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Hackney Singers  
Forest Philharmonic Orchestra  
Conductor: Mark Shanahan

Mozart: Ave verum corpus  
Mozart: Divertimento for Orchestra

Interval – 20 minutes

Puccini: Messa di Gloria

Tenor: Thomas Herford  
Bass-baritone: Andrew Greenan

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About tonight's music

## PUCCINI : MESSA DI GLORIA

Puccini and opera go together like peaches and cream. Just mention his name and you instantly think of *La Boheme*, *Tosca*, *Madame Butterfly*, *Turandot* ... Something of a one-trick pony, then (though what a trick)? Not entirely. It may have been opera that brought him world-wide fame, but Puccini was no less accomplished a composer in other musical forms (listen, if you get a chance, to the hauntingly beautiful, elegiac *Crisantemi* ('Chrysanthemums') for string orchestra, or indeed to *Scossa elettrica* ('Electric Shock'), a jolly little march written in 1899 for an international convention of telegraphists). And he certainly did not start off as an operatic composer.

Giacomo Puccini (1858-1924) came from a long line of musicians who lived in the city of Lucca, in Tuscany. His father was organist and choirmaster of the cathedral, and director of the city's music school. It was decided that young Giacomo should follow in the family business, and he was enrolled in the music school. Given his background, it was to be expected that he would take a particular interest in sacred choral music, and 1878 saw the public performance of a Credo that he had composed. Two years later, and in fulfilment of the requirements for graduation from the school, he produced a complete Mass, incorporating the earlier Credo.

At its premiere in Lucca on 12 July 1880, the Mass was extremely well received, but it was never performed again in Puccini's lifetime. Already the composer had settled on opera as a career choice (he would later write 'The Almighty touched me with his little finger and said, "Write for the theatre, mind, only for the theatre!"). By 1883 his first opera, *Le Villi*, had been completed, and the Mass was languishing in a drawer (but Puccini never entirely forgot it - a theme from its Kyrie reappeared in his opera *Edgar* (1889) and another from the Agnus Dei in *Manon Lescaut* (1893)).

We now scroll forwards over seventy years. In 1951 Dante Del Fiorentino, an American catholic priest and musicologist, travelled to Lucca to gather material for a book he was writing about Puccini. While he was there, he came upon an old manuscript of the Mass, which was in the possession of the Vandini family (both Alfredo and Guido Vandini had been great friends of Puccini). Del Fiorentino bought the manuscript and bore it off to the USA, where, in Chicago on 12 July 1952, the Mass had its first public performance since its premiere. (Del Fiorentino seems to have been under the impression that his manuscript was the composer's original autograph score, but in fact that was still in the hands of the Puccini family. His daughter-in-law gave it to the firm of Ricordi, who had published all his operas, and a lengthy rights dispute ensued between Ricordi and Mills Music Inc., who had published Del Fiorentino's manuscript.)

The Mass is a work of boundless vitality and self-assurance, filled with colour and invention. It's a

switchback ride for the listener, as Puccini lurches gleefully from key to key and sidesteps into different forms. The music is protean, always moving on in new directions, constantly surprising us. Take, for example, the Gloria movement itself. It starts off disarmingly enough, with a tune of almost childlike simplicity that could serve as a setting for a nursery rhyme. Soon, though, we find ourselves in choppy waters, as the apparently artless melody sets off in entirely unexpected tonal directions. Then we are brought up short by a swaggering, almost bombastic andante at 'Laudamus te'. A melting tenor solo at 'Gratias agimus tibi' is summarily brought to a close by a thumping fortissimo return of the original 'Gloria' music. This is succeeded by a lilting, hushed andante at 'Domine deus', followed by the almost Verdian chorus of 'Qui tolis'. The block chords of the majestic 'Quoniam tu solus' lead into a headlong fugue at 'Cum sanctu spiritu'. Puccini spins us along ever faster, throwing more bits of the 'Gloria' into the mix, until final amens bring things to a halt. We can take a breath.

