



DURHAM
CHORAL SOCIETY
AND ORCHESTRA



LEEDS PHILHARMONIC
CHORUS



Mozart Requiem
Haydn Mass for Troubled Times
(Nelson Mass)

Durham Cathedral
20 May 2023

Durham Choral Society
Celebrating 60 years of glorious choral music

DIAMOND JUBILEE SEASON
2022 - 2023

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There will be a 20 minute interval between the two works.

**We would appreciate it if your applause is limited to the
end of each work**

Please turn off mobile phones.

**No photography or recording during the performance
please.**

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Mozart Requiem
Haydn Mass for Troubled Times
(Nelson Mass)

Durham Cathedral
20 May 2023

Soloists:

C. Elizabeth Woods (Soprano)

Camilla Seale (Alto)

Ben Thapa (Tenor)

Timothy Nelson (Bass)

Conductors:

Michael Summers

David Hill

Leader:

Julia Boulton

Concert held in Durham Cathedral
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Wolfgang Amadeus Mozart (1756-1791)



Wolfgang Amadeus Mozart baptised as **Joannes Chrysostomus Wolfgangus Theophilus Mozart**, was a prolific and influential composer of the Classical period. He was a friend of, and was mentored by Josef Haydn.

Despite his short life, his rapid pace of composition resulted in more than 800 works of virtually every genre of his time. Many of these compositions are acknowledged as pinnacles of the symphonic, concertante, chamber, operatic, and choral repertoire. Mozart is widely regarded as among the greatest composers in the history of West-

ern music, with his music admired for its "melodic beauty, its formal elegance and its richness of harmony and texture".

Born in Salzburg, then in the Holy Roman Empire, Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. His father took him on a grand tour of Europe and then three trips to Italy. At 17, he was a musician at the Salzburg court of Archbishop Colloredo but grew restless and travelled in search of a better position. He returned to Salzburg in 1773.

While visiting Vienna in 1781 at the behest of his employer, Mozart had plans to become a soloist in the Tonkünstler-Societät concert series which led to disagreements with Colloredo. As a result, Mozart was dismissed from his Salzburg position. He stayed in Vienna, where he married Constanze Weber in August 1782. Constanze was responsible for ensuring that the Requiem was completed with the help of other composers, notably Sussmeyer.

He achieved fame but little financial security. During his final years, he composed many of his best-known symphonies, concertos, and operas. His Requiem was largely unfinished by the time of his death at the age of 35, the circumstances of which are uncertain and much mythologized.

Josef Haydn (1732-1809)

Franz Joseph Haydn was an Austrian composer of the Classical period. He was instrumental in the development of chamber music such as the string quartet and piano trio. His contributions to musical form have led him to be called "Father of the Symphony" and "Father of the String Quartet". He was a friend and mentor of Mozart, a tutor of Beethoven, and the elder brother of composer Michael Haydn. Haydn wrote 104 symphonies in total, as well as 83 string quartets, 45 piano trios, 62 piano sonatas, 14 masses and 26 operas, amongst countless other scores.



Haydn was born in Rohrau and his parents had noticed that their son was musically gifted. When Haydn was about six, their son became apprenticed to their relative Johann Matthias Frankh, the schoolmaster and choirmaster in Hainburg. Haydn therefore went to Hainburg and he never again lived with his parents.

Haydn spent much of his career as a court musician for the wealthy Esterházy family at their Esterháza Castle. 1790 saw the death of Prince Nicholas Esterházy, Haydn's employer since 1762, and the musically indifferent Anton became the new Crown Prince. Haydn moved to Vienna and accepted an invitation from the great German-born violinist and impresario, Johann Peter Salomon, to visit England (1791-1792), where he found himself adored. Prince Anton Esterházy died in 1795, and his successor, Nicholas II, requested Haydn's return to Esterháza. A lover of church music, Nicholas set Haydn the task of composing a new setting of the mass every year.

