



# MOZART

## Mass in C Minor

### Haydn: Symphony No 49 (La Passione)

Emma Morwood – soprano  
Helen Sherman – mezzo-soprano  
Dominic Bevan – tenor  
Robin Crinson – bass

Chorusmaster: John Forsyth

## Mowbray Orchestra

Conductor: Thomas Neal

SATURDAY 20TH NOVEMBER, 7.30pm  
STOCKTON BAPTIST CHURCH

*Joseph Haydn*

*Symphony no. 49, 'La Passione'*

*Wolfgang Amadeus Mozart*

*'Great' Mass in C minor*

Emma Morwood (*soprano*)

Helen Sherman (*mezzo-soprano*)

Dominic Bevan (*tenor*)

Robin Crinson (*bass*)

**Cleveland Philharmonic Choir**

(*Music Director, John Forsyth MBE; Assistant Music Director, Isaac Conroy*)

**The Mowbray Orchestra** (*leader: Oliver Baily*) **Andrew Christer** (*chamber organ\**)

**Conductor: Thomas Neal**

Please switch off all mobile phones, pagers and electronic alarms.

No recordings may be made or photographs taken without the prior permission of the choir secretary.

The concert will last about 80 minutes. All performers will have been Covid-tested.

**We ask you to leave a gap of one seat between households. Please wear a mask at all times inside the church if you are able to, and give other concertgoers space as you move around.**

[www.clevelandphilharmonicchoir.com](http://www.clevelandphilharmonicchoir.com)



Cleveland Philharmonic Choir is a member of **Making Music**, the National Federation of Music Societies, and is grateful for their information, support and guidance, and the provision of insurance.

\* Organ supplied by Malcolm Starr ([malcolmstarr@hotmail.com](mailto:malcolmstarr@hotmail.com))

**Audience feedback about tonight's concert (Including any Covid-related comments) and suggestions of music for future concerts are most welcome – email**

**[secretary@clevelandphilharmonicchoir.com](mailto:secretary@clevelandphilharmonicchoir.com)**

**To join Cleveland Philharmonic Choir's mailing list, phone Joan Carter (01642 656273); to join the emailing list, contact [secretary@clevelandphilharmonicchoir.com](mailto:secretary@clevelandphilharmonicchoir.com)**

## Tonight's concert

Welcome back to live music-making from Cleveland Philharmonic Choir (CPC) and our soloists and orchestra, and thank you for coming! In many ways this is an experiment for us after nearly two years of enforced absence from performance. This shortened concert includes one orchestral and one choral work, with no interval. We plan to return to 'normal service' in the Spring of next year if conditions allow.

We are delighted that our old friends the Mowbray Orchestra are playing in both works tonight, and we are equally pleased to have such an excellent line-up of vocal soloists joining us in Mozart's wonderful C minor Mass. It is a particular pleasure to welcome back Thomas Neal, an 'alumnus' of CPC, in a different role as tonight's conductor! Once again, we and they very much appreciate your support of live classical music.

A shortened, single-sheet version of this programme will be freely available on audience seats at the concert.

### Symphony no. 49 in F minor, 'La Passione'

Joseph Haydn (1732—1809)

The Mowbray Orchestra

Conductor: Thomas Neal

I. *Adagio*      II. *Allegro di molto*      III. *Minuet & trio*      IV. *Presto*

Scored for oboes, horns, bassoon, strings and continuo, *La Passione* represents a significant step in Haydn's symphonic writing; its relatively antiquated form (the 'church sonata') comes with a strong emotional punch. Despite an early assumption that it was written for church performance, it is actually an example of Haydn's *Sturm und Drang* ('storm and stress') works and is likely to have been inspired by a theatrical play of the time (1768). All four movements of one of the composer's darkest symphonies are in F minor, with an F major respite in the Trio.

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### 'Great' Mass in C minor (K.427)      Wolfgang Amadeus Mozart (1756—91)

Emma Morwood (*soprano*)

Helen Sherman (*mezzo-soprano*)

Dominic Bevan (*tenor*)

Robin Crinson (*bass*)

Cleveland Philharmonic Choir

The Mowbray Orchestra

Andrew Christer (*chamber organ*)

Conductor: Thomas Neal

*In common with his Requiem, Mozart's C minor Mass remains unfinished.  
For this performance, we are using the edition by Richard Maunder (OUP 1989).*

Mozart left Salzburg in 1781 under something of a cloud. He had fallen out with his employer, Archbishop Colloredo, and was in bad odour with his domineering father over his marriage plans. His return in the late summer of 1783, for the first time in the intervening two years, was a last-ditch attempt to patch things up with his father and to make amends by presenting the Mass he had vowed he would write in thanksgiving for his marriage to Constanze Weber. He was bringing his wife to meet her father-in-law for the first time, and had with him the score of a Mass in C minor, albeit only half-finished.

