



WOLVERHAMPTON
SYMPHONY ORCHESTRA

Sunday 11 November 2018
3.00pm

St Matthew's Church
Walsall, WS1 3DG

Remembrance and Reconciliation

100th Anniversary Armistice Commemoration

Fauré: Requiem

Beethoven: Symphony No 9 "The Choral"

Tregorissimo - Lannion, Brittany, France
Jena University Choir - Jena, Germany
Total Vokal - Dortmund, Germany
City of Wolverhampton Choir
Dudley Choral Society
St. Peter's Collegiate Church Wolverhampton Girls' Choir
Sutton Coldfield Choral Society
Walsall Choral Society
Wolverhampton Chamber Choir
Wolverhampton University Choir
Wombourne Choral Society

Conductor: Peter Morris

Leader: Ros Rayner

The Concert

Today, the 100th anniversary of the end of the First World War, we come together to remember the over 17 million people from so many different countries who were killed between 1914 and 1918. The Armistice - the agreement to stop fighting - was signed on 11th November 1918, bringing four years of conflict to an end.

Fauré's *Requiem* is being sung in memory of the sacrifice of those who died in the First World War, and in sadness at the horror and loss caused by armed conflict. We remember too the 60 million people who died during the Second World War and the estimated 123 million deaths in wars world-wide in the 20th century.

We also come together to celebrate and give thanks for the peace in Western Europe which we have enjoyed since 1945. Music gives us a way to demonstrate our commitment to reconciliation, peace and harmony between nations. Beethoven's *Choral Symphony*, especially the final movement with its words of joy and universality, is a symbol of our hope that war will never again ravage our nations.

Sadly, wars continue in many parts of the world with resulting death and suffering. A retiring collection will be taken in aid of Unicef's work with children affected by the conflict in Syria. Please give generously.

Acknowledgments

Thanks are due to many organisations and individuals who have supported this venture.

Walsall Metropolitan Borough Council	Wolverhampton University
Ken Dolman	Peter James Property
Walsall Football Club	Penn Tandoori Restaurant
Marstons PLC (Banks's Beer)	Wolverhampton Grammar School
Back Yard Brewery	

St Matthew's Parish Church and the Rector Revd. Jim Trood
Blue Coat Church of England Academy and the Principal, David Smith
St Patrick's Catholic Primary School, Walsall and the Head of School, James Kirke

Thanks also go to our volunteer helpers and stewards, who have worked hard in so many ways. We are also grateful to Tregorissimo, Jena University Choir and Total Vokal for making the journey here and very thankful to the families who have hosted them.



Please ensure that all phones and watch alarms are switched off for the duration of the concert. We ask that photographs are not taken during the performance. Please also resist the urge to applaud until the end of each of the two pieces.

Programme

172

Welcome

Revd. Jim Trood & Andy Street, Mayor of the West Midlands

Requiem Mass - Gabriel Fauré

Short Interval

Drinks will be brought to your seat

Symphony No. 9 - Ludwig van Beethoven

Retiring Collection in aid of Unicef Syrian Appeal

Requiem Mass

Gabriel Fauré (1845 - 1924)



Fauré was born and died in Palmiers, in the south-west of France near the Pyrenees. He became Director of the Paris Conservatoire and the organist of the Church of La Madeleine in Paris. Of all the 19th century settings of the Catholic Mass for the Departed, his is the most restrained and, for that reason, perhaps the most personal voice.

It was written in memory of his father who died in 1885 but by the time it was completed his mother had also

died and so the mass commemorates both his parents. The first performance was at the Church of La Madeleine in 1888. The composer Nadia Boulanger (his pupil) observed "Fauré's voice seems to interpose itself between heaven and earth, unusually perceptive, quietly fervent, sometimes grave and sad, never menacing or dramatic...to have given this to our unhappy hearts, to have combined charity with beauty, hope with love, is this not the most beautiful mode of participating in the work of the Church?"

The sections are:

Introit and Kyrie: This begins powerfully and simply; leading on to one of the memorable melodies which abound in this piece, to the liturgical words *Kyrie eleison*.

Offertoire: A canon between altos and tenors begins this section. This is followed by the Baritone soloist and then the full choir returns us to the opening mood.

Sanctus: Harp and violas prepare the way for some serene interplay between sopranos and the male voices. As the music rises, the words *Hosanna in excelsis* are emphasised by brass, after which the music fades away.

Pie Jesu: Fauré's genius as a song writer is evident here. Often sung by a soprano soloist, this moving line will be sung today by the girls of St Peter's Collegiate Church Choir.

Agnus Dei: Fauré begins this section with yet another characteristically flowing melody. The opening music of the whole mass is alluded to towards the end.

Libera Me: The Baritone soloist leads the choir into an extraordinarily moving section described as "the most haunting melody of the whole work". There follows a brief but dramatic moment to the words of the *Dies Irae*.

In Paradisum: A lovely accompaniment lifts the beautiful soprano line ever higher until the vision fades and the prayers of those who are mourning rise to heaven.

1. 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.

2. Offertoire

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni, et de profundo lacu:
de ore leonis,
ne absorbeat tartarus:
ne cadant in obscurum.
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.
Amen.

3. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

4. Pie Jesu

Pie Jesu Domine, dona eis requiem,
sempiternam requiem.