Until the later part of his life, working for the Esterházy family isolated him from other composers and trends in music so that he was, as he put it, "forced to become original". Yet his music circulated widely, and for much of his career he was the most celebrated composer in Europe.

In 1804, Haydn retired from Esterháza, and illness effectively prevented him from any further composition. During May 1809, Napoleon reached Vienna, but Haydn stayed there, guarded respectfully by two of the invader's sentries.

On 31 May 1809 Haydn died peacefully in his sleep.

REQUIEM, K 626

Wolfgang Amadeus Mozart (1756-1791)

I. INTROITUS

Requiem Aeternum

II. KYRIE

III. SEQUENZ

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis Maledictis

Lacrimosa

IV. OFFERTORIUM

Domine Jesu Christe

Hostias

V. SANCTUS

VI. BENEDICTUS

VII. AGNUS DEI

VIII. COMMUNIO

Lux Aeterna

MASS FOR TROUBLED TIMES

(Nelson Mass)

HOB XXII/11 IN D MINOR

Joseph Haydn (1732-1809)

I. KYRIE

II. GLORIA

Gloria in Excelsis Deo

Qui Tollis Peccata Mundi

Quoniam Tu Solus Sanctus

III. CREDO

Credo in Unum Deum

Et Incarnatus Est

Et Resurrexit in Tertia Die

IV. SANCTUS

Sanctus

Pleni Sunt Cœli

Osanna in Excelsis

V. BENEDICTUS

Benedictus

Osanna in Excelsis

VI. AGNUS DEI

Agnus Dei

Dona Nobis Pacem

Charles Rosen in his book *The Classical Style*, states “the Classical style is at its most problematic in religious music”. Throughout history, with the exception of Venice, the church has rarely been an initiator of stylistic revolution. This is not surprising from an institution which depends fundamentally on the continuity of tradition for its very existence. The classical period was a period of stylistic revolution, and one in which instrumental music dominated. E.T.A Hoffman, in his essay *Old and New Church Music*, written in 1814, states “the church music of Haydn and Mozart is contaminated by excessive sweetness, which banned all seriousness, reverence and dignity.” We must remember that, unlike northern Europe, where the Reformation (particularly Lutheranism) had to some extent secularised the church, the south, including Vienna, remained dominated by Roman Catholicism. The Austrian government even passed a law to restrict the use of musical instruments in church during the 1780s – a period of great creativity for both Haydn and Mozart. Emperor Josef II abolished “elaborate” church music in a decree of 1783. With the exception of the *Requiem*, Mozart ignored the genre for the rest of his life, although Haydn resumed the practice of writing elaborate masses on the accession of Prince Nikolaus II in 1796, when writing for the private chapel of the Esterházy family.

Were the heavy-handed nature of the Catholic church and the Austrian authorities a dampener on the creative spirit of contemporary musical genius? Or was it simply that the new Classical style itself, known as the *stile galant*, which blew away the heavy and sometimes turgid aspects of the Baroque, replacing them with a new elegance and lightness of phrase, regarded as chic by the eighteenth-century bourgeoisie, was not a suitable medium to express weighty and ancient religious texts? A *Cappella*, or unaccompanied, singing has always suited the church best. It is, after all, a medium in which the text is bound to take centre stage, free from instrumental distractions. When written to be played at a fast tempo, classical music is often jocular, racy, busy, crowded, ferocious even. When it is written to be played at a slow tempo the mood is often lugubrious or pensive, and sometimes wistful. Rosen suggests that these elements of style were, for the authorities, and also for the composers themselves, barriers to the satisfactory expression of the texts. There are numerous examples in the music of this concert of those weighty, ancient sacred texts being set with an almost child-like frivolity. Haydn’s *Dona Nobis Pacem* (Grant us Peace), from the *Agnus Dei* is a case in point.

Since its conception there has been much speculation surrounding the

circumstances of the composition of Mozart's requiem. He did not complete it, as ill-health and exhaustion from a lifestyle of excess caused his death precisely at the end of bar 8 of the *Lacrimosa*.

