



Liszt: *Via Crucis* Mozart: *Requiem*

The Winkleigh Singers

Conductor: Roland Smith

with Elizabeth Roberts (soprano)

Susan Legg (mezzo)

Mark Chaundy (tenor)

Christopher Foster (bass)

Andrew Millington (organ)

St Michael & All Angels Church

Great Torrington

Saturday 1st April 2017

PROGRAMME £1.00

The Winkleigh Singers

Hon. Patron: Sir Richard Stilgoe

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PROGRAMME

Via Crucis (*The 14 Stations of the Cross*)

Franz Liszt (1811–1886)

- Introduction Hymn: *Vexilla regis*
- Station I Jesus is condemned to death
- Station II Jesus bears his cross
- Station III Jesus falls for the first time
- Station IV Jesus meets his Holy Mother
- Station V Simon of Cyrene helps Jesus to carry the cross
- Station VI Saint Veronica wipes Jesus' face with her veil
- Station VII Jesus falls for the second time
- Station VIII The women of Jerusalem
- Station IX Jesus falls for the third time
- Station X Jesus is stripped of his clothing
- Station XI Jesus is nailed to the cross
- Station XII Jesus dies on the cross
- Station XIII Jesus is taken down from the cross
- Station XIV Jesus is laid in the tomb

INTERVAL

Requiem K626.

W.A. Mozart (1756–1791), completed Franz Süssmayr (1766–1803)

INTROITUS:

Requiem

Kyrie

SEQUENZ:

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis

Lacrimosa

Completed by Duncan Druce (1939–2015)

OFFERTORIUM:

Domine Jesu

Hostias

SANCTUS

BENEDICTUS

AGNUS DEI

COMMUNIO:

Lux Aeterna





Franz Liszt: Via Crucis

The view of Liszt as mainly a composer of virtuoso piano music which was once held is far from the truth. It is true that much of his extensive output is uneven in quality, but he also wrote a great deal of music of the highest standard, and was a remarkable innovator, much of his music sounding years ahead of its time, especially in its harmonisation. *Via Crucis* (The 14 Stations of the Cross) is one of the finest of his religious works. It is a late work dating from 1879. It is based on a text arranged by Princess Sayn-Wittgenstein from Biblical quotations, Latin hymns and German chorales. The few solo passages are for Jesus, Pilate and the mourning women of Jerusalem, with a very important organ part. The work is remarkably austere in character with a most unusual harmonic basis, many passages being derived from the whole tone scale, many years before its use by Debussy.

Introduction

The work opens with a forceful setting for choir and organ of two verses of the ancient Latin hymn *Vexilla regis prodeunt*. This famous hymn, one of the greatest Latin hymns ever written, was the work of Venantius Fortunatus (530–609), Bishop of Poitiers, to celebrate the occasion when a supposed fragment of the true cross was brought to the Convent of Poitiers. Originally in 8 verses, another verse *O crux, ave, spes unica* was added later, and since then the whole hymn has been in regular use as the Office Hymn for Vespers of Passion Sunday. The *Vexilla* were the standards of the Roman army, at one time surmounted by the eagle, but after the emperor became Christian, by the Cross. Note that the first phrase of three rising notes symbolises the Cross in Gregorian chant and is used in almost all the numbers of *Via Crucis*.

After the choral hymn, there is a quiet setting for soloists of the verse *O crux ave*.

*The royal banners forward go;
The cross shines forth in mystic glow
Where He in flesh, our flesh who made,
Our sentence bore, our ransom paid;*

*Fulfilled is all that David told
In true prophetic song, of old:
The universal Lord is he.
Who reigns and triumphs from the tree.*

*O Cross! all hail! sole hope, abide
With us now in this Passion-tide:
New grace in pious hearts implant,
And pardon to the guilty grant!
Amen.*

Then follow the fourteen stations of the Cross:

