

Vaughan Williams: A Sea Symphony
Saturday 10 May 2008
Hackney Singers
Forest Philharmonic Orchestra
Mark Shanahan: Conductor
Soprano: Linda Richardson
Bass baritone: Philip Tebbb



PLEASE NOTE: there is no interval

This is the text of the concert programme in 18 point large print.

We have made it available in line with our disability policy, which you can see on our website. You can also download this text from our website after the concert:

www.hackneysingers.org.uk

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The words are printed on pages 12-18

A Sea Symphony Ralph Vaughan Williams (1872-1958)

'Behold the sea itself' - the opening words of Vaughan Williams's *Sea Symphony*. And we can scarcely avoid seeing it, in our mind's eye, and indeed feeling its force in the pit of our stomach, as the full orchestra crashes in at the word 'sea'. Never can vast breakers pounding against rocks, sending up great jets and spouts of spray, then washing backwards, have been so powerfully evoked in music. The *Sea Symphony* certainly loses nothing in comparison with other 19th- and early 20th-century musical portrayals of the sea - Debussy's *La mer* (1905), for instance, or those in Wagner's *Flying Dutchman* (1843). The sea is presented in many moods. In the second movement, for example, we are at its edge, on a silent lonely shore, gazing out over a flat calm sea at night, as the waves splash gently at our feet. In the sprightly, bracing, ozone-filled third movement, we are out at sea again, clutching at the rails as a great sailing ship battles the swell, its timbers, canvas and ropes creaking and groaning. And the final movement portrays, in its epilogue, the unknowable vastness of the ocean, for ever stretching out before the voyager.

The sea is brought vividly to life in dozens of different ways, from flecks of orchestral colour and rhythm (a swish on the cymbal, for example, conjures up spray blown from the crest of a wave) to snatches quoted from sea shanties, but it is all a means to an end, not the end in itself. The *Sea Symphony* is not just a piece of maritime scene-painting. The sea is a metaphor. Our journeyings on it are the journeys of our life and the voyages of our soul. And

the point to which the music is leading us, as it traverses solemnity and levity, in contrasting moods of contemplation and action, is the goal of the voyage, and its ending. To where is the journey of life taking us, and what shall we find when we get there? The final pages of the symphony portray the soul 'sailing forth', 'steering for deep waters', and we are left to wonder about its fate. As the music fades out to a mysterious and unresolved silence, we are not deprived of all hope, but the prospects seem bleak. Vaughan Williams had dealt explicitly with similar themes in *Toward the Unknown Region*, a choral work that premiered three years before *A Sea Symphony*, and their cold comfort suffuses many of his later, purely orchestral symphonies, from the evocation of the icy wastes of Antarctica in No.7 to the (?post-nuclear) desolation of his last symphony, No.9, and perhaps most notably of all in the terrifyingly stark ending to his sixth symphony. For Vaughan Williams the agnostic, the reassuring certainties of Christian salvation were not an option, but he looked the unknown and the unknowable squarely in the eye.

The words of the *Sea Symphony* are by the US poet Walt Whitman (1819-92), selected by Vaughan Williams from a range of his poems published between 1856 and 1876. The American's verse attracted many English composers to set it to music, most notably Delius and also Holst, and Vaughan Williams had previously used it for *Toward the Unknown Region*. Some of its imagery and its choice of language may strike us now as excessively artless ('today a rude brief recitative', 'swiftly I shrivel at the thought of God', 'suckled by thee, old husky nurse', 'bathe me O God in thee'), and Whitman's idiosyncratic brand of ecstatic but

muscular mysticism evokes little in the way of a positive response today. But if his poetry could inspire Vaughan Williams to, say, the spine-tingling climax of 'O thou transcendent' in the final movement of the symphony, who are we to quarrel with the composer's choice?

The symphony - Vaughan Williams's first - was a long time in gestation (which no doubt accounts for its lack of stylistic cohesion - among its many virtues, musical homogeneity is not one). The composer originally began work on it (on the slow movement and the scherzo) in 1903, and various elements were written in succeeding years that did not make it into the final version. This was eventually premiered at the Leeds Festival in 1910, with the composer himself conducting (on his 38th birthday). It scored a success with public and critics alike (the *Manchester Guardian* remarked that it 'definitely places a new figure in the first rank of our English composers'), and it has remained a favourite in the repertoire of choirs ever since. It is a product of the heyday of oratorios and other large-scale choral works written for English provincial musical festivals in the late 19th and early 20th centuries, and it is probably true to say that, with the exception of Elgar's *Dream of Gerontius*, it has stood the test of time better than all the rest.

