



SHEFFIELD
ORATORIO CHORUS

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Beethoven Missa Solemnis



Welcome

Welcome to the Cathedral for tonight's concert. Having recently been elected Chairman I am working with the new committee to consolidate and build on the successes of our Diamond Jubilee season. Tonight we perform Beethoven's Mass in D, popularly known as the Missa Solemnis – quite an undertaking for any choir.

Our summer concert follows in June when we look forward to introducing you to Doncaster Waites who will accompany us on reproduction period instruments.

May I also take this opportunity to thank Elizabeth Watts for accepting our invitation to become joint Vice President. Regular patrons will have heard Elizabeth singing with us in Haydn's Creation and more recently in last year's thrilling performance of Mozart's Mass in C minor. We anticipate that Elizabeth's involvement will be a great stimulus to the Sheffield Oratorio Chorus.

On with the music...

Geoff Ridsdale

**Please switch off your mobile phone
during tonight's performance**

Missa Solemnis

Ludwig van Beethoven

Sheffield Cathedral

Saturday 27 March 2010 7.30pm

Sheffield Oratorio Chorus

The South Yorkshire Symphony Orchestra

Leader **Ken Mitchell**

Conductor **Alan Eost**

Soloists:

Sally Harrison Soprano

Juliette Pochin Mezzo-soprano

Michael Bracegirdle Tenor

Paul Reeves Bass

A message from Elizabeth Watts

Elizabeth Watts, one of the UK's leading and best known sopranos, has agreed to become Vice President of the Chorus in a step which will cement her relationship with the classical music scene in Sheffield.

Talking about her new link with the Chorus Elizabeth said: "Music societies like the Oratorio are really important to young singers, especially at the beginning of their careers. They are a wonderful platform for developing your repertoire and establishing a reputation."

"I have really enjoyed singing with the Oratorio and one of the things I hope to do now is to encourage other young singers to work with the chorus as well."

Alan Eost, our Musical Director said: "We are all really delighted that Liz has agreed to be associated with us in this way. She is an outstanding talent with a thrilling, radiant voice and we are all following her career with real interest. We hope we can tempt her back to Sheffield to sing with us again from time to time."

Wishing us well for tonight's Beethoven concert Elizabeth says: "Beethoven's Missa Solemnis is challenging work, both for the soloists and for the choir, and therefore not performed very often. Then again, the Oratorio is a first rate chorus which can really rise to a challenge, so it should be a great concert."

Elizabeth Watts was born in Norwich and was a chorister at Norwich Cathedral. She read archaeology and prehistory at the University of Sheffield (she got a First) and became very involved in the musical life of the city during her time studying and working in Sheffield.

Last year she joined us again to give a magnificent performance of the soprano part of Mozart's *C Minor Mass* and Bach's *Jauchzet Gott* in Allen Landen. She is a great favourite with the Chorus and with Sheffield audiences generally. She has been described as having 'One of the most beautiful voices that Britain has produced in a generation' (International Record Review).

She has won numerous national and international prizes. These include the 2006 Kathleen Ferrier Prize, the 2007 MIDEM Outstanding Young Artist Award and the prestigious Cardiff Singer of the World Rosenblatt Song Prize in 2007. Her first CD, of Schubert Lieder, was launched in 2008 to stellar reviews and recordings of Brahms' *German Requiem* (with the LPO and Yannick Nézet-Seguin) and Bach *Cantatas* (with the English Concert) will be released later this year. She has given recitals at leading UK and international venues and concerts with many of the world's leading orchestras.

Her operatic repertoire includes **Susanna** in *The Marriage of Figaro*, **Pamina** in *The Magic Flute*, and the title role in Handel's *Semele*. She made her debut last year at the Royal Opera, Covent Garden as **Mandane** in Arne's *Artaxerxes* (also to be released on CD later this year) and returns to sing **Marzellina** in Beethoven's *Fidelio* there in 2011.