As always, Mozart would be further deflected from his immediate purpose by favours and requests for minor compositions. As a result, the promised first performance of this masterpiece of an unfinished Mass setting, which eventually took place on 26 October 1783, was without the *Credo*; Mozart had started it, but it had been incomplete when he arrived in Salzburg, and had remained so. There was no *Agnus Dei* at all (nor would there

ever be). The *Sanctus* and *Benedictus*, while substantially present, it seems, for the Salzburg performance, have since, in the absence of the original full score, had to undergo considerable reconstruction from surviving wind and timpani parts. Moreover, the section of the *Credo* that Mozart had composed was completed from those of his sketches that survive, with the help of an unreliable and incomplete set of manuscript parts. This first performance had had to be held in the Benedictine Abbey of St Peter's on the outskirts of the city beyond Archbishop Colloredo's jurisdiction because of the ban on orchestrally accompanied church music within Salzburg itself – it had been arguments over this that had driven Mozart away in the first place – and because of the composer's fear of arrest over the uncontractual manner of his original departure.

The Mass in C minor is Mozart's only setting of the Mass that was not composed to a commission – all his previous Masses had been written for Salzburg, with very firm restrictions as to form and style. His final sacred pieces, the exceptional *Ave verum corpus* and the *Requiem* of 1791, were also both commissioned. Thus, in the C minor Mass alone, Mozart had the freedom to experiment. During his first two years in Vienna, he had encountered the intellectual diplomat and musical impresario Baron Gottfried van Swieten, and, through him, become familiar with the works of Bach (possibly even the B minor Mass via Bach's son Carl Philipp Emanuel) and of Handel (including *Messiah*, which he would eventually edit, revise and perform). Mozart's exposure to these influences is clearly apparent in his C minor Mass, especially in the highly chromatic writing of the *Qui tollis* for double choir, and in the fugal settings of *Cum sancto spiritu* and *Osanna in excelsis* (fugues were deemed to be excessive and had been severely frowned upon in Salzburg under Colloredo).

This setting of the Mass is a veritable synthesis of the Baroque (that is, for Mozart's time, old-fashioned and stylistically backward-looking) and of Mozart's own earlier, fairly conservative Classical church music styles, all reaching out towards the suave sensuality of the more florid operatic manner that he had recently begun to adopt in Vienna. The *Christe eleison* and at least one of the other soprano arias were written for Constanze to sing; above all, the beautiful and affecting *Laudamus te* could just as easily come from *Le nozze di Figaro* or *Don Giovanni*. Also, the Italianate coloratura and the cadenza passages of the *Et incarnatus est* are reminiscent of an aria, thought to have been a favourite of Constanze's, from her husband's recent opera *Idomeneo* (1780/1), which was completed at around the time Mozart was preparing to leave Salzburg for Vienna.

There can, however, occasionally be heard in this glorious setting of the Mass a more commanding, noble and dignified (proto-Beethovenian?) style that would find expression again, for example, in the *Requiem*, and that Mozart probably felt was altogether more suited to the solemnity of church music. The mature Mozart was gradually beginning to emerge in this setting of the Mass and this makes it stylistically so fascinating, very much a transitional work in Mozart's output. As its sobriquet 'Great' Mass indicates, it is also composed on the unusually grand scale of the so-called 'Cantata Mass' – an extended setting, like Haydn's *Missa Cellensis* of 1766 – which, had Mozart completed it, might have approached the length of Schubert's Mass in E major, or even Beethoven's *Missa solemnis*. Certainly, nothing like it would be heard again in sacred music until those two works appeared some forty years later.

Mozart eventually reworked large parts of this 'noble torso' as the basis of a cantata in Italian (to a libretto provided, it is thought, by his new collaborator Lorenzo Da Ponte) that he was called upon to compose 'in the manner of an Oratorio' for a charity performance in Vienna two years later (*Davidde penitente* of 1785). In doing so, he was abandoning the C minor Mass altogether, and would never return to it. His ecclesiastical connections had effectively been severed when he left Salzburg in 1781 and, ever the pragmatist, he now had other demands to meet and fresh fields to conquer. *Figaro* and *Don Giovanni* beckoned.