Anoraks' note: Strictly speaking, a *Messa di Gloria* ("Gloria" Mass) is a mass consisting only of the Kyrie and Gloria. Puccini's is a full mass, containing also the Credo, Sanctus, Benedictus and Agnus Dei, so it shouldn't really be called *Messa di Gloria*: it probably got the name because the Gloria takes up an unusually large proportion of the whole (40 pages out of 78 in the vocal score). Its original and more 'correct' name was *Messa a quattro voce* ('Mass for Four Voices').

MOZART: DIVERTIMENTO IN B FLAT MAJOR, K 137

The 18th-century divertimento was a multi-movement entertainment piece, intended, as its name suggests, to divert rather than to inspire profound thoughts. Mozart wrote three orchestral divertimenti in the 1770s, at a time when he was in the service of the archbishop of Salzburg (they are sometimes known as 'Salzburg Symphonies'). The middle of the three, in B flat major, opens with a gentle andante, followed by a fast-moving allegro di molto and finishing with an incisive allegro assai.

### MOZART: AVE VERUM CORPUS, K 618

This brief (46 bars) but affecting setting of the late medieval Latin hymn *Ave verum corpus* is one of Mozart's most popular choral pieces. It dates from 1791, the last year of Mozart's life, when his creative genius was at its height (other works of that year include his Requiem, the opera *The Magic Flute*, his clarinet concerto and his last two string quartets). He wrote it for a celebration of the feast of Corpus Christi in the parish of Baden, just outside Vienna.

The poem *Ave verum corpus* ('Hail, true body!') dates from the 14th century. It has been attributed to Pope Innocent IV (died 1362). Its image of the crucified Christ serves as a focus of meditation on the actual presence of Jesus in the Eucharistic sacrament.

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Dan Ludford-Thomas: Associate Conductor

DAN LUDFORD-THOMAS began singing as a chorister at St Matthew's Church, Northampton, and in 1986 became 'Choirboy of the Year' which led to radio and television broadcasts, and concerts at many of the major venues throughout the UK.

As a tenor Dan won choral scholarships to Wells Cathedral and Durham Cathedral where he read music at the university. He is a member of the choir of St Brides Church, Fleet Street and has performed with many of the London based ensembles, including Chapelle du Roi, The Kings Consort, The Academy of Ancient Music, Florilegium, and The Sixteen.

Dan is the Musical Director of AC Academy and the Associate Musical Director of the Armonico Consort. He is the Head of Singing at Dulwich College and a singing teacher at Eton College and is the Musical Director of the Dulwich based Chamber Choir, Breve. Dan has been the Associate Conductor of The Hackney Singers since 2003.

Andrew Storey: Répétiteur

ANDREW STOREY was born in Blackpool and was Organ Scholar at Blackpool Grammar School. He read music and mathematics at Kent University and studied the organ in Canterbury Cathedral under David Flood. After a brief career as a music teacher he returned to academic life where he gained an MSc and a PhD in computational science. He is currently Director of ICT at Dulwich College.

As well as being répétiteur for the Hackney Singers, Andrew also conducts the Ashtead Singers, a group which sings in cathedrals around the country and who have regular engagements at St George's Chapel Windsor, Winchester and Salisbury Cathedrals. He also plays the organ for Ashtead Choral Society on their tours abroad, most recently to Salzburg, Pisa, Florence and Prague. He is heavily involved in the music at Dulwich College where he teaches composition, sings in the Chapel Choir and had been the musical director for several musicals. Andrew is an ISI schools' inspector and has recently won a national BECTA Award for Leadership in ICT.

Andrew joined the Hackney Singers in 1990 and has been the répétiteur under four conductors.

Thomas Herford: Tenor

THOMAS HERFORD was born in London. A Cambridge graduate, he is now studying at Guildhall School of Music and Drama with Rudolf Piernay. Thomas has performed Prunier La Rondine (British Youth Opera), Erwin Erwin und Elmiere (Lieder Theatre London), First Armed Man and Tenor Priest Die Zauberflote (GSMD), Prince Ali La Rencontre Imprévue (GSMD) and selected scenes as Il Conte Barbieri di Seville, Contino La Finta Giardiniera, Lysander A Midsummer Night's Dream, Essex Gloriana, Nemorino L'Elisir d'Amore, Don Ottavio Don Giovanni and Albert Albert Herring (all GSMD).