The work was an anonymous commission, the commissioner stipulating, somewhat peculiarly, that the composer should not attempt to discover either the occasion for its performance or his patron's identity. It is thought that the person behind this was Count Fraser von Walsegg (1765-1827), an eccentric aristocrat who lived in Stuppach Castle near Gloggnitz (Austria) and who had a habit of commissioning works by other people and passing them off as his own. The commission must have been important to Mozart; he was in debt, in poor health, and in need of medicines which were expensive.

Joseph Eybler (1765-1846), a composition student of Mozart was asked by Mozart's widow (Konstanza) to complete the unfinished work, presumably so that the commission money could be claimed. Eybler declined the request. At the time the commission arrived, in the late summer of 1791, Mozart was under pressure to finish the score of the Magic Flute. At the end of November, he became feverish, whilst working on both scores simultaneously. In early December he became paralysed but was able to discuss the completion of the work with one of his pupils, Franz Süssmayr, (1766-1803). Mozart died in the early hours of Monday 5th December 1791 of chronic kidney failure and a streptococcal infection. Süssmayr agreed to complete the work for Konstanza. Payment for the work had already been received, and presumably spent, and she must have worried that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned.

In Mozart's autograph score the vocal parts are complete where the movement has been set (the *Sanctus*, *Benedictus* and *Agnus Dei* were not attempted) and there are some sketches for the orchestral parts, and some sections of figured bass which indicate his harmonic intentions. Mozart left a number of other fragments, such as the trombone solo at the opening of the *Tuba Mirum*. The rest of the work and the orchestration is by Süssmayr. A copy was made of the completed score before it was handed over to Walsegg's envoy, but no mention was made of Süssmayr's part in its composition, and for many years it was generally believed that Mozart had indeed written the entire Requiem. Fortunately, this complete score and Mozart's original unfinished manuscripts did survive, and both are now in the Vienna State Library.

Comparison of the two sources has shown clearly which parts Mozart wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. Imitative counterpoint had become an increasingly important element in Mozart's instrumental works, culminating in the great fugal passages of the late symphonies. Given that fugue was traditionally a province of liturgical music, Mozart would have felt inclined to exercise his skill as a contrapuntist in composing the Requiem. It is not surprising, then, that the opening phrases of the Introit contain imitative counterpoint, or that the Kyrie is set as a double fugue of great brilliance and power.

Haydn entitled his Mass in D Minor *Missa in Augustiis* (literally narrow / constricted Mass), but more freely translated as Mass in the Time of Fear. The reference to Nelson comes from the fact that the mass was written between 10th July and 31st August 1798, during which time Nelson defeated the French, under Napoleon, at the Battle of the Nile. The mass was later performed in front of Nelson at a visit to Esterhazy. The sacred choral works of Haydn's old age (The Creation, The Seasons and the six last great masses) were all composed after 1796, and after he had completed the last of his 104 symphonies. In 1795 Prince Nikolaus Esterhazy, Haydn's employer, commissioned him to compose a new setting of the mass each year to mark the birthday of his wife, Princess Maria—this one being written for her birthday in September 1798. Previous to this there had been a gap of 14 years since the last piece of sacred music, presumably due to the decree issued in 1783. For economic reasons Prince Nikolaus had dismissed nearly all of the wind players from his court orchestra, leaving Haydn with only trumpets, timpani, organ and strings. With typical resourcefulness Haydn turned this apparent disadvantage into an opportunity, creating a highly distinctive sonority found in no other mass. The opening of the bass solo, *Qui tollis peccata mundi*, is a clear reference to the *Tuba mirum* in Mozart's Requiem.

