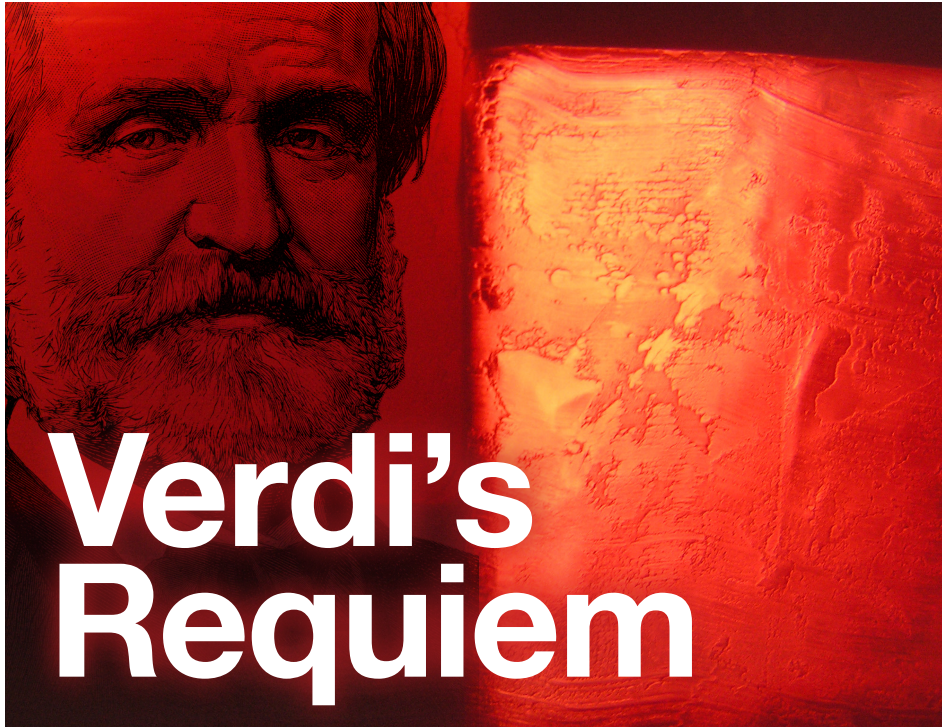


PROGRAMME



Saturday 16 March 2024

7.30pm, Bristol Beacon

Bristol Choral Society
British Sinfonietta

Lucy de Butts – Soprano

Katie Bray – Mezzo-soprano

Peter Davoren – Tenor

Edward Grint – Bass

Hilary Campbell – Conductor



BRISTOL
CHORAL SOCIETY



Bristol Choral Society is an auditioned choir of around 120. We rehearse weekly, take our singing seriously, but never lose sight of the fact that it's fun! We have a proactive attitude to supporting young singers and produced our first commercial recording, *The Big Picture*, with Delphian Records in 2020. We're working on our second recording with Delphian, due for release in July 24. The choir and Hilary Campbell, our Musical Director were thrilled to be awarded the RPS Inspiration award which was decided by public vote. New members are always welcome! Read more [here](#) about joining the choir

Joint Presidents: Mark Padmore;
The Rt Hon, the Lord Mayor of Bristol:
Cllr Paul Goggin


Vice Presidents: Louise Mitchell,
Chief Executive of Bristol Music Trust;
Adrian Partington, Artistic Director,
BBC National Chorus of Wales;
Mary Prior CVO; MBE

Musical Director: Hilary Campbell
Assistant Musical Director: Steven Kings
Chair: Pam Moulton


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Giuseppe Verdi (1813–1901)

Messa da Requiem (1874)

1. Requiem and Kyrie
2. Dies Irae
3. Offertorio
4. Sanctus
5. Agnus Dei
6. Lux aeterna
7. Libera me

Verdi's *Requiem* grew out of a project which he initiated in 1868 in order to commemorate the death of Rossini. His intention was to encourage the foremost Italian composers of the day to collaborate in composing a setting of the *Requiem* Mass, by each contributing a movement. Verdi himself immediately set to work on the final movement, the *Libera Me*.