The first movement begins with a vivid seascape painted by the chorus, of sailing ships and steamers plying the world's oceans. The baritone soloist brings the focus down to the human scale, celebrating those who sail the ships, and the spiritual element that is at the heart of the symphony is broached by the soprano, who sings of 'the

soul of man'. Next comes the slow movement, in which the baritone, accompanied by the choir, broods on the vastness of the universe, and how all human existence is held within its hand. The third movement scherzo, by contrast, is all action and drama, as the chorus describes a great sailing ship breasting stormy seas.

The last movement is much the longest of the four and the most ambitious - an ambition that perhaps sometimes outruns itself (the composer and critic Cecil Gray described it rather uncharitably as 'floundering about like a porpoise'). Its first part belongs to the chorus, which conjures up a vision of the Earth 'swimming in space', describes the creation of questing mankind, baffled and anxious in the face of the silent and incomprehensible universe, and looks forward to the advent of 'the poet worthy that name, the true son of God' who will interpret its mysteries. Then the soloists take over, in a quasi-operatic duet, pondering further on the nature of time, space and death, before the chorus returns with its exhortation to set sail towards the horizon of life and death.

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Linda Richardson: soprano

Linda Richardson was born in Cheshire and studied at the Royal Northern College of Music, where she was a Peter Moores Foundation Scholar and winner of the Frederic Cox Award, and then at the National Opera Studio.

An English National Opera Company Principal between

1997 and 2005, her roles there have included Virtue *The Coronation of Poppea*, Fiordiligi *Così fan tutte*, Lauretta *Gianni Schicchi*, Micaela *Carmen*, Gretel *Hansel and Gretel*, Gilda *Rigoletto*, Zerlina *Don Giovanni*, Sophie *Der Rosenkavalier*, Mimi *La Bohème*, title roles *The Fairy Queen* and *Alcina*, Violetta *La Traviata*, Woglinde *Rhinegold*, Helena *A Midsummer Night's Dream* and Donna Anna *Don Giovanni*. Elsewhere she has sung Karolka *Jenufa*, Mimi, Nanetta *Falstaff*, Pamina *Die Zauberflöte* and Violetta with Opera North, Lisetta *La Vera Constanza* at Garsington, Norina *Don Pasquale* for Clonter Opera, Fairy Queen in Barcelona, First Niece *Peter Grimes* at Netherlands Opera and Amina in Opera Holland Park's *La Sonnambula*.

She performs extensively on the oratorio and concert platform, and is a frequent recitalist, having sung at the Newbury, Three Choirs and Arundel Festivals. She was a regular soloist with the English Haydn Festival where she sang in world and British premieres of Haydn's unknown works. Other concert work includes *Missa Solemnis*, Brahms *Requiem* with the Northern Sinfonia, *Messiah* with the English Chamber Orchestra in Spain and Britten's *Les Illuminations* with the Netherlands Radio Chamber Orchestra. Recent concerts include an Italian Gala with the City of Birmingham Symphony Orchestra conducted by Carl Davis, Carmina Burana at the Royal Festival Hall and she has appeared as a guest soloist on *Friday Night is Music Night* on BBC Radio 2. Linda appeared as Annie in Jonathan Dove's TV opera *When She Died* on Channel 4. Recordings include *Hearts and Flowers*, a collection of Victorian Parlour Songs, and Oscar *Un Ballo in Maschera*

for Chandos. Linda recently recorded the music for an audio play of 'The Phantom of the Opera' broadcast on BBC7 and available on CD

Most recent and current plans include the Countess *Marriage of Figaro* and Gilda at Opera North, Violetta at English National Opera, Countess throughout UK and France with Diva Opera and concerts with the Hallé Orchestra.