Programme notes

Stephen Plaistow

Beethoven was in the habit of working at several compositions simultaneously, and his first sketches for the Mass in D major, his Op.123, overlap the completion of his great Piano Sonata in B flat, Op. 106 (the Hammerklavier). In the five years which separate the first sketches and the completed manuscript of the Mass, 1818 to 1823, he worked at, and finished, three more piano sonatas, Opp. 109, 110, 111, and the Ninth Symphony.

In 1818 it was announced in Vienna that Beethoven's patron and pupil the Archduke Rudolf of Austria had been appointed Archbishop of Olmutz; the date of his installation was set for 20 March 1820. On his own initiative Beethoven at once resolved to write a Solemn Mass to enhance the splendour of the great ecclesiastical event. During 1818 and 1819 he made progress with the work, but March 1820 arrived and passed without any of it being ready for performance, and it was not until the spring of 1823 that he was able to present the Archbishop with the completed manuscript (and to this he subsequently made small alterations). Eventually three sections of the Mass – the Kyrie, the Credo and the Agnus Dei – saw performance at a concert under Beethoven's direction at the Karntnerthor theatre in Vienna on 7 May 1824; they were described in the programme book as 'Three Grand Hymns with Solo and Chorus Voices' and the concert also included the first performance of the Ninth Symphony. Beethoven never heard the Mass in its entirety, and indeed in his lifetime only one full performance was given of it: in St. Petersburg, at the instigation of Prince Nicholas Galitsin.

When Beethoven began work on it he had just emerged from a relatively unproductive period, a period of domestic troubles, emotional upheavals connected with his position as guardian of his nephew Karl, lawsuits, illnesses, and the final extinction of his hearing, all of which had left him near to exhaustion. Yet the opportunity to write a Mass was seemed to regenerate his

creativity straight away. He began composition in a state of high excitement. His whole personality seemed to change, his friends noticed – Schindler said that never before or since had he seen Beethoven in a state so remote from earthly things.

Beethoven's inner compulsion to compose a Mass, as opposed to the external stimulus to write one, is difficult to comment on. His intention in writing it, he said, was 'to arouse lasting religious feelings in the performers as well as the listeners... there is nothing greater to approach closer to Divinity than other men, and to diffuse the divine light among mankind'. And it may be significant to remember that he is reputed to have remarked to Bettina Brentano (who recorded it in a letter to Goethe): 'I have not a single friend, I must live alone. But well I know that God is nearer to me than to other artists; I associate with Him without fear; I have always recognized and understood Him...'

Musically it is unnecessary to ask ourselves here how far Beethoven was a believer. But the strongly subjective vein of the D major Mass has led to certain eyebrow-raising in Catholic quarters, and the question must be touched on. It has even been suggested that Beethoven's attitude towards Catholicism was one of detachment, if not doubt. But although, unlike Haydn and Bruckner, he was not a strict observer of the Church rites, it must be said that there is no evidence to prove that he did not accept the dogmatic Creed in its entirety. What can be asserted is that he approached the text with all the freedom and imagination of the artist, and that when 'each movement took on much greater proportions during the work of composition than had been originally envisaged' (his own words) he did not hesitate to cast accepted standards of ritual to the winds and to step outside the limits of liturgical propriety – in a way that he had been careful not to do in his earlier C major Mass of 1807. Of his attitude to the text of the Mass, and his motives for setting it, there is really nothing to be added to this comment of Ernest Newman's: 'Beethoven, at the climax of a spiritual crisis that had racked him for years, had found the best subject imaginable for the expression of himself as a musician in the admirable drama which the genius of the Church in ages past had evolved in the ritual of the Mass'.

The Mass is scored for four solo voices, chorus, and an orchestra consisting of double woodwind (including a contra-bassoon), four horns, two trumpets, three trombones, timpani, organ and strings.