JH, March 2010

I	<b>Kyrie eleison; Christe eleison</b>	<b>Lord, have mercy; Christ have mercy</b>
II	<b>Gloria in excelsis Deo</b> Laudamus te Gratias agimus tibi Domine Deus Qui tollis peccata mundi Quoniam tu solus sanctus Jesu Christe Cum Sancto Spiritu	<b>Glory be to God on high</b> <i>We praise Thee</i> <i>We give thanks to Thee</i> <i>O Lord God</i> <i>Thou who takest away the sins of the world</i> <i>For only Thou art holy</i> <i>Lord Jesus Christ</i> <i>With the Holy Spirit</i>
III	<b>Credo in unum Deum</b> Et incarnatus est	<b>I believe in one God</b> <i>And He was made flesh</i>
IV	<b>Sanctus</b>	<b>Holy, holy, holy</b>
V	<b>Benedictus</b> Osanna in excelsis	<b>Blessed is he that cometh in the name of the Lord</b> <i>Hosanna in the highest</i>

## Tonight's soloists

### Emma Morwood (soprano)



Born in Belfast, Emma Morwood studied at the University of Edinburgh and the Royal Northern College of Music, where she was awarded the Dame Eva Turner Award, the Brigitte Fassbaender Award and the Claire Croiza Prize. Currently based in Edinburgh and working with Karen Cargill, Emma has sung with many of Europe's finest orchestras and conductors.

Recent concert highlights include a tour of Handel's *Messiah* with the Irish Baroque Orchestra (IBO) and the Ulster Orchestra; Berg *Sieben frühe lieder* at the Royal Concert Hall, Glasgow; Barber *Knoxville: 1915* (Meadows Chamber Orchestra); Schoenberg *String Quartet no. 2* with the Edinburgh Quartet; Verdi *Requiem* (Edinburgh Royal Choral Union); Christmas Gala (RTE National Symphony Orchestra); Mozart *C Minor Mass* (Ulster Orchestra); Handel Opera Arias (Prussian Chamber Orchestra, Berlin); Brahms *Ein Deutsches Requiem* (City of Birmingham Symphony Orchestra/Simon Halsey); and Beethoven *Ninth Symphony*, (Royal Liverpool Philharmonic Orchestra/Vladimir Ashkenazy).

Earlier in 2021, Emma performed in the Northern Ireland Opera (NI Opera) music film 'Old Friends and Other Days', which has been selected for Prague Film Festival. Recent opera roles include Musetta in *La bohème* with NI Opera, for which she was described as 'excellent' (Irish Times), and 'sparky' (The Stage). Other performances include the role of Costanza in Vivaldi's *Griselda* with Irish National Opera and the IBO; Amore and Minerva in *The Return of Ulysses* (Monteverdi) with Opera Collective Ireland and the Akademie für Alte Musik, conducted by Christian Curnyn; Tatyana in *Eugene Onegin* with Edinburgh International Festival (EIF) Previews; Pamina in *The Magic Flute* (Opera Theatre Company (OTC)); Mimi in *La bohème* (EIF previews); Morgana in Handel's *Alcina* (Buxton Festival/OTC); Micaela in *Carmen* (New Devon Opera); Lila (cover) in David Bruce's *The Firework Maker's Daughter* (Opera North); Diana (cover) in Offenbach's *Orpheus in The Underworld* (Scottish Opera/NI Opera); and Susanna in *The Marriage of Figaro* (Irish tour/OTC).

Performances that had been due to take place in 2020/21 include Orff *Carmina Burana* at the Usher Hall, Edinburgh; Beethoven *Choral Fantasia* at the National Concert Hall, Dublin; Brahms *German Requiem* in Edinburgh; the title role in *Rusalka* as part of Edinburgh International Festival previews; and Mozart *C Minor Mass* as part of the Edinburgh Festivals. Forthcoming projects include the world premiere of *The Trial of Harvey Weinstein*, an opera by Conor Mitchell with the Belfast Ensemble; and Handel *Messiah* in Halle, Germany.

