



**St John's Church, Epping Saturday 13 November 2021**

**BRAHMS  
A GERMAN REQUIEM**

**Monica McGhee *soprano***  
**Timothy Nelson *baritone***

**Harlow Chorus**

**Annabel Thwaite *piano***  
**Aeron Preston *piano***

**Edward-Rhys Harry *Conductor***

**Pianos provided by Empire Pianos, [empirepianos@gmail.com](mailto:empirepianos@gmail.com) or 01376 349484**

**Programme £1**

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**[www.harlowchorus.org.uk](http://www.harlowchorus.org.uk)**



## **PROGRAMME**

**Mozart – Ave verum corpus**

**Arditi – Il Bacio**

**Brahms – O Gott, du frommer Gott**

Chorale Preludes op.122 No.7

**McDowall – Ave Maris Stella (Hail star of the sea)**

*Interval 20 minutes*

**Brahms – Ein Deutsches Requiem**

Selig sind, die da Leid tragen

*Blessed are they that mourn*

Denn alles Fleisch es ist wie Gras

*For all flesh is as grass*

Herr, lehre doch mich,

*Therefore be patient, brethren*

Wie lieblich sind deine Wohnungen

*How lovely is your dwelling place*

Ihr habt nun Traurigkeit

*Now you are sad*

Denn wir haben hie keine bleibende Statt

*For here we have no abiding city*

Selig sind die Toten

*Blessed are the dead*

## **Ave verum corpus**

**Wolfgang Amadeus Mozart (1756-1791)**

Mozart's final completed sacred work was written on 17 June 1791, for the feast of Corpus Christi at the request of Anton Stoll, choirmaster at Baden where Mozart was visiting with his wife Constanze. It is widely regarded as one of the most beautiful pieces of music ever composed.

Ave verum corpus natum ex Maria Virgine,  
vere passum, immolatum in cruce pro  
homine, cujus latus perforatum vero fluxit et  
sanguine, esto nobis praegustatum mortis in  
examine. O clemens, O pie, O dulcis Jesu,  
Fili Mariae.

*Jesu, Word of God Incarnate, of the virgin  
Mary born, On the cross thy sacred body for  
us men with nails was torn. Cleanse us, by  
thy blood and water streaming from thy  
pierced side; Feed us with thy body broken,  
now in death's agony! O gentle Jesu, hear us  
Son of Mary*

## **Il Bacio (The Kiss)**

**Luigi Arditi (1822-1903)**

Arditi began his musical career as a violinist and studied music at the Conservatory of Milan, also making his debut as a Director. He went on to conduct opera throughout Italy and visited America where he remained for a while, conducting operas in New York, Philadelphia and other cities until 1856. Subsequently he decided to settle in London, also conducting in other major cities throughout Europe. After 1885, he remained in England, conducting at Covent Garden and in various prestigious theatres and promenade concerts in London's parks. He composed several operas and also wrote numerous songs and vocal waltzes of which *Il Bacio* is the most popular, composed to a text specially written by baritone Gottardo Aldighieri.

Sulle labra se potessi dolce un bacio ti darei  
Tutte ti direi le dolcezze dell'amor.  
Sempre assisa te d'appresso,  
mille gaudii ti direi, Ah! ti direi.  
Ed i palpiti udirei che rispondono al mio cor.  
Gemme e perle non desio,  
non son vaga d'altro affetto.  
Un tuo sguardo è il mio diletto,  
un tuo bacio è il mio tesoro.  
Ah! Vieni! ah vien! più non tardare a me!  
Ah vien! nell'ebbrezza d'un amplesso  
ch'io viva! Ah!

*If I could only give you a kiss on your lips,  
It would tell you all the delights of love,  
Abiding to speak a thousand joys to you!  
Ah, thus it would speak to you along with my  
heart's palpitations.  
I do not desire gems or pearls,  
nor do I seek others' affections.  
Your look is my delight, your kiss is my  
treasure. Ah! Come! Do not delay!  
Ah! Come! Let us enjoy love's  
life-giving intoxication. Ah!*

## **O Gott, du frommer Gott**

**Johannes Brahms (1833-1897)**

*O Gott, du frommer Gott (O God, you pious God)* is one of the beautiful Eleven Chorale Preludes, Opus 122, a collection of works for organ written in 1896 at the end of the composer's life and published posthumously in 1902. They are based on verses of Lutheran chorales.

