

VERDI REQUIEM

Conductor

Timothy Redmond

Soprano

Anush Hovhannisyan

Mezzo Soprano

Victoria Simmonds

Tenor

Peter Auty

Bass

Martin Snell

**Cambridge Philharmonic
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**Saffron Walden
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**Saturday
6 July 2019**
at 7.30pm

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VERDI

Requiem

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Timothy Redmond Conductor
Paula Muldoon Leader

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Programme Notes

Messa da Requiem

Giuseppe Verdi (1813-1901)

1. Requiem and Kyrie Eleison

2. Dies Irae

Tuba mirum

Liber scriptus

Quid sum miser

Rex tremendae

Recordare

Ingemisco

Confutatis

Lacrymosa

INTERVAL - 20 minutes (*refreshments available*)

3. Domine Jesu

4. Sanctus

5. Agnus Dei

6. Lux Aeterna

7. Libera me

Mourning music

In many societies we need music to help us through what we think of as great or momentous events: *Nimrod* as the Royal Yacht Britannia (remember her?) sailed out of Hong Kong Harbour all those years ago, Barber's *Adagio* to help mourners through the shock of American tragedy, or, in that funeral, 22 years ago now – a time of national mourning unrivalled in this reviewer's experience by anything before or since – the music of a pop star for the 'English Rose' and John Tavener's exquisite *Song for Athene*. But what I remember, far beyond Bernie Taupin's mawkish lyrics replacing the words he had previously written to Elton John's wonderful 'Norma Jean' song for that occasion, is the crystal beauty of Lynne Dawson's soaring soprano rising up to that extraordinary top B flat at the end of the *a cappella* section from Verdi's *Requiem*. That was the musical expression which, in such a sombre moment, massively captured a strange national bewilderment so that it was transfigured into pure, sublime grief.

Many other composers have written settings of the requiem mass. There are, for example, compositions by Victoria, Mozart, Fauré (who, by leaving out the *Dies irae*, makes his work reflective and calming), Brahms (whose *Requiem* stands apart since he does not use the Latin liturgical text, but sets Biblical texts in German), Berlioz, Dvořák, Delius, Lloyd Webber and Rutter. Many of these are deeply loved and cherished, and bring comfort and joy in equal measure. But the one that seems to tower above them all is the setting by Giuseppe Verdi, the great Italian opera composer, arguably the world's supreme master of that form. By the time the work was first performed, in May 1874, Verdi was nothing short of a national treasure in his native Italy, revered for his massive operatic successes, from *Nabucco* in 1842 with its

chart-topping 'Va, pensiero' chorus to the great mid-career trio of *Rigoletto*, *Il trovatore* and *La traviata* and the later adventures of *Simon Boccanegra*, *Un ballo in maschera*, *La forza del destino*, *Don Carlo* and *Aida*. Surely that should be enough for anyone. But no: he set the requiem mass too, and, as the Irish writer Bernard Shaw so acutely predicted, none of Verdi's operas would prove as enduring as his *Requiem*! That is arguable, I suppose – surely *La traviata* is the world's favourite opera. Or perhaps *La bohème*. Or *Carmen*. Or *The Marriage of Figaro* ... or, or ... wait a minute: making lists like that ends in madness, whatever Classic FM thinks! But the fact is that Verdi's *Requiem* is one of the best loved works in the history of classical music.

Rossini, Manzoni and 'doubtful belief'

After a youthful stint as a church organist, Verdi stopped being a regular churchgoer. True, he would drive his wife Giuseppina to church, but he wouldn't go in with her. Not quite an atheist, he was, as Giuseppina always said, "a very doubtful believer". But, like others who have composed well known religious works, such as Brahms or our contemporary John Rutter, he was, while not specifically religious, nevertheless deeply spiritual. How else to explain the profoundly moving *Requiem*, one of the most frequently performed choral works ever written? Mind you, not everyone appreciated it at first sight. The conductor and critic Hans von Bülow saw the score and instantly fired off the barb about "Verdi's latest opera, though in ecclesiastical robes", a judgement he later rescinded and for which the generous Verdi forgave him. It is easy to understand that reaction, however, because the *Requiem* is an extraordinary blend of the sublime, the romantic and the dramatic – hence, of course, its popularity as a concert piece.

