



Fanny Mendelssohn: Overture in C
Johannes Brahms: Schicksalslied
(Song of Destiny)
Ludwig van Beethoven:
Choral Fantasy
Gabriel Fauré: Requiem

Dulwich Choral Society
Dulwich Symphony Orchestra
Adam Heron piano
Alessandro Minarik treble
Gareth John baritone
Conducted by **Chris Stark and William Vann**

Saturday 30 November 2024, 7.30pm
All Saints Church, Lovelace Road, London SE21 8JY

Programme

Fanny Mendelssohn (1805–1847): Overture in C

Johannes Brahms (1833–1897):

Schicksalslied (Song of Destiny), Op. 54

- I. Adagio (Slow and Yearning)
- II. Allegro
- III. Adagio: Orchestral Postlude

Ludwig van Beethoven (1770–1827):

Choral Fantasy in C Minor, Op. 80

– Interval –

Gabriel Fauré (1845–1924):

Requiem in D Minor, Op. 48

- I. Introit and Kyrie
- II. Offertory
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In Paradisum

Please ensure to switch your phone to silent before the start of the concert, and please refrain from filming or recording.

Programme notes

Fanny Mendelssohn (1805–1847): Overture in C

Born into a well-to-do Jewish family, as a child Fanny Mendelssohn showed tremendous musical ability. She began learning the piano firstly with her mother and took lessons in composition from a young age. Her abilities were much admired by her tutor, who paid her the highest compliment in declaring ‘she plays like a man’! Letters written by those who knew the family suggest her abilities were the equal of her more famous brother, Felix.

The family moved in musical circles and Fanny’s works were played alongside her brother’s at the family home in Berlin in a Sunday concert series (Sonntagskonzerte), which was originally organised by her father and, after 1831, carried on by Fanny herself.

Inevitably, as a woman, the social mores of the period dictated that she could never seek a career in music; her duties would be in the home. While her father tolerated her music making, he said “Music will perhaps become his [Felix’s] profession, while for *you* it can and must be only an ornament”.

Fanny had an intense musical relationship with her brother. He sought her advice and listened to her feedback on his compositions. Although Felix discouraged her from publishing, he did arrange for some of her songs to be published under his name.

In 1829 Fanny married William Hensel, an artist. He, like Felix, was supportive of Fanny’s composing, but unlike many others of her circle was also in favour of her seeking publication of her works. In 1846, after an approach by two Berlin publishers, she decided to publish a collection of her songs under her married name. She died of a stroke the following year.

In all, Fanny composed over 450 pieces of music, mostly for the salon, as this was the only sphere in which she could operate. She wrote over 125 pieces for the piano, and in excess of 250 *Lieder*.

The overture we are performing tonight was completed in 1832, when she was 27. This is her only work for orchestra alone. It was performed just once during her lifetime and remained unpublished until 1994.

The structure of this overture is typical of early c19 overtures. It begins with a slow introduction, the horns sounding the opening note, followed by a sweet melody on the strings which is answered by the clarinets and flutes. The melody is passed from one instrument to another, like a gradual awakening of the orchestra. This builds until the strings herald the start of a faster section, *Allegro di Molto*. This features a martial style fanfare, announced by the brass, before moving swiftly into the *Con Fuoco*, which forms the body of the overture. This section is in sonata form, with exposition, development and recapitulation. Mendelssohn does not shy away from exploring a raft of sometimes surprising key changes in the development section, which vary the tension. In the final coda, marked *Piu Presto et Sempre Accelerando*, the tempo is ratcheted up again for a thrilling drive to the finish.

Claire Richards

Johannes Brahms (1833–1897): Schicksalslied (Song of Destiny) Op. 54

- I. Adagio (Slow and Yearning)
- II. Allegro
- III. Adagio: Orchestral Postlude

Recognised as one of Brahms' finest choral works, *Schicksalslied* was written two years after his German Requiem and shares that work's humanist focus. While it has no formal liturgical role, it is sometimes called his 'Little Requiem' and was programmed by the Berlin Philharmonic at the turn of the twentieth century as memorial music for several distinguished musicians including Brahms' violinist friend Joachim and indeed for Brahms himself.

