



Ealing Common Choir

PRESENTS

DONA NOBIS PACEM

Ralph Vaughan Williams (1872-1958)

REQUIEM

Herbert Howells (1892–1983)

WITH

POEMS

BY

Rupert Brooke, Siegfried Sassoon
Teresa Hooley, Wilfred Owen and Ivor Gurney

READ BY

ANNE HARVEY

**St Matthew's Church,
Ealing Common**

Sunday the 30th of November 2014

Phiroz Dalal, Conductor
Kirsty Anderson, Soprano
Lotte Betts-Dean, Mezzo-soprano
Fearghal Curtis, Tenor
Tim Murphy, Baritone
Jen Carter, piano

PROGRAMME

The Soldier Rupert Brooke

Aftermath Siegfried Sassoon

Requiem Herbert Howells (1936)

1. *Salvator Mundi (O Saviour of the world)*
2. *Psalm 23 (The Lord is my shepherd)*
3. *Requiem aeternam (1)*
4. *Psalm 121 (I will lift up mine eyes unto the hills)*
5. *Requiem aeternam (2)*
6. *I heard a voice from heaven*

A War Film Teresa Hooley

Anthem for Doomed Youth Wilfred Owen

INTERVAL

The Target Ivor Gurney

Dona Nobis Pacem Ralph Vaughan Williams (1936)

1. *Agnus Dei*
2. *Beat! Beat! Drums!*
3. *Reconciliation*
4. *Dirge for Two Veterans*
5. *The Angel of Death*
6. *O Man Greatly Beloved,*

Requiem Herbert Howells

Salvator Mundi (O Saviour of the world)

O Saviour of the world, who by thy Cross and thy precious blood hast redeemed us, save us and help us, we humbly beseech thee, O Lord.

Psalm 23 (The Lord is my shepherd)

The Lord is my shepherd: therefore shall I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness, for his name's sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

Requiem aeternam (1)

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

Grant them eternal rest, O Lord, and may perpetual light shine on them.

Psalm 121 (I will lift up mine eyes unto the hills)

I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel shall neither slumber nor sleep. The Lord himself is thy keeper: he is thy defence upon thy right hand; so that the sun shall not burn thee by day: neither the moon by night. The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out and thy coming in, from this time forth and for evermore.

Requiem aeternam (2)

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

I heard a voice from heaven

I heard a voice from heaven, saying unto me: Write, from henceforth blessed are the dead which die in the Lord.

Even so, saith the Spirit, for they rest from their labours.

The music of Howells is unmistakably English in its character. Although influenced by his contemporaries, notably Vaughan Williams, he wrote with an affection for the old traditions which he respected for their beauty and fitness. His harmonies were rich and his chromaticism, when he used it, was gentle and rarely jarred, except when he wanted to portray the rawness of emotion.

Howells composed the Requiem in 1936 as a deeply felt emotional reaction to the death of his eight-year-old son Michael from meningitis. The work was so personal to him that it was not released for performance until 1980. The work was reassembled from Howells's manuscripts and published in 1981.

The first movement, though given a Latin title, uses the time-honoured English text 'O Saviour of the world, who by Thy cross and Thy precious blood, hast redeemed us'. The choir is directed to deliver the words of this movement 'slowly, but with flexible rhythm.'

The second movement, a setting of Psalm 23, opens with a trio of soloists – soprano, alto and tenor – who almost chant the first few verses. The whole choir, also using a basic parlando style, enter at the words "Yea, though I walk in the valley of the shadow of death...".

The first of two hushed settings of the Latin text *Requiem aeternam dona eis, Domine* follows the 23rd Psalm. Here, Howells's grief finds expression in music that is both agonising and ethereal. From *Et lux perpetua* Howells divides his choral forces into two, enriching the harmonic content and exploiting the spatial possibilities provided by many churches.