- 1. Jesus is condemned to death.** This opens with a very fierce sounding organ passage after which Pilate sings I am innocent of the blood of this just person.
- 2. Jesus bears his cross.** A very austere organ solo with strange harmonies. Jesus sings *Ave, ave crux* after which the organ plays a solemn march-like section representing Jesus bearing his cross.
- 3. Jesus falls for the first time.** A fierce shout by the choir, after which the mourning women sing gently *Stabat Mater*:
*At the Cross, her station keeping
Stood the mournful mother weeping,
Where He hung, the dying Lord.*
- 4. Jesus meets his Holy Mother.** An organ solo – a soft passage with chromatic harmonies leads to
- 5. Simon of Cyrene helps Jesus to carry the Cross.** Gentle organ solo with chromatic harmonies leading again to the slow march rhythm of No.2
- 6. St. Veronica wipes Jesus' face with her veil.** A short organ prelude leads to the chorus singing the well-known Passion Chorale, followed by a short organ epilogue:
*O sacred head, sore wounded,
Defiled and put to scorn;
O kingly head surrounded
With mocking crown of thorn:
What sorrow mars thy grandeur?
Can death thy bloom deflower?
O countenance whose splendour
The hosts of heaven adore.*





7. **Jesus falls for the second time.** Music is similar to No. 3.
8. **The women of Jerusalem** weep for Jesus. A tragic sounding organ solo, Jesus then sings: *Weep not for Me, but weep for yourselves and for your children.* An organ epilogue resumes the opening mood, then has martial staccato chords.
9. **Jesus falls for the third time.** Again similar to No. 3.
10. **Jesus is stripped of his clothing.** Organ solo, very chromatic and austere with strange harmonic clashes.
11. **Jesus is nailed to the Cross.** A savage shout of *Crucify* from the men is followed by very fierce sounding organ music.
12. **Jesus dies on the Cross.** Jesus sings the well known words *Eli, Eli lama sabaothani* (*My God, My God, why hast Thou forsaken Me?*). A quiet organ solo leads to Jesus singing *Into thy hands I commend my spirit.* A meditative organ solo becomes louder and more massive in character, leading to Jesus singing *It is finished*, with the female soloists echoing the same words. Then follows another old German chorale, *O Traurigkeit:*
O darkest woe! Ye tears, flow forth!
Has earth so sad a wonder?
God the Father's only Son
Now lies buried yonder.
13. **Jesus is taken down from the Cross.** An organ solo, opening with the *Stabat Mater* theme followed by gentle music similar to No. 4.
14. **Jesus is laid in the tomb.** After a short organ prelude, a mezzo-soprano soloist with the choir sing the traditional hymn *Ave crux, spes unica* (see Introduction above) to its traditional plainsong melody. After a harmonised *Amen*, the work ends quietly with *Amen* in unison notes.

So unusual was the work when written that Liszt could not get it published, and it was more than 40 years after his death before it was published

or performed. Its first public performance in London was not given until 1952.

Programme note provided by Leo Harrington, Making Music, March 1975 with additions by Roland Smith.

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Wolfgang Amadeus Mozart: Requiem Mass in D minor, K 626

A passionate and eccentric music lover – grandly named Franz, Count of Walsegg, Stuppach – had the occasional habit of commissioning works from leading composers and getting his court musicians to guess who had written them, a process that doubtless led to rewarding flattery. These commissions were anonymous. The death of the Countess in February 1791 led to Mozart's turn, the commission and the advance payment of half the fee being brought by a "grey messenger" according to a letter of the composer's whose authenticity is disputed. Wolfgang's death meant not only that the work was not finished, in the ordinary sense of being written down by him in detail, but that financial stress made it imperative for his widow Constanze to get it finished. For some reason she gave this task first to Joseph Eybler a Viennese musician who was a faithful attender at the bedside of the dying Mozart. Eybler made a good job of completing some of the orchestration in the *Dies Irae*, but when it came to composing he had to give up. We can see this in the feeble two bars of soprano part which he sketched into the *Lacrimosa* after the terror-climax *homo reus* which were the last notes that Mozart wrote.