Philip Tebb: Bass baritone

Philip Tebb studied Music at Durham University where he was a Choral Scholar at the Cathedral. Recent solo work includes: Monteverdi Vespers with the Whitehall Choir, Haydn Creation with Hertford Choral Society and with the Nonsuch Singers, Elysian Singers and the Orchestra of the City, Rossini Petite Messe Solonnelle with Henley Choral Society, Bach B Minor Mass with the English Baroque Choir and with Christchurch Choral Society and Orff Carmina Burana with Lymington Choral Society. Last year he performed the role of Aeneas in Purcell Dido & Aeneas with the Armonico Consort in performances at St John's Smith Square and in Sardinia and Italy. In October last year Philip gave the UK premier of Last Letter Home by American composer Lee Hoiby at The National Gallery accompanied by Kathron Sturrock.

Philip is currently studying with Russell Smythe at the Royal College of Music on the Benjamin Britten International Opera School. At RCM he has appeared in masterclasses with Valerie Masterson, James Oxley,

Graham Johnson and Patrica McMahon. Philip sang the role of Nicandro in Handel Atalanta (as part of the London Handel Festival), Father Tulove in Stravinsky The Rake's Progress and Antonio in Mozart Le Nozze di Figaro, and in scenes: Zurga, Bizet Les Pecheurs de Perles Don Alfonso, Mozart Cosi fan tutte and Demetrius Britten A Midsummer Night's Dream. He is generously supported by the Stanley Picker Trust Award, the Audrey Sacher Award and the Josephine Baker Trust. In June he will be singing the role of Harasta in Janacek The Cunning Little Vixen and in July, Schaunard in Puccini La Boheme with Wedmore Opera.

Dan Ludford-Thomas: Associate Conductor

Dan Ludford-Thomas began singing as a chorister at St Matthew's Church, Northampton, and in 1986 became 'Choirboy of the Year' which led to radio and television broadcasts, and concerts at many of the major venues throughout the UK. As a tenor Dan won choral scholarships to Wells Cathedral and Durham Cathedral where he read music at the university.

Dan is a member of the choir of St Brides Church, Fleet Street and regularly performs with many of the London-based ensembles, including Chapelle du Roi, The Kings Consort, The Academy of Ancient Music, Florilegium, and The Sixteen.

Dan is currently Head of Singing at Dulwich College, the Musical Director of the Music Makers of Harpenden and

the Dulwich-based chamber choir Breve, as well as being the Associate Conductor of The Hackney Singers.

Mark Shanahan: Conductor

MARK SHANAHAN was born in Manchester of Irish parentage and studied at Chetham's School of Music. He then studied at London University before joining the post-graduate conducting course at the Royal Academy of Music as the Sir Henry Wood conducting Scholar. He won the NAYO Conducting Competition for European Music Year.

His orchestral work includes broadcasts and concerts with the BBC, National Symphony orchestra of Ireland, RTE Concert Orchestra. He has received invitations from the Halle, BBC Philharmonic, Stavanger Symphony, the Orchestre Filarmonica de Gran Canaria, Netherlands Symphony, Royal Philharmonic Orchestra, the Georges Enescu Philharmonic Orchestra and The English Northern Philharmonia.

Mark has conducted for Opera Ireland, English Touring Opera and the Wexford Festival. For Grange Park Opera he has conducted *La Traviata*, *L'Elisir d'amore* and the acclaimed production of *I Capuletti e i Montecchi*, for Opera North *La Traviata* and *The Queen of Spades*, *La Rondine* and *Don Giovanni* for RNCM. Since 1993 he has been associated with English National Opera as a guest conductor, where productions have included, *La Forza del Destino*, the *Barber of Seville*, *Leoncavallo* and

Puccini *La Boheme*, *La Traviata*, *Otello* and *Tosca*, described by the Times as ‘a musical triumph’.

Concert work has included performances at the Royal Festival Hall, Barbican and Royal Albert Halls, London in wide-ranging repertoire from *La Damnation de Faust* and Verdi *Requiem* to Strauss *Ein Heldenleben* with *Forest Philharmonic*

He is a guest at the Opera and Orchestral Department at the Guildhall School of Music and Drama, Guest Professor of Conducting at the Royal Academy of Music, London and Visiting Conducting Fellow at the Royal Northern College of Music, Manchester.

Recent engagements have included *Ernani* for ENO, *Rigoletto* for Opera North and debuts at the National Reisopera, Holland, and La Fenice, Venice and performances of *Jenufa* in Nantes. Future plans include his return to the National Reisopera, Holland for *La Traviata*, and *Così fan Tutte* in Nantes. He recently made a highly successful debut at Frankfurt Opera with *Tosca*, and this season returns for *Death In Venice* and *Simon Boccanegra*.