The fourth movement is a setting of Psalm 121, "I will lift up mine eyes unto the hills", opened by a baritone solo, with the choir echoing the initial phrases. Again, Howells asks the choir to sing with rhythmic freedom in a setting that is largely homophonic. The movement ends with the choir holding down its final chord over which a tenor soloist sings the psalm's opening phrase to a subtly altered melody line.

The second setting of *Requiem aeternam* forms the fifth movement. Although the music is different, the same sense of mourning and loss can still be heard, even as the sopranos momentarily rise seraphically above the texture at *Et lux perpetua*.

The last movement sets the familiar text from Revelation used in the burial service. In it, tenor, baritone and soprano soloists stand forth as priestly celebrants accompanied by quiet choral harmonies. On the closing page, choir and baritone soloist sing a passage in D major, tranquil and affirmative – "They rest from their labours". As that final word "labours" fades into silence, it is perhaps not inappropriate to remember the purpose for which Howell's wrote this Requiem. Indeed, it was not his only memorial to his son. For him he also wrote one of the outstanding hymn-tunes of the 20th century, *Michael*, sung to the well-known words "All my hope on God is founded". The author of this programme note is unknown it was supplied through Making Music's programme note service.

Dona Nobis Pacem – Ralph Vaughan Williams

Ralph Vaughan Williams was born in the Vicarage at Down Ampney in the Cotswolds where his father Arthur was the vicar. His mother, Margaret was the daughter of Josiah Wedgewood III and Caroline Darwin. An interesting combination, with father reading to him that God created the world in seven days, but great uncle Charles seems to think it took a little longer. He was educated at Charterhouse, Trinity College Cambridge, and then at the Royal College of Music under Parry and Stanford. He was a great collector of folk songs, editor of hymn books and writer of many popular hymns including For all the Saints and Come down O love Divine. It is thought that many anonymous hymns were his work. He was a prolific composer, with 9 symphonies, hundreds of arrangements of hymns and folk songs, rhapsodies, Fantasias, one on Greensleeves and another famously on a Theme by Thomas Tallis.

At 25 he married his first wife Adeline Fisher in 1897, and for most of the 54 years they were married, she was confined to a wheelchair. Then in January 1915, the first German Zeppelin air raid hit England. Vaughan Williams, 42 years old, enlisted in the Royal Army Medical Corps, determined to go to the front immediately rather than wait to be trained and commissioned. He was assigned ambulance duties, transporting the wounded from the front lines. He witnessed the ravages of the Third Battle of Ypres at Flanders, the result of a terrible British miscalculation of the German army's strength.

After the war, he held to his belief that music was a means to preserve civilization, even amid war. He formed a military chorus and went on to dedicate his life to teaching others to make music. He promoted a "United States of the World" where "those will serve that universal state best who bring into the common fund something that they and they only can bring."

Dona Nobis Pacem expresses his anguish over the worsening political situation in Europe, which would lead again to war. He selected text from the bible, from Walt Whitman's poems written as the American Civil War was starting, and from a speech made in the House of Commons on February 23, 1855. John Bright's 'Angel of Death' speech did not prevent the Crimean War, and the result, as he predicted in his speech, was disastrous.

I do not suppose that your troops are to be beaten in actual conflict with the foe, or that they will be driven into the sea; but I am certain that many homes in England in which there now exists a fond hope that the distant one may return—many such homes may be rendered desolate when the next mail shall arrive. The angel of death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one, as when the first-born were slain of old, to sprinkle with blood the lintel and the two sideposts of our doors, that he may spare and pass on; he takes his victims from the castle of the noble, the mansion of the wealthy, and the cottage of the poor and the lowly, and it is on behalf of all these classes that I make this solemn appeal.

The cantata opens with a soprano solo, one voice offering an apprehensive “Agnus Dei.” The chorus joins in a fervent cry for peace. In answer, distant drums sound, no longer a contagious dance rhythm of centuries past but instead, the harbinger of war. There are no breaks between any of the movements.