As well as being a qualified paraglider pilot, Emma has two young children, Lucas and Orla, and in her spare time enjoys climbing, wild swimming and yoga. [www.emmamorwood.com](http://www.emmamorwood.com)

### Helen Sherman (mezzo-soprano)



Mezzo-soprano Helen Sherman grew up on a lettuce farm in rural New South Wales, Australia. She studied at the Sydney Conservatorium of Music and the Royal Northern College of Music, and has represented Australia in the BBC Cardiff Singer of the World Competition and at the Francisco Viñas International Singing Competition. In 2019 she was nominated for a Helpmann Award (best female performer in an opera) for her portrayal of Poppea in *L'incoronazione di Poppea* for Pinchgut Opera. She was a prizewinner at the prestigious Wigmore Hall International

Song Competition and sang in the Opening Ceremony of the Tour de France, 'Le Grand Depart'. Helen is a Samling Scholar, an associate artist for Classical Opera and an alumnus of the Young Classical Artists Trust (YCAT).

Her opera appearances include Flora Bervoix *La traviata* for The Royal Opera House, Covent Garden; Carmen for State Opera of South Australia; Dorabella *Così fan tutte* at Teatru Manoel in Valetta, Malta; Poppea *L'incoronazione di Poppea* for Pinchgut Opera and Opera Australia; and Octavian *Der Rosenkavalier*, Cherubino *Le nozze di Figaro* and Dorabella for Opera North. Other appearances include Nerone *L'incoronazione di Poppea* for English Touring Opera; Donna Elvira *Don Giovanni* and Sesto *La clemenza di Tito* for Classical Opera (The Mozartists); and Rosina *Il barbiere di Siviglia* for Longborough Festival Opera.

Helen's concert appearances have included performances at the Wigmore Hall, Bridgewater Hall, Sage Gateshead, Royal Albert Hall, Cadogan Hall and St John's Smith Square; at the City of London, Two Moors, Cambridge and Cheltenham festivals; and with the Australian Haydn Ensemble, the Queensland Symphony Orchestra, the Prague Radio Symphony Orchestra and the London Mozart Players. She has broadcast for ABC Classic, BBC Radio4 Woman's Hour and BBC Radio3 and is featured in *Lucy Worsley: Mozart's London Odyssey* for BBC4.

Commercial recordings include 'Mozart in London' for Signum Records, 'The Coronation of Poppea' and 'Bajazet' for Pinchgut Live.

Helen is grateful for the support of The Richard Carne Trust, Leslie Macleod-Miller, The Ian Potter Cultural Trust, YCAT, The Kohn Foundation, The Royal Overseas League, The Wingate Trust, The Tait Memorial Trust, Independent Opera, The Australian Music Foundation, The Elizabeth Harwood Memorial Trust, The Dame Joan Sutherland Society, Ars Musica Australis, The Opera and Arts Support Group Sydney, The Simon Fletcher Charitable Trust and International Opera Productions.

Picture credit: Claire Egan

### Dominic Bevan (tenor)



Dominic Bevan is a graduate of the Royal College of Music, where he was awarded a Sir Gordon Palmer scholarship. He studies with Timothy Evans-Jones. Dominic's undergraduate degree was in English and French Law, part of which he studied at the Sorbonne in Paris where he lived for many years. After five years working in financial services, Dominic decided to embrace a career as a tenor soloist in 2015.

The list of Dominic's solo performances has grown rapidly since he moved to London to study opera. He has been the featured tenor soloist in many notable oratorio performances such as the *Mozart Requiem*, *Rossini Petite Messe Solennelle*, *Verdi Requiem*, *Britten St Nicolas* and many others.

Recent opera roles include Tamino *Die Zauberflöte* for Westminster Opera; Lenski *Eugene Onegin* for The People's Opera; Conrad for *Tête à Tête* Opera directed by Bill Bankes-Jones; and Rodolfo *La Bohème* for Westminster Opera. A finalist in the 2019 Wagner Society competition at the Wigmore Hall, Dominic will be singing lead roles for Opera St Etienne in January and Opera de Baugé in August 2022.

### Robin Crinson (bass)



Robin grew up in the North East and was a chorister in Newcastle Cathedral Choir. He went on to study oboe and voice at the Royal College of Music, where he studied singing with Henry Herford and was a choral scholar at St Sepulchre Without Newgate.

As an oboist he played with the Britten–Pears Orchestra and toured China and the Middle East.

After a period of freelance playing and teaching, Robin was delighted to return to his native region to take up a post as Bass Lay Clerk with Durham Cathedral Choir, with whom he has also appeared as a soloist in concerts and Radio 3 broadcasts.