## Ave Maris Stella

Cecilia McDowall (b. 1951)

*Ave maris stella* (Hail star of the sea) was commissioned by The Portsmouth Grammar School and premiered on Armistice Day 2001. This work bears the dedication *pro pace*, and is inspired by the words of Woodrow Wilson: "The freedom of the seas is the *sine qua non* of peace, equality and cooperation".

### Composer's Note

I had already started work on *Ave maris stella* when the events of 9/11 forced me to reconsider my choice of words. Suddenly my selection of war poetry seemed too disturbing, too provocative and raw for such a sensitive occasion as Armistice Day. I thought again about the text, wanting to bring something to the work that would have a more personal significance for Portsmouth Grammar School and for the City of Portsmouth with its great naval heritage.

The texts are taken from the Vesper hymn to the Virgin Mary *Ave maris stella* and two psalms in the Vulgate: Psalm 106, *Qui descendunt* (They that go down to the sea in ships), and Psalm 26, *Dominus illuminatio mea* (The Lord is my light). This last psalm is associated with the Founder of the school, Dr William Smith, who was at Christ Church, Oxford. *Dominus illuminatio mea*, the Oxford University motto, can be seen in one of the three stained glass panels of the school's Boer War Memorial window in Portsmouth Cathedral commemorating those who lost their lives.

Ave, maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix caeli porta.

*Hail star of the sea,  
loving Mother of God,  
and ever a virgin,  
Auspicious gate of heaven.*

Solve vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cuncta posce.

*Release the chains of the guilty,  
Bring light to the blind,  
Take away our sins,  
For all blessings pray.*

Dominus illuminati mea et salutare meum.  
Dominus fortitudo vitae meae quem  
formidabo?

*The Lord is my light and my salvation.  
The Lord is the strength of my life; of whom  
then shall I be afraid?*

Qui descendunt in mare navibus facientes  
opus in aquis multis,  
Ipsi viderunt opera Domini et mirabilia eius in  
profundo.  
Diixit et surrexit ventus tempestatis.  
Ascendunt in caelum et descendunt in  
abyssos.  
Clamabunt autem ad Dominum in tribulatione  
sua et de angustia educet eos.  
Statuet turbinem in tranquillitatem.

*They that go down to the sea in ships and  
occupy their business in great waters,  
see the works of the Lord and his wonders in  
the deep.  
For at his word, the stormy wind arises.  
They are carried up to heaven and down again  
to the deep.  
So when they cry unto the Lord in their trouble,  
he delivers them from their distress for he  
makes the storm to cease.*

Dominus illuminati mea et salutare meum.

*The Lord is my light and my salvation.*

Vitam praesta puram,  
Iter para tutum,  
Ut videntes Jesum,  
Semper collaetemur.

*Keep life pure,  
Make the journey safe,  
So that, seeing Jesus,  
We may always rejoice together.*

Sit laus Deo Patri,  
Summo Christo decus  
Spiritui sancto,  
Tribus honor unus.

*Let there be praise to God the Father,  
Glory to Christ in the highest,  
To the Holy Spirit,  
One honour in three.*

## Ein Deutsches Requiem, Op. 45

Johannes Brahms (1833-1897)

Brahms was born in Hamburg, the son of an itinerant musician, and his musical talent was clear at an early age. At twenty he toured with the Hungarian violinist Reményi, and came to the notice of Joachim and Liszt, who helped him forward. Later, as composer, performer and teacher he travelled widely in Europe. He was an introvert and his relationships with others were often awkward, yet he formed some lasting friendships – notably with Robert and Clara Schumann who were both major influences. Robert Schumann's attempted suicide, mental illness and death in 1856 shattered him and led to something of a hiatus in his musical career. His equivocal relationship with Clara, bordering on mutual love, did not lead to the marriage which both seemed to want. Brahms' own family situation was unhappy. His parents drifted apart and this grieved him. But it would be wrong to infer that his life was all dark. There were many happy periods, particularly on his musical tours.

The German Requiem is inspired by grief - latent when Robert Schumann died and heightened by the death of Brahms' mother in 1865. The work is not the traditional musical setting of the Latin mass for the dead and eschews the terror of the Judgement Day. Instead, Brahms selected texts from the Lutheran Bible (hence "A German Requiem") which console the living. In doing so, he explicitly rejected a friend's advice to include evangelical material emphasising personal redemption through the Crucifixion.