Constanze then gave the job to the man who should have had it in the first place, the family friend and not inconsiderable composer Franz Xavier Süssmayer, who had helped Wolfgang with a rehearsal score for *Die Zauberflöte* and with the recitatives for *La Clemenza di Tito*. So Süssmayer completed the Requiem, but what his share amounted to will never be proved. What remains in Mozart's hand will be mentioned before





each movement. Only two autograph sketches otherwise remain: four bars of *Rex tremendae*, from which it would be impossible to step into Mozart's brain and arrive at their eventual form, and some 16 bars of exposition of a D minor Amen fugue which was presumably at one time intended for the end of the *Lacrimosa*, and therefore of the end of the whole sequence *Dies Irae*. Leopold Nowak shows in his edition of the Requiem for the New Mozart Edition that there were precedents for a set-piece fugue at this place by two of Mozart's Viennese predecessors, Giuseppe Bonno and Florian Gassmann. But it must be remembered that fugues did not always flow easily from Mozart's pen. He left a good few torsos, presumably through losing interest in them, or not seeing how they could be successfully concluded (which for him would be another way of saying the same thing). As to the other sketches and briefings, we must pay regard to the Abbé Maximilian Stadler who was called in by the widow to put Mozart's manuscripts in order. Admittedly Stadler's "Defence of the Authenticity of Mozart's Requiem" was published 35 years later in 1826, but he makes two statements that are difficult to contradict: "the widow told me that there were some few leaves of music found on Mozart's writing desk after his death which she had given to Herr Süssmayer. She did not know what they contained, nor what use Süssmayer made of them and Süssmayer did not have much more to do than most composers leave to their copyist."

It seems from the way Mozart prepared his 12-stave scoring-paper that he did not envisage any later departure from the instrumentation of the first *Introitus* which he detailed in his own hand as two basset-horns, two bassoons, two trumpets, timpani and the usual strings with organ; the three trombones follow tradition in doubling the three lower voices of the chorus, but Mozart gives warrant, in their very first entry, for their independent use as well. The middle (tenor) trombone is used solo to introduce and accompany the bass solo in *Tuba Mirum*,

and there is certainly space allotted for him to continue as far as the end of the soprano solo, though neither Süssmayer (perhaps on orders!) nor has any successor done this to my knowledge.

The movements are:

1. **Introitus: Requiem aeternam** an adagio leading to *Kyrie*, an allegro. These are fully scored, including directions for the organ by Mozart. Noteworthy are two deliberately archaic features: the plainsong *Tonus Peregrinus* to the soprano soloist's first entry at *Te decet hymnus* and the common property Baroque subject of the *Kyrie* fugue.
2. **Sequence, first movement: Dies Irae**, of which Mozart has left all the voice parts, the instrumental figured bass and most of the first violin line, including all the interludes.
3. **Tuba Mirum**, Nowak claims the trombone solo at this point as a "good Viennese tradition since the time of Fux" (1660–1741), but this does not detract from its striking individuality. The sotto voce onset of the solo quartet is the first intimation of tenderness in the work, and here Mozart has given us the deeply expressive violin part.
4. **Rex Tremendae**. Mozart's are the chorus parts, the instrumental bass line and the first violin part. As in the C minor Mass, the idea of majesty evokes sharply dotted rhythms, but the movement closes with a quiet personal plea, leading to
5. **Recordare**. Mozart wrote out the voice parts, the instrumental bass, some of the string parts and the whole of the exquisite counterpoint of the introduction, beginning with the pleading cannon of the two basset-horns with their successive long notes each capping the other; the answering phrase is no less beautiful with the intertwining violins falling whilst the violas rise.
6. **Confutatis**. Mozart's are the voice parts, the instrumental bass and most of the first violin part, which itself serves as the bass to the upper voices when they are used in contrast





to the lower ones. This points the difference between those directed downwards and those who are to rise. But these contrasts cease as all mankind is on its knees in supplication and fear, to truly awestruck chromatic harmonies leading to:

- 7. Lacrimosa.** Mozart drafted numbers 8 and 9 before essaying this culmination of the Dies Irae sequence. He established the sighing motif of the upper strings in the first two bars, then the first six bars of the voice parts leading to the climactic top A for *homo reus* – guilty man. If Süßmayer is deemed to have shirked the fugue with his plain *Amen* it must be remembered that he too was working against time,

However, in this performance we are using the completion of this movement by the twentieth century composer, string player and musicologist [Robert] Duncan Druce (1939-2015), Druce completes this movement with a fresh development of Mozart's first eight bars which move on to an extended *Amen* fugue. This fugue is based on a short autograph sketch with *Amen* found along with four bars of the *Rex Tremendae*, all on the reverse of a sketch for *Die Zauberflöte*. This provides an appropriate conclusion to the six movements of the Sequence, in proportion to their scale.