He has appeared as a soloist with Durham University Choral Society, Capella Novocastriensis and Barnard Castle Choral Society and is very active in teaching for Durham University and a variety of schools in the area.

Robin is delighted to be singing tonight as live events start to return.

### Thomas Neal (conductor)



Thomas Neal is a musicologist, conductor, keyboardist and teacher based in Oxford. He took his BA (Hons) in Music (2012) and MPhil in Musicology (2013) from Clare College, Cambridge, where he was the John Stewart of Rannoch Scholar in Sacred Music.

Thomas has researched and written widely on music and culture in Renaissance Italy, with a particular focus on the printed sources of sacred music in sixteenth-century Rome. He has developed expertise in the life and music of Giovanni Pierluigi 'da Palestrina' (c.1525–94), uncovering new documentary evidence and rediscovering several lost sources and musical works. He is currently writing a new authoritative biography and curating a *catalogue raisonné* of Palestrina's works.

Thomas's work as a conductor has likewise focused largely on the music of the sixteenth century. He has directed hundreds of performances, both concert and liturgical, of repertoire spanning the period from Josquin to Monteverdi. A

passionate advocate of amateur choral music-making, Thomas has directed many choirs and choral societies in numerous performances, often with period instruments, covering most of the standard choral repertoire. Past

performances include Mozart's Requiem, Bach's Missa Brevis in G, Handel's *Chandos Anthems* and *Brockes Passion*, Haydn's *The Creation*, and Brahms's *Ein Deutsches Requiem*. Thomas has also acted as chorusmaster for works such as Elgar's *The Dream of Gerontius*, Bach's Mass in B minor, Verdi's Requiem, and Mahler's Symphony no.8.

Since 2015, Thomas has pursued a career in education, and since 2018 has been Director of Music at New College School, Oxford, one of the UK's leading preparatory schools with a specialism in music; it is home to the choristers of the world-famous New College Choir. Highlights from the last three years include performances of Britten's *Saint Nicolas*, Saint-Saëns's *Carnival of the Animals*, Mozart's Symphony no.25, and Purcell's operas *Dido and Aeneas* and *King Arthur*. The programme for the 2021-22 academic year includes Handel's *Messiah*, Vivaldi's *Gloria*, Fauré's Requiem, Schubert's Symphony no.8 ('Unfinished'), and Britten's opera *Noyes Fludde*.

Also an occasional composer, Thomas has had works performed by choirs on both sides of the Atlantic, including Westminster Cathedral Choir, the BBC Singers and The Bach Choir.

His relationship with CPC goes back to 2003, when he sang one of the Pickled Boy roles in Britten's *Saint Nicolas*. Later he sang regularly in CPC and, before long, John Forsyth asked him to direct the choir in full and sectional rehearsals for several concerts. John and Thomas co-directed the choir's first concert of Renaissance polyphony in 2009. Thomas subsequently returned to direct CPC and accompanying musicians in two more concerts -- *The Glory of Gabrieli* in 2012 and two years later a programme comprising Poulenc's *Litanies à la vierge noire*, Fauré's *Requiem* and Rutter's *Requiem*. Thomas is thrilled to be returning to the North East to conduct CPC in this concert.

## Choral rehearsal directors

### John Forsyth FRSA (Music Director of CPC)



John was formerly County Music Adviser for Cleveland; Head of the County Music Service, West Sussex; Regional Director of Music, Berkshire; and Director of Music and Performing Arts, St Aidan's School, Harrogate. He studied classical guitar with John Williams and Julian Bream and gained an MA (Distinction) from Leeds University and Performer's Diplomas in both Violin and Classical Guitar.

Throughout this period he taught violin and guitar and performed with groups such as The Aulos Ensemble, Yorkshire Camerata and The London Contemporary Dance Theatre Ensemble. He established and conducted Harrogate Pro Musica and The Cavalli Singers and sang professionally with The White Rose Consort and The Mastersingers. He has acted as Choral Director at music festivals in Norway and Strasbourg, Choral Fellow at Oregon State University, Guest Lecturer at the

European Guitar Teachers' Summer Conference and Musical Director at BBC *Music Live* Weekends.

John has been a consultant for The National Youth Choirs of Great Britain; a course leader and mentor for the Associated Board of the Royal Schools of Music Professional Development programme; an Ofsted Inspector; and a Lecturer in Primary Music Education, Durham University.

