



Romsey Choral Society

BRAHMS REQUIEM

Mendelssohn Hear my Prayer

Brahms Variations on a Theme by Haydn

Conductor - Richard Pearce

Soprano - Nina Bennet

Baritone - Jamie W Hall



Saturday, 4th July 2026
Romsey Abbey



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Programme Notes and Lyrics

Brahms – *Variations on a Theme by Haydn*

The Variations on a Theme by Joseph Haydn (also called the Saint Anthony Variations), is a work in the form of a theme and variations, composed by Johannes Brahms in the summer of 1873. It consists of a theme based on a "Chorale St Antoni", eight variations, and a finale. The work was conceived as a work for two pianos but then orchestrated and the two versions were published almost simultaneously. The orchestral version assumes great significance as the first major purely orchestral work that Brahms had written for some years. It also proved to be a factor in breaking his inhibitions about completing a symphony.

The theme appears in a partita for eight wind instruments, which at the time was thought to be by Haydn, but now seems more likely to be by Ignaz Pleyel, based on an earlier source. Carl Ferdinand Pohl, one of Haydn's biographers, showed it to Brahms in 1870. Its unusual phrase structure was doubtless an attraction to Brahms as a fertile basis for variation.

The theme is followed by eight variations in which it is subtly transformed, melodically, harmonically, and rhythmically, in a brilliantly controlled orchestral palette. It culminates in a finale, which is founded on a ground bass derived from the theme. Here, the *St Antony* melody is further varied in a continuously changing stream of ideas against the backdrop of a *passacaglia* structure, which foreshadows the finale of the *Fourth Symphony*. The composer conducted the first performance in Vienna on 2 November 1873, and the work was an immediate success.

Mendelssohn – *Hear My Prayer*

Although Mendelssohn held no official church appointments during his short but busy musical career, he contributed generously to the repertory of sacred music. Apart from his two great oratorios *Elijah* and *St. Paul*, he wrote many smaller pieces, including *Hear My Prayer*. Mendelssohn composed the piece in January 1844 for Bartholomew's concerts staged in Crosby Hall, London, where it received its first performance in 1845.

Hear My Prayer uses a text whose sentiments echo what we find in the psalms, particularly *Psalms* 55, a song of supplication in the face of extreme adversity. It falls into three basic sections. In the first, the sweet quality of the opening soprano solo in a major mode soon gives way to a note of anguish and urgency as the music shifts into the minor and becomes more chromatic. Just as the music begins to repeat itself once more in the major, the chorus breaks in dramatically, and in the second section the soloist leads the chorus in an urgent call-and-response passage that effectively portrays a soul embattled and surrounded by its

enemies. Following a recitative passage in which the soloist appeals for her prayer to be heard by God, her last phrase being echoed by the chorus, the final section begins. This is the famous setting *O for the wings of a dove*, often performed as a piece on its own but really at its best here, where its soaring lyricism forms an uplifting conclusion to a splendid piece.

*Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide!
Take heed to me! Hear how in prayer I mourn to Thee!
Without Thee all is dark, I have no guide.*

*The enemy shouteth, The godless come fast!
Iniquity, hatred upon me they cast!
The wicked oppress me, Ah, where shall I fly?
Perplexed and bewildered, O God, hear my cry!*

*My heart is sorely pained within my breast,
My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall,
With horror overwhelmed, Lord, hear me call!*

*O for the wings of a dove!
Far away would I rove!
In the wilderness build me a nest,
And remain there for ever at rest.*

INTERVAL

Brahms – A German Requiem

For many years Brahms had been preoccupied with the idea of composing a Requiem, but only in 1866, when he was 33, did he begin serious work on it. It was completed the following year except for the fifth movement, which he added later to achieve a more balanced structure. In its incomplete form *Ein Deutsches Requiem* was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert-hall, the Gewandhaus.

Brahms may have written the Requiem in memory of his mother, who died in 1865; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the Requiem might be, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception.