- 8. Offertorium: Domine Jesu and Hostias** are linked together as the Offertorium by their fugal refrain *Quam olim Abrahae*. These shorter choral movements Mozart had formed in his head and wrote down, as far as voice parts and instrumental bass (with some violin phrases) before attempting the *Lacrimosa*.

9. Sanctus and

- 10. Benedictus.** These traditionally form another pair with the Sanctus choral and the Benedictus for solo quartet. Osanna in excelsis forms a choral refrain for both of them, though here in different keys. As far as we can know, nothing here can be attributed to Mozart, and some have cited the shortness

of the Osanna choruses as a defect, perhaps forgetting Mozart's frequent brevity at this point. If the melting beauties of many a phrase in the Benedictus are not Mozart's he would truly have greeted his friend's inspiration.

- 11. Agnus Dei and Lux Aeterna.** The opening petitions contain passages of Mozartean intensity, though we have no evidence of this being his work, and culminate in a mysterious interrupted cadence and distant modulation. At the soprano solo *Lux aeterna* the music reverts to Mozart's *Introitus* and *Kyrie*. There is precedent for this in the several masses of his which revert to the opening music during *Agnus Dei*. So, on a bare fifth, ends this fascinating work, whose sometimes terror-struck utterance, compared with the noble stoicism of say the *Masonic Funeral Music*, seems to bespeak a state of mind quite out of the ordinary which somehow accords with the notion (historically suspect though it may be) that Mozart had persuaded himself he was writing the Requiem for his own death.

Perhaps there is one thought to be added, in modern circumstances: there is no single note of it either composed or written by Salieri.

Programme notes provided by Ivor Keys, Making Music, February 2011, with additions by Roland Smith.

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Elizabeth Roberts – Soprano

Elizabeth Roberts studied at Newcastle University, winning the David Barlow Memorial Award for music. Extensive oratorio performances keep her busy throughout the UK and have recently taken her to Rome (works by Bach, Mozart and Brahms), Spoleto (Vaughan Williams with the Berkshire (USA) Festival Choir), and Darmstadt (Vaughan Williams' *A Sea Symphony* with the Philharmonie Südwestfalen under Wolfgang Seeliger). In 2012 she performed *Carmina Burana* in Beijing with the Peking Sinfonietta for the International Festival Chorus's 10th Anniversary Concert.

She made her debut on BBC Radio 3 and at the Royal Festival Hall with the BBC Symphony Orchestra in Birtwistle's *The Second Mrs Kong* (Terror/First Woman) under Martyn Brabbins, directed by Kenneth Richardson.

Elizabeth also appears on two recordings with the BBC Symphony Orchestra: Chausson's *Le roi Arthur* under Leon Botstein; and Josef Marx's *Herbstchor an Pan* under Jiří Bělohlávek.

She made her Italian stage debut in 2006 as Lauretta (Gianni Schicchi) (Vernon Mound director; Nicoletta Conti conductor) in Monteleone di Spoleto and touring Umbria. Other roles include: Cio-Cio San (*Madama Butterfly*); Salome (*Hérodiade*) in Valladolid, Spain; Tosca (*Tosca*); Mimì, Musetta (*La bohème*); Contessa, Susanna (*Le nozze di Figaro*); Fiordiligi (*Così fan tutte*); Adina (*L'Elisir d'amore*); Countess of Dunmow (*A Dinner Engagement*); The Plaintiff (*Trial by Jury*) and Mabel (*Pirates of Penzance*).

Elizabeth is also an accomplished recitalist

and was one of seven singers selected for a week of intensive study with Malcolm Martineau at Crear, Scotland. In November 2012 she premiered Keith Burstein's cycle *Songs of Love & Solitude* with Julian Gallant at Pushkin House, London. In December 2012 she gave a recital of songs by Strauss, Debussy and Weill with Kelvin Lim in the Crush Room of the Royal Opera House, Covent Garden.