The first movement, based upon one of the Beatitudes (Blessed are they that mourn), is sombre and mainly restrained. Later, there is a promise that tears will turn to rejoicing. The second movement contrasts the transience of man and the permanence of God. The texts come from St Peter, St James, and Isaiah. The solemn minor-key march reminds us that all flesh is as grass but the movement concludes on a theme of hope, with a splendid fugue - "die Erlöseten des Herrn werden wiederkommen" (the redeemed of the Lord shall return). The third movement comprises a baritone solo, echoed by the chorus. The text, from Psalm 39, emphasises the frailty of man but the message of consolation and hope is again embodied in a joyous fugue - "der Gerechten Seelen sind in Gottes Hand" (the righteous souls are in the hand of God).

The fourth, and perhaps best-known, movement is a beautiful, lilting setting of part of Psalm 84 (How lovely are thy dwellings) in which the text and the music combine with moving effect. The fifth movement is primarily a soprano solo. The choir comment on her solo, *sotto voce*, in some of the most beautiful passages Brahms ever wrote. The movement was written following the death of his mother, after he had composed the rest of the work. It speaks of the comfort God offers to those who mourn, drawing on material from St John, Isaiah, and Ecclesiasticus.

The text of the sixth movement is taken from Hebrews, Corinthians, and Revelation. It starts with a baritone solo, followed by a rather solemn chorus in strict march tempo, reminding us again of man's impermanence - "Denn wir haben hier keine bleibende Statt" (we have no abiding city here). Brahms then portrays the Day of Judgement, but in a hopeful rather than a terrifying way. He dismisses with contempt the forces of evil - Death, where is thy sting? Hell, where is thy victory? The movement concludes with a glorious complex fugue praising God the true victor - "Herr, du bist würdig" (Lord, thou art worthy). Again, the music is a perfect complement to the German text. The last movement is entirely consolatory, beginning with the text, from Revelation, "Blessed are the dead which die in the Lord". The music and chorus revert to the opening theme of the work, and the conclusion is impressively quiet.

## **A GERMAN REQUIEM**

### **Part 1**

Selig sind, die da Leid tragen denn sie sollen getröstet werden. Die mit Tränen säen werden mit Freuden erntern. 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. They that go forth and weep, bearing precious seed, shall come again rejoicing, bringing their sheaves with them.*

### **Part 2**

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, liebe 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 is as the flower of the field. The grass is withered, and its flower is fallen. Therefore be patient, brothers for the Lord will come. See how the farmer waits for the precious fruit of the earth and is patient, until it receives in time the morning and evening rain. So be patient. For all flesh is as grass, and all the glory of man is as the flower of the field. The grass is withered, and its flower is fallen.*

*But the word of the Lord endures for ever. The redeemed of the Lord shall return and come to Zion with joyful songs; Everlasting joy shall be upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away.*

### **Part 3**

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.

*Lord, let me know mine end, and the number of my days, that I have left to live.*

*Behold, my days are but a span and my lifetime is as nothing to you.*

*Ah, all men count for nothing even as they live. They move like phantoms, making themselves pointlessly discontent; they pile up riches and know not for whom.*

*Now, Lord, what comfort is there for me? My hope is in thee.*

*The righteous souls are in God's hand, and no anguish shall touch them.*

#### **Part 4**

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.

*How lovely is your dwelling place, O Lord of Hosts! My soul longs and yearns for the courts of the Lord. My heart and soul rejoice in the living God. Blessed are they that dwell in your house, they praise you evermore.*

#### **Part 5**

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

*Now you are sad; but I will see you again and your heart will rejoice, and no man will take your joy from you. I will comfort you as a mother comforts you. Regard me: I have suffered toils and tribulations for a little while and have found great consolation.*

#### **Part 6**

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.