I. Kyrie (Assai sostenuto. Mit Andacht, 'With devotion'. D major)

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

The three lines of the prayer are reflected in the ternary form of this imposing movement and in the threefold supplication for mercy with which the chorus music begins; at each plea of 'Kyrie eleison' by the chorus, the supplication is taken up by a solo voice. The appeals to the Almighty Lord and to Christ are differentiated in music of contrasted character.

II. Gloria (Allegro vivace, D Major)

Gloria in excelsis Deo.	Glory be to God on high, and on
Et in terra pax hominibus bonae voluntatis.	Earth peace, goodwill towards men.

Laudamus te, benedicimus te, adoramus te, glorificamus te;	We praise thee, we bless thee, we worship thee, we glorify thee, we
Gratias agimus tibi propter magnam gloriam tuam;	give thanks to thee for thy great glory, O Lord God, heavenly King.
Domine Deus, Rex coelestis, Deus pater omnipotens.	God the Father Almighty.

Domine fili unigenite, Jesu Christe;	O Lord, the only-begotten Son Jesus Christ;
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Domine Deus, agnus Dei, filius Patris; Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis;

Thou that sittest at the right hand of God the Father, have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, cum sancto spiritu in gloria Dei Patris.
Amen.

For thou only art holy; Thou only art the Lord; Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.

Gloria in excelsis Deo.

Glory be to God on high.

The *Gloria* opens with music 'like the ringing of all the bells in Christendom' (Tovey). The movement is in four main sections. After the setting of 'Gratias agimus' (B flat major), a return to the jubilation of the opening 'Gloria' brings the first great climax at the words 'Deus pater omnipotens'. The second section, the *Qui tollis* (*larghetto*, F major) has a burden of supplication and rises to an intense poignancy in the setting of the words 'miserere nobis'. The *Quoniam* succeeds this (*allegro maestoso*, D major) and builds up to a second climax in a fugue to the words 'in Gloria Dei Patris, Amen'. The concluding section, a coda (*presto*), rounds off the movement with a return to the words 'Gloria in excelsis Deo' and to the opening *Gloria* theme.

Interval 20 minutes

III. Credo (Allegro ma non troppo, B flat major)

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et
terrae, visibilium omnium et
invisibilium.

Et in unum Dominum Jesum
Christum, filium Dei unigenitum,
et ex patre natum ante omnia
saecula, Deum de Deo, lumen de
lumine, Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri per quem
omnia facta sunt;

Qui propter nos homines et
propter nostram salutem descendit
de coelis,

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus
est.

Crucifixus etiam pro nobis, sub
Pontio Pilato passus et sepultus
est;

Et resurrexit tertia die secundum
scripturas; Et ascendit in coelum;
sedet ad dexteram Patris et iterum
venturas est cum Gloria iudicare
vivos et mortuos, cujus regni non
erit finis;

I believe in one God the Father
Almighty, Maker of heaven and
earth, And of all things visible and
invisible;

And in one Lord Jesus Christ, the
only-begotten Son of God,
Begotten of his Father before all
worlds, God of God, Light of Light,
Very God of Very God, Begotten,
not made, Being of one substance
with the Father, By whom all
things were made:

Who for us men and for our
salvation came down from
Heaven, And was incarnate by the
Holy Ghost of the Virgin Mary,
And was made man, And was
crucified also for us under Pontius
Pilate. He suffered and was buried.

And the third day he rose again
according to the scriptures, And
ascended into heaven, And sitteth
on the right hand of the Father,
And he shall come again with
glory to judge both the quick and
the dead; Whose kingdom shall
have no end.