Lovers of classical music will find much to enjoy in this evening's concert. Present in the music are all the comforting elements of the classical musical language: regular phrase lengths, carefully presented structures, graceful ornamentation, beautifully balanced melodies, highly satisfying melodic and harmonic sequences, the harmonic dependence on the ever-present relationship between tonic and dominant, subtle modulations and well-textured orchestration. With regards to the effectiveness of the setting of the various texts as vehicles for religious worship, it is up to the individual to decide whether or not they find it satisfactory.



C. Elizabeth Woods (Soprano) studied Music at Royal Holloway, University of London, where she was a Choral Scholar under the direction of Professor Lionel Pike and specialised in Vocal Performance, studying with Elaine Pearce. As a student she was awarded the prestigious J. W. Pearce prize for the Young Musician of the Year in her home town of Huddersfield.

Elizabeth sings with the acclaimed, Yorkshire-based vocal group The Mastersingers, with whom she has taken part in numerous television and radio broadcasts, tours and recordings. The Mastersingers recorded the first album of Choral works by Malcolm Williamson, Master of the Queen's Music (1975-2003), featuring a solo written for Elizabeth when she was just 17.

Previous solo engagement highlights include Orff's *Carmina Burana* and Saint Saens' Christmas Oratorio with the Durham County Youth Choir; David Fanshawe's *African Sanctus*, Fauré's *Requiem*, Len Young's *Earth Song* and Bach's *Magnificat* with the Newcastle Choral Society; Handel's *Messiah*, Karl Jenkins' *The Armed Man* and Haydn's *Creation* with Lanchester Choral Society; Rossini's *Stabat Mater*, Mozart's *Requiem* and Schubert's *Mass in G* with Bishop Auckland Choral Society; Brahms' *Requiem* for "Sing Together" in Sage 1; performing alongside Sir Thomas Allen in Alan Woods' *This Joyous Night* with Durham Choral Society; and Will Todd's *Mass in Blue* for a number of performances including the Swaledale Festival and with Manchester Chorale.

Elizabeth now teaches Singing for Durham Music Service where she is Musical Director of the Durham Music Youth Choir and Founder-Director of its Training Choir. She is also Assistant Conductor of Durham Choral Society.

She lives in Durham with her husband, local musician and composer Alan Woods, and their three sons. As a family band, "Woods" are working on their second album of original songs by the two older boys, to be released later this year. Their first album "Meant to Be Together" is available on most Music Streaming platforms.



Camilla Seale (Mezzo Soprano) is

praised for her 'unaffected simplicity' (Classical Source) and 'velvety mezzo' timbres (The Telegraph), Camilla made her stage debut at Buxton International Festival as Prince Charming in Viardot's *Cendrillon* prior to spending the most recent season in the Glyndebourne Festival Opera Chorus

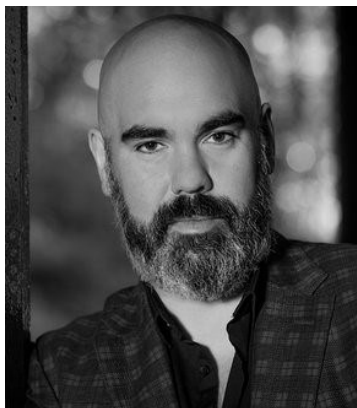
She graduated with Distinction from her Masters at RNCM in 2022, studying under Jane Irwin and Michael Harper, with the support of Help Musicians. There, she was the First Prize recipient of the Betty Bannerman Award for French Song (2022), the Brigitte Fassbaender Award for Lieder (2021) and the Creative Innovator Award (2021). Most recently, she was awarded First Prize at the Sir John Maddison Opera Award (2022).

Her other operatic roles include creating Bella in Smail's new work, *Blue Electric* (Tête à Tête; Playground Theatre); Cherubino in *Le nozze di Figaro* (RNCM); Mrs. Nolan in Menotti's *The Medium* (RNCM); Mary in Taverner's *Mary of Egypt* (King's College Chapel, Cambridge) and scenes as Fox in Janáček's *The Cunning Little Vixen* (Morley Opera); Jemmy in Rossini's *Guillame Tell* (Morley Opera); Tisbe in Rossini's *La Cenerentola* (Morley Opera); Don Ettore in Haydn's *La Canterina* (RNCM); Hänsel in Humperdinck's *Hänsel und Gretel* (NOS Short Course).