“Beat! Beat! Drums!” is based on a poem from *Drum Taps*, poetry Walt Whitman wrote after his service as a nurse in the American Civil War. He and the nation were stunned by the death toll of over 600,000 in that war’s four-year duration. This movement erupts with articulate fear, depicting a violence that destroys peaceful daily lives. In the examples – merchants and scholars disappearing while others pray, weep, and entreat – we sense the numbers of people being swept into war’s unremitting violence.

“Reconciliation” transcends the threatening atmosphere with a striking, bittersweet moment. Set like a lullaby, Whitman’s text offers a promise to the dead enemy – “a man divine as myself” – that time will wash away the awful deeds of war, a promise sealed with a kiss.

“Dirge for Two Veterans” is a moonlit scene very different from that of a romantic tryst, usually associated with moonlight. A mother, portrayed by the moon, watches over the funeral march for her son and husband, who were killed together, symbolic of all families’ losses in lives cut short from one generation to the next. A compassionate world witnesses the scene with one heart, giving love as the moon gives light.

The text of “The Angel of Death” is from renowned English orator John Bright’s 1855 lament to the House of Commons about the technically advanced, militarily incompetent Crimean War (600,000 dead). With the fearful news of the death angel’s presence, the chorus bursts into another cry for peace, but only more trouble rolls across the land.

In the last movement, Vaughan Williams compiles a number of wise biblical sayings urging communal action for peace. And whoever said peace is boring compared to war has not heard the final paean to character redeemed in the strength required to lay down arms. The “Glory to God” climax has a well-placed familiarity. Repetitions of the phrase “and on earth peace, good-will toward men” ring with celebratory optimism. Only the soprano soloist’s “*dona nobis pacem*” floating hauntingly overhead sounds a warning that we must heed, lest we revert and again sacrifice “righteousness and peace” to war.

I Agnus Dei qui tollis peccata mundi Dona nobis pacem

II Beat! beat! drums! blow! bugles! blow!

Through the windows through the doors burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums so shrill you bugles blow.

Beat! beat! drums! blow! bugles! blow!

Over the traffic of cities over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those
beds,
No bargainers' bargains by day would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums you bugles wilder blow.

Beat! beat! drums! blow! bugles! blow!

Make no parley stop for no expostulation,
Mind not the timid mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump, O terrible drums so loud you bugles blow. (*Walt Whitman*)

III RECONCILIATION

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly
lost, That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin I draw near,
Bend down and touch lightly with my lips the white face in the coffin. (*Walt Whitman*)

IV DIRGE FOR TWO VETERANS

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

(Walt Whitman)

V The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on. (*JohnBright*)

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land...and those that dwell therein...

The harvest is past, the summer is ended, and we are not saved...

Is there no balm in Gilead?; is there no physician there?

Why then is not the health of the daughter of my people recovered?

JEREMIAH 8: 15-16, 20, 22

VI O man greatly beloved, fear not, peace be unto thee, be strong, yea be strong.

DANIEL 10: 19

The glory of this latter house shall be greater than of the former...and in this place will I give peace. *HAGGAI 2: 9*

Nation shall not lift up a sword against nation, neither shall they learn war any more.

ISAIAH 2: 4

And none shall make them afraid,... neither shall the sword go through their land.

LEVITICUS, 26: 6

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

PSALM 85: 10

Open to me the gates of righteousness, I will go into them. *PSALM 118: 19*

Let all the nations be gathered together, and let the people be assembled; ... and let them hear, and say, it is the truth. *ISAIAH 43: 9*

And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them ... and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever'. *ISAIAH 66: 18-19, 22*

Glory to God in the highest, and on earth peace, good will toward men. *LUKE 2: 14*

Dona nobis pacem

Biographies

Phiroz Dalal

Phiroz Dalal's music training began at a young age when he studied piano to grade 8 with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir.

Whilst studying Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He started conducting in 1999 when he succeeded Tim Godfrey as the Musical Director for Questor's Choir, and moved to St Matthews in 2002 when he succeeded Chris Richardson.