5. Agnus Dei

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

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
To you, God, hymns of praise are sung in Sion,
and to you shall vows be performed in Jerusalem:
hear my prayer,
to you shall all flesh come.
Lord have mercy, Christ have mercy.

O Lord Jesus Christ, King of Glory,
free the departed souls
from the pains of hell and from the deep pit,
from the jaws of the lion,
let them not be swallowed up,
nor vanish into darkness.
Our sacrifice and prayers, O Lord,
we offer to you with praise:
receive them on behalf of the souls
whom we remember today.
Make them, O Lord, pass from death to life
as you promised Abraham and his seed.
Amen.

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Merciful Lord Jesus, grant them rest,
eternal rest.

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, eternal rest.
May perpetual light shine on them, O Lord.
With your eternal saints, by your grace.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

6. 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.
Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

Deliver me, O Lord, from eternal death,
on that terrible day,
when earth and heaven are shaken,
when you come to judge all things by fire.
I am trembling and afraid,
until the trial comes, and the anger.
That day of torment, wrath, calamity and misery,
greatest and most bitter day.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

7. In Paradisum

In Paradisum deducant Angeli:
in tuo adventu suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May angels lead you into Paradise:
may you be received by the martyrs,
and brought
to the holy city of Jerusalem.
May choirs of angels greet you,
and with Lazarus, once a poor man,
may you find eternal rest.

Symphony No. 9 (The Choral)

Ludwig van Beethoven (1770 - 1827)



Beethoven's greatness as a composer is evident in virtually every musical genre of his day. He had a huge influence in developing a new musical language bridging the classical and romantic styles. Nowhere is this seen more clearly than in the innovations he made in his nine symphonies and in the abstract musical language he pioneered in his later compositions.

The *Ninth Symphony* illustrates much of this. Thanks to Beethoven, the symphonic orchestra and the structures he

inherited from Haydn moved into new territory. The new means of expression he used in the *Ninth Symphony* are far advanced from his earlier works. A prime example of this is that he felt the need to bring in voices, for the very first time in a symphony, in order to express the joy of music and of Schiller's poem.

As early as 1818 Beethoven showed that he was thinking of a choral symphony. His plan was to introduce the voices gradually in the 4th movement. He returned to this idea in 1822 and the choral finale took shape during the summer of 1823. The first performance took place in Vienna on May 7th 1824, though it was actually the London Philharmonic Society that commissioned the symphony.

The symphony is in four movements:

1. *Allegro, ma non troppo, un poco maestoso*

An opening of sustained mystery has short phrases from the strings which eventually merge to become a powerful and emphatic theme. The movement is in sonata form, with development of the opening themes and a recapitulation of them at the end.

2. *Molto vivace*

As early as his first symphony, Beethoven had pioneered the development of the dance-like *Minuet and Trio* into a much more frenzied version of the same idea, often labelled as *Scherzo* (a joke) and *Trio*. Since the very first four-movement symphonies of 1740 this dance movement had always been the 3rd movement. Here, for the best of dramatic reasons, Beethoven brought this mightiest of all scherzos forward to become the 2nd movement.

3. *Adagio molto e cantabile*

The slow movements of Beethoven's late works are in many ways the most profound music ever written. This one is no exception. Song-like melodies explore unusual key changes and relationships. Long phrases and astonishing variations, chromatic harmonies and melodic suspensions produce a piece that sits perfectly between the pillars of the 2nd and 4th movements.

4. *Presto*

How do you do something as revolutionary as introducing voices into a symphony? Beethoven's solution was remarkably coy - and almost hesitant.

It begins with chaos, leading to a cello and double bass recitative and another outburst with a similar outcome. Then there are eight bars of the 1st movement, followed again by a recitative, seemingly rejecting it. Eight bars of the *Scherzo* follow and are again discarded before a short slow movement extract also returns. Then a new, flowing theme appears, which seems to win the approval of the orchestra and is taken up as the main (and to our ears very familiar) theme of the finale.

The purpose of this fragmented music becomes clear when chaos returns and the Baritone soloist enters to explain. He tells us that these are not the sounds we expect to hear to express the joy of Schiller's poem. We need the new theme and a vocal quartet and chorus to illustrate Schiller's concept of universal joy. Along the way we hear some episodes and variations of the main theme – one orchestrated as a Turkish March in 6/8 time followed by an energetic fugue; one breaking off to proclaim *Seid umschlungen Millionem. Diesen Kuß der gantzen Welt!* (O you millions, I embrace you, Here's a kiss for the whole world!); one a beautiful *Adagio* passage and another an enormous double fugue containing long top A sections for the sopranos.

This wonderful music and its inspiring text serve to emphasise the elements of our world which should bind us together in a common purpose and joyful humanity – reconciling those differences so starkly evident in war a century ago, more recently and still affecting people around the world today.

A poignant illustration of Beethoven's remarkable achievement in the *Ninth Symphony* is that at the end of the first performance the composer had to be turned round to face the audience. He could then see the applause that he was unable to hear.

An die Freude (Ode to Joy)

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

Friedrich Schiller

O friends, no more of these sounds!
Let us sing more cheerful songs
More songs full of joy!
Joy, bright spark of divinity,
Daughter of Elysium
Fire-inspired we tread
Within thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers,
Under the sway of thy gentle wings.