She was honoured to be chosen as soprano soloist at the entry of the Olympic Flame and lighting of the cauldron in the Opening Ceremony of the London 2012 Olympic Games.

Susan Legg – Mezzo-Soprano

Since winning the National Mozart Singing Competition, Susan's flourishing career has taken her to major venues worldwide. Specialising in contemporary song, she has broadcast for BBC Radio 3 and Norwegian Radio. Legendary mezzo Christa Ludwig described Susan's lyric mezzo as 'a beautiful voice with a fine coloratura'.

Susan has given vocal and piano recitals at the Wigmore Hall, Purcell Room and St. John, Smith's Square and performed at Glyndebourne, Bayreuth, Wexford and Aldeburgh Festivals and the Walton Trust, Ischia. She has sung all Elgar's choral works, Bach's Passions, the Verdi and Mozart Requiems and toured Handel's Messiah in Mexico.

Susan has recorded soundtracks for film, TV and video games. She co-wrote the music for the film *The Impressionists – and the man who made them* in 2015 and her voice features on Stephen Baysted's film score *Renoir: Revered and Reviled*, which premiered in February 2016 and played in cinemas worldwide. She recorded all the piano tracks for the film *I, Claude Monet* (February 2017).

Susan studied singing with Margaret Kingsley at the Royal College of Music and National Opera Studio and piano with Clifford Benson and Phyllis Sellick, OBE.





Mark Chaundy – Tenor

Mark was raised in Wales, studied music at Oxford and singing at the Royal College of Music supported by The Countess of Munster and The Arts Council of Wales. He now continues to study with Joy Mammen. In 2004 Mark was selected to take part in the 'Operalia' competition in Los Angeles where he sang for Plácido Domingo. In October 2005 he was announced as one of the recipients of the first Susan Chilcott Scholarship enabling regular lessons with Dennis O'Neill, and in 2006 became a Samling Scholar. He has twice been a finalist in the Young Welsh Singers Competition performing live on BBC radio and television and also won the National Federation of Music Societies Award.

Concert appearances include the Wigmore Hall with The Wallace Collection, Kurt Weill's *Seven Deadly Sins* with Cleo Laine, *Messiah* with the CBSO, Brubeck's *La Fiesta de la Posada* at the Barbican, and Haydn's *Creation* with the Northern Sinfonia. Mark's concert repertoire also includes Haydn's *The Seasons*, Janáček's *Otcenas*, Handel's *Samson*, Rossini's *Stabat Mater* and *Petite Messe Solennelle*, Kodaly's *Psalmus Hungaricus* and Tippett's *The Tempest Suite*. Mark is also a keen recitalist and has performed at St David's Hall in Cardiff, the Wigmore Hall with the Samling Foundation, at the Ludlow English Song Weekend with Iain Burnside, a Britten programme with Roger Vignoles, and has worked with Ned Rorem on a performance of his songs at Tanglewood.

Mark was an Associate Artist with Welsh National Opera, where he understudied the roles of Lenski Eugene Onegin, The Duke *Rigoletto*, Kudrjas Kát'a *Kabanová*, Don Ottavio *Don Giovanni* and Giove in Monteverdi's *Il ritorno d'Ulisse in patria*. He sang Roderigo *Otello* in the WNO Millenium opening gala conducted by Carlo Rizzi. Other appearances include Adonis in Blow's *Venus and Adonis* for the Benslow Music Trust, Bajazet in Handel's *Tamerlano*

for Cambridge Handel Opera Group, Ist Trojan Man *Idomeneo* and Giuseppe *La traviata* for Glyndebourne on Tour, as well as several roles during the Scottish Opera 'Essential' spring tour.

Recordings include Durufle's *Messe Cum Jubilo* for Harmonia Mundi.