He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008.

His conducting and chorus master repertoire is extensive, from sublime 16th century motets to ridiculously complex works such as Tchaikovsky's Eugene Onegin. He sings with the BBC Symphony Chorus, regularly appearing in the Proms and touring with them, recently appearing in performances as diverse as Monty Python's Not the Messiah and Poulenc's Figure Humaine.

As a project manager and chartered engineer he was part of the London 2012 management team; he now works for Arup on what will probably be Heathrow Terminal 1's final project.

Anne Harvey

Anne Harvey is a broadcaster and poetry and literary anthologist. She lives in Ealing and has two children and two grand-children.

Following training at the Guildhall School of Music and Drama, Anne Harvey directed her own theatre company in Cornwall. She has been a drama teacher, examiner and adjudicator and now works freelance as a broadcaster, as well as presenting literary programmes at Arts and Literature Festivals and the National Portrait Gallery, London. She has edited over 30 anthologies of poetry and drama for adults and children, and in 1992 won the Signal Award for Poetry, for 'Shades of Green'. She is a fellow of the Society of Speech and Drama, and has a seat on the committee of the Edward Thomas Fellowship, a poet on whom she has written, lectured and broadcast.

Kirsty Michelle Anderson , Soprano

Kirsty is currently studying at the Royal Academy of Music, London, with Elizabeth Ritchie and Jonathan Papp having completed her bachelor degree with first-class honours at the London College of Music. In 2013, she won first prize in the John Ireland Competition and Michael James Prize at LCM. She is grateful for the support of John Sullivan, the William Barry Trust, Rosy Crehan Award and John Ireland Trust.

Kirsty made her operatic debut as Mimi in the Stanley Opera Company's 2010 production of Puccini's *La bohème*. The following year she played Gilda in Verdi's *Rigoletto*. Other roles include Elvira (*L'italiana in Algeri* *Rossini*), 1st Lady (*Die Zauberflöte* *Mozart*) 1st Niece (*Peter Grimes* *Britten*), Donna Anna/Donna Elvira (*Don Giovanni* *Mozart*), Alice

(Falstaff *Verdi*) in scenes at the RAM. In November 2014 she will be playing the role of Suor Osmina (Suor Angelica *Puccini*) with Royal Academy Opera.

On the recital platform, Kirsty performs extensively throughout London and the Midlands. In July 2013, she presented an evening of opera and song at St. James Theatre, Victoria. Other recent venues include Mansion House, Painter's Hall, St. Stephen's Gloucester Road, and St. Mary's Perivale.

During a gap year in 2009, Kirsty's professional career was launched when she won national singing competition Open Mic UK, a competition into which 10,000 singers entered. This led her to perform at venues including the O2 Arena, Greenwich, Symphony Hall, Birmingham and the Buxton Opera House. She has also performed for 24,000 football fans at the King Power Stadium in her home city of Leicester.

Her first album "Introducing - Kirsty Michele Anderson" was released in May 2011 and her second album "Echoes" was released in April 2013.

Lotte Betts-Dean, Mezzo Soprano

23-year-old Lotte Betts-Dean began her musical life as a cellist and chorister and received her BMus in 2012 from Melbourne University. Lotte is a versatile and popular vocalist who has appeared as soloist with several ensembles, including Ironwood, La Compania, Royal Melbourne Philharmonic and Ensemble Gombert. Her singing is broadcast regularly on 3MBS FM and ABC Classic FM and she is featured on La Compania's new album.

Lotte's credits with Victorian Opera include Nancy T'ang (cover) (*Nixon in China*), El Trujaman (*Master Peter's Puppet Show*) Princess Aurora (*Sleeping Beauty*) and Benjimen (*The Magic Pudding*). An established concert singer, Lotte has already performed a large number of mainstream oratorio works as alto soloist and frequently performs with ANAM in contemporary chamber repertoire.