Schicksalslied is a setting of a poem by the noted German Romantic poet and philosopher Friedrich Hölderlin (1770-1843). Hölderlin created diverse literary and philosophical works whose sources included ancient Greece, Nature, Society and Christian theology (in which he had trained). The poem is taken from his novel *Hyperion* concerning Turkish rule in Greece in the 18th century. It contrasts the ideal existence of Greek gods in the first two stanzas with the hopeless fate of humanity in the third and final stanza.

Brahms was struck by the poem when he discovered it at a friend's house in 1868. His setting of the first two stanzas mirrors Hölderlin's depiction of celestial peace but he agonised over the treatment of the final stanza. Hermann Levi, who conducted the premiere in 1871, had suggested a reprise of the serene orchestral music of the opening, and this, shorter and more richly orchestrated, was the solution Brahms adopted.

The adagio prelude in E flat is serene except that a repeated triplet on timpani hints at the persistence of Fate. Altos, then full choir, longingly evoke the celestial realm of spirits, the accompaniment becoming slightly more animated as the second stanza reflects Nature in references to a sleeping baby and budding flowers. After a reminder of the 'Fate' triplets, the third stanza starts with softly menacing chords in C minor and rushing string arpeggios and scales. Now changing tempo and metre, staccato phrasing and harmonic dissonance vividly suggest the blind and seemingly hopeless quest of humans. Brahms' settings of the text in this stanza, for example the jagged sequence describing falling water, and the phrases yearning for a place of repose, mirror Hölderlin's desperate words. The orchestral postlude returns to the celestial ambience of the opening, now in C major, reflecting Brahms' own philosophy of life - one which has been described as 'resigned optimism'.

Morven Main

Schicksalslied (Song of Destiny)

Schicksalslied

Poem by Friedrich Hölderlin

Ihr wandelt droben im Licht
Auf weichem Boden selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der Schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt,
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen
Jahrlang in's Ungewisse hinab.

Song of Destiny

Translation by John Troutbeck

Far in yon region of light, where
pleasures fail not,
Wander the spirits blest,
Breathed on by airs of glory, bright and
divine,
Like a harp when a master hand wakes
it from silence.

Free from care, like a babe that is
sleeping,
Are they in heaven that dwell;
Pure and lowly as half-opened
blossoms,
In those fields of light they ever
bloom;
And in bliss are their eyes still gazing
On clearness, calm and eternal.

But man may not linger, and nowhere
finds he repose;
We stay not, but wander, we grief-
laden mortals,
Blindly from one sad hour to another,
Like water from cliff unto cliff ever
dropping,
Blindly at last do we pass away.

Ludwig van Beethoven (1770–1827): Choral Fantasy in C minor, Op. 80

Beethoven wrote his *Choral Fantasy* for a benefit concert held at the Theater an der Wien in Vienna on 22 December 1808. Keen to publicise his recent work, Beethoven chose to premier his fifth and sixth symphonies, the fourth piano concerto and the concert aria *Ah, perfido!* as well as performing extracts from his Mass in C major. The *Choral Fantasy* was added as a rousing finale, uniting all the forces that had been used during the concert. Beethoven conducted and played the piano solo parts in the concerto and the Fantasy. The concert has achieved a certain notoriety. It lasted over four hours, the heating system in the theatre was out of order, the musicians were under-rehearsed and tempers were frayed. Beethoven's hearing was already deteriorating and this turned out to be his last public appearance as a solo pianist.

The *Fantasy* has a very unusual structure. It starts with a rhapsodic piano solo in improvisatory style which Beethoven did indeed improvise at the first performance. The written version was added for publication the following year. The orchestra joins in section by section with a series of variations on a simple theme which Beethoven took from his song, *Seufzer eines Ungeliebten – Gegenliebe* (*Sigh of an unloved one – Love requited*), which he wrote in 1794-5. After a series of episodes, culminating in a march, solo voices enter, followed by the full choir in a rousing finale. The text was commissioned by Beethoven for the occasion, but there is uncertainty as to whether it written by the Austrian poet Christoph Kuffner (1777-1846) or the German librettist Georg Friedrich Treitsche (1776-1842) who was later to work on the final version of the libretto for Beethoven's opera *Fidelio*.

The *Choral Fantasy* anticipates the final, choral movement of the ninth symphony in the joyful tone of its text, the use of a simple, hymn-like theme as the basis for a set of variations and the triumphant entry of the choir. Beethoven was aware of the connection and wrote, when he was later setting Schiller's *Ode to Joy* for that symphony, that he intended to do so 'in the same way as my piano fantasy with chorus, but on a far grander scale'.