As a collaborative performer, she founded the devising ensemble, the New Renaissance Collective in 2018 and has co-created and performed in productions including *Beaten Gold* and an adaptation of Shakespeare's *Venus & Adonis*. In concert, she has performed recitals for Manchester Song Festival, Clonter Opera and performs baroque repertoire regularly with Musica Antica including the title role in a fully staged production of Cavalli's *Artemisia* in 2024. Upcoming oratorio performances include Durufié's *Requiem* and Buxtehude's *Jesu Membra Nostris*.

Camilla came to music at an early age, signing with the cross-over group, Angelis, under Sony BMG. She studied English at Girton College, Cambridge and then Social Inequality at LSE where she published articles for Classical Music magazine on freelance music making. She is also a keen aerial artist and a member of the Salon Collective, where she trains in Meisner's acting method.

She performed in the Kathleen Ferrier Awards semi-final in April, before touring Handel's duo cantata *Aminta e Fillide* with soprano, Georgie Malcolm, and recording a programme of French mélodie for Clonter Opera with Craig White.



Ben Thapa (Tenor) started his career as one quarter of the classical opera group G4, runners-up on ITV's *The X Factor* in 2004. Ben left the group in 2018, and has forged a varied and substantial career on the stage across a range of repertory.

Operatic credits include Tito (*La Clemenza di Tito*, Teatru Manoel), Kudrjash (*Katya Kabanova*, Scottish Opera on Tour), The President (*Mittwoch aus Licht*, Birmingham Opera/BBC Proms), Arbace (*Idomeneo*, Buxton Festival), Melot (*Tristan und Isolde*, Longborough Festival Opera, and London Opera Company @ St. John's, Smith Square) and Siegfried (*The Quest for the Ring*, Royal Festival Hall in association with Opera North).

Ben was a featured artist with the Really Big Chorus in 2010-11, and at the Royal Albert Hall, was their soloist for Handel *Messiah*, Haydn *Creation* and Mozart *Requiem*. Further concert highlights include a Monteverdi *Vespers* tour with the Monteverdi Choir, Matthew *Passion* (arias) for Ex Cathedra, Handel *Messiah* with the CBSO, *Beethoven 9* at St John's Smith Square, performances with the Manchester Camerata including *Messiah*, and Beethoven *Missa Solemnis*, and three invites to give recitals at Leeds Town Hall. Other performances include the Bach passions, title roles in Handel's *Jephtha and Samson*, Elgar's *Dream of Gerontius*, Verdi *Requiem*, Rossini *Petite Messe Solennelle*, and Tippett *A Child of Our Time*. In 2013, Ben was the tenor soloist for the first concert in Saffron Hall - Verdi Requiem.

In 2020, Ben made his main stage debut at English National Opera as part of their Carmen education project, and created the roles of Dr Anton, and Salieri (*The Paradis Files*) for Graeae Theatre Company, which he then toured with the company in 2022. Ben also stepped in at late notice at the Snape Maltings for the Britten-Pears 50th anniversary concert, replacing the indisposed Ian Bostridge.

In his spare time, Ben combines a love of gin and perfume, with regularly being the largest competitor on marathon start lines across Europe.



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

Operatic experience includes Marcello in *La Bohème* and Lieutenant Gordon in *Silent Night* for Opera North, Nathan in the World Premiere of *Pleasure* for Opera North/Aldeburgh/ROH, Sid in *Albert Herring* at the Grange Festival, Anténor in *Dardanus* for English Touring Opera and Falke in *Die Fledermaus* and Escamillo in *Carmen* for Diva Opera. Roles at the RCM International Opera School include the Title Role in *Le Nozze di Figaro*, Papageno in *Die Zauberflöte*, Ramiro in *L'Heure Espagnole* and Don Pomponio in Rossini's *La Gazzetta* and multiple roles at the London Handel Festival.