Recent concert appearances include Rossini Petite Messe Solennelle, Mozart's Requiem, Beethoven's Ninth

Symphony, Bach's Magnificat, and his Barbican debut with the London Symphony Orchestra, singing the tenor roles in 'Two Sisters, A Rose, A flood and Snow' by Alasdair Nicholson. His recital credits include Vaughan-Williams' On Wenlock Edge and Schubert's Auf dem Strom at the Paxos International Music Festival, a Schubert recital at the City of London Festival, and a world premiere in the Wigmore Hall's Festival of Song. In the coming months he will take leading roles in two Rossini operas: Edoardo La Cambiale di Matrimonio (for GSMD) and Florville Il Signor Bruschino (for British Youth Opera).

Thomas is a 2008/9 Susan Chilcott Scholar, and he also gratefully acknowledges the support of the Musician's Benevolent Fund and The E M Behrens Charitable Trust.

Andrew Greenan: Bass-baritone

ANDREW GREENAN was a Choral Scholar at St John's College, Cambridge, and read Modern Languages. He then went on to the Royal Northern College of Music where he studied with John Cameron. He made his operatic début at La Scala, Milan in Schoenberg's Die Glückliche Hand.

Since spending five years as Principal Bass with English National Opera, he has also appeared at the Royal Opera, Glyndebourne, Aldeburgh, Welsh National Opera, Paris (Châtelet), Lyon, Hamburg, Bregenz, Turin, Seattle, San Francisco, Pittsburgh, Tel Aviv, Barcelona, Oviedo, Nancy, Brussels and Vienna, working with such conductors as Solti, Haitink, Davis, Pappano, Dohnanyi, de Waart,

Mackerras, Runnicles, Simonov, Slatkin, Gibson, Elder, Rizzi and Hickox.

His concert repertoire ranges from Bach to Walton, Tippett and beyond, including the major choral works of Haydn, Beethoven, Rossini Dvorak, Elgar and Mendelssohn's Elijah, for which he is particularly noted. He has appeared with many leading orchestras including the RPO, BBC Symphony, Royal Liverpool Philharmonic, English Chamber and Belgian National Orchestras, with the Philharmonia under Robert Craft in recordings of Stravinsky's The Nightingale, The Flood and Oedipus Rex, and in Les Troyens with Sir Colin Davis and the LSO.

Recently he has sung Creation and Messiah with Singapore Symphony Orchestra, Verdi Requiem at St Paul's Cathedral, Kothner Die Meistersinger (Geneva) Un Ballo in Maschera at Covent Garden, Rocco Fidelio (Bordeaux), Vodnik Rusalka at the Wexford Festival, Shostakovich's Cheryomushki in Lyon, Jérusalem (Verdi) at the Concertgebouw, Landgraf Tannhäuser and Marke Tristan und Isolde in Oviedo, the four villains in Les Contes d'Hoffmann (Rennes), Waldner Arabella in Paris, Biterolf Tannhäuser and Cecil Maria Stuarda in San Diego Doktor Wozzeck and Baron Ochs Der Rosenkavalier in Nancy, Superintendent Budd Albert Herring at the Paris Opéra Comique, concert performances of Salome with the National Symphony Orchestra in Washington DC and, at the Prague National Theatre, the title role in Falstaff. He recently returned from from a visit to Beijing with Deutsche Oper Berlin.

Plans include Klingsor Parsifal (Geneva), Arnolphe L'Ecole des Femmes (Liebermann) in Bordeaux and Salome with Netherlands Opera. In 2006, Andrew Greenan made his debut, in the role of King Henry, in Lohengrin, at the Metropolitan Opera, New York.

Mark Shanahan: Conductor

MARK SHANAHAN was born in Manchester of Irish parentage and studied at Chetham's School of Music, London University and the Royal Academy of Music, London.

His orchestral engagements include the Royal Philharmonic Orchestra, English Northern Philharmonia, National Symphony Orchestra and RTE Concert Orchestra of Ireland, Stavanger Symphony, the Orchestre Filarmonica de Gran Canaria, Netherlands Symphony Orchestra and Georges Enescu Philharmonic Orchestra, in addition to his work with the Forest Philharmonic Orchestra as artistic director.