Jeremy Crump

Choral Fantasy

Schmeichelnd hold und lieblich
klingen
unseres Lebens Harmonien,
und dem Schönheitssinn
entschwingen
Blumen sich, die ewig blühen.
Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel.
Was sich drängte rauh und
feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.
Äuß're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
läßt aus beiden Licht entstehen.

Großes, das ins Herz gedrungen,
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hallt ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen
Seelen,
frohe Gaben schöner Kunst
Wenn sich Lieb und Kraft
vermählen,
lohnt den Menschen Göttergunst.

Graceful, charming and sweet are the
sounds of harmony in our life,
and ever-blooming flowers spring
from the sense of beauty.
Peace and joy advance in perfect
concord,
like the changing play of the waves.

What was harsh and hostile
is transformed into sublime delight.

If the magic of music reigns,
And words bring inspiration,
Delight will appear,
Night and turmoil turn to light.
Happy people are ruled by outer
peace and inner bliss.
Art's spring sun
engenders light from both.

Greatness, once it has pierced the
heart,
blooms anew in all its beauty.
The spirit takes flight,
And a choir of spirits responds.
Accept with gladness, then, you
beautiful souls, the gifts of high art.
When love and strength are united,
Divine grace rewards humanity.

Gabriel Fauré (1845–1924): Requiem in D minor Op. 48

I. Introit and Kyrie

II. Offertory

III. Sanctus

IV. Pie Jesu

V. Agnus Dei

VI. Libera me

VII. In Paradisum

Gabriel Fauré, organist of the Église de la Madeleine and Director of the Paris Conservatoire, composed his requiem between 1887 and 1890, possibly commemorating the death of his father. Fauré explained his motivation: ‘As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.’ He achieved his aim: at the first performance in 1888, in memory of an architect, the priest in charge told him: ‘We don’t need these novelties: the Madeleine’s repertoire is quite rich enough’. Since then, the requiem has become one of the best loved and most frequently performed of all time.

The original manuscript exists not as a single document but in separate pages as individual movements, with extensive reworking and expansion later. The piece follows the usual requiem liturgy except that it omits the full *Dies Irae* (leaving only the *Pie Jesu*) and includes *In Paradisum*, a piece for burial services rather than funerals; the *Libera Me*, an independent work composed in 1877, was added later. The orchestration was variously edited over time by Fauré himself and by others. This apparently piecemeal assembly nevertheless produced a balanced whole, understated and elegant in the French tradition and imbued with Fauré’s melodic genius.

Each movement has a distinct character, employing different orchestral sounds and musical styles. The combinations of choral and solo voices are also very specific to each movement's underlying message. However, whether from a small instrumental group as in the original version or as full orchestral version, as tonight, a mellow timbre prevails, especially contributed by the violas and cellos, with wind and timpani intervening at key dramatic points.

After the solemn opening movement with its famous tenor melody, the canonic *Offertory* brings an antique feel before the *Sanctus* which rises in intensity until the forceful *Osanna* section before settling back. At the centre of the requiem is the affectingly simple *Pie Jesu* for solo soprano, which is often performed as a stand-alone piece. Next comes the meditative *Agnus Dei*, with its underlying flowing viola melody; a dramatic interruption leads to a shimmering 'Lux Aeterna'. The only hint of 'hellfire and brimstone', a feature of many other Requiems, is in the intense *Libera Me* for baritone solo, the day of judgement heralded by French horns. The ethereal *In Paradisum* starts with soprano voices as an angelic chorus, accompanied by strings and harp, and ends in a quiet, calm prayer for the full choir.

Fauré was not conventionally religious but embraced the hope of Christian faith, saying: 'I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.' His Requiem reflects this idea, through an atmosphere of resignation and hope in eternal peace, in what has been termed a 'lullaby of death'.

Morven Main

Requiem

I. Introit and Kyrie

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.

Kyrie eleison, Christe eleison, Kyrie
eleison.

II. Offertory

O Domine, Jesu Christe, Rex
gloriae, libera animas defunctorum
de poenis inferni et de profundo
lacu.

O Domine, Jesu Christe, Rex
gloriae, libera animas defunctorum
de ore leonis ne absorbeat
Tartarus.