Recent solo performances include Karl Jenkins *The Armed Man* at the Royal Albert Hall; Handel *Messiah* livestreamed for the London Handel Festival and at the Royal Festival Hall; Rossini *Petite Messe Solennelle* at The Three Choirs Festival; Haydn *Creation* with the City of Birmingham Symphony Orchestra and the English Haydn Festival; Bach *St John Passion* at Cadogan Hall and the world premiere of *Some Call it Home* with the Bournemouth Symphony Orchestra. Future performances include *Belshazzar's Feast* at Huddersfield Town Hall and Gorton Monastery and an Opera Gala tour with Wild Arts.

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

David Hill MBE

Musical Director *Leeds Philharmonic Society*

Musical Director *The Bach Choir*

Principal Conductor *Yale Schola Cantorum*

Associate Guest Conductor *Bournemouth Symphony Orchestra*

Renowned for his fine musicianship, David Hill is widely respected as both a choral and orchestral conductor. His talent has been recognised by his appointments as Musical Director of The Bach Choir, Music Director of Leeds Philharmonic Society, Associate Guest conductor of the Bournemouth Symphony Orchestra, Principal Conductor of Yale Schola Cantorum, and International Chair in Choral Conducting at the Royal Northern College of Music. He was Chief Conductor of the BBC Singers from September 2007 to September 2017 and is a former Music Director of Southern Sinfonia.

Born in Carlisle and educated at Chetham's School of Music, of which he is now a Governor, he was made a Fellow of the Royal College of Organists at the remarkably young age of 17. Having been Organ Scholar at St John's College, Cambridge, David Hill returned to hold the post of Director of Music from 2004-2007. His other appointments have included Master of the Music at Winchester Cathedral, Master of the Music at Westminster Cathedral and Artistic Director of the Philharmonia Chorus. He holds an Honorary Doctorate from the University of Southampton for Services to Music, and in March 2018, he was honoured with the prestigious Royal College of Organists medal, in recognition of distinguished achievement in choral conducting and organ playing.

David Hill has a broad-ranging discography covering repertoire from Thomas Tallis to a number of world premiere recordings. As well as achieving prestigious Grammy and Gramophone Awards, many of his discs have been recommended as Critic's Choices. Hill has appeared with the BBC Symphony and BBC Philharmonic orchestras, London Philharmonic, London Symphony Orchestra, City of London Sinfonia, English Chamber Orchestra, Royal Northern Sinfonia, the BBC National Orchestra of Wales, the Royal Liverpool Philharmonic, the Orchestra and Chorus of Welsh National Opera, the Orchestra and Chorus of Opera North, Ulster Orchestra, Hallé Orchestra, RTÉ National Symphony Orchestra, Orchestre Philharmonique de Strasbourg, Réal Filharmonia de Galicia, Sydney Symphony Orchestra, the Minnesota Orchestra, the Omaha Symphony, and Portland Baroque Orchestras as well as the Netherlands Radio Choir, the National Youth Choir of Australia, and RIAS Chamber Choir, Berlin.

His commitment to new music has led to him premiering works from leading composers including Judith Bingham, Carl Rütti, Francis Pott, Bob Chilcott, Gabriel Jackson, James Macmillan, Philip Moore, Naji Hakim, Sir John Tavener, Philip Wilby and Jonathan Dove. Recent highlights include the world premiere of Gabriel Jackson's *The World Imagined* with the Philharmonia at Three Choirs Festival.

Michael Summers

Musical Director, *Durham Choral Society*

Michael is a highly respected figure in music within the North East of England, where he has made significant contributions to music education and choral conducting. Currently serving as the Manager of Music Education for Durham Music Service, a lead partner in the Durham and Darlington Music Hub, and a Schools Improvement Advisor across the north of England, Michael has helped to shape the music education landscape in the region.