Opera companies include Frankfurt Opera; La Fenice; Nantes Opera; Nationale Reisopera, Holland; Wexford Festival Opera and Grange Park Opera alongside Opera North and English National Opera.

He has broadcast throughout Europe and the Far East.

This season he makes his debut in Marseilles with Jenufa and returns to Frankfurt Opera for Nabucco. Concerts include Forest Philharmonic, his debut in Denmark, Alpine

Symphony with the Netherlands Symphony Orchestra and his first visit to the Orchestre de pays de Loire for the Haydn festival 2009.

Puccini: Messa di Gloria

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Glória in excélsis Deo  
et in terra pax homínibus bonae voluntátis.  
Laudámus te,  
benedícimus te,  
adorámus te,  
glorificámus te,  
grátias ágimus tibi propter magnam glóriam tuam,  
Dómine Deus, Rex cæléstis,  
Deus Pater omnípotens.  
Dómine Fili Unigénite, Iesu Christe,  
Dómine Deus, Agnus Dei, Fílius Patris,  
qui tollis peccáta mundi, miserére nobis;  
qui tollis peccáta mundi, súscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserére nobis.  
Quóniam tu solus Sanctus, tu solus Dóminus, tu solus  
Altíssimus,  
Iesu Christe, cum Sancto Spíritu: in glória Dei Patris.  
Amen.

Glory be to God on high.  
And in earth peace towards men of good will.  
We praise thee.  
We bless thee.  
We worship thee.  
We glorify thee.  
We give thanks to thee for thy great glory.  
O Lord God, heavenly King, God the Father almighty.  
O Lord, the only-begotten Son Jesu Christ.  
O Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world, have mercy  
upon us.  
Thou that takest away the sins of the world, receive our  
prayer.  
Thou that sittest at the right of the Father, have mercy  
upon us.  
For thou only art Holy. Thou only art the Lord.  
Thou only, O Jesu Christ, with the Holy Ghost, art Most  
High in the glory of God the Father. Amen.

Credo in unum Deum,  
Patrem omnipotentem,  
factorem cæli et terræ,  
visibílium ómnium et invisibílium.  
Et in unum Dóminum Iesum Christum,  
Fílium Dei Unigénitum,  
et ex Patre natum ante ómnia sæcula.  
Deum de Deo, lumen de lúmine, Deum verum de Deo  
vero, génitum, non factum, consubstantiálem Patri:  
per quem ómnia facta sunt.

Qui propter nos hómines et propter nostram salútem  
descéndit de cælis.

Et incarnátus est de Spíritu Sancto  
ex María Vírgine, et homo factus est.

Crucifíxus étiam pro nobis sub Póntio Piláto;  
passus, et sepúltus est,

Et resurréxit tértia die, secúndum Scriptúras,  
et ascéndit in cælum, sedet ad déxteram Patris.  
Et íterum ventúrus est cum glória,  
iudicáre vivos et mórtuos,  
cuius regni non erit finis.

Et in Spíritum Sanctum, Dóminum et vivificántem:  
qui ex Patre Filióque procedit.  
Qui cum Patre et Fílio simul adorátur et conglorificátur:  
qui locútus est per prophétas.

Et unam, sanctam, cathólicam et apostólicam Ecclésiam.  
Confíteor unum baptísma in remissionem peccatorum.

Et expecto resurrectionem mortuorum,  
et vitam ventúri sæculi. Amen.

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 Son of God, eternally

begotten of the Father.  
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:  
suffered, and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

And in one holy 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.

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

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

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have  
mercy on us.  
Lamb of God, who takes away the sins of the world, have

mercy on us.

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

Mozart: Ave verum corpus

Ave, ave verum corpus -  
natum de Maria Virgine -  
vere passum, immolatum  
in cruce pro homine,  
cujus latus perforatum  
unda fluxit et sanguine.  
Esto nobis praegustatum,  
in mortis examine,  
in mortis examine.

Hail, hail true body -  
born of the Virgin Mary -  
Who truly suffered, sacrificed  
on the cross for man,  
whose pierced side overflowed  
with water and blood.  
Be for us a foretaste  
in the trial of death,  
in the trial of death.