Although such ties of friendship as existed between Verdi and Rossini were only slight, Verdi felt the latter's death represented a major event for Italians, not least because this was the period immediately before the creation of an independent and unified Italian state. "Rossini's reputation," he wrote, "was the most widespread and the most popular of our time; it was one of the glories of Italy. When the other which is comparable with it, that of Manzoni, exists no longer, what will remain for us?"

Despite Verdi's best efforts, his plan fell through. By then he had already completed the *Libera Me* movement, but during 1869-70 he left the *Requiem* project aside, turning his attention instead to *Aida*, which he completed in 1871. His next composition



was a string quartet, which was finished in March 1873. Two months after this came the news of Manzoni's death, which came as a terrible blow to the composer.

Alessandro Manzoni (1785-1873) had been the leading Italian writer of the century, with an international reputation. To his publisher, Giulio Ricordi, Verdi wrote, "I shall not go to Milan tomorrow; I could not bear to be present at the funeral. I shall come later to the grave, alone and unseen. I may have a proposal to make to you as to how his memory should be honoured."

Verdi determined that his previous *Requiem* project, including the existing *Libera Me* movement, should be the basis for a new work. But there was an important difference. Now he would compose the whole score on his own. The first performance took place on 22 May 1874, the first anniversary of Manzoni's death.

I. Requiem and Kyrie

Soloists and Chorus

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

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

Te decet hymnus, Deus in Sion,
et tibi redetur votum
in Jerusalem:

exaudi orationem meam,
ad te omnis caro veniet
*Thou art praised, O God, in Zion
and unto thee shall the vow be performed
in Jerusalem.
hear my prayer;
unto thee shall all flesh come.*

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

*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
Kyrie eleison, Christe eleison.
Lord, have mercy, Christ, have mercy.*

2. Dies Irae

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
*Day of wrath, that day
shall dissolve the world in ashes;
so spake David and the Sybil.
How great shall be the trembling
when the Judge shall come,
to weigh all things exactly.*

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
*The trumpet spreading wondrous sound
Through the tombs of every land,
Summons all before the throne.
Death and nature will be astounded,
When all creation rises again
to answer to the Judge.*

Mezzo-soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.
*The book of words shall be brought forth,
in which everything is contained
whereby the world is to be judged.
Therefore when the Judge is seated,
all things hidden will appear,
nothing shall remain unpunished.*

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.
*Day of wrath, that day
shall dissolve the world in ashes;
so spake David and the Sybil.*

Soprano, Mezzo-soprano and Tenor

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?
*What shall I, a wretch, say then?
To which protector shall I appeal,
while even the righteous are hardly safe?*

Solo Quartet and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.
*King of tremendous majesty,
who freely saves those deserving it,
save me, O fount of mercy.*

Soprano and Mezzo-soprano

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me sedisti lassus:
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.
*Remember, merciful Jesus,
that I am the reason for Thy journey;
lest Thou lose me on that day.
Seeking me, Thou didst sink down wearily;
Thou hast redeemed me by enduring the cross;
Let not such travail be in vain.
Righteous Judge of retribution
make a gift of absolution
Before the day of reckoning.*

Tenor

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae
Sed tu bonus fac benigne
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
*I groan as one guilty,
my face blushes with guilt,
spare the supplicant, O God.*

*Thou who didst pardon Mary Magdalen
and didst listen to the thief,
hast given me hope also.
My prayers are unworthy,
but good Lord, be kind
and let me not burn in eternal fire.
Grant me a place among the sheep,
and separate me from the goats,
setting me at Thy right hand.*

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.
*When the wicked are confounded,
and consigned to the bitter flames
call me to be with the blessed.
Kneeling in supplication I pray,
my heart is contrite as ashes,
take into Thy care mine end.*

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.
*Day of wrath, that day
shall dissolve the world in ashes;
so spake David and the Sybil.*

Solo Quartet and Chorus

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem! Amen.
*That day will be full of tears,
when from the ashes arises
guilty man to be judged;
Spare him, therefore, O God!
Merciful Lord Jesus,
give them rest! Amen.*

3. Offertorio

Solo Quartet

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

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti
et semine ejus.

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

*Deliver them from the lion's mouth,
that hell may not swallow them up,
and they may not fall into darkness:
but may the holy standard-bearer,
Michael, lead them into the holy light;
as Thou didst once promise
to Abraham and his seed.*

Hostias et preces tibi Domine
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire
ad vitam, quam olim Abrahae
promisisti et semini ejus.

Libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu,

fac eas de morte transire ad vitam.

*We offer sacrifices and prayers to Thee,
Lord, with praises.*

*Do Thou receive them on behalf of those souls
whom we commemorate this day:
grant them, O Lord, to pass from death
into life; as once Thou didst promise
to Abraham and his seed.*

*Deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit,
grant them to pass from death into life.*

4. Sanctus

Fugue for Double Chorus

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

Hosanna in excelsis!
Benedictus, qui venit
in nomine Domine.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

*Holy, holy, holy
Lord God of hosts.*

*Heaven and earth are full of Thy glory,
Hosanna in the highest!*

*Blessed is He that cometh
in the name of the Lord.*

*Heaven and earth are full of Thy glory,
Hosanna in the highest!*

5. Agnus Dei

Soprano, Mezzo-soprano and Chorus

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

*Lamb of God, that takest away the sins
of the world, grant them rest.*

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

*Lamb of God, that takest away the sins
of the world, grant them eternal rest.*

6. Lux aeterna

Mezzo-soprano, Tenor and Bass

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

*May eternal light shine upon them, O Lord,
with Thy saints for ever,
for Thou art merciful.*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

7. Libera me

Soprano and Chorus

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

Quando coeli movendi sunt et terra:
Dum veneris judicare
saeculum per ignem.

*Deliver me, Lord, from eternal death,
in that awful day:
when the heavens and the earth
shall be moved:
When Thou shalt come to judge
the world by fire.*

Tremens factus sum ego, et timeo,
dum discussio venerit
atque ventura ira.
*I tremble, and I fear
the judgement
and the wrath to come.*

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
*Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

Libera me Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum
per ignem.
*Deliver me, Lord, from eternal death,
in that awful day:
when the heavens and the earth
shall be moved:
When Thou shalt come to judge
the world by fire.*

Libera me Domine, de morte aeterna,
in die illa tremenda.
Libera me.
*Deliver me, Lord, from eternal death,
in that awful day:
Deliver me.*





Hilary Campbell

Conductor

Hilary gained a Distinction for an MMus in Choral Conducting at the Royal Academy of

Music, and was awarded the three choral conducting prizes. At the RAM, she studied choral conducting with Patrick Russill, Paul Brough and Cathal Garvey, singing with Julie Kennard and composition with Ruth Byrchmore.

She gained a Distinction for an MA in Vocal Studies at the University of York, and undertook an Advanced Postgraduate Diploma in singing at Trinity College of Music. Following her studies, she returned to the RAM as the Meaker Fellow 2012-13, the first choral conductor to have been thus honoured, and in 2019 was made an Associate of the Royal Academy of Music (ARAM). She now works there as a BMus tutor.

In addition to her regular conducting work, Hilary also acts as an adjudicator, choral workshop leader and guest conductor. She is a founder member of the Voices of London Festival, and cofounder of music workshop scheme VOCALIZE. With Blossom Street, she has released award winning Naxos recordings, and she is also a published and prize-winning composer.



Lucy de Butts

Soprano

Lucy grew up in Buckinghamshire and read History at Edinburgh University before embarking on

a career in music. Having sung recreationally since the age of 16 alongside violin and piano studies, it was the two fantastic summers spent singing with Hellmuth Rilling's Stuttgart Festival Ensemble in 2006/7 that inspired her to take the plunge and pursue a singing career, and indeed later to move to Germany. She has since gained Masters degrees in Classical Singing from Trinity College of Music and the Zurich University of the Arts (ZHdK).

Alongside her permanent position in the North German Radio Vocal Ensemble (NDR), Lucy sings extensively as a soloist. Recent highlights include Handel's *Septia* with Bachakademie Stuttgart, and *Rusalka* with the Elbphilharmonie Orchestra. Opera roles include Mozart's Queen of the Night (*The Magic Flute*) and Offenbach's Olympia (*The Tales of Hoffmann*).

In 2019 Lucy founded Emerald Ghost with the Italian pianist Giovanna Gatto, a vocal-piano duo specialising in contemporary classical music. Their debut recording, released on Paladino Records, features song cycles by Aaron Copland and Carlo Galante and can be heard on Spotify.