In 1992 he established the Tees Valley Youth Choir, which performed in some of the finest venues in Europe, including Venice, Hungary and Spain, and was runner-up in the 2006 BBC Choir of the Year.

John has initiated two other choirs: Locomotion, a Darlington-based boys' choir, and Vox, for young Teesside adults. Both continue to thrive. In 2010 he founded the North East Youth Chorale, who have performed and recorded *Elijah* in the 2011 Proms with the Gabrieli Ensemble under Paul McCreech, and in 2013 joined Chetham's School Chamber Choir and the Gabrielis in a recording of *War Requiem*. In 2012 John's opera for young people, *The Kingfisher's Tale*, received universal acclaim following its premiere.

Since 2012 John has developed his guitar recital/accompanying programme, including with the sopranos Rowan Pierce and Suzi Saperia.

John has been Music Director of CPC since 1999. In 2006, he was invited to be a Fellow of the Royal Society of Arts; in 2009 received the Mayor of Middlesbrough's Award in recognition of his services to music regionally and nationally; and was made an MBE in 2011.

## Isaac Conroy (Assistant Music Director of CPC)



Isaac is a musician and scholar working in the North East, dividing most of his time between part-time A-Level music teaching at a school in Stockton and PhD study at Durham University. He is delighted to be working with such a vibrant and ambitious group of singers and their expert director, John Forsyth.

Over the last few years, he has been involved with a variety of ensembles. During his taught degrees, he was Assistant Director for the University Choral Society and Musical Director of the University Brass Band. Having previously been the recipient of a tenor choral scholarship from Hild-Bede Chapel Choir, he is now the Senior Organ Scholar for both Hild-Bede and University College. In addition to this, the school choir he directs has a national reputation for excellence and has recently performed Haydn's *Creation* at York Minster with the Gabrieli Consort.

He is in his sixth year at Durham having graduated with a BA in Music (First Class) and an MA in Musicology (Distinction). He also holds performance diplomas, most notably a DipABRSM in Tuba and an LRSM in Piano (with Keyboard Accompaniment as a specialism).

Although his passion remains choral and liturgical music, he also has a keen interest in performing and researching (good) popular music. For this reason, his PhD examines large-scale structures in so-called 'progressive rock' using formal analysis. Further research information regarding this can be found on his Durham Research Profile.

## THE MOWBRAY ORCHESTRA: Tonight's players

1<sup>ST</sup> VIOLINS: Oliver Baily, Chloe Fletcher, Tom Greed, Ruth Sanderson

2<sup>ND</sup> VIOLINS: Helen Warry, Robert Webb, Geoff Egginton, Megan Thompson

VIOLAS: Rebecca Stubbs, Angela Harrison, Abigail Hammett

CELLOS: Gemma Kost, Louis Baily

DOUBLE BASS: Jo Bradley

FLUTE: Amy-Jayne Milton

OBOES: Josh Hall, Heather Cossins

BASSOONS: Jane Lomax, Charles Miller

HORNS: Catherine Hewitt, Erin Bathgate

TRUMPETS: Ben Jarvis, Mike Walton

TROMBONES: Lee Muncaster, Chris Beaumont

BASS TROMBONE: Ian Graham

TIMPANI: Ian Matthews

Augmented by CHAMBER ORGAN: Andrew Christer



**The Mowbray Orchestra** was established in 1991 as a flexible group specialising in the performance of rarely heard chamber works written for unusual combinations of instruments. It rapidly became the professional wing of Ripon's nationally renowned St Cecilia Orchestra. The StCO began life as a group of local players whose task was to accompany Ripon's Cathedral Choir at their annual St Cecilia's Day Concert and has since grown into one of the most prestigious community orchestras in the North.

The Mowbray Orchestra is now in great demand, accompanying societies as far afield as Carlisle, Leeds, Middlesbrough and Ulverston. The orchestra draws on a large pool of freelance artists who regularly perform with orchestras such as the BBC Philharmonic, Hallé Orchestra, Manchester Camerata, Orchestra of Opera North, Royal Liverpool Philharmonic Orchestra & Royal Northern Sinfonia. In recent years the orchestra has worked with celebrated international singers such as Sir Thomas Allen CBE, Alan Opie, Roderick Williams, Mark Padmore, Anna Stephany, Rachel Nicholls, Linda Richardson, Phillip Smith and Dominic Barberi amongst many others.