Verdi first entertained the idea of writing – or being involved in the writing of – a requiem in 1868, after the death of that other great Italian opera composer (and more) Rossini. He wrote the last movement, the *Libera me*, and twelve other notable Italian composers wrote the rest, ready for a performance of the *Messa per Rossini* in Bologna on 13 November 1869, exactly a year after Rossini's death. Only nine days before the performance, however, it was abandoned. Verdi blamed the designated conductor, Angelo Mariani. Others suggested it was because of a tangled conflict about schedules and money. Whatever happened, the Mass was only performed for the first time in 1988 in Germany. Back in 1869 Verdi was left with his setting of the *Libera me* and a sense of frustration at a project thus abandoned.

But then the writer Alessandro Manzoni died in May 1873. His novel *I promessi sposi* was one of Verdi's favourite works from the first time he read it, aged 16. The composer and the writer only met in 1868, but they had exchanged signed photographs expressing their mutual admiration and love for each other's craft. When they did meet, Verdi told the countess who had arranged the meeting: "I would have knelt before him if it were possible to adore mortal men." And so it was Manzoni's death that prompted Verdi to think of doing a whole requiem on his own, even though, as he had said, "there are so so many, many, many requiem masses; there's no point in adding one more". But with Manzoni dead there was a point, because on reading the obituary notices Verdi wrote: "not one speaks the way it should. Many words, but none of them deeply felt."

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Verdi's Requiem

The first performance of the *Requiem* took place on 22 May 1874, the anniversary of Manzoni's death, in the church of San Marco in Milan. The Archbishop had to give special permission for women to take part – which they did from behind a screen in full-length black dresses and mourning veils. But the second performance, three days later, in La Scala was an altogether different event and was met with tumultuous applause. The *Requiem* had several outings at the Opéra-Comique in Paris, but not in London's new Royal Albert Hall because it was too, well, Catholic!

Gradually, however, and extremely surprisingly, the *Requiem* disappeared from the repertoire until it was revived in the 1930s, even having 16 performances in 1943–44 in the concentration camp of Theresienstadt. One can only imagine the mixture of comfort and unease such an extraordinary work must have provoked in those nightmarish surroundings, for it continues to do so today in much less bleak circumstances.

The **Requiem** and **Kyrie** start with the quietest of descending notes from the cellos, soon joined in hushed worship by the rest of the strings before the chorus enters with *Requiem aeternam* and the cloistered music swells until the chorus erupts with the fugal *Te decet hymnus*. Now the soloists appear one by one and the movement opens out with an almost operatic sweep – except that it is anything but; it is a heartfelt plea for peace and reconciliation in the face of grief.

That peace and reconciliation is shattered by the longest part of the *Requiem*, the **Dies irae**, with its terrifying crashes of rage on the bass drum and hysterical descending scales in the strings as the chorus screams its fear. There is the drama of offstage trumpets in the *Tuba mirum* and then the bass soloist, quiet and terrified, intones *Mors stupebit* with his voice catching repeatedly on the word 'death'. *Liber scriptus* is a wonderful episode for soprano, written for the London première in 1875. A brief recap of the *Dies irae* leads to *Quid sum miser*, a trio of lamentation. *Rex tremendae* pits the soloists and the chorus against each other. Verdi wrote *Recordare* for the two soloists who had premièred the main roles in *Aida* two years before the *Requiem*; at one point their voices merge. After a tenor aria, the bass sings *Confutatis maledictis*. Here is the *Dies irae* again and finally the *Lacrimosa* (based on an abandoned duet that Verdi had written for *Don Carlo*) brings the movement – with its concluding *Amen* – to a briefly sunlit place until darkness falls again.

The opening of the *Domine Jesu Christe* leaves the quartet of soloists entirely on their own, at one point almost hanging on the soprano's long held note. *Hostias* is tranquil and still.

The **Sanctus** is a standout showpiece, a double fugue for the now split choir. It ends with the brief *Hosanna* and *Benedictus*. The extraordinary **Agnus Dei** starts with a remarkable unaccompanied duet from the soprano and mezzo-soprano, answered by a hushed choir, using the most simple and beautiful orchestral textures. Then the three lower voices sing the **Lux aeterna** before the soprano declaims the **Libera me** – one of the most breathtaking moments in the whole work and originally written, you will recall, for the abandoned mass to commemorate Rossini's death. The *Dies irae* makes a terrifying brief reappearance and then the soprano and chorus, completely unaccompanied, restate the *Requiem aeternam*. This was the music performed

by Lynne Dawson at the funeral of Princess Diana. And in the end the soprano's desperate pleas lapse into a hushed prayer as the work ends with a quiet peace as dramatic as the quiet beauty from which it originally emerged.