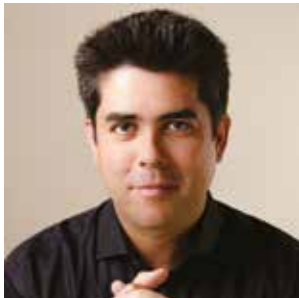
Past roles include Alvarez in Offenbach's *Barbe-Bleue* and Courier *La fanciulla del West* for Grange Park Opera, Egeo in Cavalli's *Giasone* for the Early Opera Company with Christian Curnyn, Kudrjash (cover) *Kát'a Kabanová* for Opera North, *Don José* Carmen for Opera Project, *Lurcanio* Ariodante for Cambridge Handel Opera Group and Tenor I (cover) in Weill's *The Seven Deadly Sins* for The Royal Ballet at the Royal Opera House.

Recent operatic performances include *Steersman* (cover) *The Flying Dutchman* for ENO, staged performances of Carissimi's *Jephte* for the Spitalfields Festival followed by a recording for Harmonia Mundi, Aminta Handel's *Atalanta* for Cambridge Handel Opera and future concert performances include Rossini *Petite Messe Solennelle* for Lewisham Choral Society, Schubert *Mass in Ab* for Salisbury Choral Society, Beethoven 9 at St Albans Abbey and Beethoven *Missa Solemnis* at Dorchester Abbey.

Mark lives in West Ealing, London with many books, an old piano and three chickens.

Christopher Foster - Bass-baritone

Educated at Newcastle University and the Britten-Pears School for Advanced Musical Studies, Christopher was a winner of the NFMS Young Concert Artists' Award and a finalist in the Richard Tauber Competition at The





Wigmore Hall. He is also a Samling scholar from Thomas Allen's inaugural course held in the Lake District.

His concert work has seen him perform throughout the UK and Europe with orchestras such as the RPO, BBC SO and Les Musiciens du Louvre and conductors such as Pierre Boulez, Sir Andrew Davis and Mark Minkowski. Highlights include Vaughan Williams' *A Sea Symphony* in Darmstadt, Mozart's *Requiem* at the Royal Festival Hall, Mendelssohn's *Elijah* in Durham Cathedral, the world premiere of Paweł Łukaszewski's *Requiem* at the 2014 Presteigne Festival and Handel's *Messiah* at the Concert Hall of the Forbidden City, Beijing – believed to be its English premiere – and also Orff's *Carmina Burana* at Beijing University. Christopher has appeared in many festivals and in radio broadcasts in France, Belgium, Holland and at home. For BBC Radio 3, these have included appearances in the Henry Wood Promenade Concerts in Bach's *St. Matthew Passion*, with Joshua Rifkin and with Trevor Pinnock; Schumann's *Manfred* and Stravinsky's *Le Rossignol*, both at the Royal Festival Hall with the BBC SO and the world premiere of Britten's *The Rescue of Penelope* for the Aldeburgh Festival.

Recital work has included appearances at festivals in Barnes, Gregynog, Presteigne, twice at Banqueting House and also in Dorchester Abbey for the English Music Festival, featuring his programme *A Soldier's Tale*, commemorating the anniversaries surrounding both world wars. Finzi's *To a Poet*, Toby Young's, setting of three Dylan Thomas texts entitled *Lie Still* and Vaughan Williams' *House of Life* were performed in the Brittainia in Bamberg Festival in April 2016.

Operatic roles have included: Sarastro, Mozart, *The Magic Flute* (London Festival Opera, in Budapest) and in *Die Zauberflöte* (Pavilion Opera); Kawabata, Philip Glass, *Hotel of Dreams* (UK premiere for Volta Theatre); Traveller, Britten, *Curlew River* (Nova Music Opera), also covered for Opéra de Rouen; Moroz, Rimsky-

Korsakov, *The Snow Maiden* (University College Opera); Friar Laurence, Gounod, *Romeo and Juliet* (Riverside Opera); Raimondo, Donizetti, *Lucia di Lammermoor* (Winslow Hall Opera) and Spectator, Edward Lambert, *Opera With a Title* (World Premiere at the 2015 Tête à Tête Festival), whilst previous roles have included Arthur, Maxwell Davies, *The Lighthouse*; Don Alfonso, Mozart, *Così fan Tutte* (Britten-Pears School); Figaro, Mozart, *Le Nozze di Figaro* (First Act Opera) and also Il Conte (*Le Nozze di Figaro*), covered for Sir John Eliot Gardiner.