*For here we have no abiding city, but we are looking for the one to come. Behold, I tell you a mystery: We shall not all sleep, but we shall be changed, suddenly, in the twinkling of an eye at the last trump.*

*The trumpet shall sound and the dead will be raised incorruptible, and we shall be changed. Then shall be brought to pass the saying that is written, Death is swallowed up in victory. Death, where is thy sting? Hell, where is thy victory!*

*Lord, you are worthy to receive honour, glory and power: for you have created all things, and through your will they are, and were created.*

#### **Part 7**

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

*Blessed are the dead who die in the Lord from henceforth: Yes, says the Spirit, for they rest from their labours; and their works follow after them.*

## Monica McGhee

Monica began her classical music training as a pianist on the Junior Programme at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) when she was 13. She spent four years studying piano and voice whilst playing trumpet in the orchestra before being accepted onto the BMus course in 2006 to study voice. Whilst there she enjoyed much competition success and appeared in a range of opera productions in chorus but more notably in the role of Gherardino in the RSAMD Scottish Opera co-production of *Gianni Schicchi* in 2007 and creating the role of Else in the 2010 world premiere of *Kaspar Hauser*.

Monica then moved to London to spend a summer singing with Grange Park Opera before joining the Royal College of Music on their Masters in Vocal Performance Course where her studies were generously supported by several trusts and scholarships. She graduated with Distinction in 2012, going on to sing with some of the country's leading orchestras, appearing at The Barbican Centre, Bridgewater Hall, Birmingham Symphony, Liverpool Philharmonic Hall and Buckingham Palace. In 2013-14 she joined English National Opera's 'Opera Works' course and since has taken an active part in ENO's Baylis programme singing Leila for their 2014 Pearl Fishers project and in 2016 singing Cio Cio San for the many community projects of *Madame Butterfly*. In the spring of 2016 she sang the role of the Wise Woman in the world premiere of *The Glass Knight* at Saffron Hall.

Monica is passionate about bringing music education to children and in 2012 she became an ambassador for the Prince's Foundation for Children in the Arts, even running the London Royal Parks half marathon for this cause in 2013. She wrote a musical version of Macbeth for children which was performed in the summer of 2016.

In 2017 Monica was given a devastating diagnosis of thyroid cancer and underwent emergency surgery and treatment. She was delighted to receive the all-clear mid 2017 and returned to the stage 6 months after her surgery to sing Leila for Opera Bohemia in a Scottish touring production of The Pearl Fishers. Monica has since also sung internationally firstly with the Royal Opera House tour in Japan and then in Sweeney Todd with Bergen Nasjonale Opera. In September 2020 she joined the National Opera Studio as the Soprano Young Artist for the 2020-2021 season.

## TIMOTHY NELSON

Timothy Nelson gained a degree in Physiology from Cardiff University before studying with Peter Savidge at the Royal College of Music International Opera School, where he was awarded the McCulloch Prize for Opera. He was a Jerwood Young Artist at the Glyndebourne Festival; a winner of Bruce Millar Gulliver Prize, the RCM Joan Chissell Schumann Competition and the Gerald Moore Award Singers Prize; and was a recipient of an Independent Opera at Sadler's Wells Postgraduate Voice Fellowship.

Operatic experience includes Nathan in *Pleasure* (Opera North/ROH), Lieutenant Gordon in *Silent Night* (Opera North), Sid in *Albert Herring* (The Grange Festival), Antenor in *Dardanus* (English Touring Opera), Dr Falke in *Die Fledermaus* (Diva Opera) and multiple roles at the London Handel Festival. He has also covered the roles of Ramiro in *L'Heure Espagnole* and Malatesta in *Don Pasquale* (Glyndebourne), Belcore in *L'Elisir d'Amore* and Dandini in *La Cenrentola* (Opera North), Demetrius in *A Midsummer Night's Dream* (English National Opera) and Solanio in *The Merchant of Venice* (Welsh National Opera). Future performances include Mustafa in *L'Italiana in Algeri* (Diva Opera) and return to Opera North in the Autumn of 2019.

Recent solo performances include Karl Jenkins *The Armed Man* at the Royal Albert Hall; Handel *Messiah* at the Royal Festival Hall, London Handel Festival and Leith Hill Festival; Rossini *Petite Messe Solennelle* at The Three Choirs Festival; Bach *St Matthew Passion* at Gloucester and Guildford Cathedrals, Mozart *Requiem* at St Martin-in-the-Fields; Haydn *Creation* with the City of Birmingham Symphony Orchestra and the English Haydn Festival; Bach *St John Passion* at Cadogan Hall; Handel Chandos Anthems for London Handel Festival and Bernstein *Mass* at the BBC Proms.