Lotte performed her debut festival recitals at the 2012 Peninsula Summer Music Festival and makes regular appearances at several other festivals. She makes her North American concert debut with Atlanta-based new music ensemble Chamber Cartel in early 2014.

Lotte won the 2012 Royal Melbourne Philharmonic Aria and Armstead Awards, among others, and was named runner up in the 2013 Great Romantics Competition, the 2012 Mietta Song Competition and Liederfest. She was recently awarded the MCM Acclaim Awards Fellowship allowing her to study at La Scala, Milan, in 2014.

Fearghal Curtis, Tenor

Fearghal is from Dublin, Ireland. He is currently studying at the Royal Academy of Music, London, under the tutelage of Philip Dohan and Jonathan Papp. He has previously studied at the Conservatory of Music and Drama, Dublin. Fearghal recently sang chorus as part of Opera Theatre Company's production of 'The Rise and Fall of the City of Mahagonny' sponsored by Sky Arts, and Nemorino in L'Elisir d'amore (Donizetti) and Prunier in La Rondine (Puccini) with Opera in the Open. As a student at DIT, he sang the roles of Orpheus and Mercury in Offenbach's 'Orpheus in the Underworld', First Priest in 'The Magic Flute', Bill in 'A Hand of Bridge' and Prologue/Quint understudy in 'Turn of the Screw' (Britten). He has sang Chorus in 'Cendrillon' (Massenet) at RAM, and Chorus in 'Dido and Aeneas' (Purcell), 'Theodora' (Handel), as well as Mercury in 'Castor et Pollux' (Rameau) and

Pastore in 'L'Orfeo' (Monteverdi) as part of the Yorke Trust opera summer programme. Opera credits also include First Priest/Chorus in 'The Magic Flute' (Mozart), Guiseppe/Chorus in 'La Traviata' (Verdi) and chorus in 'Carmen' (Bizet) with Glashule Opera, Chorus in 'Roméo et Juliette' (Gounod), 'Capuletti e Montecchi' (Bellini) and 'Tosca' (Verdi) with Opera Ireland, Ruiz in 'Il trovatore' (Verdi), Messenger in 'Aida' and Chorus in Madame Butterfly (Puccini) with Lyric Opera, and Apollo/Pastore/Spirit in 'L'Orfeo' with OTC. Fearghal's oratorio work includes tenor solo in Handel's 'Messiah', Karl Jenkins 'The Armed Man', Charpentier's 'Messe de Minuet pour Noel', Mendelssohn's 'Ave Maria', Mozart's Requiem and Coronation, and Evangeliste in 'St. Luke's Passion'. He has also sung on the recital platform as part of the Boyle Festival and in a series of concerts with the Irish Baroque Orchestra. He has appeared in Joe diPietro's play 'The Last Romance' as Young Ralph, which travelled to Nice, France. Fearghal is a 2012/3 alumni of the Young Associate Artist programme with Opera Theatre Company. Fearghal is also a founding member of Dublin Youth Opera Company, which tours around Ireland fundraising for Irish charities.

Timothy Murphy, Baritone

Timothy Murphy started singing on the highest stave, but these days is always to be found on the lowest. Originally from Belfast, his passion for music is accompanied by a great enthusiasm for tennis and bookbinding. From Choral Scholar at Wells Cathedral to Music graduate at Bristol University, Timothy moved to Ripon Cathedral as Bass Lay Clerk and since the autumn of 2010 has been providing a wide variety of musical services in London including as Gentleman of the Chapel Royal at Hampton Court Palace and the Tower of London, and now as a member of the choir of the Royal Hospital, Chelsea. Highlights from the past year have included an East Coast tour of America with the Eric Whitacre Singers, touring Ireland with The National Chamber Choir of Ireland, recording plain-song with harpist Siobhan Armstrong on her forthcoming album Music in 16th Century Ireland, joining The Sixteen for their Eternal Harmony programme in Rotterdam and performing as part of the BBC Proms in Stockhausen's Mittwoch aus Licht, singing in Act I as part of Ex Cathedra in the critically acclaimed Welt Parlament. He has just performed as part of the Royal Academy of Music Opera Scenes where he played Benoit in Puccini's *Labohème*, Mr. Swallow in Britten's *Peter Grimes* and Valens in Handel's *Theodora*, and this morning arrived back in London after premiering two British commissions by Will Todd and Will Lang for Durham Choral Society. As of September 2013, Timothy was granted the Marjorie Gould Award to study for his Masters in Vocal Performance at the Royal Academy of Music under Mark Wildman and Audrey Hyland. He is supported by the Josephine Baker Trust.