Recent work includes debut performances in the roles of Leporello (Ahmadi Music Group, Kuwait, sung in English) and Benoit/Alcindoro (Regents Opera). November 2016 saw his first Verdi *Requiem* (Dorchester Abbey) but this summer he sings his first Colline (Opera Brava).

Christopher studies with Gary Coward and Anna Sims but when not singing, he enjoys photography, fine wine, the cinema and cycling at the gym, though not necessarily in that order.

Andrew Millington

Andrew Millington's career in Cathedral music has spanned some forty years, most recently as Director of Music at Exeter Cathedral (1999-2015). He studied the organ at Worcester Cathedral before gaining an Organ Scholarship to Downing College, Cambridge. In 1975 he became Assistant Organist at Gloucester





Cathedral where he was closely involved with The Three Choirs Festival. He held the conductorship of several notable choirs in the Midlands, two of which won major awards in the BBC competition "Let the Peoples Sing".

In 1983 he succeeded Philip Moore as Organist and Master of the Choristers at Guildford Cathedral. His work with the Guildford choir over a period of 16 years included foreign tours to European countries and North America, numerous recordings and an appearance at the BBC Promenade Concerts. In addition to his Cathedral duties, he was closely involved with the Guildford International Music Festival, conductor of Bracknell Choral Society, Diocesan Organs Advisor and Chairman of the RSCM Guildford Area.

He has worked with several leading orchestras and he is well known as a recitalist. He has made several recordings as an organ soloist, including a highly-acclaimed DVD on the organ of Exeter Cathedral. He has played in most of the major venues in the UK, and in 1995 was organist for the Festival of Remembrance in the Royal Albert Hall. He is an examiner for The Associated Board of the Royal Schools of Music and a past President of the Cathedral Organists' Association.

Since his arrival at Exeter, his work with the Cathedral Choir has included several broadcasts and recordings and highly successful tours of Russia, France, Norway and USA. He has been awarded honorary diplomas by the Guild of Church Musicians and the Royal School of Church Music. In 2003, he was appointed Director of Music of Exeter Philharmonic Choir and has conducted them in many of the major choral/orchestral works. He is the Honorary President of both the St Cecilia Singers of Gloucester and the Exmouth Choral Society. He is an active composer of church music and has had many works published.

In 2015 he stepped down from his post at Exeter in order to pursue freelance musical activities and much neglected hobbies.

The Winkleigh Singers

Established in 1984 in one of the remotest parts of Devon, the Winkleigh Singers enjoy a broad repertoire from early to contemporary music.

In January 2017 The Charity Commissioners registered the choir as a charity recognising that The Winkleigh Singers is established for charitable purposes only for the public benefit. The charity's objective are stated as:

- 1 *to advance, improve, develop and maintain public education in, and appreciation of, the art and science of music in all its aspects by any means the trustees see fit, including through the presentation of public concerts and recitals;*
- 2 *to provide facilities which promote the practice or enjoyment of the art of music for recreation or other leisure time occupation and to make them available in the interests of social welfare to individuals who have need of such facilities by reason of their youth, age, infirmity or disablement, financial hardship or social and economic circumstances or for the public at large with the object of improving conditions of life.*

The choir has recorded works by John Byrt and Ira-Paul Schwarz and a CD of Christmas Music.

The choir has performed with Devon Baroque, The British Chamber Orchestra, Bartholomew String Ensemble, The Four Seasons String Ensemble and North Devon Sinfonia. Their regular organ accompanists include Andrew Daldorph and Andrew Downton. They have a policy of encouraging talented young soloists, regularly employing students and recent graduates from the major music colleges (including the Royal College of Music and the Royal Academy of Music).

The Winkleigh Singers have enjoyed several tours in France, and in April 2003 the choir visited Hungary as guests of Vox Hungarica, performing at Matthias Church, Budapest, (in the presence of Árpád Göncz) and at the Concert Hall of the Music Department of Budapest University, to capacity audiences. We were pleased to welcome Vox Hungarica here





in Devon in the following September when, with them, we gave two memorable concerts of (mostly) Hungarian music.