The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, omitting the horrors of the Last Judgement - a central feature of the Catholic liturgy - and any final plea for mercy or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Not surprisingly, the title of "Requiem" has at times been called into question, but Brahms stated intention was to write a Requiem to comfort the living, not one for the souls of the dead. Consequently, the work focuses on faith in the Resurrection rather than fear of the Day of Judgement. Despite its unorthodox text, the German Requiem was immediately recognised as a masterpiece of exceptional vision, and it finally confirmed Brahms' reputation as a composer of international stature.

The similarity of the opening and closing movements serves to unify the whole work, while the funeral-march of the second is balanced by the triumphant theme of the resurrection in the towering sixth movement. Similarly, the baritone solo in the third, 'Lord, let me know mine end', is paralleled in the fifth by the soprano solo, 'Ye now have sorrow'. The lyrical fourth section, 'How lovely are thy dwellings', is therefore at the heart of the work, framed by the solemnity of the first three movements and the transition from grief to the certainty of comfort in the last three.

This carefully balanced architecture is matched by an equally firm musical structure based on two principal ideas which Brahms skilfully uses in a variety of subtle guises throughout the work. The most important of these occurs at the opening choral entry and consists of the first three notes sung by the sopranos to the words 'Bless-ed they'. Brahms uses this musical cell as the main building block of the whole piece, subjecting it to a variety of transformations, including upside-down and back-to-front versions, both of which play as significant a role as the original form. The other important musical idea is a chorale-like melody at the very beginning. Its most obvious re-appearance is in the second movement, now in a minor key, as an expansive melody sung by the choir in unison. Brahms had recently discovered the cantatas of J.S.Bach, and there seems little doubt that this theme was derived from a very similar chorale melody in Bach's Cantata No.27.

The opening movement, the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and sombre mood. As the music proceeds, however, mourning is transformed into comfort.

The second movement, in the dark key of B flat minor, is centred on the heavy rhythms of a funeral-march, with the chorus proclaiming the inevitability of man's fate, 'Behold, all flesh is as the grass'. A lighter central episode provides some brief respite before the funeral-march returns. Eventually, at 'But yet the Lord's

word standeth for ever', an energetic allegro emerges, once more transfiguring darkness into light and leading to a glorious conclusion.

In the third movement, the baritone soloist and chorus begin by pondering the transience of human existence. The soloist then asks, 'In what shall I hope?' and the reply, 'My hope is in thee', wells up from the depths in a rising crescendo of affirmation. This leads seamlessly into a broad, imposing fugue, remarkable for its omnipresent pedal D which, whilst creating considerable tension during the fugue itself, also provides an unshakeable foundation for the final resolution.

After the intensity of the first three movements, the pivotal fourth - a serene pastoral - provides the opportunity for contemplation and rest. This is music of exceptional beauty, and it is hardly surprising that this movement is so widely known and loved.

The fifth movement features a sublime soprano solo, with the chorus playing an accompanying role. Whereas the baritone soloist in the third movement sung of grief and doubt, the soprano's message here is one of maternal consolation.

Brahms reserves his most dramatic music for the imposing sixth movement. It begins in reflective mood, but soon the baritone soloist introduces the familiar verses 'We shall not all sleep, but we shall all be changed at the sound of the last trumpet', at which point the music explodes into a blaze of sound and energy. The intensity builds up until 'Death, where is thy sting?' where a majestic fugue ensues. In the middle of this fugue two fortissimo climaxes grow out of an exhilarating orchestral Jacob's ladder that reaches up to heaven as it passes from the bass instruments right up to the flutes and violins. The movement ends with a final powerful statement.

The last movement begins with a radiant melody from the sopranos, followed by the basses. The moving final section is a subtle reworking of music from the very opening, and the Requiem reaches its peaceful conclusion at the same word with which it began: 'Blessed'.