St John-at-Hackney Church

Eighteenth-century Hackney was famous for its 'healthful air', a suburban retreat from the pestilential congestion of the City. The population grew, and in 1791 Hackney parish commissioned architect James Spiller to build a church to

replace the ancient St Augustine's. The old church was demolished, except for the sixteenth-century tower, which survives to the south.

St John-at Hackney is of considerable architectural importance, as Spiller was a precocious and creative architect. New Georgian tended to be spindly Gothic and grandiloquently Classical, but Spiller had a feeling for pure architectural form. Using the humblest of materials, London stock brick, he designed a structure that relies almost entirely on simple, broad masses, relieved only by recessed openings. There are a few classical touches- the columned porch and the extraordinarily complex and unprecedented tower. If St John's seems brusque and direct, this was deliberate. The look reflects a larger trend of the time, when architects were captivated by the sublime proportions and austere geometries of the ruins of antiquity.

But there is more to the building than this. The detail is interesting. Spiller's playful interpretations of the classical vocabulary were deliberate adaptations of an ancient language for a modern architectural problem. The plan of the church was different too. Most Anglican churches were long rectangles, with aisles and a distinct, deep chancel, but Spiller's was centrally planned, based on a Greek cross. And this was a big church. The scale of the inside is colossal, anticipating generations of big-boned, capacious London suburban parish churches, both Gothic and Classical, of the coming decades.

St John-at-Hackney is a leading example of international Neoclassicism and it stands comparison with any other building from this period in Europe. It has escaped the notice of historians because Spiller's career was sadly cut short by mental illness and an untimely death.

Chris Miele

St. John-at-Hackney Churchyard

St. John-at-Hackney churchyard has survived as an open space since mediaeval times, and is now a green oasis of four and a quarter acres of trees, gardens and historic memorials.

After years of vandalism and neglect the Churchyard Gardens have been restored thanks to an award of approximately £2.5 million from the Heritage Lottery Fund.

St. John-at-Hackney church today

This church building was consecrated in 1797. As such, it is one of the oldest community and worship spaces in Hackney. It was designed to seat 2,200 people initially, but since the current configuration of the building was created in 1958 following a fire, the church currently has a capacity of about 1,000 people.

For some 20 years or so, the church has been the Hackney centre for a homeless arts and support project, although that project moved out last year to new and purpose built premises.

As a result St John's has just launched the St John at Hackney Project.

There are three aims to this project:

1. To conserve the great heritage that is in St John's. We aim to repair the building to reflect its Georgian grandeur, and remain committed to the telling of the Hackney story by repairing and conserving the great church monuments.
2. To open the building up to community, creative industry and business opportunities. This will be through developing a series of flexible office and meeting spaces, and a new cafe and cafe terrace on the south side of the building.
3. To build on our extensive project work, by maintaining our youth and older persons support provision, as well as developing the church as a Centre for healthy living.

We are thrilled again to host the Hackney Singers, and we hope that you have another fantastic experience that is the St John at Hackney charm. In addition, we urge you to keep in touch with our current exciting developments. Please join our mailing list by registering online at [www.stjohnathackney.org.uk/joinemailiglist.html](http://www.stjohnathackney.org.uk/joinemailiglist.html)

The Forest Philharmonic Orchestra

The FOREST PHILHARMONIC was founded in Waltham Forest in East London in 1964, and has since become one of the country's leading community orchestras. Mark

Shanahan has been artistic director of the orchestra since 1991, and under his direction the orchestra has gained an increasingly impressive reputation for the quality and vitality of its performances.

The orchestra is still based in Walthamstow, giving a season of concerts each year in the superb acoustic of Walthamstow Assembly Hall, as well as regular concerts across London and the South of England.

Achieving performances of the highest standards, it also frequently performs with international soloists: recent performances have included pianists John Lill and Ronan O'Hora; violinists Malin Broman, So-Ock Kim and Gonzalo Acosta; cellist Robert Cohen; singers Della Jones, Patricia Macmahon, Malmfrid Sand, Christine Bunning and Christine Rice.

The orchestra's next concert is Shostakovich's Symphony No.9 and the Brahms Violin Concerto with soloist Tamsin Waley-Cohen in Walthamstow Assembly Hall on 21 June.

