky's *The Rake's Progress* (Nick Shadow) and Wagner's *Lohengrin* (Heinrich der Vogler) for Ostrava Opera, Czech Republic, Wolfgang Rihm's *Jakob Lenz* (Pastor Oberlin – cover – and ensemble role) and Puccini's *La Fanciulla del West* (Billy Jackrabbit) for ENO, and Puccini's *La Bohème* (Colline) for Opera North.

Jimmy is also a regular on the session circuit, singing on numerous film soundtracks and computer games, including *Harry Potter*, *Fantastic Beasts and Where to Find Them*, *The Hobbit* trilogy, and solos on the *Steve Jobs* movie.



Southern Sinfonia, the Chamber Orchestra of Southern England.

Southern Sinfonia's reputation continues to grow as the leading professional Chamber Orchestra in the South of England. With Sir Roger Norrington as its Patron, the orchestra was established in 1990 and is now developing its exciting new residency at Queen's College Taunton, Somerset, alongside its continuing relationships in Newbury under its new Artistic Director Simon Chalk.

Characterised by the strength and depth of knowledge of its players – from its unique ability to play Baroque instruments at the correct pitch and with informed playing style to its commitment to contemporary and new music – Southern Sinfonia is in great demand. The orchestra has held residencies at the Corn Exchange, Newbury and the University of Winchester, and has an

association with Reading University. It performs in venues throughout England, including London, Wells, Bath, Exeter, Canterbury, Cambridge, Nottingham and Romsey.

As well as regular orchestral concerts and performances with the South of England's most established chamber choirs and choral societies, the organisation runs biennial Young and Older Musician of the Year competitions, provides a performance platform for the Hampshire Singing Competition winner and runs regular and extensive educational programmes, as well as a popular lunchtime series of Café Concerts. Southern Sinfonia's most recent recordings include the Monteverdi Vespers (Signum), the world premiere of Carl Rütti's Requiem (Naxos), and the Bach B Minor Mass, with Ralph Allwood and the Rodolfus Choir (Signum).

The future of Southern Sinfonia is a bright one and our move to Taunton marks the beginning of a journey that will see the orchestra open out into the wider South West region with the goal of taking world class performers and repertoire to the many, many music lovers who call this wonderful part of the UK home. For further information about the orchestra, sponsorship opportunities or to become a Friend of the orchestra please email info@southernsinfonia.co.uk or alternatively contact Simon directly simon@southernsinfonia.co.uk

First violins

Richard Smith (leader),
Ivor McGregor, Adam Hill,
Catherine Chamberlin,
Katrina McWilliams, Yuri Kalnits,
Nadine Nagen, Shelley Deacon

Second violins

Paula Martinez, Daniel Gea,
Helen Ward, Sue Croot,
Marisa Miller, Victoria Barnes

Violas

Amy Swain, Maria Parfitt,
Bruce Wilson, Mirka Hoppari,
Ros Hanson

Cellos

Steve Collisson,

Jonathan Hennesy-Brown,
Helen Downham, Gregory Duggan

Double basses

Tony Cleaton, Sara Johnson

Flutes

Tim Taylorson, Katey Thomas,
James McDowall (piccolo)

Oboes

Rachel Broadbent, Tash Wilson

Clarinets

Neyire Ashworth, Rela Spyrou

Bassoons

Sarah Whibley, Polly Phillips,
Iona Garvie, Matthew Petrie

French horns

Gavin Edwards, Simon de Souza,
Martin Bayliss, Daniel de Souza

Trumpets

Howard Rowntree, Simon Sturgeon-
Clegg, Miles Maguire,
Ruth Woodhams
Off-stage: Craig Burnett, Dominic
Field, Alisdair Ashman, Eric Brookes

Trombones

Andy Cole, Bob Price, Alistair Warren

Tuba

Andy Kershaw

Percussion

Victoria Lee

Timpani

Tom Peverelle

**The Waverley Singers**

The Waverley Singers was formed in 1955 by a group of girls from Farnham Girls Grammar School, taking their name from the address where they met, performing various concerts in the Farnham area. In 1960, the Waverley Singers became a mixed choir and began to perform with full orchestral accompaniment and a number of eminent professional soloists. The choir soon established an excellent reputation locally, performing all the major works in the choral repertoire. They currently perform four or more concerts a year in venues including St Andrew's Church Farnham, Farnham Maltings, St Andrew's Garrison Church Aldershot and Guildford Cathedral. They have undertaken several foreign tours, singing in France, Belgium and Holland.