An opera? A religious work? Appropriate? Cathartic? Well, this magnificent work is all of those things and more. When performed with the zeal and profundity that Verdi has written into it, it moves the heart and refreshes the spirit like nothing else.

Programme note by Jeremy Harmer

1. Requiem and Kyrie Eleison

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.

2. Dies Irae

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,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,

1. Requiem and Kyrie Eleison

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.

2. Dies Irae

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 marvellous 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,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,



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quidquid latet apparebit:
nil inultum remanebit.

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

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

Soprano and Mezzo-soprano:
Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit casus.

Iuste iudex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplici parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flammis acerbis addictis,
voca me cum benedictis.

whatever is hidden will be revealed:
nothing shall remain unavenged.

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

Soprano, Mezzo-soprano and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:
King of dreadful majesty.
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the suppliant, O God.
You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Chorus:

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

Solo Quartet and Chorus:

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

3. Domine Jesu

Quartet:

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu; libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abraham promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis
offerimus.

Tu suscipe pro animabus illis, quarum hodie
memoriam facimus.

Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelum defunctorum
de poenis inferni;
fac eas de morte transire ad vitam.

4. Sanctus

Double Chorus:

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

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

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

3. Domine Jesu

Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and that they
may not fall into darkness. But may the holy
standard-bearer Michael show them the holy
light; which you once promised to Abraham
and his descendents.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom
we commemorate today.

Grant, O Lord, that they might pass from
death into that life which you once promised
to Abraham and his descendents.

Deliver the souls of all the faithful dead from
the pains of hell;
Grant that they might pass from death into
that life.

4. Sanctus

Double Chorus:

Holy, holy, holy, Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!



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Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

5. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

6. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.

Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

7. Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die
illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum
discussio venerit atque ventura irae, quando
coeli movendi sunt et terra.
Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.

Requiem aeternam, dona eis, Domine, et lux
perpetua luceat eis.

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

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.

Blessed is he that comes in the name of the
Lord.
Hosanna in the highest!

5. Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

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

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

6. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.

Grant them eternal rest, O Lord, and may
perpetual light shine upon them
with your saints forever; for you are merciful.

7. Libera me

Soprano and Chorus:

Deliver me, O Lord, from eternal death on
that awful day, when the heavens and the
earth shall be moved: when you will come to
judge the world by fire.

I tremble, and I fear the judgment and the
wrath to come, when the heavens and the
earth shall be moved.
The day of wrath, that day of calamity and
misery; a great and bitter day, indeed.

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

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.



Timothy Redmond *music director* conducts opera and concerts throughout Europe and the US. He is Professor of Conducting at the Guildhall School of Music and Drama, Music Director of the Cambridge Philharmonic and is a regular guest conductor with the London Symphony and Royal Philharmonic Orchestras.

He has appeared in the UK with the BBC orchestras, the Birmingham Contemporary Music Group, Britten Sinfonia, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Hallé, London Philharmonic Orchestra, the Philharmonia,

Royal Liverpool Philharmonic Orchestra, Sinfonia Viva and the Ulster Orchestra. He also has a long-standing association with the Manchester Camerata. He has conducted widely throughout Europe and the US with orchestras including the St Louis Symphony, Filarmonica Arturo Toscanini, Concerto Budapest, Orchestra della Svizzera Italiana and the Rotterdam Philharmonic.

Timothy Redmond is well-known as a conductor of contemporary music and has a particular association with the music of Thomas Adès. Since working closely with the composer for the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for English National Opera, Irish National Opera, the Royal Opera House and St Petersburg's Mariinsky Theatre. He recently gave the Hungarian premiere of *Totentanz*, the Irish premiere of *Living Toys* and assisted the composer for the New York premiere of the Grammy-award winning production of *The Tempest* at the Metropolitan Opera.