Timothy is grateful for the support of the H R Taylor Trust, The Countess of Munster Musical Trust, The Josephine Baker Trust and the William Gibbs Educational Trust.

Away from singing, Timothy is an avid rugby and cricket fan and a keen golfer. He can often be found on the golf course trying to lower his handicap.

## **Annabel Thwaite – pianist**

Recognised as one of the most versatile and charismatic pianists, Annabel has won all the major accompanying prizes, including the prestigious Kathleen Ferrier, Gold Medal, and Richard Tauber Piano Prizes. She has collaborated with renowned artists such as Roberto Alagna, Bryn Terfel, David Kempster, Only Men Aloud!, the Michael Clark Company and Ensemble Midtvest. She studied at the Guildhall School of Music and Drama and also at the Conservatoire National Supérieur de Musique et Danse, Paris. Annabel was the recipient of numerous scholarships including the MBF award for accompanists, and an English Speaking Union scholarship to study at the Ravel Académie, Franz Schubert Institute, Fondations de Royaumont and Académie Villecroze, France.

As a Soloist and Chamber musician, she has toured and performed in many countries, including the USA at Carnegie Hall and Queens College, Walter Hall in Canada, France, Italy, Sweden and Slovenia, and in England, concertos at the Birmingham Symphony Hall and Imperial College, London. As a duo, both with instrumentalists and singers, she has performed at the Royal Albert Hall, Barbican Hall, Cadogan Hall, Wigmore Hall, Bridgewater Hall, Wales Millennium Centre and St. David's Hall, Cardiff. Annabel's discography includes the complete Violin and Viola works of Benjamin Britten for Naxos, named Chamber CD of the Month by BBC Music Magazine. As a film pianist, she has recorded the music for the Hollywood movie Awake and the BBC Jane Austen series Emma while TV appearances include Blue Peter, The Rob Brydon Show and a documentary following a day in the life of Bryn Terfel for BBC 4.

Annabel is passionate about making Classical music more accessible to children and broadcasts her own radio show "Music for you and your little ones" for Meridian Radio every Tuesday morning. She has also given a number of workshops and concerts introducing Lieder to children as part of the Machynlleth, Oxford and Leeds Lieder festivals, Bach to Baby podcasts and a series of concerts in the inaugural York Chamber Music Festival. Future engagements include a recital with Matthew Jones at St David's Hall, Cardiff in November for the opening of the Vale of Glamorgan Festival and an appearance as the accompanist to the 25th Festival of Welsh Male Voice Choirs at the Royal Albert Hall.

## **Aeron Preston – pianist**

Welsh pianist **Aeron Preston** started learning piano at the age of five. Whilst still at school, he won prizes for solo piano playing at the Urdd National Eisteddfod and the National Eisteddfod of Wales. He read Music at St John's College, Cambridge, and worked as a secondary school teacher in both the public and private sector.

Aeron now works primarily as an accompanist and répétiteur, accompanying choral societies and solo singers, and playing as a répétiteur for opera productions across Wales and the Marches. He has just gained a Distinction in his PGDip in Advanced Pianoforte Studies (Répétiteur) at the Wales International Academy of Voice, and was a Young Artist répétiteur for 2020/2021 at the National Opera Studio in Wandsworth. He holds the Associateship of the Royal College of Organists, and has recently been appointed organist at St Paulinus' Church, Crayford, and Accompanist to Harlow Chorus.

## **Dr Edward-Rhys Harry – conductor**

Edward-Rhys Harry works across the UK and internationally as a voice coach, adjudicator, composer, arranger and choral conductor. He comes from Penclawdd, on the North Coast of The Gower Peninsula. Aged 14 he was employed as an organist and also began conducting rehearsals for choirs in local chapels and churches. Edward now conducts and composes for choirs and instrumentalists all over the globe and is in demand for his insightful, humorous and energetic workshops and masterclasses.

No stranger to media work, Edward has directed performances for the BBC TV and Radio, S4C and Sky Sports and has appeared on programmes such as The Apprentice, Dr Who and Sport Relief. He is the Artistic Director of the South Wales Choral Union and 'The Harry Ensemble' – his chamber choir which, through performances and recordings, promotes British choral music overseas. Edward is also Musical Director of Harlow Chorus, the London Welsh Male Voice Choir, the London Welsh Chorale and the Llangollen International Eisteddfod. He is the Conductor-in-Residence of the British Sinfonietta orchestra.