Programme notes © John Bawden

Brahms - Ein Deutsches Requiem - Lyrics

I. Chorus

*Selig sind, die da Leid tragen;
denn sie sollen getröstet werden.
Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
und kommen mit Freuden
und bringen ihre Garben.*

*Blessed are they that mourn:
for they shall be comforted.
They that sow in tears shall reap in
joy.*

*Who goeth forth and weepeth,
and beareth precious seed,
shall doubtless return with rejoicing,
and bring his sheaves with him.*

II. Chorus

*Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe
den Morgenregen und
Abendregen.
So seid geduldig.
Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
Aber des Herrn Wort
bleibet in Ewigkeit.
Die Erlöseten des Herrn werden
wieder kommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden sie
ergreifen
und Schmerz und Seufzen wird weg
müssen.*

*For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass with'reth,
and the flower thereof falleth away.
Now, therefore, be patient, brethren,
unto the coming of the Lord.
See how the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early
and the latter rain.*

*So be ye patient.
Behold, all flesh is as the grass,
and all the glory of man
as the flower of grass.
The grass with'reth,
and the flower thereof falleth away.
But the word of the Lord
endureth for ever.
The ransomed of the Lord shall return,
and come rejoicing unto Zion;
gladness, joy everlasting,
joy upon their heads shall be:
joy and gladness,
these shall be their portion,
and tears and sighing shall flee from
them.*

III. Chorus with Baritone Solo

*Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat
und ich davon muß.
Siehe, meine Tage sind
einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle
Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche
Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.
Der Gerechten Seelen sind in
Gottes Hand
und keine Qual rühret sie an.*

IV. Chorus

*Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet
sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause
wohnen,
die loben dich immerdar.*

V. Chorus with Soprano Solo

*Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen,
und euer Herz soll sich freuen,
und eure Freude soll niemand von
euch nehmen.
Ich will euch trösten,
wie einen seine Mutter tröstet.
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt,
und habe großen Trost gefunden.*

*Lord, make me to know mine end
and the measure of my days,
to consider my frailty,
that I must perish.
Surely, all my days here
are as an handbreadth to Thee;
and my lifetime is as naught to Thee:
Verily mankind walketh in a vain show,
and their best state is vanity.
Man passeth away like a shadow,
how disquieted in vain:
he heapeth up riches,
and cannot tell who shall gather them.
Now, Lord, what do I wait for?
My hope is in Thee.
But the righteous souls are in the hand
of God,
and there shall no torment touch them.*

*How lovely is Thy dwelling place,
O Lord of Hosts!
For my soul longeth,
yea fainteth for the courts of the Lord:
my soul and my body crieth out,
yea, for the living God.
Blesses are they that dwell within Thy
house: they praise Thy name
evermore!*

*Ye now are sorrowful:
but ye shall again behold me,
and your heart shall be joyful,
and your joy no man taketh from you.
Yea, I will comfort you,
as one whom his own mother
comforteth.
Look upon me;
for a little time labour and sorrow were
mine,
but at last I have found comfort.*

VI. Chorus with Baritone Solo

*Denn wir haben hie keine bleibende
Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden;
und dasselbige plötzlich, in einem
Augenblick,
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen,
und die Toten
werden auferstehen unverweslich,
und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft;
denn du hast alle Dinge erschaffen
und durch deinen Willen
haben sie das Wesen
und sind geschaffen.*

VII. Chorus

*Selig sind die Toten,
die in dem Herrn sterben,
von nun an.
Ja der Geist spricht,
daß sie ruhen von ihrer Arbeit;
denn ihre Werke folgen ihnen nach.*

*Here on earth, we have no continuing
place,
but we seek one to come.
Lo, I unfold unto you a mystery;
We shall not all sleep when he cometh,
but we shall all be changed in a
moment
In a twinkling of an eye,
at the sound of the trumpet:
For the trumpet shall sound,
and the dead shall be raised
incorruptible,
and all we shall be changed.
Then what of old was written,
the same shall be brought to pass.
For death shall be swallowed up in
victory!*

*O Death where is thy sting?
Grave, where is thy victory?
Worthy art Thou to be praised,
Lord of honour and might,
for thou hast earth and heaven
created,
and by Thy will all things have their
being,
and were created.*

*Blessed are the dead
which die in the Lord
from henceforth:
Yea, sayeth the Spirit,
that they may rest from their labours;
and that their works follow after them.*

Musical Director and Organist

Richard Pearce - *Musical Director*



Richard Pearce has been Musical Director of Romsey Choral Society since 2019, and since then has enjoyed leading the choir in performances of works including Handel's Messiah, Bernstein's Chichester Psalms, and Schubert's Mass in G, working with the City of Southampton Orchestra and the Chameleon Arts Ensemble, and with our regular organist, Richard McVeigh.