In the opera house he has conducted over 70 productions for companies including Opera North, English National Opera, English Touring Opera and Almeida Opera. He gave the world premiere of Peter Ash's *The Golden Ticket* for Opera Theatre of St Louis and for Independent Opera at Sadler's Wells he conducted the UK premieres of Vosček's *Biedermann and the Arsonists* and Hartmann's *Simplicius Simplicissimus*. He has conducted productions in Bregenz (Austrian premiere of Richard Ayres' *The Cricket Recovers*), Tenerife (Glyndebourne productions of *Carmen*, *Gianni Schicch* and Rachmaninov's *The Miserly Knight*), Los Angeles (Barber's *A Hand of Bridge*) and Wexford (*The Silver Lake*). He has also conducted opera for New York's American Lyric Theater, at the Buxton and Aldeburgh Festivals and as a member of music staff at De Vlaamse Opera, Strasbourg, Garsington and Glyndebourne.

His recordings include Alison Balsom's album *Paris* with Guy Barker (Warner Classics), *Dreams* with Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI and CDs with the LSO, Royal Northern Sinfonia and Philharmonia.

This season he conducts the world premiere of Roberto Rusconi's *Dionysos Rising* in Italy, Gluck's *Orfeo ed Euridice* in Oxford and he returns to Irish National Opera for a new production of *Madama Butterfly*. He gives concerts with the Britten Sinfonia, CBSO, LSO and Macedonian Philharmonic, makes debuts with the Royal Scottish

National Opera and the Winston Salem Symphony, he returns for more concerts in the *My Great Orchestral Adventure* series at the Royal Albert Hall and he records a new disc of Jonathan Dove's orchestral music with the BBC Philharmonic.

Timothy Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez and as an assistant to Elgar Howarth, Valery Gergiev and Sir Colin Davis.

Janet Wheeler MD and chorusmaster of SWCS (b.1957) began composing at an early age, continuing as a junior exhibitor at the Guildhall School of Music and while reading music at Cambridge, where she studied composition with Robin Holloway and Hugh Wood. After a career in teaching, she became a music producer for BBC School Radio, subsequently expanding her freelance work as a choral conductor into a full-time career. Over the last ten years she has also steadily increased her focus on composing and is now in considerable demand as a composer.



As Musical Director of Saffron Walden Choral Society (SWCS) for twenty-seven years, Janet has directed the choir in an enormous range of choral and orchestral repertoire. Recent highlights have included Britten's *War Requiem* (with Harlow Chorus and Sarah Tenant Flowers, November 2018), Mozart *C Minor Mass* and her own *I Sing and Ever Shall* (March 2018), Jonathan Dove's *There Was a Child* (March 2017) and Vaughan Williams' *Sea Symphony* (November 2015). In 2016 she was commissioned by SWCS to write *The Ceaseless Round of Circling Planets* which the choir premièred in the final concert of the Thaxted Festival. Janet founded the chamber choir Granta Chorale in 2007 and from 2010 she also conducted SignuptoSing, the Saffron Walden Youth Choir, latterly as part of SWCS. She conducts young choirs and orchestras in several other local schools.

Janet's compositions range from small-scale pieces to larger choral and orchestral works. Among compositions written for SWCS are *Sea Tongue* (2004) *Train in the Rain* (2005) and *On the Breath of the Sky* (2007). As part of a project for the 2012 Cultural Olympiad she composed *MAZE*, a piece for combined choirs with Britten Sinfonia, to a libretto by regular collaborator Nick Warburton.

Her composing commissions over the last year have included writing the test piece for the inaugural London International Choral Conducting Competition (*The Cries of Music*), which was performed six times at its première. *Imagine it!* a commission for NYCGB and the percussion duo O Duo, has been recorded and produced as a music video on Youtube. With fellow Newnhamite and SWCS member Deborah Chancellor, Janet co-wrote the words for *Better is Wisdom* and set it for upper voice choir and piano to commemorate a part of the college's history and the first

granting of the vote to women. Janet's setting of *Terra Tremuit* for ORA Singers and Suzi Digby was premiered in June, and her setting of *Beati Quorum Via* (*Homage to Stanford*) written for Sonoro, has just been launched on YouTube and at Sonoro's Choral Inspirations workshops and concerts around the UK.

Meanwhile performances of her music are being given by an increasingly wide range of choirs, including the Choir of the Chapel Royal at St James' Palace, Hereford Cathedral Choir and the combined choirs at The Three Choirs Festival (broadcast on Radio 3) Kings Voices, Jesus Chapel Choir, various choral societies and at the European Choir Games.