The orchestra has also performed for royalty, in European premieres and at festivals across the country but its roots are still firmly within local communities. Our educational outreach programme gives the talented music students of leading UK conservatoires a pathway to perform alongside experienced, professional players.

For further information & bookings, please contact the administrator, Josh Hall (07747 810494), or email [office@mowbrayorchestra.co.uk](mailto:office@mowbrayorchestra.co.uk). Website [www.mowbrayorchestra.co.uk](http://www.mowbrayorchestra.co.uk).



**Cleveland Philharmonic Choir (CPC)** was founded in 1968 by Edwin Raymond for a performance of Haydn's *Creation* with Sir Charles Groves and the Royal Liverpool Philharmonic Orchestra at the second Teesside Eisteddfod. During the thirty-one years of his leadership, Edwin directed the choir with great musical enthusiasm and distinction through an impressive range of the choral repertoire.

From 1999 when John Forsyth became Music Director, the choir has presented a wide range of works from Renaissance music with period instruments to challenging 20<sup>th</sup>-century pieces, and from those well known and loved to those rarely heard. Distinguished soloists have included Sir Thomas Allen, Honorary President of the choir (*Brahms' German Requiem*), Alan Opie (*Walton's Belshazzar's Feast*) and Jeffrey Lloyd Roberts (*Elgar's The Dream of Gerontius*). A later highlight celebrated the arrival in Hartlepool of the Tall Ships Race. This featured two singers who had represented their countries in the BBC Cardiff Singer of the World – Anna Stéphany and Dawid Kimberg – and included Vaughan Williams's *Sea Symphony* in its centenary year.

November 2014 saw the choir's début at Sage Gateshead with Northern Spirit, Quay Lads and Lasses, and Sir Thomas Allen as soloist in *Belshazzar's Feast*. Sir Thomas also selected the soloists for a semi-staged *Carmina Burana*. The evening was pronounced a 'fabulous occasion' with 'notoriously challenging works' 'stunningly performed'.

The choir, this time with members of Egglecliffe School Senior Choir, returned to the Sage two years later to sing Verdi's *Requiem*, earning plaudits such as 'a superb choir in great form' and 'an amazing concert'. John Forsyth's 70th birthday was celebrated by choir and orchestra in April 2017 with a concert of music chosen by him – Stravinsky, Shostakovich and Rutter – in the Princess Alexandra Auditorium in Yarm.

In November 2018, Newcastle Choral Society and Northern Spirit Singers, together with our own young choir and choristers from Durham Cathedral and St Peter's Church, Stockton, joined CPC to mark the centenary of the World War I Armistice with a performance of Britten's *War Requiem* at Sage Gateshead – undoubtedly the most challenging project the choir has undertaken. Eminent soloists Mark Padmore, Roderick Williams and Rachel Nicholls contributed to a performance that the audience found 'stunning' and 'most moving'.

The choir has developed an annual themed concert of enjoyable music on a summer Friday evening at St Mary's Cathedral, Coulby Newham, and a Family Christmas Carol Concert with brass band, and members have also sung in many performances arranged by other organisations.

CPC takes every opportunity to give performance opportunities to outstanding young local musicians and conductors and has arranged masterclasses with eminent soloists for vocal studies students. Always keen to involve young people in high-quality singing, CPC currently runs a 4-part choir, Vivaldi Voices, for year 8 upwards. New singers are welcome. For further information, see [www.clevelandphilharmonicchoir.com/junior-choirs](http://www.clevelandphilharmonicchoir.com/junior-choirs).

In March 2020, the Covid pandemic caused performances and live rehearsals to be postponed. Zoom rehearsals and virtual concerts led by Assistant Music Director Isaac Conroy helped to keep the choir singing and in touch with one another. After a break of 18 months, in September 2021 the choir eventually gathered together to sing, albeit with many precautions to keep members as safe as possible.