He was recently awarded the prize for best production in France for *Jenufa* and will make his debut in Marseilles in 2009.

Andrew Storey: Répétiteur

ANDREW STOREY was born in Blackpool and was Organ Scholar at Blackpool Grammar School. He read music and mathematics at Kent University and studied the organ in Canterbury Cathedral under David Flood. After a brief career as a music teacher he returned to academic life where he gained an MSc and a PhD in computational science. Andrew is now currently Director of ICT at Dulwich College.

As well as being répétiteur for the Hackney Singers, Andrew also conducts the Ashted Singers, a group which sings in cathedrals around the country and who have regular engagements at St George's Chapel Windsor, Winchester and Salisbury Cathedrals. He also plays the organ for Ashted Choral Society on their tours abroad, most recently to Salzburg, Pisa, Florence and Prague. He is heavily involved in the music at Dulwich College where he teaches composition, sings in the Chapel Choir and had been the musical director for several musicals. Andrew is an ISI schools' inspector and has recently won a national BECTA Award for Leadership in ICT.

Andrew joined the Hackney Singers in 1990 and has been the répétiteur under four conductors in that time. He says, 'The choir has the ability, no matter how tired or fed up I feel, to cheer me up on a Thursday evening'.

Vaughan Williams: A Sea Symphony

1. Song for All Seas, All Ships

Behold, the sea itself,

And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle
the
 green and blue,
See, the steamers coming and going, steaming in or out of
port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships;

...

To-day a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-
signal,
Of unnamed heroes in the ships--of waves spreading and
spreading
 far as the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful, like a surge.

Of sea-captains young or old, and the mates, and of all
intrepid sailors,
Of the few, very choice, taciturn, whom fate can never
surprise nor
 death dismay.
Pick'd sparingly without noise by thee old ocean, chosen
by thee,
Thou sea that pickest and cullest the race in time, and
unitest nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Flaunt out O sea your separate flags of nations!
Flaunt out visible as ever the various ship-signals!
But do you reserve especially for yourself and for the soul
of man

 one flag above all the rest,
A spiritual woven signal for all nations, emblem of man
elate above death,
Token of all brave captains and all intrepid sailors and
mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains
young or old,
A pennant universal, subtly waving all time, o'er all brave
sailors,
All seas, all ships.

2. On the Beach at Night Alone

On the beach at night alone,
As the old mother sways her to and fro singing her husky
song,
As I watch the bright stars shining, I think a thought of the
clef
 of the universes and of the future.

A vast similitude interlocks all,
All spheres, grown, ungrown, small, large, suns, moons,
planets,
All distances of place however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, colors, barbarisms, civilizations, languages,

All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spann'd,
And shall forever span them and compactly hold and
enclose them.

3. The Waves

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad myriad waves hastening, lifting up their
necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant, with
curves,
Where the great vessel sailing and tacking displaced the
surface,
Larger and smaller waves in the spread of the ocean
yearnfully flowing,
The wake of the sea-ship after she passes, flashing and
frolicsome
 under the sun,
A motley procession with many a fleck of foam and many
fragments,
Following the stately and rapid ship, in the wake following.

4. The Explorers

O vast Rondure, swimming in space,
Cover'd all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,

Unspeakable high processions of sun and moon and
countless stars above,
Below, the manifold grass and waters, animals, mountains,
trees,
With inscrutable purpose, some hidden prophetic intention,
Now first it seems my thought begins to span thee.

...

Down from the gardens of Asia descending radiating,
Adam and Eve appear, then their myriad progeny after
them,
Wandering, yearning, curious, with restless explorations,
With questionings, baffled, formless, feverish, with never-
happy hearts,
With that sad incessant refrain, Wherefore unsatisfied
soul? and
 Whither O mocking life?

Ah who shall soothe these feverish children?
Who Justify these restless explorations?
Who speak the secret of impassive earth?

...

Yet soul be sure the first intent remains, and shall be
carried out,
Perhaps even now the time has arrived.
After the seas are all cross'd,
After the great captains and engineers have accomplish'd
their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.

...

O we can wait no longer,

We too take ship O soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to sail,
Amid the wafting winds, (thou pressing me to thee, I thee
to me, O soul,)
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.