O Domine, Jesu Christe, Rex
gloriae, ne cadant in obscurum.
Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe pro
animabus illis, quarum hodie
memoriam facimus.

Faceas, Domine, de morte transire
ad vitam, quam olim Abrahae
promisisti et semine eius.

1. Introit & Kyrie

Rest eternal grant them, O Lord, and
let light perpetual shine on them.

A hymn becomes Thee, God in Zion,
and to Thee a vow shall be paid in
Jerusalem.

Hear my prayer, to Thee all flesh
shall come.

Lord have mercy, Christ have mercy,
Lord have mercy.

2. Offertory

O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the pains of hell and from the
deep pit.

O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the lion's mouth that hell not
engulf them.

O Lord Jesus Christ, King of glory,
may they not fall into darkness.
Sacrifices and prayers to Thee O
Lord, with praise, we offer; do Thou
accept for those souls whom this day
we commemorate.

Make them, O Lord, from death to
pass to life, which Thou once
promised to Abraham and his seed.

O Domine, Jesu Christe, Rex
gloriae, libera animas defunctorum
de poenis inferni et de profundo
lacu.
Ne cadant in obscurum. Amen.

O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the pains of hell and from the
deep pit.
May they not fall into darkness.
Amen

III. Sanctus

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

Hosanna in excelsis!

3. Sanctus

Holy, Lord God of hosts.
Full are the heavens and the earth of
Thy glory.
Hosanna in the highest!

IV. Pie Jesu

Pie Jesu Domine, dona eis requiem,
sempiternam requiem.

4. Pie Jesu

Sweet Jesus, Lord, grant them rest,
eternal rest.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem, requiem
sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia
pius es.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

5. Agnus Dei

Lamb of God, who takes away the
sins of the world, grant them rest,
rest eternal.
May light eternal shine upon them,
O Lord, with Thy saints forever, for
Thou art kind.
Give to them eternal rest, O Lord,
and let light perpetual shine upon
them.

VI. Libera me

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 ira, quando
coeli movendi sunt et terra.

Dies illa, dies irae, calamitatis et
miseriae.

Dies illa, 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,
quando coeli movendi sunt et
terra, dum veneris judicare
saeculum per ignem.

VII. In Paradisum

In Paradisum deducant Angeli in
tuo adventu suscipiant te Martyres
et perducant te in civitatem
sanctam Jerusalem.

Chorus Angelorum te suscipit et
cum Lazaro quondam paupere
aeternam habeas requiem.

6. Deliver me

Deliver me, O Lord, from eternal
death on that dreadful day, when
the heavens move and the earth,
while Thou shalt come to judge the
world by fire.

I tremble and fear for the reckoning
will come and wrath befall, when the
heavens and earth are moved.

That day, day of wrath, of calamity
and misery.

That day, a great day and most bitter.
Grant to them eternal rest, O Lord,
and let light perpetual shine upon
them.

Deliver me, O Lord, from death
eternal on that dreadful day when
the heavens and earth are moved,
and Thou shalt come to judge the
world by fire.

7. Into Paradise

Into Paradise may the angels lead
Thee, at thy coming may the martyrs
receive Thee and bring thee into the
holy city Jerusalem.

May the chorus of angels receive
Thee, and with Lazarus, once a
beggar, may Thou have eternal rest.

Biographies

Adam Heron: piano

A multidisciplinary classical pianist of Nigerian-Filipino ancestry, Adam rose to prominence through his 2018 television debut as a BBC Young Musician piano finalist. Through his unique artistry, coupled with an innate flair for communication, he strives to become a leading ambassador for classical music.

Adam commands a demanding schedule of international recital engagements, having already performed at distinguished venues including Wigmore Hall, St Martin-in-the-Fields, the International Center for Arts in Cairo and the National Centre for the Performing Arts in Mumbai.

In addition to his solo career, Adam is a devoted collaborative pianist, composer, and conductor. He has joined forces with fellow musicians including saxophonist Amy Dickson, soprano Francesca Chiejina, and cellist Laura van der Heijden. In 2016 he became one of the first ever concerto soloists to perform with the Chineke! Orchestra.

A laureate of both the Stefano Marizza and HRH Princess Lalla Meryem international piano competitions, Adam was a Hargreaves and Ball scholar at the Royal Academy of Music, where he studied with Christopher Elton, before completing his master's thesis in ethnomusicology at the University of Cambridge. He is currently a PhD candidate at the University of Glasgow, where he holds a James McCune Smith scholarship.