More information about Janet's compositions including audio files on www.janetwheeler.co.uk



Anush Hovhannisyan soprano, was selected to represent Armenia at BBC Cardiff Singer of the World 2017, Winner of First and Public Prizes at the 2016 Stella Maris Competition, of one of the three prizes at the 2016 Concours international de Bel Canto Vincenzo Bellini and of the 2014 Concours Suisse Ernst Haefliger Competition, Anush Hovhannisyan studied at the Yerevan State Conservatory and at the Royal Conservatoire of Scotland, before joining the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden.

A Samling Artist, her wider engagements have included Adina *L'elisir d'amore* at the New Generation Festival, Florence, the title role in *Maria Stuarda* at the Stadttheater

Klagenfurt, Sitä *Le Roi de Lahore* and Amaltea *Mosé in Egitto* for Chelsea Opera Group, Donna Elvira *Don Giovanni* at the Teatro Verdi, Trieste, Emma *Khovanschina* at the BBC Proms, Violetta *La traviata* for Scottish Opera, BBC Radio 3's *Big Chamber Day* at Saffron Hall, *Passion and Poetry* with the Philharmonia Orchestra and *Woolf Works* with the Royal Ballet. Her recordings include *A Century of Song, Vol. 2* for Vivat, Rimsky-Korsakov *Romances* for Stone Records and *Songs by Scriabin* for Decca's complete piano anthology of his music.

Conductors with whom Anush has worked include Giedre Slekyté, Renato Balsadonna, Semyon Bychkov, Gianluigi Gelmetti, Dane Lam, Nicola Luisotti, Gianluca Marcianò, Daniel Oren, Antonio Pappano, David Parry, Esa-Pekka Salonen, Jonathan Santagada, Maxime Tortelier and Mark Wigglesworth.

During 2018 / 2019, Anush Hovhannisyan makes her debut with Welsh National Opera as Violetta *La traviata*. Her current engagements further include Mirra in the Italian première of Liszt's *Sardanapolo* at the Suoni dal Golfo, Lerici, Donna Anna *Don Giovanni* at the New Generation Festival, Florence, Tamara *The Demon* for Chelsea Opera Group and an *Opera Gala* at the Moscow International Performing Arts Centre. During 2019 / 2020, she makes debuts with Opera North as Musetta *La bohème* and Opera Holland Park as Tatyana *Eugene Onegin*, and returns to Welsh National Opera as Hélène *Les vêpres siciliennes*.

Victoria Simmonds *mezzo soprano*:

Victoria Simmonds studied at the Guildhall School of Music and Drama with David Pollard. Her career began as a Young Artist and then Company Principal at ENO, singing roles such as Cherubino *Figaro*, Rosina *The Barber of Seville* and Zerlina *Don Giovanni*.

She was ENO company principal from 2000 to 2005, making her debut with them as Nancy Tang in John Adam's *Nixon in China*, conducted by Paul Daniel and directed by Peter Sellars. Her time at ENO also included roles such as Mercedes *Carmen*, Zaida *The Turk in Italy*, Pitti-Sing *The Mikado*, Ascanius *The Trojans*, Dorabella *Così fan tutte* and Hermia *A Midsummer Night's Dream*.

Victoria's Festival engagements have included the title role of Carmen at the Royal Albert Hall, Olga *Eugene Onegin* and Angelina *La Cenerentola* for Opera Holland Park, Fox *Cunning Little Vixen*, Zaida *Il turco in Italia* and Isolier *Le Comte d'Ory* for Garsington Opera. In the 2006 Aix Festival she sang Wellgunde *Das Rheingold* conducted by Sir Simon Rattle, in addition to a concert performance of the role with the Berlin Philharmonic. Recent and future concert engagements include performances with the Philharmonia, Hallé Orchestra, London Symphony Orchestra and Sir Colin Davis, the BBC Proms, Royal Scottish National Orchestra, Nash Ensemble, Mahler Chamber Orchestra and a recording of Rossini's *Ermioni* for Opera Rara.