With thanks to

Soprano

Luisa Asirvatham
Karen Benny
Rosemary Cogswell
Nia Sarah Coleman
Alison Dalal
Diana Duff-Miller
Dagmar Gauweiler
Janet Graham
Caroline Jones
Germaine Kemplay-Amow
Rosy Leigh
Celia Roberts
Susan Rowe
Anna Stevens
Fiona Thomas
Abbie Voysey
Nardus Williams

Alto

Anna Antoszkiewicz
David Benny
Beryl Bevan
Bozena Borthwick
Anthonia Chalmers
Diana El-Agraa
Gillian Harrison
Mary Lavelle
Doireann Moore
Miranda Ommanney
Rebekah Philip
Jean Seglow
Janet Shaw
Brenda Sprackling
Cristina Strauss
Molly Thomas
Mary Walduck

Tenor

Tamas Szabo
Duncan Walduck
Tony Walduck
Sarah Wareing
Ken Williams

Bass

Malcolm Lister
Tony Millier
Richard Moseley
John Radley
Michael Reynor
Colin Rowlands
Michael Veazey

Video Director

Video Operator

Cameras

Sound Recording

Lights

Front of house

Box Office

Rehearsal accompanist

Rehearsal refreshments

Librarian

Chair

Karl Wooley

Nick King

Peter Cocup, Charlie Wooley, Dominic Ryland-Jones

Ron Keefe

Bernd Gauweiler

Ruki Daruwalla

Molly Thomas

Hannah Parry Ridout

Caroline Jones

Celia Roberts

Alison Dalal

Thanks as ever to the vicar and congregation of St Matthew's Church for allowing us to use this space for rehearsal and performance.

Join us

We rehearse on Thursdays from 7.30pm to 9.30pm here in the church. We don't currently audition but you've probably sung on and off all your life. You can sing in tune, read music and sight-read a simple line of music. Our **next concert includes** MOZART Requiem and PERGOLESI Stabat Mater and is on Sunday 29th March 2015 7.30pm. Rehearsals start in January. Check our website for details www.smce.org.uk

Last words

World War 1 in the church windows. These were added in 1919 by Reginald Hallward (1858-1948).

The East Aisle

The Stilling of the Storm (Matthew 8:23-27)

The Feeding of the 5,000 (Matthew 14: 14-21)

In memory of Cecil Martin Sankey, MC, 2nd Lieut "The Buffs". Died flying. May 15th 1918

In memory of Leonard Eales Forman, Flt Off, RN. Killed flying August 16th 1917 age 18.

Jesus and his parents

The West Aisle

The Beatitudes (2nd Lt Charles Albert Bolter, MGC, killed near Beilleul. 1918) age 31.

The 1st WORLD WAR MEMORIAL SCREEN was also designed by Mr Reginald Hallward, the noted stained glass artist and resident of the parish of St Matthew's. ... He was a painter, stained glass artist, illustrator and interior designer, specialising in ecclesiastical design. He belonged to the Arts and Crafts movement and believed that "designer and worker proceed hand in hand"....He was so highly regarded at the time that he was chosen to design the War Memorial tablet in St George's Chapel in Westminster Abbey.

Taken from anonymous notes found in the vicar's vestry.