As a choral conductor, Michael has an impressive track record, having held several musical director positions, including with Felling Male Voice Choir, Guisborough Choral Society, and Prudhoe Gleemen. Additionally, he has worked with The National Youth Choir of Great Britain and Northern Spirit Singers. His conducting performances have included Eric Whitacre's *Five Hebrew Love Songs* at the Albert Hall, Andrew Carter's *Benedicite* with a youth massed choir of over 400 voices at Birmingham Town Hall, and *Belshazzar's Feast* with Durham Choral Society in Durham Cathedral.

Michael pursued his love for choral conducting by obtaining a Masters in Choral Conducting at Huddersfield University with Deborah Catteral. He subsequently moved to Durham to train as a teacher and became Director of Music at St. Thomas More Catholic School in Blaydon. During his tenure, he oversaw nationally-known ensembles and more than 500 pupils playing instruments. Michael now works with over 350 schools in County Durham, advising on music and education, and often extends his expertise across the North, helping schools and choirs to reach their potential.

In addition to his extensive work in music education, Michael is also the Director of the Durham Vocal Festival, where he showcases the very best choral music from across the North East. His work with renowned artists, such as VOCES8, The Kings Singers, Orchestra of the Age of Enlightenment, National Youth Choirs of Great Britain, and The Gabriellis, has further cemented his reputation as a highly sought-after choral conductor. Michael also established the North East Festival of Youth Choirs to showcase the best choral singing from young people in the area.



Durham Choral Society was founded in 1962 and this season marks our 60th anniversary. We are a mixed voice choir with around 110 members. Although we are an amateur choir, and un-auditioned, we are encouraged by our dynamic musical director to achieve high standards. We sing two major concerts a year in the glorious setting of Durham Cathedral and a Christmas concert, profits from which are donated to local charities. Our concerts have full orchestral accompaniment and professional soloists are brought in as required. Our President is Durham-born composer Will Todd.

The repertoire of the society is varied including traditional choral works such as Handel's *Messiah*, with The Orchestra of the Age of Enlightenment, Mendelsohn's *Elijah*, Rossini's *Petite Messe Solenne*, Dvořák's *Stabat Mater* and Bach's *B Minor Mass*. We also embrace more recent compositions and have performed works by living composers including Will Todd, Howard Goodall, Paul Mealor and Alan Woods. We have also commissioned works, notably Will Todd's *Gala and Gloria* based on the Durham Miners' Gala and Will Lang's *Canny at Neet, Bonny at Morn* featuring North East folk songs.

Singing didn't stop during lockdown with online rehearsals and performances becoming the norm. There were virtual performances of Todd's *Gala and Gloria* and his new song *Like a Rainbow Shining*, composed to celebrate the NHS, along with a virtual Nine Lessons and Carols in conjunction with Durham Singers and Northern Spirit Singers.

In 2017 we had privilege of performing the UK premiere of *Defiant Requiem: Verdi at Terezin* in Durham Cathedral to mark Holocaust Memorial Day. This adaptation tells the very moving story of Raphael Schächter and his choir performing Verdi's *Requiem* in the concentration camp at Theresienstadt.

Rehearsals are on Wednesday evenings from September through to May and are held at Durham Johnston School during term time.

If you would like to join us as a singing member, or become a Friend of the Society please contact us.

Contact committeedcs@gmail.com

Website www.durhamchoralsociety.org.uk

LEEDS PHILHARMONIC CHORUS

Leeds Philharmonic Chorus has long been at the heart of choral music in Leeds. The Chorus regularly performs concerts in Leeds Town Hall and in venues across the UK and Europe.

Founded in 1870 it reached its 150th year in 2020, but sadly like everybody else, was unable to celebrate with many long-planned events. Two world wars did not stop it performing, but Covid did. Unlike a lot of choirs it kept going regardless, with members singing in kitchens and bedrooms over Zoom, and managed to make several video recordings and a virtual *Messiah* was streamed live to Facebook for Christmas 2020.