O soul thou pleasest me, I thee,
Sailing these seas or on the hills, or waking in the night,
Thoughts, silent thoughts, of Time and Space and Death,
like waters flowing,
Bear me indeed as through the regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me O God in thee, mounting to thee,
I and my soul to range in range of thee.

O Thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of
them,
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and Death,
But that I, turning, call to thee O soul, thou actual Me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.

...

Greater than stars or suns,
Bounding O soul thou journeyest forth;

...

Away O soul! hoist instantly the anchor!

Cut the hawsers--haul out--shake out every sail!
Have we not stood here like trees in the ground long
enough?
Sail forth--steer for the deep waters only,
Reckless O soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.
O my brave soul!
O farther farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

St John-at-Hackney Church

Eighteenth-century Hackney was famous for its 'healthful air', a suburban retreat from the pestilential congestion of the City. The population grew, and in 1791 Hackney parish commissioned architect James Spiller to build a church to replace the ancient St Augustine's. The old church was demolished, except for the sixteenth-century tower, which survives to the south.

St John-at Hackney is of considerable architectural importance, as Spiller was a precocious and creative architect. New Georgian tended to be spindly Gothic and grandiloquently Classical, but Spiller had a feeling for pure architectural form. Using the humblest of materials, London stock brick, he designed a structure that relies almost entirely on simple, broad masses, relieved only by recessed openings. There are a few classical touches- the columned porch and the extraordinarily complex and unprecedented tower. If St John's seems brusque and

direct, this was deliberate. The look reflects a larger trend of the time, when architects were captivated by the sublime proportions and austere geometries of the ruins of antiquity.

But there is more to the building than this. The detail is interesting. Spiller's playful interpretations of the classical vocabulary were deliberate adaptations of an ancient language for a modern architectural problem. The plan of the church was different too. Most Anglican churches were long rectangles, with aisles and a distinct, deep chancel, but Spiller's was centrally planned, based on a Greek cross. And this was a big church. The scale of the inside is colossal, anticipating generations of big-boned, capacious London suburban parish churches, both Gothic and Classical, of the coming decades.

St John-at-Hackney is a leading example of international Neoclassicism and it stands comparison with any other building from this period in Europe. It has escaped the notice of historians because Spiller's career was sadly cut short by mental illness and an untimely death.

Chris Miele

St. John-at-Hackney Churchyard

St. John-at-Hackney churchyard has survived as an open space since mediaeval times, and is now a green oasis of four and a quarter acres of trees, gardens and historic memorials. After years of vandalism and neglect the Churchyard Gardens have been restored thanks to an

award of approximately £2.5 million from the Heritage Lottery Fund.

St. John-at-Hackney church today

St John's remains a vibrant, committed and inclusive Christian community in the heart of Hackney. It attracts an enthusiastic and diverse congregation, which meets on Sunday mornings at 10 for the Eucharist. Morning and evening prayer are said in a more contemplative atmosphere during the week. St John's is proud to host a centre for the homeless and is building up further links with the local community. The Rector, Father Rob Wickham, is available on 0208 985 5374.

The Forest Philharmonic Orchestra

Forest Philharmonic Orchestra, founded in 1964, is rated as one of the country's leading community orchestras. A performance and training orchestra, each string section has a professional leader whose role includes rehearsal and technical advice for the players. Members are drawn from diverse backgrounds including music students, teachers, freelancers and amateurs. The Orchestra thereby fulfils its aim of helping train the musicians of tomorrow while providing a forum for the leading amateur players of today. Many of the major professional orchestras in this country include players who trained with Forest Philharmonic.

Under the baton of Artistic Director Mark Shanahan, the Orchestra has gained an increasingly impressive reputation for the quality and vitality of its performances. Mark is a regular at English National Opera and has also appeared with the Royal Philharmonic Orchestra, National Symphony Orchestra of Ireland and Opera North.

Forest Philharmonic frequently performs with international soloists. Recent guest artists include pianists John Lill and Ronan O'Hora; violinists Malin Broman, Tasmin Little and György Pauk; cellists Robert Cohen and Gemma Rosefield; and singers Sarah Walker, Della Jones, Patricia Macmahon, Malmfrid Sand and Christine Bunning. Repertoire ranges from Beethoven and Schubert to Tchaikovsky, Rachmaninov and Bartók.