He was organ scholar at Trinity College, Cambridge. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama (GSMD) in London, where he developed his work with solo singers. He is now a professor at the GSMD, coaching singers and instrumentalists for careers in opera and the concert platform, and is a trustee of the Josephine Baker Trust, which supports young soloists at the Royal Academy of Music and the Royal College of Music in London.

Richard is busy as a conductor, pianist and organist with professional choirs. He records and broadcasts regularly with the BBC Singers, and particularly enjoys the challenge of preparing an extremely wide variety of repertoire, including contemporary and new music. As organist and pianist he has performed with many of the UK's best-known choral conductors, including David Hill, Stephen Cleobury, Paul Spicer, and Bob Chilcott.

Richard McVeigh - *Organist*



Richard says: "After spending a decade working at some of England's busiest cathedrals and churches, followed by a stint in the City of London away from music, I now manage my own music business called BEAUTY IN SOUND (www.youtube.com/beautyinsound) as well as being Assistant Organists of Arundel Cathedral and Romsey Abbey. I'm also father to two gorgeous children- Hugo and Charlotte."

"I started my musical life as a chorister at Chesterfield Parish Church before reading music at Hull University, during which time I was Assistant Organist at Beverley Minster and received organ lessons from John Scott-Whitely. Following university, I held organ scholarships at Chester Cathedral and York Minster before becoming Assistant Organist at Winchester Cathedral in 2008."

Being an accompanist and a recitalist, Richard has played with several professional choirs and orchestras including the Bournemouth Symphony Orchestra and Britten Sinfonia.

Soloists

Nina Bennet - *Soprano*



The versatile soprano Nina Bennet is particularly in demand in the larger oratorio works, recently performing Vaughan Williams' A Sea Symphony in De Montford Hall, Leicester, Britten's War Requiem in Haileybury College, Tippett's Child of Our Time in Cadogan Hall, Britten's Spring Symphony in Canterbury Cathedral, Howell's Hymnus Paradisi in Bristol Beacon, and Verdi's Requiem in Eberbach Abbey, Germany. Last year, she made her Strauss Four Last Songs debut in Germany with the Deutsche Philharmonie Merck, returning two months later for three performances of Mahler's epic 8th Symphony.

In opera, Nina recently performed the roles of Ortlinde, Gerhilde and Helmwig in Wagner's Die Walküre for the London Opera Company, Lia in an adaptation of Debussy's L'enfant Prodigue for the Grimeborn Festival, and Donna Anna in Mozart's Don Giovanni for Surrey Opera at the Minack Theatre.

She last performed for Romsey Choral Society in Mendelssohn's Elijah and is delighted to be back here in the Abbey once again.

Jamie W. Hall - *Baritone*

Jamie W. Hall is a distinguished baritone whose work encompasses concert, recital and ensemble performance throughout the UK and abroad.



A full-time member of the BBC Singers since 2009, he has performed a broad repertoire ranging from the major works of Bach, Mozart and Mendelssohn to contemporary music and art song. Equally at home on the concert platform and in the recital hall, he is recognised for his thoughtful musicianship, expressive communication and stylistic versatility.

Jamie is particularly delighted to return to Romsey Choral Society, with whom he previously served as Musical Director. It is a pleasure to renew longstanding musical friendships and collaborate with the choir once again as soloist.



Romsey Choral Society

Established in 1981, Romsey Choral Society numbers around 80 singers – drawn from all over Hampshire and as far afield as 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 joint concerts have included Bach's St Matthew and St John Passion (with Romsey Singers), and Mahler's 8th Symphony in the Royal Albert Hall (with Guildford-based Vivace Chorus, the London Chorus, the London Symphony Chorus and the Royal Philharmonic Orchestra). Most recently, the choir has joined with the Waverley Singers from Farnham to sing Verdi's Requiem in Romsey Abbey (November 2017) and again in Guildford Cathedral (January 2018), and for Elgar's Dream of Gerontius in Romsey Abbey (July 2022). We are excited to join forces with them again for tonight's concert.