Recent and future operatic commitments include a new commission by Luke Bedford for ROH, Mad Hatter and Alice's Mother *Alice in Wonderland*, Minsk Woman in Jonathan Dove's *Flight* and Donna Elvira for Opera Holland Park as well as Meg Page / Falstaff for Garsington and Minsk Woman and Hippolyta *A Midsummer Night's Dream* for Scottish Opera. She has sung the roles of Angel 2 and Marie in *Written on Skin* by George Benjamin at Opéra Comique Paris, ROH Covent Garden, La Scala Milan and Lincoln Centre New York.



Peter Auty *tenor*: is established as one of Britain's leading tenors. Since his professional debut at Opera North, he has sung with all major UK companies including the Royal Opera House, Glyndebourne, Grange Park Opera, and English National Opera. Abroad he has worked with Teatro Sao Carlos Lisbon, Aalto-Musiktheater Essen, Oper Frankfurt, Nationale Reisopera, New Zealand Opera, and Malmo Opera.

In concert he has sung with the London Symphony Orchestra under Colin Davis and Sir Simon Rattle, the Hallé and Orchestra of the Age of Enlightenment under Sir Mark Elder and London Philharmonic

Orchestra under Neeme Järvi and Vladimir Jurowski. He has also appeared with the Iceland Symphony Orchestra under Vladimir Ashkenazy, Bergen Philharmonic under Edward Gardner and Royal Flemish Philharmonic under Edo de Waart. He made his recital debut in London in the 2009 Rosenblatt Recital Series and he sang the tenor solo in Havergal Brian's 'Gothic' Symphony at the BBC Proms in 2011.

Recent and future highlights include Des Grieux *Manon Lescaut* for Orquestra Sinfônica do Estado de São Paulo and Opera Holland Park, Johnson for the RTÉ National Symphony, Don José at the Welsh National Opera, and the title role in Puccini's *Edgar* for Scottish Opera and at Konzerthaus Berlin.

Martin Snell bass, was born and educated in Dunedin, New Zealand. After law studies and professional qualification at the University of Otago, he entered the Royal Northern College of Music to commence postgraduate vocal studies with Patrick McGuigan in September 1991, graduating with distinction in 1994.

He has received many awards and scholarships, including winning the 1993 Mobil Song Quest and a major scholarship from the Peter Moores Foundation, London.

Martin gained his first professional stage experience at the International Opera Studio Zürich and has subsequently been a resident artist with Theater St Gallen, Theater Basel, and Luzerner Theater. Since August 2005 he has worked as a freelance performer based in Lucerne, Switzerland and attained Swiss citizenship in 2010.



Martin Snell has been engaged in opera productions with Grand Théâtre de Genève, Oper Graz, Berliner Staatsoper, Festspielhaus Baden-Baden, Festival d'Aix-en-Provence, Statní Opera Praha, Theater an der Wien, Teatro alla Scala Milan, Opéra de Monte-Carlo, Opéra national du Rhin Strasbourg, Tiroler Festspiele Erl, Athens, Bangkok, Brazil, Bucharest, Denmark, Germany, London, Katowice, New Zealand, Paris, Prague, Riga, Singapore, Spain, St. Petersburg, Sydney, Taipei and Tokyo, and 2005-2013 at the Bayreuther Festspiele as well as recently at the Bayerische Staatsoper. In 2018 he also made his debut at the Glyndebourne Festival Opera in Richard Strauss' *Der Rosenkavalier* and as Vodnik in Dvorak's *Rusalka in Klagenfurt*.

Future plans include various stage and concert appearances in Europe, including the Bayerische Staatsoper and Glyndebourne, and also in New Zealand.

From the Season 2019/2020 Martin Snell is to join the Solo Ensemble of the Bayerische Staatsoper.

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Cambridge Philharmonic Orchestra

Violin 1

Paula Muldoon (leader)
Kate Clow (co leader)
Hilary Crooks
François Guérit
Roz Chalmers
Imogen Poole
Sean Rock
Sarah Ridley
John Richards
Anne McAleer
Debbie Saunders
Abigail Tan

Violin 2

Oya Takmaz
Emma Lawrence
Naomi Hilton
Francine Maas
Margaret Scourse
Nichola Roe
Ariane Stoop
Jenny Barna
Joanna Baxter
Leila Coupe
Rebecca Forster
Katy Rose