Whoever has created an abiding friendship
Or has won a true and loving wife
All who can call at least one soul theirs,
Join our song of praise;

But those who cannot must creep tearfully
Away from our circle.

All creatures drink of joy
At nature's breast.
Just and unjust alike
Taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even a worm can feel contentment,
And the cherub stands before God!

Gladly, like the heavenly bodies
Which He sent on their courses
Through the splendour of the firmament;
Thus, brothers, you should run your race,
Like a hero going to victory!

O you millions, I embrace you!
Here's a kiss for the whole world!
Brothers, above the starry canopy
There must dwell a loving father.
Do you fall in worship, you millions?
World, do you know your creator?
Seek Him in the heavens;
Above the stars must he dwell.

Peter Morris (Conductor)



172.
The conductor of Wolverhampton Symphony Orchestra since 2004, Peter studied music at Durham University and was Director of Music at Blue Coat School, Walsall and St. Peter's Collegiate School, Wolverhampton. He left teaching in 1997 to look after his youngest two children. He is Borough Organist of Walsall Town Hall, Organist Emeritus at St Matthew's Church, Walsall and St. Peter's Collegiate Church, Wolverhampton and regularly performs organ recitals, most recently in Léran in the South of France and at Hereford Cathedral. He is also an A-level Chief Examiner, chair of Wolverhampton's Music Education Hub and holds Fellowships from Wolverhampton University, the Royal Society of Arts and the Chartered Institute of Educational Assessors. Peter has a further degree from Keele University and was awarded the Medaille d'honneur de la Confédération Musicale de France in 2000.

Ros Rayner (Leader)

Ros studied the violin at the Royal Academy of Music and was appointed leader of the Symphony Orchestra in 1996. She teaches at Wolverhampton Girls' High School and tutors the first violins in Wolverhampton Youth Orchestra.



Stephen Matthews (Baritone) - Fauré



Stephen started singing in 2004, at the age of eight, as a chorister at St. Peter's Collegiate Church, Wolverhampton and became a bass choral scholar there. Last year he graduated with a first class music degree from St. John's College, Cambridge, where he held a choral scholarship in its world-renowned choir. During his time at Cambridge, he appeared as a soloist in several concerts, recitals and operas in Cambridge and the West Midlands. He currently lives in Heidelberg, Germany, where he studies

singing with Professor Timothy Sharp, head of vocal studies at the Academy for Music and the Performing Arts in Mannheim.

Kathleen Ziegner (Soprano)

Kathleen studied at Martin-Luther-University, Halle-Wittenberg (Germany) with Mrs Prof. Monika Meier-Schmid and passed her studies in 2016 with distinction. In addition, she took part in prestigious masterclasses. Whilst a student, she was laureate of the Lotte-Lehmann-Woche Perleberg 2012, the International Saxonian Singers Academy Torgau 2013, the "Music needs friends" award of the Staatskapelle Halle 2015 and the Orpheus Award of the Bad Hersfeld Opera Festival 2015, where she debuted as Marzelline in Beethoven's *Fidelio*. In 2015 and 2017 she also performed the name part in Handel's opera *Partenope* in the Goethe Theatre, Bad Lauchstädt. Additionally in 2017 she was a scholar of the Richard Wagner Festival in Bayreuth. Besides singing in concerts Kathleen works as a freelancer for the MDR radio choir in Leipzig and holds a teaching position at the Martin-Luther-University in Halle.



Elisabeth Paul (Contralto)



Originally from Lichfield, Elisabeth began singing at the age of seven when she joined the City of Birmingham Symphony Youth Chorus. In 2013 she graduated in Music from Royal Holloway, University of London. Alongside her studies she sang as a Choral Scholar with the Choir of Royal Holloway with whom she recorded for Hyperion Records, toured to the USA and widely around Europe, and appeared as a soloist on BBC Radio 3's Choral Evensong broadcasts. She was also a regular soloist for the college's Early Music Society and the Big Band 'Undergraduated'.

Based in London, Elisabeth enjoys a busy career as a freelance consort singer, soloist and choir administrator. She sings professionally with a number of ensembles including The Tallis Scholars, Tenebrae, The Sixteen, The Cardinal's Musick, Polyphony and The Erebus Ensemble. She is also an alumna of Genesis Sixteen. She is an experienced soloist with a wide repertoire and her upcoming solo engagements include Bach's *St Matthew Passion* in Salisbury Cathedral in April 2019.

Tom Castle (Tenor)

Tom also began his musical education as a chorister and choral scholar at St Peter's Church, Wolverhampton before his music degree at Bristol University. He has held professional positions in the cathedral choirs of Chichester, Exeter and Bristol and now regularly sings with the choirs of St Paul's Cathedral, Westminster Abbey and Westminster Cathedral. He has performed many times on BBC Radio 3 both on the 'In Tune' programme and in their lunchtime concert series.



Tom has a growing reputation and is working with the English Concert Orchestra, the Orchestra of the Age of Enlightenment, the Gabrieli Consort, The Cardinal's Musick, The Tallis Scholars and The Sixteen. He is also performing Purcell's opera *King Arthur* around Europe and in Australia and he will appear in a staged performance of Bach's *St John Passion* under the direction of Sir Simon Rattle. He is delighted by the present progress of his other Passion – the Wolves!