## **HARLOW CHORUS**

**President – Sarah Tenant-Flowers**

**Musical Director – Edward-Rhys Harry**

**Accompanist – Aeron Preston**

Harlow Chorus is a highly successful amateur choir of over 70 voices, celebrating more than 40 years of choral singing. With its regular seasonal programme of high quality concerts, it aims to foster the public knowledge and appreciation of choral music

The Chorus presents four or five concerts a year, performing with professional orchestras and soloists. Performances are usually given in local venues, but in recent years the Chorus has had the opportunity of performing in central London and has undertaken several overseas tours.

As well as the well-known classical composers, its repertoire encompasses lighter programme music (recent concerts featured choruses from Rogers & Hammerstein and film music – Frozen, Zulu, etc). The Chorus also accepts engagements for private functions such as weddings.

Rehearsals are on Mondays from 7.30 to 9.45pm at St John's Arts & Recreation Centre, Old Harlow CM17 0AJ and new singers in all voice parts are welcome. All the information you need is on our website, or just call Ian Hiscock on 01992 441074.

**Open Rehearsals** are held each term and the next one is on **Monday 29 November** when we will be singing Christmas concert repertoire. Music is provided so do come along and see what fun we have making music together.

### **Sopranos**

Emily Bruce, Vicky Calver, Denise Colley, Joanne Fradd, Liz Johnson, Gillian Jones, Maggie Knope, Jenny Matthews, Vicky McNaughton, Katy Morton, Caroline Skinner, Linda Strama, Ceri Why.

### **Altos**

Barbara Bradbear, Val Brockbank, Jo Buchan, Rosemary Davis, Julia Dimon, Jackie Edwards, Rosie Evans, Fran Griffiths, Margaret Hughes, Vicki Hundley, Lyn Johnson, Claire Jones, Maggie Keeling, Kathleen Lord, Jo Medlock, Helen Millns, Pat Nicholson, Mary Norkett, Chris Patridge, Debbie Pitt, Jane Quinton, Gaynor Tregidgo.

### **Tenors**

Alex Alma, Vic Knope, Imelda Laybourn, Dave Marshall, Meirion Morris, Richard Perry, Paul Taylor, John Warren.

### **Basses**

Jonathan Bayly, John Bilton, Colin Bromage, Gavin Buchan, Patrick Dore, Paul Gittens, Ian Hiscock, Victor Knight, Richard Lord, Robin Marshall, Peter Sandell, David Waddoup.

## **Support Us**

The choir receives no public funding so our patrons' support is vital to sustaining what we already do, to encourage future growth and to ensure that our passion for live choral music can thrive. We can provide smaller groups of singers for occasions such as weddings and funerals – call Peter on 07917 693523.

We gratefully acknowledge the publicity afforded by the CM17 Connection magazine and its editor Lorraine Perry. We are also grateful to the Friends of Harlow Chorus for their valued support. From as little as £30 a year Friends can reserve seats for most concerts, receive free programmes and enjoy occasional receptions. Email Vic at [friends@harlowchorus.org](mailto:friends@harlowchorus.org) or visit our website for more information.

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**2021 -2022 Season**

**Saturday 11th December 2021, 6.00pm**  
**St Stephen's Church, Harlow CM18 6QR**

**FAMILY CHRISTMAS CONCERT**

**Saturday 26th February 2022, time 10.30am-5.00pm**  
**St James the Great, High Wych, Sawbridgeworth CM21 0JB**

COME AND SING with Harlow Chorus

**Saturday 26th March 2022, 7.30pm**  
**Chingford Parish Church, The Green E4 7EN**

BEETHOVEN – MASS IN C  
DVORAK – TE DEUM

**Saturday 16th July 2022, 7.30pm**  
**Waltham Abbey Church EN9 1XQ**

**SACRED AND PROFANE**  
Motets, madrigals and partsongs

Book concerts online (no fee) at [www.ticketsource.co.uk/harlowchorus](http://www.ticketsource.co.uk/harlowchorus) or,  
contact Julia on 01277 362440 or [tickets@harlowchorus.org.uk](mailto:tickets@harlowchorus.org.uk)



Our next concert is on  
**Saturday 11th December at  
St Stephen's Church, Harlow**

Keep in touch

**You can sign up to receive our newsletter  
via our website at**

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