<p>Et in Sanctam Spiritum) Dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas,</p>	<p>And I believe in the Holy Ghost, the Lord and giver of Life. Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets.</p>
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<p>Et in unam sanctam catholicam et apostolicam Ecclesiam, confiteor unum Baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, Et vitam venturi saeculi. Amen</p>	<p>And I believe in one Catholic and Apostolic Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the life of the world to come. Amen.</p>
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As in the Gloria, the various sections of the Credo are welded together symphonically, and the unifying motif of four notes indeed sounds like a rock-like affirmation of faith. At the heart of the movement is the section describing Christ's incarnation, death, resurrection and ascension, in music of rapt contemplation, anguish, pictorial vividness and awesome majesty (at the intonation of the Last Trump). The movement reaches its climax in a double-fugue to the words 'et vitam venturi saeculi. Amen'.

IV. Sanctus (Adagio. Mit Andacht, 'With devotion. D major)

<p>Sanctus. Sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra Gloria tua; Osanna in excelsis.</p>	<p>Holy, holy, holy, Lord God of hosts, heaven and earth are full of thy glory. Hosanna in the highest.</p>
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<p>Benedictus qui venit in nomine Domini. Osanna in excelsis.</p>	<p>Blessed is he that cometh in the name of the Lord. Hosanna in the highest.</p>
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The Sanctus is sung by the four soloists; again the music is marked by Beethoven to be sung and played 'with devotion'. Two choral fugues follow, on the words 'Pleni sunt coeli' and 'Osanna in excelsis'. After this Beethoven departs from liturgical practice, according to which the most sacred part of the service has no music at all (or at most is softly accompanied by the organ only), and in an orchestral Praeludium meditates on the miracle of transubstantiation. This section, which is scored for lower strings, flutes, bassoons and organ pedal only, leads into the Benedictus, into which, as if from the heavens, the melody of a solo violin descends to join the hushed declamation of the chorus and soloists.

v Agnus Dei (Adagio, B minor)

Agnus Dei qui tollis peccata
mundi, Miserere nobis.

O Lamb of God, who takest away
the sins of the world, have mercy
upon us.

Agnus Dei qui tollis peccata
mundi, Dona nobis pacem.

O Lamb of God, who takest away
the sins of the world, give us peace.

The Agnus Dei is the only section of the Mass in a minor key. Following it, the Dona nobis pacem (*allegretto vivace*, D major), the main section of the movement is inscribed with the words *Bitte um innern und äussern Frieden* (Prayer for inward and outward peace'). But peace, as Beethoven well knew, is not easily won, and an almost pastoral idyll is soon shattered by trumpets and drums, symbols of warfare and strife. Now the words 'Agnus Dei, miserere nobis' take on the character of anxious cries. The unrest disperses; but only for joy and serenity to be interrupted a second time, in a turbulent orchestral fugue. Almost like a challenge the chorus reiterate the word 'pacem'; and, at last, peace is granted.