For further details visit [www.forestphilharmonic.org.uk](http://www.forestphilharmonic.org.uk).

The Forest Philharmonic's next concert  
Shostakovich: Symphony No.9  
Brahms: Violin Concerto – with soloist Tamsin Waley-Cohen  
Verdi: Overture: Sicilian Vespers

Sunday 21 June, 18.30

Walthamstow Assembly Hall

Stalls £10 (concessions £8) / Balcony £14 (concessions £11)

Forest Philharmonic box office on 01279 814931;

[tickets@forestphilharmonic.org.uk](mailto:tickets@forestphilharmonic.org.uk)

FOREST PHILHARMONIC ORCHESTRA

9 MAY 2009 / HACKNEY

1ST VIOLINS

John Crawford\*

Charlotte Ashton

Mike Aldren

Helen Bulcraig

Peter Goddard

Rebecca Maddox

Caroline London

Alena Casey

2ND VIOLINS

Liz Partridge\*

Anna Barnett

Nicola Benson

Felicity Forster

Heather McCann

Rachel Simnett

VIOLAS

Natalie Taylor\*

Guy Haskell

Paul Hickman

Matt Kelly  
Annis Lampard

## CELLOS

Ian Pressland\*  
Sarah Boxall  
Caroline Ashley  
Ruth Robertson  
James Durance

## DOUBLE BASSES

Nick Mason\*  
Alison Blunt  
Lesley Dickinson  
Laura Tomlinson

## FLUTES

Christopher Wyatt  
Jemma Bogan

## OBOES

Elizabeth Boulton  
Nick Theobald

## CLARINETS

Richard Stockall  
Ivan Rockey

## BASSOONS

Colin Beak  
Jeremy Goggins

## HORNS

Tim Sullivan

Jeremy Garside

## TRUMPETS

Richard Knights

Ben Larpent

## TROMBONES

Mark Horton

Nasser Pervez

Ben Bouzan

## TUBA

David Carter

## TIMPANI

Steve Long

## The Hackney Singers

The Hackney Singers is a large mixed choir, its members drawn from all over Hackney and north-east London. We have been performing a range of works for more than 20 years and we are proud of the musical vibrancy achieved in our concerts. We present major choral programmes in the spring and autumn.

In recent years, together with the Forest Philharmonic Orchestra we have performed Elgar's *The Dream of Gerontius*, Bach's *Mass in B Minor*, Walton's *Belshazzar's Feast*, Verdi's *Requiem*, Brahms' *German Requiem*,

Handel's *Coronation Anthems*, Mozart's *Coronation Mass*, Tippett's *A Child of our Time*, Orff's *Carmina Burana*, Poulenc's *Gloria* and Fauré's *Requiem*.

Since 1998 we have also shared a Musical Director with the Forest Philharmonic – Mark Shanahan. He has taught us a great deal about singing technique and performance as well as keeping us alert and amused at rehearsals. Andrew Storey assists us as an accomplished pianist and Dan Ludford-Thomas leads when Mark is not able to be with us.

We do not hold auditions and everyone, regardless of experience or musical knowledge, is welcome to join our Thursday evening rehearsals at 7.30pm at St Luke's Church, Woodbine Terrace, London E8.

For more information visit our website at [www.hackneysingers.org.uk](http://www.hackneysingers.org.uk) or telephone 020 7241 5198 or email [chair@hackneysingers.org.uk](mailto:chair@hackneysingers.org.uk).

To find out about joining the choir contact [membership@hackneysingers.org.uk](mailto:membership@hackneysingers.org.uk)

And read more about the choir and its concerts and other activities, and see more photos in our display, on show at this concert and at other events.