After a two year hiatus, the choir was delighted to start rehearsals again and perform in a live production of *Mahler 2* in November 2021 at Leeds Town Hall, prior to its closure for refurbishment. This prompted a flurry of further singing activities, with two performances at St Anne's Cathedral and a relocated Lord Mayor's Carols at the Minster. In the summer of 2022 it concluded the season with a fun summer concert of 'Songs and Sonnets' at Bolton Abbey. Here the Phil premiered its Covid delayed 150th Anniversary commission by Philip Wilby. This season the choir has already performed both the Mozart and Faure Requiems at St Anne's Cathedral, the Lord Mayors Carols, a *Messiah* at the Leeds Minster and the first Northern performance of Russel Pascoe's Secular Requiem at Bradford Cathedral. The choir is delighted to be joining their friends in Durham to celebrate their 60th Anniversary.

The choir's concert repertoire is extensive, combining traditional with more modern programming – striving for enterprise as well as excellence. It appears each year in concerts promoted by Leeds International Concert Season (LICS) as part of a happy collaboration extending over four decades. Distinguished past musical directors have included Sir Charles Stanford, Sir Edward Bairstow, Sir Malcolm Sargent, Sir Charles Mackerras, Sir Charles Groves and Richard Hickox. The chorus is delighted that David Hill continues as their current Music Director, a post he has held since 2005. The Chorus is led by its Chorus Master, Joseph Judge.

Many of the Chorus' concerts have been broadcast on BBC Radio 3 and more recently on Classic FM.

Visit www.leedsphil.com for further information.

Durham Choral Society

President	Will Todd
Vice Presidents	Richard Brice, David Crookes John Goodwill, Esq, Tom Rennie
Chair	Val Wooff
Hon. Secretary	Claire Horwell
Hon. Treasurer	Sue Massey
Committee	Irene Blakemore, Nicky Chater, Angela Douglas, Angela Eddy, Jill Francis, Fiona Gameson, Lesley Hamill, Victoria Nower
Musical Team	Michael Summers, Musical Director C. Elizabeth Woods, Assistant Conductor Alison Gill, Accompanist Isaac Conroy, Assistant Accompanist

Leeds Philharmonic Chorus

Hon.Vice President: Dr Simon Lindley

CIO Trustees:

Chairman	Ruth Shann
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Music Programme:	David Jackson

CIO Trustees without portfolio

Lewis Hemingway, Rowena Herbert, Anne Prinn

Musical Team	Dr David Hill MBE, Music Director Joseph Judge, Chorus Master Alan Horsey, Accompanist
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Future Concerts

Durham Choral Society

Christmas with Will Todd: Nine Lessons and Carols

With Durham Music Youth Choir and Northern Spirit Singers
16 December, 7.30, Elvet Methodist Church

Mozart *Mass in C Minor*

20 January 2024, 7.30 pm, Durham Cathedral

Schubert *Mass in G*

Ola Gjeilo *Sunrise Mass*

18 May 2024, 7.30 pm, Durham Cathedral

www.durhamchoralsociety.org.uk

ORCHESTRA NORTH EAST

Saturday June 24th 2023 - 7pm - Newcastle Cathedral

Brahms -Academic Festival Overture Schubert -Symphony no. 5 Rachmaninov -Third Piano Concerto

Conductor: Eamonn Dougan Soloist: Khrystyna Mykhailichenko

Tickets up to £16 available online and at the door

<https://www.ticketsource.co.uk/orchestra-north-east/t-lnelkdo>

(booking charges may apply)

Sunday September 24th - 3pm - Gala Theatre, Durham

Programme is still evolving but will include Richard Strauss' First Horn
Concerto

Conductor: Philippe Bach Soloist: Peter Francomb

www.orchestranortheast.org.uk

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