Biographies

Alan East

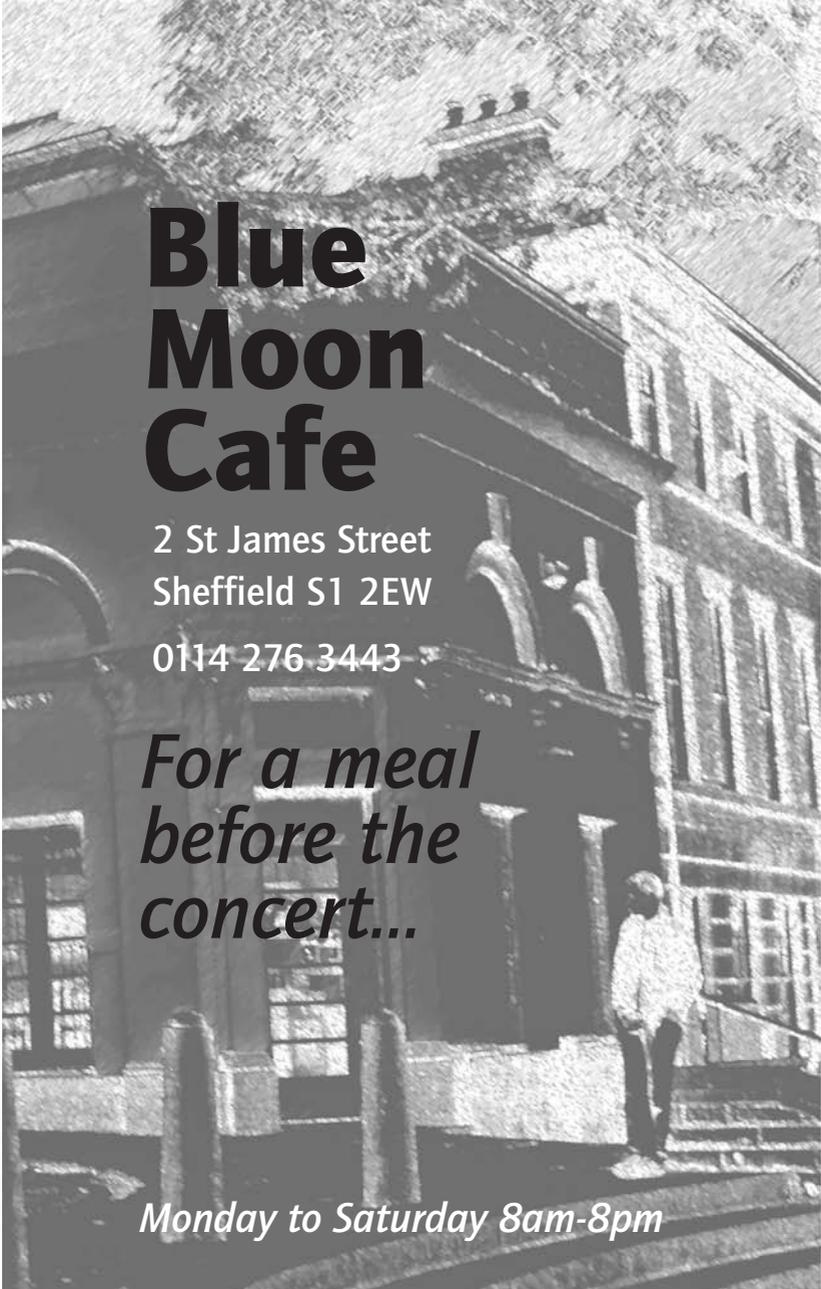
Director of Music



Alan was born in London in 1952 and educated in Essex. He began to learn the piano at the age of five and the organ at the age of nine. At fifteen, he became one of the youngest ever Associates of the Royal College of Music. He read Mathematics and Music at Sidney Sussex College, Cambridge, where he gained an MA degree.

After obtaining a Cert. Ed., he moved to Sheffield, to a post as Assistant Music teacher at King Edward VII School. In 1980, he was promoted to Head of the Music Department. Since 1987, he has worked as a freelance musician and teacher. He teaches piano at Sheffield University and is on the staff of the Sheffield Music School. He accompanied the City of Sheffield Girls Choir in winning the Sainsbury's 'Choir of the Year' in 1984, the Llangollen International Eisteddfod in 1986 and the Vienna International Youth Music Festival in 1987. He also appeared in concert with the National Youth Choir.

He has been the conductor of the Sheffield Oratorio Chorus since 1986 and was appointed its Director of Music in 2005.



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Sally Harrison

Soprano



Born in Surrey, Sally Harrison trained at the Royal Northern College of Music with Joseph Ward, and at the National Opera Studio. Since graduating, her career has taken her throughout the UK, to Europe and the Far East. She has appeared with the Classical Opera Company, the English Bach Festival, English National Opera, the Greek National Opera, the Opera Society of Hong Kong, Scottish Opera, and at the Buxton

Festival and La Fenice, Venice, in repertoire including **Pat Nixon** *Nixon in China*, **Micaëla** *Carmen*, **Lucia** *Lucia di Lammermoor*, **Poppea** *Agrippina*, **Romilda** *Xerxes*, **Fiordiligi** *Così fan tutte*, **Pamina** *The Magic Flute*, **Countess Almaviva** *Le nozze di Figaro*, **Musetta** *La bohème*, the title role in **Daphne**, *The Marschallin* *Der Rosenkavalier*, **Yum-Yum** *The Mikado* and **Gilda** *Rigoletto*. During 2004 / 2005, she appeared as **Carlotta** *The Phantom of the Opera* at Her Majesty's Theatre, London.