First Sopranos

Sonia Barros D'Sa, Sarah Carruthers, Beth Davies, Chris Dyne, Caroline Goldsack, Juliette Harcourt, Sue Harder, Clare Hogger, Cheryl Irons, Sue Mason, Di McDonald, Linda Stafford, Nikki Taylor, Karen Trewinnard, Elise Witt

Second Sopranos

Sarah Andrews, Sarah Cornforth, Nikki Damment, Charlotte Evans, Claire Gilbert, Joy Hill, Liz Holton, Helen Jeanes, Julia Loescher, Kathryn McCormac, Rosemary Powell

First Altos

Sue Billett, Jane Bull, Gill Bullen, Julie Carlton, Ursula Gentle, Frances Kellett Clark, Ruth Leu, Julie Linehan, Clare Loadman, Sue Maxwell, Jan Mein, Erica Orchard, Linda Pennells, Claire Wickens

Second Altos

Pauline Brooks, Emily Clarke, Pauline Cooper, Diana Edwin, Sue Forsey, Myra Glover, Jo Grundy, Sue Hutchinson, Margaret Olney, Glenys Rigby, Beth Sharratt, Cynthia Swann, Juliet Tulloch

First Tenors

Tim Edmonds, Jeremy Edwards, Roger Hopper, Bernadette O'Sullivan, Chris Sprott, Steve Williams

Second Tenors

John Bailes, Clive Collier, Andy Holton, Sean Kennedy

First Basses

James Broadbent, Chris Green, Jim Madge

Second Basses

Andrew Fleming, Andrew Hill, David Litherland, Arnold Rust, Andrew Varde



The Waverley Singers are delighted to be joining once again with Romsey Choral Society and especially for this performance. Both choirs are fortunate to work with our Musical Director, Richard Pearce, whose extensive knowledge of the choral repertoire and flair for imaginative programming make every concert both inspiring and rewarding.

The Waverley Singers is a vibrant choir of nearly 100 members, performing four or five concerts each year in and around Farnham. Our repertoire spans more than five centuries, from Josquin to jazz, and we regularly collaborate with professional orchestras, ensembles, soloists and accompanists, including our versatile and highly valued rehearsal accompanist, Jakob Rothoff.

Recent performances have included many of the great choral masterpieces, among them Mozart's *Requiem* and *Mass in C minor*, Verdi's *Requiem*, Bach's *St John Passion*, Mendelssohn's *Elijah*, Handel's *Israel in Egypt* and Monteverdi's *Vespers*. Alongside these, we perform a wide range of smaller-scale classical and contemporary works, including a sell-out performance of Will Todd's *Mass in Blue* in March 2024. We have also enjoyed successful overseas tours, including visits to Austria and Slovakia in 2019 and to France in 2024.

We look forward to opening the 2026–27 season with performances of Rachmaninov's *Vespers* and Vivaldi's *Gloria*.

Sopranos

Nicola Anderegg, Janet Carne, Joy Cartwright, Johanna Clift, Elizabeth Flitcroft, Caroline Hardy, Carolyn Heathcote, Sue Hubbard, Sally Maxfield, Catherine May, Alyson Paterson, Carolyn Patey, Eleanor Platt-Williams, Eleanor Raynsford, Margaret Reeder, Vivien Rieden, Miranda Sargent, Susan Sharpe, Tracy Smith, Maggie Weaver, Pat Kitchen

Altos

Juliana Baxter, Sue Crosfield, Jill Denbigh, Fiona Dick, Sheena Ewen, Catherine Hadfield, Jane Kenney, Margaret Mackenzie, Anne Mason, Gillian Pickering, Pamela Poust, Tegwen Robb, Judith Stradling, Rachel Sturt, Sylvia Turner, Esther van Rooyen, Joan Warren, Chris Wilmshurst