The Hackney Singers

Soprano

Rose Andrew, Libby Brown, Marilyn Browne-McLean, Helen Bryant, Helen Coupland, Joanna Dalgarno, Julie Douglas, Sheila Ebbutt, Martha Elizée, Ruth Finn, June Giannoulis, Jane Gibson, Jenny Greenwood, Catharine Gunningham, Abby Higgins, Olive Home, Ulrike Hotopp, Julie Howell, Sally Johnston, Mary Julian, Janine Killough, Sylvie Koestlé, Diana Lockwood, Margot Male, Sarah Marks, Carol Maynard, Alice Mead, Diana Middleditch, Rachel Miller, Pat Mitchell, Jane Morgan, Bridget Moss, Tessa Murray, Jessica Norrie, Elizabeth Norris, Agnes Perry, Liz Philipson, Doreen Read, Gwenan Roberts, Maria Saur, Vyvian Shaw, Natalie Shefer, Carole Sired, Jane Sugarman, Mary Taylor, Sophie Tilbury, Jessica Tomkins, Mary Troath, Christine Turner, Emily Vivas, Liz Webber

Alto

Nony Ardill, Karen Beardsell, Henny Beaumont, Vera Beining, Judith Blackmore, Ann Barbara Brenells, Teresa Brennan, Sorrel Brookes, Suzanne Cabral, Teresa Cosgrove, Megan Darby, Luise Dawson, Nicky Doherty, Lizzie Duncan, Natalie Ellis, Lucy Fincham, Elaine Gavin, Zena Goss, Megan Gray, Jane Greenstock, Karen Greig, Jean Guest, Audrey Harding, Rachel Harris, Annette Hayton, Valerie Hazan, Catherine Hetherington, Jane Hodges, Christine Hodgson, Anne Jones, Nicola Kerr, Sarah Kerridge, Erika Kirwan, Elizabeth Kitcatt, Emma Lilly, Amanda Lipman, Anne Marsh, Caroline Miller, Jennifer Monks, Sarah Morrison, Jennifer Oxley, Jessica Park, Barbara Patilla, Pip Pinhorn, Georgia Platman, Lizzy

Riddell, Ros Sales, Wendy Saville, Barbara Simpkins, Jo Thorp, Claire Toberman, Sally Williams

## Tenor

Becky Canning, Pru Clements, Anne Davies, James Diamond, David Dudding, Jill Ellenby, Stephen Garvey, Bill Goodall, Gary Greene, David Hick, Sue Hunt, Carol Law, Georgia Lepper, Bill Miller, Cécile Mustière, Godwyns Onwuchekwa, Judy Spours, Stephen Thompson, Lynne Troughton, Rose Waddilove

## Bass

John Ayto, Jonathan Cate, Derfel ap Dafydd, Max Goodliffe, Adam Griffith, Tunde Hall, Andrew McLeod, Roger Middleditch, Paul Pengelly, Kevin Perkins, Richard Prentice, John Raftery, Charlie Ryan, Martin Stevenson, Graham Turnbull, Andrew Wilkes

## Sponsorship

Sales of advertising space in the programme make a valuable contribution to choir funds. Please use the services of as many of our advertisers as you can, and let them know that you saw their ads in our programme. If you would like to advertise in a future programme, please get in touch.

Hackney Singers do not receive any funding. We try to keep the costs of tickets and membership at affordable rates, in line with our 'open door' policy and our charitable objectives which include bringing choral music to as wide as possible a range of people. So we would be very grateful for any personal donations or for help in securing corporate sponsorship. We would also be grateful if you would consider including us next time you review your Will. If you are able to help please contact us:

email: [treasurer@hackneysingers.org.uk](mailto:treasurer@hackneysingers.org.uk)  
or call 020 7254 1575

## Feedback

If you enjoyed our concert or if you have any other comments please e-mail [comments@hackneysingers.org.uk](mailto:comments@hackneysingers.org.uk) or call 020 7241 5198. Have a look at our website, [www.hackneysingers.org.uk](http://www.hackneysingers.org.uk).

And read more about the choir and its concerts and other activities, and see more photos in our display, on show at this concert and other events.

## Acknowledgements and credits

Thanks to:

- the Rector and Churchwardens of St John at Hackney for the use of this venue
- Jacqui Compton for being our concert manager this evening
- Kenny Everitt for staging and lighting

- Imogen Radford for the design of this programme
- Jonathan Cate for the design of the poster and flyers
- London Metropolitan University for printing the programme
- Hanway Print Centre for printing the posters and flyers
- all the businesses which advertised in this programme
- Committee members and choir members and volunteers for all their work and fund-raising efforts.

We are very grateful to the London Borough of Hackney for a grant to buy the conductor's music stand, the display stand, and software.

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We are affiliated to Making Music