Benjamin Mahns-Mardy (Baritone)



Originally from South East London, Benjamin began his training in musical theatre at Trinity Laban in Greenwich. He is currently in his final year of the MA Opera Course at the Felix Mendelssohn Bartholdy Hochschule für Musik und Theater in Leipzig, studying with Prof. Berthold Schmid.

Recently, theatre and concert engagements have allowed Benjamin to perform at the Händelfestspiele, the Opera Chemnitz, Landesbühnen Sachsen, Central Theatre Leipzig and The Capitol in Mannheim, as well as venues in the UK, the United States and Spain.

Organisations

Wolverhampton Symphony Orchestra was formed in 1973. Membership is around 55 players and is drawn from keen amateur musicians, students and teachers in Wolverhampton and the surrounding areas. The orchestra, which is known for its wide repertoire, meets weekly during term time. It plays around four concerts a year, as well as holding an annual play-day focussing on a major work and attracting musicians from far and wide. WSO has also accompanied a number of local choral societies. It is financed through subscriptions, affiliated to *Making Music*, and has a partnership arrangement with the city's Music Education Hub.

Tregorissimo is named after the stretch of land between Paimpol and Morlaix in north Brittany which faces England and is known as Le Tregor. The choir is a newly founded group that was created three years ago with very well trained singers who all sing in other choirs around Lannion.

The group specialises in Renaissance music but they are also very keen on exploring all types of a capella music. Quality is essential to them, hence Tregorissimo, a superlative expression which reminds them, according to their wish, to be alert and ready for any challenge. Taking part in this commemoration with Fauré, Beethoven and orchestra is their latest challenge. Their conductor, Roland Jaecki, says kindly that there is "No need to insist on the fact that English choirs have always been models to us in France." Merci, Monsieur!

Jena University Choir was founded in 1949 as part of the so-called "Max-Reimann-Ensemble". Today the choir is an official university group within Jena University near Leipzig and consists of about 80 singers from all university subjects except music. The choir is led by a professional team: Fabian Pasewald (conductor) and Beate Bachmann (vocal coach and musical assistant). Every year the choir engages in up to five different projects including eight to ten concerts. The choir took part in the famous German Choir Competition in May 2018 and was certified "very good" in the mixed choirs' category.

It is very appropriate for today that this is the Studentenchor of the Friedrich Schiller-University in Jena, because Jena University is named after the poet Schiller, who was a Professor of History and Philosophy there. He wrote the words of the Ode to Joy in Beethoven's *Ninth Symphony*.

Total Vokal (Totally Vocal) was formed in Dortmund, Germany in 1985. The choir currently has roughly 40 active singers drawn from the Dortmund area. They are a mixed choir with a mixed repertoire who like to sing music ranging from all periods and styles. They are especially interested in unaccompanied music by leading contemporary composers.

They tend to sing mainly within Dortmund or the surrounding region of North Rhine Westphalia but have also cast their net wider, giving concerts further afield within Germany and Belgium, Latvia and England. They say "We have been very fortunate in forming partnerships with other choirs within Germany and Europe". Their conductor since 2017 is Juliano Suzuki.

City of Wolverhampton Choir evolved from the Wolverhampton Civic Choir and can trace its roots back to 1948. Currently the choir has getting on for 40 members and usually performs three concerts a year within the city.

Under their conductor Alistair Donaghue they enjoy singing a wide repertoire including some traditional favourites as well as some more modern works. Their rehearsals are on Monday evenings at Cranmer Methodist Church, Newhampton Road, Wolverhampton.

Dudley Choral Society was founded in 1945 as Dudley and District Choral Society and its first performance, in Dudley Town Hall, was Handel's *Messiah*, conducted by the founder, Dr Mainwaring. Over the years the Society has featured many English composers, such as Purcell, Elgar, Vaughan Williams, Walton, Rutter and Dyson. The repertoire of the choir has also included many of the major choral works.

The choir's longest standing conductor, for over 30 years, was John Taylor who died in 2015, and the Musical Director is now Gary Cole. Since 1995 Dudley Choral Society has made a biennial overseas trip and has given concerts in Holland, Belgium, Paris, Strasbourg, Rudesheim, Nurenberg, Malaga, Avignon, Caen and Dinard.

The **Girls' Choir of St Peter's Collegiate Church, Wolverhampton** was started in 1999 by Gary Cole and comprises girls aged from seven to eighteen. They sing regularly with the adults of the choir and are involved in a busy schedule, singing Choral Evensong every Wednesday evening and at one of the church's Sunday services. They have sung in such venues as Canterbury Cathedral, Westminster Abbey and Symphony Hall. Since Easter they have been led by Callum Alger.

Sutton Coldfield Choral Society performs two major concerts annually either at Sutton Coldfield Town Hall or Emmanuel Church, Wylde Green. It was first named in 1902 when one Mr Adams directed a choir at an open air concert at Blackroot (Pool) to celebrate the Coronation of Edward VII. A new Sutton Choral Society was established under the direction of Harold Gray. The present Society was started in 1969 by Adrian Carpenter who was a pupil at Bishop Vesey's School and the son of the late Mayor of Sutton Coldfield, Marjorie Carpenter.

The Society will be celebrating 50 years next year and now, for over 25 years, has been directed by Richard Mason, who is himself a former pupil of Bishop Vesey's. Richard Mason is Director of Music at Aldridge School in Walsall and at Emmanuel Church. He also conducts Sutton Coldfield Chamber Choir.