Katie Bray

Mezzo-soprano

Winner of the Dame Joan Sutherland Audience Prize at Cardiff Singer of the World 2019,

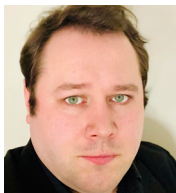
British mezzo-soprano Katie Bray has become known for her magnetic stage presence and gleaming, expressive tone.

Opera highlights include roles for Opera North, Welsh National Opera (*Zerlina, Don Giovanni*), Irish National Opera, Garsington Opera, Opera Holland Park and Scottish Opera.

Equally at home on the concert platform, Katie Bray has performed in prestigious venues such as the Wigmore Hall, Cadogan Hall, and the Holywell Music Room and she appears regularly in the London English Song Festival and Oxford Lieder.

Katie is particularly noted for baroque repertoire and has appeared with Barock-solistene and Bjarte Eike, Monteverdi Choir and Sir John Eliot Gardiner, La Nuova Musica, London Handel Orchestra and Laurence Cummings, Wroclaw Baroque Orchestra, and Spira Mirabilis. She has also appeared with orchestras including the Britten Sinfonia, Royal Philharmonic Orchestra, the Orchestre Chambre de Paris, and the Aalborg Symphony Orchestra.

Future plans include Nancy in *Albert Herring* for Opera North; a newly written composition by Freya Waley-Cohen's with Manchester Collective and an appearance at Grange Park Opera in 2024.



Peter Davoren

Tenor

Peter was awarded the Dr Ralph Kohn Scholarship to attend the Royal Academy of

Music, gaining plaudits for his recital singing as a member of the Academy Song Circle, performing at the Chelsea Lieder Festival, Oxford Lieder Festival and the Wigmore Hall.

The Independent hailed him as 'excellent' and singing with 'a warm, bel canto style'. Peter's experience in Oratorio has led to him being a regular performer for the Monteverdi Choir with Sir John Eliot Gardiner, and he made his BBC Proms debut as a soloist in the Monteverdi *Vespers of 1610*. He is now a regular member of the BBC Singers.



Edward Grint

Bass

Edward studied at King's College, Cambridge as a choral scholar, and at the International Benjamin

Britten Opera School at The Royal College of Music.

His opera work includes Handel's *Acis and Galatea* (Opera Avignon), Purcell's *Dido and Aeneas* (Innsbruck Festival), *Teobaldo Faramondo* by Handel (Göttingen Handel Festival), Mozart's *Così fan tutte* for the Rye Festival and *Giulio Cesare* in Amsterdam.

Edward has performed with many of the UK's leading ensembles. Highlights include Bach and Kuhnau Cantatas with The King's Consort (Wigmore Hall), Bach's *St Matthew Passion* (The King's Consort), *St. John Passion* (Les Musiciens du Louvre), *Magnificat* with the OAE (Valletta Baroque Festival, Malta) and Britten's *War Requiem* (Huddersfield Town Hall).

With a keen interest in contemporary music, Edward has performed and recorded works by, amongst others, Jools Scott, Mark Anthony Turnage and Edward Hughes. He is also in demand as a recital artist, performing songs by Brahms, Dvorak, Finzi, Vaughan Williams, Ravel and Schumann.



The British Sinfonietta

The British Sinfonietta is one of the UK's leading independent professional orchestras. Since forming in 2010 the orchestra has been involved in a variety of engagements, including classical concerts, choral concerts, televised events, studio recording sessions and film screenings.

In recent years the orchestra has performed extensively in England, Scotland and Wales as well as visiting Western Europe. Highlights include the televised world premiere of *Adiemus Colores* by Sir Karl Jenkins at the Llangollen International Musical Eisteddfod,

screenings of *Casablanca* at the Royal Opera House in London, *Video Games Live* in Glasgow, London and Manchester, a performance of Berlioz' epic *Requiem* at Cheltenham Festival, and screenings of *Home Alone*, both in Denmark and at the Royal Albert Hall in London.