Tenors

Nick Bailes, Rosie Jeffery, Jeremy Keep, David Martin, Alan Mort

Basses

Simon Austin, Andrew Baxter, Paul Chambers, David Corran, Hugh Gammell, Max Hadfield, Graham Hey, John Hubbard, Glen Plant, John Rowland, Philip Sharpe, Simon Stoodley, Alan Thompson, Mike Aaronson



City Of Southampton Orchestra is one of the leading non-professional orchestras in the south of England, performing a wide variety of popular and interesting music from across the orchestral repertoire. We have been established for fifty years and perform five concerts each year, including one concert designed specifically to introduce children to orchestral music.

The music played by the orchestra usually exploits the full scope of symphonic instrumentation used from the 19th century onward.

City of Southampton Orchestra has an important part to play in the local community. It provides an arena for musicians to use and develop their talents, and its weekly rehearsals are a time of study and relaxation for members.

Violins

Christa Porter (Leader)
Rachel Barlow
Penny Burnett
Sue Dancer
Anne Fice
Philippa Headley
Emma Hodges
Brian Hodgson
Debra Lain
Carol Lo
Hannah Martin
Jane Nunn
Sue Osmond
Ruth Powell
Clare Prest
Annastasia Radford
Kathy Smalley
Gordon Thick
Esme Thompsett

Viola

Debbie Hickson
Sam Cleverley
Vanessa Jarvis
Sandra Littler
Emma Moules-Jones
Monika Papayova

Cello

Bernard Postlethwaite
Jenny Bleek
Ilfra Carlick
Grace Dobson
Graham Dudding
Katie Greener
Caeli Quiter
Helen Wright

Double Bass

Julian Carlick
Nick Dyer

Harp

Jenny Broome

Flute

Sue Edmonds
Judith Beton
Gina Briant

Oboe

Cameron Hutchinson
Philip Brazier

Clarinet

Elizabeth Wood
Anton Crout

Bassoon

Alison Wathey
Juliette Whatmore

Contrabassoon

John Athersuch

French Horn

Peter Hackston
Rob Shepherd
Trevor Grant
Judith Houghton

Trumpet

Wayne Landen
Andrew Salmon

Trombone

Jonathon Bunt
Zac Sloss
Kevin Turner

Tuba

Chris Dale

Timpani

Sarah Woods

Percussion

Rick Beton

Join Romsey Choral Society



We welcome enquiries at any time from all singers, especially Tenors and Basses, who possess strong, musical voices and who can show enthusiasm and commitment. Previous choral experience and some ability to read music would be expected.

Rehearsals take place on Tuesday evenings in term time from 7.30pm to 9.30pm at Romsey Methodist Church, The Hundred, Romsey SO51 8BZ.

For further information and enquires about joining, please contact the Membership Secretary: membership@romseychoral.org.uk

Sponsor & Support Romsey Choral Society

Putting on concerts is a significant and increasing cost. Those costs include music hire, concert hall hire, insurance, moving musical equipment - and of course, the fees of our excellent soloists, musicians and conductor.

As an amateur choir and a charitable 'not for profit' organisation, we welcome financial support such as Business Sponsorship. Having additional funds gives us the freedom to choose from a wider range of music and put together really exciting programmes and projects.

If you would like to sponsor us, or support us by making a donation, please contact romseychoralsocietychair@gmail.com.

Please visit our website for more information about Romsey Choral Society, including details of our upcoming concerts www.romseychoral.org.uk



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Give us a call on 01794 341425, let us know your requirements and we will try to help in any way we can. We are delighted to receive enquiries and can offer a no obligation quotation by return.

- | | |
|--------------------------------------|----------------------------|
| • Artwork & Design | • Litho & Digital Printing |
| • Cut & Creasing | • Hot Foiling |
| • Embossing | • Wiro & Comb Binding |
| • Lamination / Encapsulation | • Folder Glueing |
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| • High Quality Black & White Copying | and much more! |

Call us on **01794 341425**

Unit 21 - 22, Home Farm Business Centre
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