Walsall Choral Society was founded in 1944 and was directed by T.W. North, then Walsall Borough Organist. Its first performance was also of *Messiah*, with Peter Pears, Isobel Baillie, Owen Brannigan and the CBSO, conducted by T.W. North. As well as giving a number of concerts in Walsall each year, they have also enjoyed giving concerts in St Chad's Cathedral and Symphony Hall in Birmingham. Two memorable visits were made to Walsall's twin-town Mulhouse to give concerts and to sing with Roland Jaeki's 'Chorale Harmonie' choir. It was especially memorable to help celebrate the French choir's 150th Anniversary.

They are the 'Home Team' here and rehearse on Tuesday evenings in Blue Coat School, often performing in St Matthew's. Since 2007 they have been directed by Toby Barnard.

Wolverhampton Chamber Choir is a medium-sized chamber choir drawn from Wolverhampton and nearby. Formed in 1974, the choir has created a loyal following and occupies a unique place in the musical life of the city. The choir rehearses on Sunday evenings during term time at St Michael's Church, Tettenhall.

Under the direction of Geoffrey Weaver they perform a wide variety of musical styles from around the world, ranging from the Renaissance period to the present day. Whilst the choir enjoy European sacred and secular music, they are equally at home with music in an altogether lighter vein! They too have performed in Europe, most notably with Total Vokal in Dortmund, and for many years in Evreux, Normandy.

Wolverhampton University Choir is based in Walsall, where the University's Performing Arts Campus is situated. It consists of undergraduates from the music programmes and choral enthusiasts from across the University. Typically they sing three times a year, including for the University Carol Service at St Peter's Church, Wolverhampton. They often collaborate with local schools and Music Hubs. Their Chamber Choir, which sings a wide-ranging repertoire, was recently voted regional Choir of the Day in the Radio 3 Choir of the Year Competition, and there is a Wellbeing Choir, mostly involving staff, which sings every Wednesday lunchtime.

The student choir of the campus's previous identity (West Midlands College of Education) contributed to several of the large scale performances of Walsall Choral Society, such as Bach's *B minor Mass* and a previous performance of Beethoven's *Ninth Symphony* which raised funds for Children in Need. Some of the choir's members play in WSO. Their conductor, Kevin Stannard, has been a Senior Music Lecturer at the University for many years.

Wombourne & District Choral Society is now approaching its 90th year and is one of the largest amateur choirs in the West Midlands. Under the leadership of Musical Director Ian Clarke it is going from strength to strength and continuing its objective of making music of the highest possible standard.

The mixed choir, currently of some 80 singers, is presently in rehearsal for a performance of Schubert's *Mass in E Flat Major* at Wolverhampton Grammar School on Saturday 24th November. On 13th April 2019 they will be joined by Wolverhampton City Choir for a combined performance of Verdi's *Requiem* in St John's Church in the Square, Wolverhampton.

Wolverhampton Symphony Orchestra

Violin 1	Violin 2	Flute	Horn
Ros Rayner	Claire Tilt	Jane Eminson	Sara Shepherd
Jonathan Harper	Jenny Bailey	Di Manasseh	Jill Brittle
Suzanne Barrett	Joanne Bircher	Oboe	Percy Cotterell
Susan Bellingham	Michael Clement	Rachel Orotayo	Robin Hopper
Jo Jordan	Hilary Hurd	Jane Gledhill	Joe Clarkson
Jennifer Lewis	Zoë Morris	Ella Pearson	Nigel Braithwaite
Margaret Mascarenhas	Holly Sides	Clarinet	Trumpet
Caroline Meads	Philip Ward	Lynn Curtis	Chris Cumming
Stephen Shelley	Cello	Ros Jacom	Cameron Chin-See
Sarah Wynne	Sarah Tulley	Bassoon	Trombone
Viola	Margaret Bell	Michael Darke	Mike Griffiths
David Cope	Sarah Carter	Sean Massey	Laurence Hopper
Alain Anderton	Michael Crockett	Geoff Sterland	Bernard Moses
Sharon Bayley-Kitts	Fiona Daniel	Contra Bassoon	Percussion
Claire Clarkson	Sheila Moore	Jan Riley	Peter Rayner
Michael Clement	Natalie Reynolds	Harp	Ian Richards
Elizabeth Fleetham	Ian Sumner	Lizzie Peacock	Toby Barnard
Rory Freckleton	Jean Waller		Organ
Britta Kailuweit (of Total Vokal)	Double Bass		Toby Barnard
	Sharleen Jones		
	Holly Anderson		
	Oliver Bouckley		
	Mark Goodhew		
	William Hollands		
	Aron Jonasson		

The Choir

Tr - Tregorissimo

JU - Jena University Choir

TV - Total Vokal

Du - Dudley Choral Society

SP - St Peter's Collegiate Church Girls' Choir

Su - Sutton Coldfield Choral Society

Wa - Walsall Choral Society

Ch - Wolverhampton Chamber Choir

Ci - City of Wolverhampton Choir

WU - Wolverhampton University Choir

Wo - Wombourne Choral Society

Soprano

Abi Bole (SP)

Amy Price

Angela Klein (TV)

Angela Maddison (Ci)

Anita Henneberger (JU)

Anne Boden (Du)