The Orchestra is based in Waltham Forest, the London Borough centred on Walthamstow, Leyton, Leytonstone and Chingford, and is supported by Waltham Forest Council for its series of concerts in Walthamstow Assembly Hall. It regularly performs with Crouch End Festival Chorus in the Barbican Centre, including works such as Britten *Spring Symphony*, Steve Reich *Desert Music*, Verdi *Requiem* and Bernstein *West Side Story*. Forest Philharmonic also plays with the Hackney Slingers in St John's Hackney and Hertfordshire Chorus in St Alban's Abbey, and has given concerts in the Royal Festival Hall, Guildford Cathedral and St John's, Smith Square.

Forest Philharmonic Orchestra provided the musical performance of the evening, which is quite an achievement given that they are a community orchestra. The woodwind section especially is astonishingly secure.... Whether providing a delicately hued, sensitively brushed accompaniment or contributing to a terrifically secure final tutti, this orchestra performed with great dignity and understanding. (musicomh.com, January 2007)

Find out more about the Orchestra and how to join at www.forestphilharmonic.org.uk

The Forest Philharmonic's next concerts

Sunday 22nd June 2008 at 18.00 - St John's Smith Square
DVORÁK Cello Concerto (Soloist - Gemma Rosefield)
BARTOK Concerto for Orchestra

Sunday 6th July at 19.30 - Barbican Centre
PÄRT Credo
STRAVINSKY Symphony of Psalms
PROKOFIEV Alexander Nevsky
Crouch End Festival Chorus / David Temple conductor

Find out more at www.forestphilharmonic.org.uk

The Orchestra

1ST VIOLINS

John Crawford*
Charlotte Ashton
Mike Aldren
Helen Bulcraig
Peter Goddard
Rebecca Maddox
Caroline London
Alena Casey
Rose Richardson
Liezl Coldiz

2ND VIOLINS

Liz Partridge*
Anna Barnett
Nicola Benson

Felicity Forster
Heather McCann
Rachel Simnett

VIOLAS

Natalie Taylor*
Guy Haskell
Paul Hickman
Matt Kelly
Annis Lampard

CELLOS

Graham Bradshaw*
Sarah Boxall
Caroline Ashley
Ruth Robertson
James Durance

DOUBLE BASSES

Nick Mason*
Lesley Dickinson
Debbie Firth

FLUTES

Christopher Wyatt
Jemma Bogan

PICCOLO

Jemma Bogan

OBOES

Anna Durance

Elizabeth Boulton

COR ANGLAIS
Elizabeth Boulton

CLARINETS
Richard Stockall
Ivan Rockey

BASSOONS
Colin Beak
Jeremy Goggins

HORNS
Jo Towler
Liz Kadir
Kelly Haines
Stuart Carruthers

TRUMPETS
Richard Knights
Ben Larpent
Rob Horrocks

TROMBONES
Mark Horton
Nasser Pervez
Ben Bouzan

TUBA
David Carter

HARP
Catrin Morris Jones

TIMPANI
Steve Long

PERCUSSION
Andrew Barnard
Amy Kelly
Eddy Hackett
Craig Glenday

[Leader of Section*]

The Hackney Singers

The Hackney Singers is a large mixed choir, its members drawn from all over Hackney and north-east London. We have been performing a range of works for more than 20 years and we are proud of the musical vibrancy achieved in our concerts. We present major choral programmes in the spring and autumn.

In recent years, together with the Forest Philharmonic Orchestra we have performed Elgar's *The Dream of Gerontius*, Bach's *Mass in B Minor*, Walton's *Belshazzar's Feast*, Verdi's *Requiem*, Brahms' *German Requiem*, Handel's *Coronation Anthems*, Mozart's *Coronation Mass*, Tippett's *A Child of our Time*, Orff's *Carmina Burana*, Poulenc's *Gloria* and Fauré's *Requiem*.

Since 1998 we have also shared a Musical Director with the Forest Philharmonic – Mark Shanahan. He has taught us a great deal about singing technique and performance as well as keeping us alert and amused at rehearsals. Andrew Storey assists us as an accomplished pianist and Dan Ludford-Thomas leads when Mark is not able to be with us.

We do not hold auditions and everyone, regardless of experience or musical knowledge, is welcome to join our Thursday evening rehearsals at 7.30pm at St Luke's Church, Woodbine Terrace, London E8.