Her concert repertoire ranges from J. S. Bach, Handel and Mozart through Rossini and Verdi to Elgar, Richard Strauss and Vaughan Williams. Recent engagements have included appearances with the Young Janacek Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Sussex Symphony Orchestra and the Tokyo Symphony Orchestra. Conductors with whom she has worked in opera and concert include Nicholas Braithwaite, Ivor Bolton, Stephen Cleobury, Laurence Cummings, Paul Daniel, Noel Davies, Mark Elder, Sian Edwards, Alexander Gibson, Charles Groves, Jan Latham Koenig, Jean-Claude Malgoire, Charles Mackerras,

Naoto Otomo, Ian Page, David Parry, Mark Shanahan, Jeffrey Tate and David Willcocks. Her concert repertoire includes Beethoven *Missa Solemnis*, the Brahms, Dvorak, Fauré, Mozart and Verdi *Requiems*, Dvorak *Stabat Mater* and *Te Deum*, Elgar *The Kingdom*, Haydn *The Creation*, Mozart *Mass in C Minor* and *Vesperae solennes de confessore*, Poulenc *Gloria*, Rachmaninov *The Bells*, Rossini *Petite Messe Solennelle* and *Stabat Mater*, Tippett *A Child of Our Time* and Vaughan Williams *Dona nobis pacem*, *A Sea Symphony* and *Sinfonia Antartica*.

Her recordings include **Mercédès** *Carmen* for Chandos and **Sultana Rose-in-Bloom** *The Rose of Persia* for cpo. Her broadcasts include *Friday Night is Music Night* for BBC Radio 2 and *We Are Klang* for BBC TV.

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Juliette Pochin

Mezzo-soprano



Juliette Pochin has a hugely varied and successful career as singer, composer, arranger and record producer. She trained at Cambridge and GSMD, graduating with distinction and the highest mark of her year.

Her operatic and concert career has led her to perform with many orchestras all over the world. Operatic highlights have included **Madelon II Fortunio** for Grange Park Opera and **Dorabella** *Così fan tutte* for Pimlico

Opera, whilst concert engagements have included performances with the City of Birmingham Symphony Orchestra, the London Festival Orchestra, the Philharmonia Orchestra and the Royal Philharmonic Orchestra under conductors including Sir Colin Davis, Sir John Eliot Gardiner and Sir Simon Rattle.

Her debut album, **Venezia** was released by SONY was released in 2006 to critical acclaim, and nominated Classic fM's Record Of The Week. Her recordings further include *Poetry Serenade* (Vocal Music by Brian Knowles) on Signum and *The Sky Shall Be Our Roof* (Rare songs from the operas of Ralph Vaughan Williams) with Ian Burnside on Albion, which was a GRAMOPHONE Editor's Choice CD of the Month for March 2008. Her second solo album is due for release later this year.

Amongst her other many and varied engagements, Juliette Pochin was featured in September 2009 on *Last Night of the Proms* from Salford with the BBC Philharmonic and othert current engagements include Rachmaninov *Vespers* at the Brighton Festival and *Christmas Galas* with the Royal Philharmonic Orchestra and the Ten Tors Orchestra.

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Michael Bracegirdle

Tenor



Winner of the *Emmy Destinn Award for Young Singers 2006* and a graduate of Durham University, Michael Bracegirdle first trained as a chartered accountant and then worked as a Finance Director in industry. In September 2003, he gave up his career to further his studies at the Royal Northern College of Music. At the RNCM, he sang **Sandy/First Officer** *The Lighthouse*, **Ruggero** *La rondine* and Tom **Rakewell** *The*

Rake's Progress.