Anne Timmins (Wa)

Anne-Kathrein Herrmann (TV)

Anne-Marie Jauvinien (Tr)

Anne-Marie Smith

Annika Meister (JU)

Beate Bachmann (JU)

Becky Dutneall (WU)

Beth Hammond (Wa)

Beth McQuillan (WU)

Caitlin Lacey (SP)

Carol Hodgson (Wa)

Caroline Findeisen (JU)

Caroline Moore (Wa)

Caroline Yates (Wo,Ci)

Charlotte Hill (Du)

Christiane Glasmeyer (TV)

Darshae McKenzie (WU)

Di Dukes (Du)

Di Manasseh (Ch)

Dorothee Gulden (TV)

Eva-Maria Leve (TV)

Felicity Duncan (Wa)

Franziska Schreckenbach (JU)

Georgia Burgess (WU)

Georgina Nankivell (Wa)

Hannah Spedding-Stowe (SP)

Hilke Räuschel (JU)

Isabel Proverbs (SP)

Jacqui Dalton (Du)

Jane Holt (Wa)

Jane Nuth (Wo)

Jane Phillips (Du)

Jan Chmielewska (Wa)

Jane Gardner (Du)

Janet Holgate (Du)

Janet Williams (Wo)

Jean Posnett (Wo)

Jean Rielly (Wa)

Jenny Green (Ch)

Jess Brookes (Du)

Jo Christie (Ch)

Joanne Bircher (WU)

Josette Mell (Tr)

Judith Harvey (Ci)

Kaitie Brown (WU)

Karin Weber (TV)

Karola Eirund (TV)

Kate Farr (Ch)

Kate Gilbert (Ci)

Katharina Rauh (JU)

Kathie Watson (Ch)

Kathrin Maasmeier (TV)

Kathryn Osborne (Du)

Klara Stierhof (JU)

Lauren Stafford (WU)

Leonie Kehmann (JU)

Libby Yeomans (SP)

Lily Proverbs (SP)

Liz Ibberson (Wo)

Liz Katic (Du)

Louise Lawrie (Ch)

Margaret Evans (Ci)

Margaret Lund (Ci)

Margaret Robson (Ch)

Margaret Wood (Wa)

Marie Zeil (JU)

Marit Lange (JU)

Marlow Telling (SP)

Mary Barford (Du)

Mavis McManus (Ci)

Molly O'Shea (SP)

Mora O'Sullivan (Wo)

Naomi Brown (WU)

Natalie Gros (JU)

Niamh Bennett (SP)

Olivia Yates (SP)

Pat Lane (Wa)

Pei Wen Chua (WU)

Pippa Cole (Ch)

Rachel Cole (Du)

Rebecca Fletcher (SP)

Rebekah Rowley (SP)

Reena Aston (WU)

Shannon Murphy (WU)

Sheila Barnfather (Wo)

Sonora Maksimova (SP)

Sue Fearnley (Ch)

Susan Harris (Wa)

Susan Readshaw (Ci)

Susanna Rücker (JU)

Sylvia Emberson (Wa)

Ulrike Heinrich (TV)

Val Archer (Wa)

Victoria Winkler (JU)

Viola Dirnhofer (WU)

Wendy Bagnall (Du)

Yap Yen Woon (WU)

Yi Yuan Chin (WU)

Zhe Jie Xia (WU)

Zoë Morris

Alto

Abigail Gubbin (WU)
 Agnes Mai (JU)
 Alison Graham (Wa)
 Alyson Knott (WU)
 Amrei Leßmann (JU)
 Ann Charlotte Holman (Ci)
 Ann Prescott (Wa)
 Anne Painter (Du)
 Anne Shirley (Du)
 Anne Woolfe (Ci)
 Annemarie Bach (JU)
 Annika Schwerdt (JU)
 Barbara Wasley (Ci)
 Beverley Wittwer (Ci)
 Brigitte Heulard (Tr)
 Candy Woods (Wo)
 Carmen Rhodes (WU)
 Caroline Morgan (Wa)
 Chenille Tennant (WU)
 Chris Fidler (Wa)
 Christa Gruyters (TV)
 Christina Dessila (JU)
 Christine Hammonds (Wa)
 Cicely Thomas (Du)
 Clara Dubois (JU)
 Constanze Lessig (JU)
 Danielle Harrison (WU)
 Diane Clement
 Doreen Ashcroft (Du)
 Dorothy Bailey (Ci)
 Elisabeth Brachem (TV)
 Elisabeth Brintrup-Doll (TV)

Georgia Manley (WU)
 Glynis Butler (Wa)
 Gwyn Thomas (Wo)
 Hanna Ragnit (JU)
 Hannah Täubert (JU)
 Heidi Wortelmann (TV)
 Helen Cooke (Ci)
 Helen Rushton (Wa)
 Hilke Müller (TV)
 Ines Kirschmann (TV)
 Jacqueline Coutant (Tr)
 Jade Lin (WU)
 Jane Eminson (Ch)
 Jane Fraser (Du)
 Janet Bramwell (Wa)
 Jean Davies (Du)
 Josephine Rommel (JU)
 Judy Finch (Du)
 Jutta Bruns (TV)
 Kathryn Asbridge (Ch)
 Kerry Truman (Wa)
 Kornelia Paucke (TV)
 Laura Malik (JU)
 Laura Thompson (WU)
 Laura-Madleen Mertens (JU)
 Liane Haddock (Wa)
 Liz Day (Wa)
 Lucy Poole (WU)
 Luisa Beer (JU)
 Madeleine Cooper (Wa)
 Madeleine Stride (Ch)
 Margaret Crutchley (Wa)