Choral concerts represent a substantial number of the orchestra's concerts, with ongoing relationships with choirs around the UK, including choirs in Bristol, Cardiff, Gloucester, London, Pembrokeshire, Surrey, Swansea and Wiltshire.

www.britishsinfonietta.com



Bristol Choral Society & Guest Singers

Soprano 1

Liz Aitken⁷
 Eve Bennett⁷
 Julie Borowski¹
 Olly Caldecott
 Anne Clough
 Emma Cork
 Caitlin Crump²
 Cynthia Dobson
 Trish Fawcett-Henry⁵
 Kate Floyd
 Beatrice Hayes⁸
 Margaret Johnstone
 Wanda Keenan
 Becky Lambrou
 Maggie Leung
 Angela Markham
 Dorette Morgan
 Nia Morris
 Helen Moss
 Margaret Muttram
 Joanna Osborn⁷
 Martina Peattie
 Lynn Seehasuth²
 Lindsay St. Claire
 Abbie Walker
 Lesley Wilson

Soprano 2

Margaret Agg²
 Sarah Carter
 Janis Fletcher
 Margaret Harris
 Rachel Hills
 Tamzin Howard¹
 Jane Hung
 Carole Kluth
 Virginia Knight
 Barrie Lea
 Julia Mortimer
 Pamela Moulton

Anna Moxham
 Jean Norgate
 Julie Parker
 Suki Poon
 Maroussia Rochigneux
 Venetia Rodgers
 Emily Sewell
 Evy Tang
 Nicolette Vincent
 Lesley Welch
 Victoria Whitfield
 Maggie Whittle

Alto 1

Cathy Bedford
 Diane Blythe
 Leanne Chambers
 Vanessa Colley
 Liz Elliott
 Suzanne Evans
 Margaret Halestrap
 Miranda Hammick
 Miriam Hare
 Annette Hecht⁷
 Vee Johnson
 Sabine Klepsch
 Mary Lockwood
 Cynthia Loveless
 Claudia McConnell
 Becky Moloney
 Carla Murray
 Gillian Palmer-Parkinson
 Vicky Pert
 Ruth Pitter
 Anne Quinn
 Gaelle Rochigneux*
 Ginny Royston
 Maryon Shearman
 Lauren Taylor
 Diana Wetz

Alto 2

Jane Arthurs
 Caro Barrett
 Geraldine Buchanan
 Jo Calascione
 Hilary Cotton
 Mary Duval
 Sarah Fernandes
 Lucy Hamid²
 Elaine Hardy
 Heather Harries
 Eveline Johnstone
 Jan Jones
 Anne Koerber²
 Janet Miller
 Ruth Moody
 Olivia Mullins
 Ann Parkinson²
 Tracy Parr
 Ros Sanders
 Sally Seaman
 Sarah Waters
 Angela Whitaker
 Chris White
 Val Williams

Tenor 1

Helen Beck
 Rob Convey
 Joi Demery
 Yvonne Ellis
 Richard Kamm
 Jeni Leggat-Green
 Bernard North⁴
 Frances Roberts
 John Telfer
 Jonathan Toffalo⁴

Tenor 2

Adam Barber
 Nathan Gerby

Phil Hopkins
 Mike Hurst
 Phil Neville¹
 Robert Pearce
 Julian Rivers
 Lionel Rochigneux
 Naresh Sahni⁸

Bass 1

Bill Alexander
 Stewart Black
 Edmund Davis
 Chris Featherstone
 Tim Graham
 Luke Johnson
 Steve Kings
 Andrew Kirkham
 Mike Pepper⁶
 John Sloman
 Paul Tilbury¹
 Basile Vigneron¹
 Brian Watson
 Nick Weiner
 Aubrey Whittle

Bass 2

Tim Barrett
 Keith Bignell
 Phil Coleman
 David Dacombe³
 Robert Greenish³
 Ray Jones⁸
 Mike Osborn⁷
 Josh Powell
 Carew Reynell⁸
 David Rodgers
 Alan Singleton
 Nick Stephenson
 John Waldron

Our recording session for Delphian Records in November 2023



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Bristol Choral Society offers the city first-class choral/orchestral music at least four times a year and has done so since 1889. But a major concert with professional soloists and full symphony orchestra can typically cost £25,000 or more to stage. Without the loyal support of our many friends we would be forced to cut costs, seriously affecting the quality of the orchestras and soloists we employ and influencing our choice of repertoire.

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