As a Prize Winner at the Opera Competition and Festival with Mezzo Television, Hungary, he made his New York opera début as **Judge Danforth** *The Crucible* with Dicapò Opera Theatre in September 2008, a performance he repeated at the National Theatre, Szeged, in November 2008. In February 2009, he sang **Tamino** *The Magic Flute* for English National Opera, and his engagements have further included **Don José** *Carmen* for Mid Wales Opera and Stowe Opera, **Lysander** *A Midsummer Night's Dream* for Longborough Festival Opera, **Steva Jenufa**, **Kudryash** *Katya Kabanova*, **Tamino** *The Magic Flute* and **Cavaradossi** *Tosca* for English Touring Opera, **First Armed Man** *The Magic Flute* and **Ruiz** *Il trovatore* for Opera Holland Park, **Rodolfo** *La bohème* and **Jenik** *The Bartered Bride* for Mid Wales Opera, **Lensky** *Eugene Onegin* for English Touring Opera and Longborough Festival Opera, **Malcolm** *Macbeth* for Chelsea Opera Group and **Alfredo** *La traviata* for Clonter Opera.

In concert, his engagements have included Beethoven *Missa Solemnis* at the Barbican Hall and Puccini *Messa di Gloria* and Rossini *Stabat Mater* for the Huddersfield Choral Society, as well as appearances the Royal Liverpool Philharmonic Orchestra, the Royal Philharmonic Orchestra and the RTÉ National Symphony Orchestra. His broadcasts include Robert Ward's *The Crucible* for Mezzo TV and *Friday Night is Music Night* and *In Tune* for the BBC.

He appeared at the *2009 Battle Proms*, and his current engagements include **Lysander** *A Midsummer Night's Dream* for English Touring Opera, **Nureddin** *The Barber of Baghdad* for Buxton Festival Opera, **Boris** *Katya Kabanova* for Scottish Opera On Tour, **The Prince** *L'amour de trios oranges* for the Opéra de Limoges, **Riccardo** *Un ballo in maschera* for the Opéra Royal de Wallonie, **Esquire** *Parsifal* for English National Opera, Mozart *Requiem* at the Bury St Edmunds Festival and an *Opera Gala* with the Royal Philharmonic Orchestra.

Michael Bracegirdle appears by kind permission of English Touring Opera

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Paul Reeves

Bass



Paul Reeves studied at the Guildhall School of Music and Drama with Rudolf Piernay. There then followed a year at the National Opera Studio sponsored by The Richard Lewis Award (Glyndebourne), The Sybil Tutton Trust and The John Wates Trust.

Other engagements have included **Matthew** in the World Première of *The Last Supper* (Birtwistle) at the Staatsoper Berlin, a production repeated at Glyndebourne and on the South Bank, **Zuniga** *Carmen* with Tenerife Opera, **Hobson** *Peter Grimes* and *Les Noces* with Opera North, **Dean** *Babette's Feast* in the Linbury Studio Theatre, Covent Garden, **Die Fiesque** *Maria di Rohan* and **Mr Gobineau** *The Medium* with Wexford Festival Opera, **Somnus** *Semele*, **Colline** *La bohème* and **Ceprano** *Rigoletto* with English National Opera, **PR Guy** *The Birds*, **Roger Corboz** *The Shops* and **Mr Olsen** *Street Scene* with The Opera Group, **Badger - Parson** *The Cunning Little Vixen* with ETO and OTC, Dublin, **Publio** *La Clemenza di Tito* and **Colline** *La Bohème* (Glyndebourne), **Angelotti** *Tosca*, **Wurm** *Luisa Miller*, **Sparafucile** *Rigoletto* and **Ribbing** *Un ballo in maschera* (Opera Holland Park), **Don Basilio** *Il barbiere di Siviglia* (Welsh National Opera), **Abimelech** *Samson et Dalila* and **Sparafucile** *Rigoletto* (Anna Livia International Opera Festival, Dublin), **Clerk** *May Night* (Garsington Opera), **The Sergeant** *The Pirates of Penzance* (D'Oyly Carte Opera Company), **Gremin** *Eugene Onegin* (Scottish Opera On Tour), **The King** *Aida* (Raymond Gubbay Ltd at The Royal Albert Hall), **Dr Grenvil** *La traviata* (Longborough Festival Opera)