Membership is drawn from a wide area of Surrey and Hampshire and currently stands at nearly one hundred singers.

The Waverley Singers for this concert**Soprano 1**

Nicola Anderegg, Johanna Clift, Elaine Cook, Jane Eckles, Rosemary Heasman, Marian Jones, Pat Martin, Alyson Paterson, Philippa Penfold, Margaret Reeder, Vivien Rieden, Joanne Watson, Margaret Weaver, Kate Wilson

Soprano 2

Janet Benson, Janet Carne, Diane Drewett, Anneliese Handley, Carolyn Heathcote, Catherine May, Carolyn Patey, Louise Pearce, Gillian Pickering

Alto 1

Rona Ayling, Mayonne Coldicott, Sue Crosfield, Didi Hall, Jane Kenney, Margaret Mackenzie, Marian Morgan-Cotter, Mary Parker, Allison Price, Josephine Reader, Tegwen Robb, Mary Shepherd-Smith, Joan Warren, Lindy Wiltshire

Alto 2

Juliana Baxter, Pamela Darker, Fiona Dick, Catherine Hadfield, Anne Mason, Josephine Reader, Caroline Rock, Rachel Sturt, Jenette Wickes, Christine Wilmshurst

Tenor 1

Tim Devis, Peter Haines, Jo Huddleston, Chris Lawrence, Deirdre Major

Tenor 2

Robert Gussman, Simon Paterson

Bass 1

Mike Aaronson, Leslie Billig, Mike Cabot, Sam Coulter, Rod Eckles, Bill Griffin, John Holden, John Hubbard, Jeremy Keep, Tony Parker, John Smyth

Bass 2

Andrew Bell, Dennis Flower, Hugh Gammell, Iain Gammell, Max Hadfield, Graham Hey, Mark Penfold, Simon Rycroft, Martin Simpson, Simon Stoodley, Tim Sturt





Romsey Choral Society

Established in 1981, Romsey Choral Society numbers about 80 singers - drawn from the local area and as far afield as West Sussex, Wiltshire and Dorset - and presents four concerts each year, two of which are in the historic surroundings of Romsey Abbey. The Society is now widely recognised as one of Hampshire's most interesting and vibrant choral groups, having programmed a wide range of music, with everything from plainchant to jazz.

From time to time, the choir joins forces with other groups to mount large-scale works. Notable concerts have included Bach's St Matthew and St John Passion (with Romsey Singers), Elgar's Dream of Gerontius (with Nantwich Choral Society in Romsey Abbey and Chester Cathedral) and Verdi's Requiem (with Guildford-based Vivace Chorus in Guildford Cathedral). In 2011 the choir teamed up again with Vivace Chorus and also the London Chorus, the London Symphony Chorus and the Royal Philharmonic Orchestra to perform Mahler's 8th Symphony in the Royal Albert Hall.



The RCS singers for this concert

Soprano 1

Janet Anderson, Sarah Caruthers, Nikki Damment, Angela Hand, Sue Harder, Jean Hunter, Cheryl Irons, Helen King, Pam Leech, Sarah Maffett, Gill Pentney, Penny Pomeroy, Linda Stafford

Soprano 2

Sarah Andrews, Sarah Bournier, Natalie Carr, Sarah Cornforth, Anne Goodswen, Beverley Gray, Joy Hill, Liz Holton, Helen Jeanes, Julia Loescher, Kathryn McCormac, Chris Pettet, Rosemary Powell, Elizabeth Pratt

Alto 1

Elisabeth Bouynot, Jane Bull, Julie Carlton, Val Charrington, Julia Dean, Ursula Gentle, Jacky Gilks, Victoria Henderson, Clare Loadman, Sue Maxwell, Jan Mein, Sarah Scrase, Leigh Warren-Thomas, Jenny West, Karen West, Claire Wickens

Alto 2

Pauline Brooks, Catherine Chatters, Angie Eason, Myra Glover, Patricia Hilton-Robinson, Margaret How, Margaret Olney, Beryl Pratley, Glenys Rigby, Berry Stone

Tenor 1

Roger Hopper, Tony Reid, Jim Sampson, Christine Sprott

Tenor 2

Nick Bailes, John Bailes, Clive Collier, Andy Holton, Paul Kyte

Bass 1

Peter Gilks, Chris Green, Steve James, Roy Loader, Clive Marks, Charles Pebbles, John Tilling

Bass 2

Richard Edwards, Andrew Hill, David Litherland, Michael Messenger, Ian Nichols, David St John