Margaret Reeves (Wa)
 Marilyn Watson (Wo)
 Nancy Gregson (Wo)
 Nele Pagenkopf (JU)
 Mark Painter (Du)
 Monika Rensing (TV)
 Nicole Anderton (Ch)
 Pamela Dickin (Su)
 Pat Blackband (Wa)
 Pat Cooper (Wa)
 Pauline Soulsby (Wo)
 Peter Brown (WU)
 Philippa Löhnert (JU)
 Rebecca Micklewright (Ci)
 Robin Gutteridge (Wa)
 Ronny-Jane Chuter (Ch)
 Ros Woolner (Ci)
 Wendy Lindley (Wo)
 Ruth Starkey (Ch)
 Ruth Wood (Wa)
 Scarlett Churchill (WU)
 Stella Hurd (Wo)
 Stella Walsh (Wo)
 Stephanie Sherwood (Wo)
 Sue Symons (Ch)
 Sue Tame (Wa)
 Sue Webster (Wa,WU)
 Susanne Pawlak (TV)
 Thelma Hartley (Wa)
 Toni Bailey (WU)
 Valerie Round (Du)

Tenor

Aaron Grasemann (JU)
 Alan Taylor (Wa)
 Bernd Knabe (TV)
 Claude Coutant (Tr)
 Daniel Leocadio (WU)
 Daniel Rollason (Du)
 Dennis Walker (Du)
 Edwin Swarbrick (Ch)
 Fabian Pasewald (JU)
 Gunnar Voß (JU)

Hardik Chauhan (JU)
 Hauhr Reke (JU)
 Hugo Bühren (TV)
 Ian Host (Ci)
 Jack Jones (WU)
 Jake Mason (WU)
 Jean-Pierre Jauvinien (Tr)
 Jens Köber (JU)
 Jim Cooper (Wa)
 Jim McManus (Ci)

John Coldwell (TV)
 Karen Krzeminsky (Du)
 Keith Gilbert (Ci)
 Kevin Stannard (WU)
 Kieren Protheroe (WU)
 Lukas Prasse (JU)
 Michael Rhodes (WU)
 Michael Schaad (TV)
 Mike Jack (Wa)
 Nick Leach (Wa)

Tenor (cont.)

Nigel Brookes (Su)
 Nigel Connors (Su)
 Pat Marriott (Wa)
 Paul Johnston (Wa)
 Paul Martin (Wa)

Peter Yates (Ci)
 Ralf Lange-Sonntag (TV)
 Roland Jaecki (Tr)
 Steve Fearnley (Ch)

Tino Sasse (TV)
 Tobias Allerdt (JU)
 Tom Arnold (Wo)
 Ulrich Quaß (TV)

Bass

Alan Taylor (Du)
 Bill Hodson (Wa)
 Brian Bosworth (Ch,Ci)
 Brian Downing (Su)
 Colin Taylor (Du)
 Dave Richards (Ch)
 David Ratcliffe (Su)
 David Walker (Ci)
 Dirk Hoppe (TV)
 Duncan Speirs
 Ed Hammonds (Wa)
 Ed Morris
 Ekkehard Seidler (JU)
 Elias Wahl (JU)
 Fran Reeves (Wa)
 Gary Cole (Du)
 Geoff Weaver (Ch)
 Gerd Flint (TV)

Hartwig Pätzold (TV)
 Henry Ibberson (Wo)
 Howard Stride (Ch)
 Jakob Thinius (JU)
 Jannis Remm (JU)
 Johannes Rühle (JU)
 John O'Sullivan (Ci)
 John Rielly (Wa)
 John Snelus (Su)
 Johst-Bernd Henseler (TV)
 Josh Gethen (WU)
 Julien Göske (JU)
 Jürgen Finster (JU)
 Kai-Uwe "Willi" Barholz (JU)
 Ken Holloway (Wa)
 Kevin Hill-King (Wa)
 Kris Kohler (WU)

Luke Wilson (WU)
 Matthes Korthase (JU)
 Maurice Bradley (Wa)
 Melchior Condoi (JU)
 Michael Todd (Ci)
 Nils Ribbe (JU)
 Odin-Christoph Grimm (JU)
 Paul Broomhead (Ch)
 Paul Le Maistre (Wa)
 Richard Devney (Wo)
 Robert Zeterberg (JU)
 Roger Smith (Du)
 Stuart Pauley (Ci)
 Thomas Hülser (JU)
 Thomas Schätzler (TV)
 Vincenz Nietzsche (JU)
 Volker Knappertsbusch (TV)

Unicef Syrian Appeal

The war in Syria has reached a devastating seven years. Since January 2018 alone, it has been reported that more than 1,000 children have been killed and injured in Syria. More than 2.6 million children have been forced to flee and are living in precarious conditions in surrounding countries.

Unicef is working tirelessly to protect Syrian children and give them hope for a happy future. They are in Syria and in the refugee camps, ensuring children have life-saving supplies including medicine, healthcare and food. They are also providing longer-term support to help children, young people and families rebuild their lives. They provide education, psychosocial support and safe spaces for them to play and have some much-needed fun.