Great fun was had at a charity concert held at Castle Hill, North Devon, during which the choir performed Paul Patterson's *Little Red Riding Hood Songbook* (words Roald Dahl) with our Hon. Patron Richard Stilgoe as narrator and bass Rob Paynter prowling in the background, sporting a wolf's head! It was on this occasion that the choir became known as "the wrinkly singers, those stars from beyond the haemorrhoids"!

Workshops have been held in recent years to which other singers and choirs are always invited. Previous workshops have been led by, amongst others, Evelyn Tubb, Nigel Perrin and Deborah Miles-Johnson.

Over the years the choir has given several first performances, notably Colin Hodgett's *Season Songs* (with Evelyn Tubb as the soloist) and *John Lane's Maggott*, Sam Richards' *Midwinter Ceremonies*, these being commissioned by The Beaford Centre. In 1994, to celebrate The Winkleigh Singers' tenth anniversary, a competition was organised for young composers, and the winning work by Paul Holland, *At a Lunar Eclipse*, was given its first performance by the choir as part of their summer concert that year. Dr Simon Standing's *Magnificat and Nunc Dimittis* were first performed by the choir in 1998. In 2012 they gave the first performance of *A Springtime Garland*, settings of four poems of Robert Herrick by Francis Chandler. Later that year, at their Christmas Concert, they gave the first European performance of Derek Healey's *A Maiden Mild* and the world premier of a new version for SATB and Harp of his *Christmas Hath a Darkness*.

Continuing this innovation, the choir were privileged to give Gordon Langford's *From Cornwall to Quebec* its first airing at their 30th Anniversary Concert in March 2014.

The Winkleigh Singers continue to support charity events, in recent years taking part in "Voices for Hospices" and the Macmillan Cancer

Relief "Celebration of Christmas" at Castle Hill, Filleigh and later this year will be supporting the restoration of the historic church organ in Broadwoodkelly church.

From time to time the choir has vacancies. There is no audition, but a three week trial period needs to be completed for full membership. A good standard of sight-reading and tuning, a pleasant voice with the ability to blend, and a positive attitude towards creating high quality music is required. Rehearsals are extremely enjoyable, with a social break, and take place in Umlerleigh on Monday evenings. If you are interested in joining us, please have a word with one of the choir this evening or visit the choir's website www.winkleighsingers.org.uk.



Roland Smith,
founder of The Winkleigh Singers and the Choir's Musical Director; took up singing at the age of seven in the choir at Holy Trinity Church,

Cookham-on-Thames, where he was joint head chorister before he took to the back row as a bass. In his more than twenty-five years at Cookham he took part in a number of first performances, recordings, radio and television broadcasts and sang in most of the cathedrals in the south of England. It was here that he had his first experiences of choir direction, regularly conducting the sung parts of services.

On moving to Devon in 1984 he put forward the idea of a Winkleigh based chamber choir, which became known as The Winkleigh Singers.

Singing activity over the years has been with a number of distinguished choirs including Schola Aquae Sulis, The South West Cathedral Singers, and Exeter Festival Chorus.

Roland currently sings bass in Somerset Chamber Choir and is also Musical Director of The Devonshire Company of Singers.





FRIENDS OF THE WINKLEIGH SINGERS

Our long established Friends Scheme is currently being reviewed.

Membership benefits include:

- ticket discounts
- privileged seating
- invitations to occasional social events
- opportunity to join choir on tours

Please complete the enclosed form to join our mailing list to keep informed of future concerts and workshops and to be advised of our revised Friends Scheme. Please hand the form to a choir member as you leave this evening.

FUTURE PROGRAMME

Saturday 8th July 2017 at 7.30pm

Concert in aid of the restoration of the Telford & Telford organ at Broadwoodkelly – the only Grade I Listed historic church organ in Devon.

The programme will be a variety of (mostly) English sacred and secular music.



From 5.30pm-7.15pm there will be the opportunity for organists to play this gem of an instrument.

All Hallows Church, Broadwoodkelly

Admission will be free but a retiring collection will be made in aid of the organ restoration.

Interval drinks will be available from a cash bar in the village hall.

Saturday 16th December 2017 at 7.30pm

Traditional Christmas Concert

All Saints Parish Church, Winkleigh

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