For more information visit our website at www.hackneysingers.org.uk or telephone 020 7249 8263 or email chair@hackneysingers.org.uk. To find out about joining the choir contact membership@hackneysingers.org.uk

And read more about the choir and its concerts and other activities, and see more photos in our display, on show at this concert and at other events.

The Hackney Singers

Soprano

Rose Andrew, Libby Brown, Marilyn Browne-McLean, Gemma Colbert, Julie Douglas, Sheila Ebbutt, Martha Elizeé, Ruth Finn, Jane Gibson, Judith Green, Catharine Gunningham, Jenny Hird, Olive Home, Ulrike Hotopp, Julie Howell, Sally Johnston, Mary Julian, Sylvie Koestlé, Diana Lockwood, Helen Macdonald, Margot Male, Carol Maynard, Patricia Mitchell, Kirsty Norman, Jessica Norrie, Margaret Peirce, Agnes Perry, Elisha Peter, Doreen Read, Bridget Saunders, Maria Saur, Vyvian Shaw, Natalie Shefer, Carol Sired, Mary Taylor, Jess Tomkins, Mary Troath, Christine Turner, Rae Vernon, Emily Vivas, Liz Webber, Clare Wooldridge

Alto

Nony Ardill, Clair Bankin, Karen Beardsell, Henny Beaumont, Rhian Beynon, Jude Blackmore, Teresa Brennan, Sorrel Brookes, Deborah Burns, Emma Cameron, Karen Campbell, Teresa Cosgrove, Tara Creme, Luise Dawson, Nicola Doherty, Elizabeth Duncan, Lucy Fincham, Elaine Gavin, Sally Ginnever, Zena Goss, Karen Greig, Jemma Grieve, Megan Griffith, Kate Hand, Linsey Hand, Audrey Harding, Georgina Harris, Annette Hayton, Christine Hodgson, Anne Jones, Hannah Jones, Linda Vaughan Jones, Sarah Kerridge, Erika Kirwan, Elizabeth Kitcatt, Amanda Lipman, Caroline Miller, Jennifer Oxley, Barbara Patilla, Pip Pinhorn, Jane Preest, Jackie

Rae, Margaret Roe, Wendy Saville, Barbara Simpkins, Jo Thorp, Claire Toberman, Claire Wheeler, Sally Williams

Tenor

Trevor D. Adams, Becky Canning, Pru Clements, James Diamond, Dave Dudding, Jill Ellenby, Bill Goodall, Gary Greene, Sue Hunt, Carol Law, Bill Miller, Florence Ogunji-Amusan, Godwin Onwuchekwa, Judy Spours, Stephen Thompson, Lynne Troughton, Rose Waddilove

Bass

John Ayto, Jonathan Cate, Hugo Deadman, Richard Gartner, Adam Griffith, Andrew McLeod, Andrew Marson, Martin Parrott, Paul Pengelly, Kevin Perkins, Morris Perry, John Raftery, Nick Richards, Charlie Ryan, Martin Stevenson, Graham Turnbull, Leslie Verrinder, Andrew Wilkes

Sponsorship

Sales of advertising space in the programme make a valuable contribution to choir funds. Please use the services of as many of our advertisers as you can, and let them know that you saw their ads in our programme. If you would like to advertise in a future programme, please get in touch.

Hackney Singers do not receive any funding. We try to keep the costs of tickets and membership at affordable rates, in line with our 'open door' policy and our charitable

objectives which include bringing choral music to as wide as possible a range of people. So we would be very grateful for any personal donations or for help in securing corporate sponsorship. We would also be grateful if you would consider including us next time you review your Will. If you are able to help please contact us:

email: treasurer@hackneysingers.org.uk
or call 020 7254 1575

Feedback

If you enjoyed our concert or if you have any other comments please e-mail comments@hackneysingers.org.uk or call 020 8986 7710. Have a look at our web site, www.hackneysingers.org.uk.

And read more about the choir and its concerts and other activities, and see more photos in our display, on show at this concert and at other events.

Acknowledgements and credits

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- the Rector and Churchwardens of St John at Hackney for the use of this venue
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- Jonathan Cate for the design of the poster and flyers

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- Hanway Print Centre for printing the concert flyers
- all the businesses which advertised in this programme
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Hackney logo

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