You can help Unicef reach more children by making a donation today to the Syria children's appeal. If you are a UK taxpayer please Gift Aid your donation as this adds 25p to every £1 you give.



A Personal Note

As well as celebrating collaboration between nations, this concert builds on many personal friendships and connections:

In 1981, **Roland Jaecki** of Walsall's then twin-town Mulhouse in Alsace asked if his school choir could come to perform in Walsall. As Director of Music at Blue Coat School I was delighted to welcome and host this group. There followed a number of visits to Mulhouse with Blue Coat Choir, Walsall Choral Society and the orchestra of St Peter's Collegiate School, Wolverhampton. M. Jaecki subsequently became Principal of a huge school in Lamballe, Brittany and now conducts choirs in Lannion and Louannec, including **Tregorissimo**. In 2011 he welcomed a group from St Peter's Collegiate Church Girls' Choir to Lamballe for a hugely memorable series of concerts and services.

In 1998, **Ralf Lange-Sonntag** came to stay with us while working at Walsall's Blue Coat School and St Matthew's Church to study aspects of interfaith relationships and communication. This connection led to the link between **Total Vokal** of Dortmund and Wolverhampton Chamber Choir, with reciprocal exchange visits in 2015 and 2016.

Fabian Pasewald came to Wolverhampton as a Masters student in 2015 and joined St Peter's Collegiate Church Choir and Wolverhampton Chamber Choir. He also conducted Wolverhampton Symphony Orchestra in Brahms' *St Anthony Variations*. Fabian brought his choir from Halle to Wolverhampton in 2016 before moving to his present post with the Jena Choir.

It is so good to be able to welcome the singers from Germany and France and their conductors. I would also like to add a personal note of thanks to the English choirs, with many of whom I have had a long association, for their immediate, positive response to the idea of this concert.

Thanks to **Walsall Choral Society**, who put up with my conducting for 30 years from 1977 to 2007; to **Sutton Coldfield Choral Society**, who collaborated with Walsall Choral Society in some of our biggest concerts during those years; to **Wolverhampton Chamber Choir** who also took part in some Walsall concerts, including our last performance of Beethoven's *Ninth*, and who allow me to sing with them from time to time; to **St Peter's Collegiate Church Girls' Choir** whom I directed from 2003 to 2018, during which time we sang in some wonderful venues; to **Wolverhampton University Choir** whom I conducted for several years when it was West Midlands College Choir, and who also sang with Walsall Choral Society in some of our larger events; to **City of Wolverhampton Choir** which has been accompanied by Wolverhampton Symphony Orchestra in recent concerts, and also to members of **Dudley Choral Society** and **Wombourne & District Choral Society**, who have long been leading choirs in the Black Country choral scene.

My thanks also go to the Rector Revd. Jim Trood and the Wardens of **St Matthew's Church**, where for more than 30 years I served as organist and, later, as Director of Music. Their enthusiasm for this project and the warmth of their welcome has been outstanding.

Thank you all for coming to support this memorable event.

Peter Morris

Forthcoming Concerts

2018

24th November

Wombourne & District Choral Society. Schubert *Mass in E Flat Major* & Mendelssohn *String Symphony No.6*. Wolverhampton Grammar School

1st December

Sutton Coldfield Choral Society. *Moving Towards Christmas*. Emmanuel Church, Sutton

8th December

Dudley Choral Society. *Christmas Concert*. St. James's Church, Dudley

12th December

Wolverhampton University Music Dept. *Carol Service*. 3.15pm. St. Peter's Church, W'ton
Wolverhampton Chamber Choir. *Christmas Cracker*. St Christopher's, Codsall

13th December

Wolverhampton University Music Dept. *Christmas Concert*. Black Box Theatre, Walsall

15th December

Walsall Choral Society. *Carol Concert*. Broadway URC Church, Walsall
Wombourne & District Choral Society. *Christmas Concert*. Beckminster Church, W'ton

2019

26th January

Walsall Choral Society. Fauré *Requiem* & Charpentier *Te Deum*. Broadway URC, Walsall

2nd March

Wolverhampton Chamber Choir. *European Grand Tour - A musical journey through the riches of Europe*. St Peter & St Paul's Church, W'ton

16th March

Wolverhampton Symphony Orchestra. Ravel *Bolero*, Walton *Cello Concerto* & Franck *Symphony in D minor*. Wolverhampton Grammar School

13th April

Dudley Choral Society. Bernstein *Chichester Psalms*. St. Mark's Church, Pensnett
Wombourne & District Choral Society and City of Wolverhampton Choir: Verdi *Requiem*

11th May

Sutton Coldfield Choral Society. Mozart *Requiem* & Puccini *Messa di Gloria*. 50th Anniversary.

18th May

Walsall Choral Society. Handel *Ode for the birthday of Queen Anne* & Purcell *Hail! Bright Cecilia*. St Matthew's Church, Walsall

15th June

Wolverhampton Chamber Choir. Bach *Magnificat*. St John's Church, W'ton

22nd June

Wolverhampton Symphony Orchestra. Vaughan Williams *The Wasps*, Canteloube *Songs of the Auvergne*, Mahler *Symphony No. 4*. Wolverhampton Grammar School