Viola

Ruth Donnelly
Mari O'Neill
Agata Wynanska
David Yadin
Jo Holland
Robyn Sorenson
Emma McCaughan
Edna Murphy
Viola Hay
Jeremy Harmer

Cello

Joshua Lynch
Jess Hiscock
Linda Hindmarsh
Hartmut Kuhlmann
Rachel Twomey
Catherine Wilson
Angela Bennett
Lucy O'Brien
Clare Gilmour
Helen Hills
Isabel Groves
Theo Tinkler

Double Bass

Sarah Sharrock
Tony Scholl
Alan Bowman
Stephen Beaumont
Susan Sparrow

Flute

Cynthia Lalli
Alison Townend
Samantha Martin

Piccolo

Samantha Martin

Oboe

Rachael Dunlop
Tom Gillam

Clarinet

Graham Dolby
David Hayton

Bassoon

Neil Greenham
Jenny Warburton
Alastair Smith
Peter O'Neill

Horn

Carole Lewis
Tony Hawkins
George Thackray
Chris Wykes

Trumpet

Ben Day
Naomi Wycroft
Andrew Powlson
Laureen Hodge

Off-stage Trumpet

Adam Meyer
Philippa Scourse
Helen Eccles
Jamie Bridge

Tenor Trombone

Denise Hayles
Nick Byers

Bass Trombone

Gary Davison

Tuba

Stuart Beard

Timpani

Dave Ellis

Percussion

Derek Scurll

Paula Muldoon *leader* is a multi-talented violinist, software engineer, and composer based in Cambridge, UK. She has a distinguished performing career, having played with many of the world's greatest ensembles and conductors, including the Orchestre Révolutionnaire et Romantique (ORR), the London Symphony Orchestra (LSO), the Philharmonia Orchestra, the Orchestra of the Age of Enlightenment, Andris Nelsons, Sir Simon Rattle, Sir John Eliot Gardiner, Marin Alsop, and Esa-Pekka Salonen.



Highlights of her performing career include a stint as guest leader of the Xi'an Symphony Orchestra, recording Mendelssohn's *Lobgesang* with Sir John Eliot Gardiner and the LSO, numerous film recordings at Abbey Road Studios, and performances at Carnegie Hall in New York City with the ORR. Recent highlights include playing the famous violin solos in Richard Strauss' *Ein Heldenleben* with the Cambridge Philharmonic and Nikolai Rimsky-Korsakov's *Scheherezade* with the Norfolk Symphony Orchestra.

In 2017 Paula retrained at Makers Academy as a computer programmer and now combines violin performance with her career as a software engineer at Cambridge Cognition.

Paula composes music for solo violin, which she shares with her community on Patreon (patreon.com/FiddlersCode). Her debut single, *Get Outside*, is now available on Spotify and iTunes. Paula is a graduate of the Guildhall School of Music & Drama and the University of Michigan, studying with Detlef Hahn and Aaron Berofsky.

Cambridge Philharmonic Chorus CHOIR 1

Chorus Master: Lynette Alcántara. Chorus Accompanist: Andrew Black.

Soprano

Amanda Bouskill
Jane Cook
Amélie Deblauwe
Rose Drury
Susan Earnshaw
Sally Farquharson
Agnes Heydtmann
Ros Mitchell
Jan Moore
Val Norton
Amanda Price
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Pat Sartori
Diana Sutton

Alto

Elizabeth Anderson
Julie Bamford
Justine Bashford
Helen Black
Alexandra Bolton
Caroline Courtney
Alison Dudbridge
Elaine Fulton
Jean Gulston
Rachel Haynes
Jan Littlewood
Sarah Marshall-Owen
Alice Parr
Alison Russell
Lucy Scuttford
Caroline Shepherd
Sarah Upjohn
Anne Willitts
Margaret Wilson

Tenor

David Griffiths
Aviva Grisby
Jean Harding
Sylvia Hearn
Tim Holmes
Ian Macmillan
Chris Schaefer
Peter Scholten
Graham Wickens
John Williams

Bass

Chris Coffin
Bill Curtis
John Darlington
Brian Dawson
Chris Fisher
Lewis Jones
Roger McClure
Harrison Sherwood
Mike Warren