This is Adam's third performance with Dulwich Symphony Orchestra.

Gareth Brynmor John: baritone

Gareth Brynmor John was the 2013 winner of the Kathleen Ferrier Award. He studied at St John's College Cambridge, the Royal Academy of Music and the National Opera Studio where he was supported by the Royal Opera House.

He made his Welsh National Opera début in Spring 2017 singing Schaunard (*La Bohème*) and has returned for Eugene Onegin, Masetto (*Don Giovanni*), Robert (*Les Vepres Sicilliennes*), Papageno (*Die Zauberflöte*), and Sharpless (*Madama Butterfly*). In 2023/4 season he sang The English Clerk in their new production of *Death in Venice*. Other roles include Sid (Albert Herring), Theseus (*A Midsummer Night's Dream*), Il Conte (*Le nozze di Figaro*), Claudio (*Beatrice et Benedict*). He created Carl in Gervasoni's "Limbus Limbo" for the Strasbourg Festival Musica and Opéra Comique. He has performed Pallante (*Agrippina*) Iford Arts Opera, Servilio (Lucio Papirio Dittatore by Caldara) Buxton Festival and Edoardo (*The Siege of Calais*) English Touring Opera. He recently performed Ishmeron (*The Indian Queen*) for Opéra de Lille, Opera de Caen, Opera de Luxembourg and Antwerp Opera under the direction of Emmanuelle Haïm.

Gareth works with many of the UK's leading orchestras and ensembles with repertoire including Elijah, Carmina Burana, Fauré Requiem, Messiah, *The Dream of Gerontius*, Vaughan Williams Sea Symphony, *Israel in Egypt*, Rachmaninov *The Bells*, Britten's War Requiem, Brahms Requiem, *Belshazzar's Feast*, *The Kingdom*, *St John* and *St Matthew Passion* as well as *Stanford Mass Via Victrix* which he performed and recorded with the BBC National Orchestra of Wales. Recent highlights further afield include *Dido and Aeneas* with Hong Kong Philharmonic, Michael Stimpson's new work *Dylan* in New York and Vaughan Williams *Fantasia* with the MDR Rundfunk Orchester in Leipzig.

An accomplished lieder singer he has given recitals at leading venues including the Wigmore Hall and at UK song festivals including Oxford Festival, The English Music Festival, Ludlow Festival of Song, North Norfolk Music Festival, Buxton Festival, Ryedale Festival and Leeds Lieder. His recording of Mahler *Lieder eines fahrenden gesellen* with Trevor Pinnock is available on Linn Record and he has acclaimed solo recordings of Stanford's *Children's songs* for Somm as well as a disc for Champs Hill label.

Alessandro Minarik: treble

Alessandro began singing as a mini boy with Libera before participating in two of the Choir's televised St John's Smith Square London concerts. He joined the Dulwich College Chapel Choir in 2021 and is one of the leading trebles. He enjoys playing piano alongside singing, and outside of music is a keen water polo player and cricketer.

Chris Stark: conductor

Chris Stark is based in South East London. He began as a cellist, turning to conducting whilst a choral scholar at Trinity College, Cambridge. As co-founder of the RPS Award Winning Multi-Story Orchestra, he has conducted all of the Orchestra's car park performances since their inception with The Rite of Spring in 2011, including celebrated performances at the BBC Proms. Away from Multi-Story, he works mostly in opera, for organisations that include Glyndebourne, Oper Köln, Garsington, English Touring Opera and Orchestra of the Age of Enlightenment. Committed to community music, he is principal conductor of Ernest Read and Blackheath Halls Symphony Orchestras. He has recorded for NMC and broadcast with both Multi-Story and Aurora.

Paula Tysall: leader

Paula studied violin at the Centre for Young Musicians, the Royal College of Music and the National Centre for Orchestral Studies. As a member of the New London Orchestra she has recorded for Hyperion Records, made broadcasts for the BBC and Classic FM, appeared at the Proms and in Matthew Bourne's award winning Swan Lake. She has played with the Royal Philharmonic Orchestra, the Philharmonia and English National Ballet, and also has performed in many operas, shows, and chamber music concerts. She leads the Blackheath Halls Orchestra and recently took over shared running of the Minehead Orchestral Festival and is delighted that Chris Stark has become their new Musical Director. She teaches at Westminster School, plus just a few private pupils.