<b>1st Soprano</b>	<b>2nd Soprano</b>	<b>1st Alto</b>	<b>2nd Alto</b>	<b>Tenor</b>	<b>Bass</b>
Dorothy Bolam	Dorothy Ainsworth	Judith Arber	Lizanne Allen	George Barber	Doug Collinge
Sally Craven	Angela Bennett	Anne Barberi	Kathryn Beevers	Martin Brooks	Rod Cuff
Joyce Dixon	Joan Carter	Michaela Carmichael	Jo Brooks	Isaac Conroy	James Donnelly
Lauren Emery	Margaret Floyd	Marjorie Fossick	Jackie Cove-Smith	John Forsyth	Chris Flynn
Klotild Géczy	Vivienne Flynn	Julia Greenwood	Jenny Craven	Graham Hinton	John Gibson
Siobán Moore	Jacky Gallon	Jane Hall	Kate Faulkes	Stuart Irvine	David Jones
Catherine Neal	Yvonne Houston	Grace Hinton*	Alexe Finlay	Martin King	Peter Litherland
Avril Partington	Sophie Iliaifar	Lauren Hinton*	Pat Jones	Ryan Moghareh*	Alex Nicholson
Kate Pickover	Mary Ingram	Sue Jones	Philippa Keeley	Jonathan Railer	Simon Pleydell
Margaret Turnham	Jean Jones	Janet Lancefield	Judith Marsden	Stuart Trotter	
Lucy Watson*	Liz Logan	Roxanne Moghareh*	Fiona Mayer-Jones		
	Christine Porter	Milly Shield*	Jane Neal		
	Helen Ross	Sue White	Alan Palmer		
	Jacinta Skipp	Sally Yelland	Sylvia Richardson		
	Janet Webber		Jan Smith		
	Clare Wood				
	Margaret Wood				

\* = CP Youth Choir

[Cleveland Philharmonic Choir welcomes new members in all sections.](#) If you would enjoy singing with us, why not come along to a rehearsal? In normal times we have been meeting every Tuesday at 7 pm in term time at St Barnabas Church, Linthorpe, Middlesbrough TS5 6JR, although until Christmas this year we will be starting at 7:30 pm. However, from January 2022 we shall be moving to a new venue and are currently evaluating possible locations.

For information, email [enquiries@clevelandphilharmonicchoir.com](mailto:enquiries@clevelandphilharmonicchoir.com), phone Joan Carter (Chair) on 01642 656273 or see our website at [www.clevelandphilharmonicchoir.com](http://www.clevelandphilharmonicchoir.com), which will tell you about changes to our rehearsal arrangements as soon as we know ourselves.

**Cleveland Philharmonic Choir would like to thank:**

- The team at Stockton Baptist Church for their help
- Josh Hall (Mowbray Orchestra Manager) for engaging the players
- Sylvia Richardson for her programme cover and poster designs
- Margaret and John Floyd for their assistance with postal mailings
- The exceptional front-of-house team for their valuable help
- The choir member whose bequest funds flowers for conductor & soloists, and Jean Jones for making the bouquets.

**Friends of Cleveland Philharmonic Choir**

Miss Julia Armstrong	Mr John Forsyth MBE & Mrs Audrey Forsyth	Dr Joyce Jordan	To become a Friend and gain, for example, access to priority bookings, please contact Jackie Cove-Smith (01642 712618, <a href="mailto:kirby_coves@hotmail.com">kirby_coves@hotmail.com</a> ) or any choir member.
Mr John Carter		Mr Ian & Mrs Maggie Mitchell	
Dr Peter Chatfield	Mrs Margaret Goudge	Mrs Elsa Raymond	
Mrs Ailsa Dijkstra	Mr Richard & Mrs Pat Hanage	Mr Trevor Turner	
Mr John Fletcher & Mrs Suzanne Fletcher MBE	Mrs Sarah Hillier	Mrs Claire Vaughan	
	Mr Ron & Mrs Betty Hobbs	Mrs Greta Walton	

**FUTURE CONCERTS**

**Saturday 18 December 2021, 6:30pm, Dolphin Centre, Darlington**

**Christmas Cracker Concert in aid of St Teresa's Hospice**

**An evening of festive fun, entertainment and audience sing-alongs!**

Combined choirs with orchestra and band  
Conductor: John Forsyth MBE

Further information & tickets: [www.darlingtonhospice.org.uk/christmas-cracker](http://www.darlingtonhospice.org.uk/christmas-cracker)

**Saturday 2 April 2022, 7:30pm, Durham Cathedral**

**Bruckner: Motets and E minor Mass**

**Mozart: Serenade in C minor**

Cleveland Philharmonic Choir and Mowbray Orchestra

Conductor: John Forsyth MBE

Tickets on sale from January 2022

**Friday 24 June 2022, 7:30pm, Middlesbrough Cathedral, Coulby Newham**

**'Songs of Life and Love'**

Soloists: Austin Gunn (tenor) and Heather Jill Burns (soprano)

Accompanist: Andrew Christer

Conductor: John Forsyth MBE

Tickets on sale from May 2022