CHOIR 2

Soprano

Cathy Ashbee
Eleanor Bell
Charlotte Bentley
Anthea Bramford
Joanne Clark-Wood
Jennifer Day
Christine Halstead
Gertrud Hill
Maggie Hook
Diana Lindsay
Suzie McCave
Ann Read
Paddy Smith
Pip Smith
Ann Taylor
Ruth Tricker
Catharine Warren

Alto

Jane Bower
Margaret Cook
Helen Cross
Alice Daly
Jane Fenton
Jane Fleming
Stephanie Gray
Lynne McClure
Sue Purseglove
Oda Stoevesandt
Chris Strachan
Alison Vinnicombe
Helen Wheatley
Joanna Womack
Kate Wootton

Tenor

Aidan Baker
Martin Ballard

Jeremy Baumberg
Robert Bunting
Geoff Forster
Andy Pierce
Jim Potter
Chris Price
Stephen Roberts
Nick Sayer
Martin Scutt

Bass

Andrew Black
Richard Birkett
Paul Crosfield
Dan Ellis
Max Field
Patrick Hall
Christopher Joubert
Tom Read
Richard Taylor
Gideon Williams

Saffron Walden Choral Society CHOIR 1

Soprano

Hilary Eves
Vida Flawn
Wendy Greenwood
Alison Hall
Olivia Hall
Glenys Jackson
Lindsey Mimmack
Sarah Moran
Catherine Mowat
Georgina Rose
Sue Sylvester-Bradley
Caroline Vodden

Alto

Carey Dickinson
Christine Hall
Rosemary Harrison
Judith Hasler
Rosemary Heald
Diana Hoy
Kathie Neal
Jill Oxley
Sue Pegram
Mo Pullen
Lucy Reece

Tenor

Robert Jeffery
John Luke
Jacob Middleton
Andrew Noakes
Greg Watson
Bass
Dave Goodyear
Tim Ham
Francesco Iorio
Deryck Johnson
Fran Lambert
Gavin Lumsden
Willy Moloney
George Rainey
Hervé Van de Poel
John Wills

CHOIR 2

Soprano

Soprano
Gillian Allum
Barbara Barker
Kate Duke
Maggie Garland
Maggi Griffiths
Emma Hall
Carolyn Hunt
Sarah Ludlow-Elston
Anna Middleton
Ruby Parsons
Tessa Rock
Alice Sills
Maggie Smith
Sheila Stephens
Nikki White
Gill Gates

Alto

Liz Attfield
Isobel Blakeley
Deborah Chancellor
Stephanie Emberson
Kate Ferrier
Pascale Fowell
Leena Kinnunen
Louise Luke
Sue Moloney
Hilary Parry-Jones
Jane Ridler
Lucy Thomson
Sara Varey

Tenor

Jerome Booth
Tony Farrow
Ian Priest
Simon Walker

Bass

Chris Bessant
Paul Garland
Liam Halligan
Peter Heap
David Hoy
John Lodge
Paul Parker
Philip Parker
Mark Phillips
Rowan Sylvester-Bradley
Jeff Thomson

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2019/20**

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Anna Lapwood

4 April at 7.30pm

at Saffron Hall

Alec Roth: *A Time to Dance*

J S Bach: *Magnificat*

with Chameleon Arts Orchestra

11 July

at Saffron Hall

Carl Orff: *Carmina Burana*

Janet Wheeler: *Imagine it*

Cambridge Philharmonic 2019/20

29 September

West Road Concert Hall

Come and Sing

Orff: *Carmina Burana*

19 October

West Road Concert Hall

Adams: *The Chairman dances*

Prokofiev: *Autumnal Sketch*

Dove: *Stargazer*

Prokofiev: *Symphony No. 5*

7 December

West Road Concert Hall

Verdi: *Aida*

18 January

West Road Concert Hall

Family Concert

14 March

West Road Concert Hall

Beethoven: *Leonore Overture No 3*

Beethoven: *Choral Fantasia*

Mozart: *Piano Concerto K488*

Mozart: *Coronation Mass*

23 May

West Road Concert Hall

Bartók: *Dance Suite*

Rachmaninov: *Three Russian Songs*

Mussorgsky: *Songs and Dances of Death*

Rachmaninov: *The Bells*

11 July

Ely Cathedral

Zemlinsky: *Psalm 13*

Mahler: *Symphony No 2*

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- Richard Carr, our accompanist
- Essex County Library for the loan of choral music
- Saffron Hall staff and front-of-house team.

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