and **Mother** *The Seven Deadly Sins* (Royal Opera House, London),

He sings regularly in concert, including the World Première of *The Water Diviner's Tale* (Rachel Portman) for the 2007 BBC Proms, Mozart *Requiem* (Philharmonia Orchestra) and Verdi *Requiem* (Royal Albert Hall, London). Current engagements include **Zuniga** *Carmen* (Opera Holland Park) **Dikoj** *Katya Kabanova* (Scottish Opera On Tour) and **Mr Olsen** *Street Scene* (Opéra de Toulon), Beethoven *Choral Symphony* (Brighton Philharmonic Orchestra), a tour of the Bruckner and Mozart *Requiems* (Israel Camerata) and *A Christmas Gala* (Royal Philharmonic Orchestra). His recordings include *The Shops*, now available on NMC CD.



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"A resounding performance of Mozart's 'Great' C Minor Mass could well have been the Oratorio Chorus's finest hour. Alan Eost's drilling of the chorus reaped magnificent choral singing on the night..."

Sheffield Telegraph April 2009

"Sheffield Oratorio Chorus' performance of Tippett's oratorio was absolutely superb.

The five spirituals were magnificently sung... all in all, an outstanding performance, which left its mark."

Bernard Lee on Child of our Time, Sheffield Telegraph, November 2008

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Saturday 9 October

Vivaldi: Gloria

Purcell: Come ye Sons of Art

Handel: O Praise the Lord with one consent

Saturday 4 December

Schutz: The Christmas Story

Britten: St Nicolas

Saturday 9 April 2011

Bach: B Minor Mass

with the Manchester Camarata

Summer concert to be decided

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Officers of Sheffield Oratorio Chorus

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Vice President	Margaret Millington
Vice President	Elizabeth Watts
Director of Music	Alan East MA (Cantab) ARCO ARCM
Chair	Geoff Ridsdale
Secretary	Laurence Coates
Treasurer	Robin Fielder

The Oratorio Chorus Welcomes New Singers

We welcome all singers particularly in the tenor and bass lines.

We rehearse on Wednesday evenings from 7.30 pm at

St Andrews United Reform Church,
Upper Hanover Street, Sheffield.

For more details contact

June Thompson-Graham 0114 2369786

or june.salamis@blueyonder.co.uk

If you have enjoyed tonight's performance you may like to support the Chorus further by sponsoring a forthcoming concert or a soloist in our **62nd Concert Season**. Alternatively you can advertise your business or services in a series of our concert programmes.

For further details please contact:

Pam Mathieson 07802 705380 or Lynn Winspear 07962 969122



Tickets

Tickets are available online, from chorus members, on the door, or from:

Calow Classics

721 Abbeydale Road Sheffield S7 2BE

The Blue Moon Cafe

2 St James Row Sheffield S1 2EW

Season tickets £55

Concessions £40

Join Us

The chorus rehearses on Wednesdays from 7.30–9.30pm at
St Andrews URC Church, Upper Hanover Street, Sheffield S3 7RQ

The chorus welcomes new singers.

To buy season tickets, book for particular concerts, join the
choir or for more information please visit our website

www.oratorio.org.uk



The Sheffield Oratorio Chorus is a member of Making Music registered Charity No. 500578