William Vann: conductor

William Vann was appointed Musical Director of Dulwich Choral Society in March 2020 and is delighted to be involved with this historic collaboration with Dulwich Symphony Orchestra. A multiple-prize winning and critically acclaimed choral, orchestral and opera conductor and song accompanist, he is particularly renowned for his revival performances and recordings of lost and lesser-known works of vocal and choral music by British composers and has performed with a host of renowned singers, instrumentalists and orchestras across the world.

Born in Bedford, he was a Chorister at King's College, Cambridge, and a Music Scholar at Bedford School. He subsequently read Law alongside a choral scholarship at Gonville and Caius College, Cambridge, and studied piano accompaniment at the Royal Academy of Music with Malcolm Martineau and Colin Stone. His extensive discography as conductor and accompanist includes over twenty-five recordings for Albion, Champs Hill, Chandos, Delphian, Etcetera, Navona and SOMM with artists including Mary Bevan, Dame Sarah Connolly, Jack Liebeck, Nicky Spence, Kitty Whately, Roderick Williams, Britten Sinfonia and the London Mozart Players. His recording of Parry's *Prometheus Unbound* was awarded Gramophone Recording of the Month in October 2023 and subsequently shortlisted for a 2024 Gramophone Award.

He is the Director of Music at the Royal Hospital, Chelsea, an Associate of the RAM, a Fellow of the Royal College of Organists, a Trustee of the Ralph Vaughan Williams Society, a Liveryman of the Worshipful Company of Musicians, the Chairman of Kensington and Chelsea Music Society, a conductor and vocal coach at the Oxenfoord International Summer School and the founder and Artistic Director of the London English Song Festival. He studies conducting with Martyn Brabbins and in 2024 he took up the role of Chorus Master at The Grange Festival, where he will return in 2025 for productions of *La traviata* and *Die Fledermaus*.
www.williamvann.com

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1st Basses

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* = semi chorus

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Andrew Fryer, Lucy Galloway,
Stephen Holt, Virginia Kennedy,
Victoria Kershaw,
Andrew McGregor,
Nicholas Mitchell,
Ishani O'Connor,
Christopher Shone,
Jessica Smith, Fiona Treharne

Viola

David Lawes, Liz Cleary,
Will Lawrence, Katie Saunders,
Sophia Swanepoel, Alan Taylor,
Imogen Tedbury, Sally Winter

Cello

Nicky Jackson,
Russell Ashley-Smith,
Sarah Bort, Laura Bradley,
Rebecca Clarke,
Emma Geoghegan, Matt Heard,
Catherine Johnson,
Annabelle Juritz, Celia Kent

Double Bass

Sam Wise, Sylvain Letall

Flute

Alison Gill, Sam Purser

Oboe

Ian Finn, Louise Simon

Clarinet

Claire Richards, Ally Rosser

Bassoon

Jeremy Crump, Hilary Dodd

Horn

Mary Cowlett, Henry Osmond,
Alec Johns

Trumpet

John-Paul de Soissons,
Susan Emmons

Trombone

Frances Barrett, Andrew Ross,
Stephanie Shore

Harp

Nicolette Chin

Timpani

David Coronel

Organ

Joshua Ryan

FORTHCOMING CONCERTS

Dulwich Choral Society

www.dulwichchoral.com

Thursday 12 December 2024 at 7pm

Christmas Carol Concert

St Stephen's Church, College Road, Dulwich

Friday 13 December 2024 at 7.30pm

**A Christmas Concert alongside the London Mozart Players
and Trinity Boys' Choir, Smith Square Hall**

Saturday 22 March 2025 at 7.30pm

Bach's B Minor Mass

Southwark Cathedral

Dulwich Symphony Orchestra

www.dulwichsymphonyorchestra.org.uk

Saturday 29 March 2025 at 7.30pm

Sibelius Pan and Echo

Holst Symphony in F Major, Op. 8, *The Cotswolds*

Brahms Symphony No. 2

All Saints Church, Lovelace Road, London SE21 8JY

Saturday 28 June 2025 at 7.30pm

Elfrida Andrée Concert Overture

Dvořák Cello Concerto

Schumann Symphony No. 2

All Saints Church, Lovelace Road, London SE21 8JY