

Millennium Concert

Verdi Requiem

Fairfield Hall,
Croydon

Saturday 17th June 2000
8.00 pm



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MUSICAL DIRECTOR



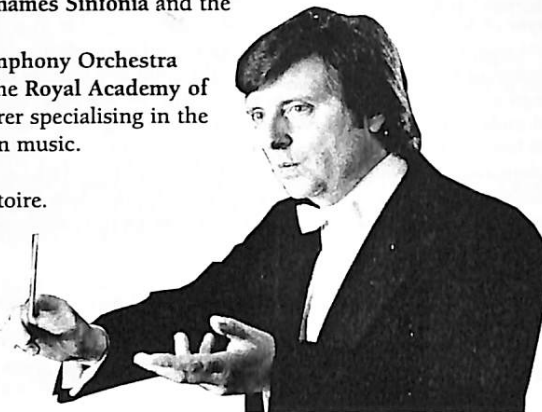
ROBIN PAGE is based in London where he is the Principal Conductor and Musical Director of the Thames Symphony Orchestra, the Thames Sinfonia and the Purcell Orchestra.

He has also worked with the London Symphony Orchestra Chorus and made many appearances at the Royal Academy of Music, London, as a conductor and lecturer specialising in the contemporary repertoire and Scandinavian music.

Robin has specialised in the Nordic repertoire.

He has given acclaimed performances of Sibelius and Nielsen symphonies, and conducted the inaugural concert of the U.K. Sibelius Society in London.

He has also given first U.K. performances of many Swedish works, including such names as Stenhammeer, Rosenberg, Lidholm and Börtz.



Last season he conducted the Sundsvalls Kammarorkester in a programme of Haydn, Britten and Larsson. This concert was very well received in the press.

It was broadcast live on local radio, and repeated on Sweden National Radio on Good Friday. He also has links with the Baltic States. As guest conductor to the Estonian State Symphony Orchestra he gave the first Estonian performance and broadcast of Elgar's "Enigma Variations", a work that is now firmly established in their repertoire.

He has also performed and broadcast in Poland and Hungary. In the U.K. Robin travels widely.

For many years he was the Principal Conductor of the Birmingham Philharmonic Orchestra, and he has also conducted the Halle Choir and the Guildford Philharmonic Orchestra.

He is the Musical Director of both the West Sussex Philharmonic Choir and Kingston Choral Society. He has given broadcasts on BBC Radio 3 with the BBC Ulster Orchestra and has appeared on BBC television.

Robin studied at Magdalen College School, Oxford; Cambridge University and the Royal Academy of Music in London. He is a visiting lecturer at Kingston University and is the Principal Conductor of British Youth Summer Music.

Thames Sinfonia

Formerly known as the Purcell Orchestra, the Thames Sinfonia was formed in 1982 from the very best musicians just entering the profession. Its members are now to be found in all major London Orchestra and play all over the world. The orchestra plays regularly throughout the south of England and has appeared at the Bournemouth and Exeter International Festivals. In London it has performed in the Queen Elizabeth Hall and St Johns, Smith Square.

Reviewing a South Bank concert, Music and Musicians wrote, "With Robin Page in charge, their interpretation was intriguingly illuminating and riveting by turns." The orchestra, in both its forms, has accompanied the choir on many occasions.

Tonight's Performance

Millennium Concert

Verdi Requiem

Thames Sinfonia conducted by
Robin Page

Alison Pearce - Soprano
Ameril Gunson - Mezzo Soprano
Peter Bronder - Tenor
Michael Pearce - Bass

Fairfield Hall Croydon

Saturday 17th June 2000 8.00 pm

SOLOISTS

Alison Pearce - Soprano



Alison Pearce has a distinguished international career as a soprano soloist in oratorio, opera and recital. She appears with the world's leading conductors and orchestras at major venues and festivals as well as broadcasting for radio and television in many countries. She is also a professor in the vocal department of the Royal Academy of Music and the Artistic Director of a European Summer School for Singers.

Oratorio engagements have taken Alison to the Symphony Hall, Birmingham with Sir David Willcocks and the English Chamber Orchestra to sing Bach's St Matthew Passion; to the Royal Festival Hall to sing Penderecki's "Te Deum" with the Bach Choir and Philharmonia Orchestra conducted by the composer; to the Barbican and York Minster for performances of Verdi's Requiem; to the Three Choirs Festival at Worcester for Poulenc's "Gloria" and Elgar's "The Light of Life", conducted by Dr Donald

Hunt; to Snape Maltings with Crouch End Festival Chorus to sing Ethel Smyth's "Mass in D" and songs by Alma Mahler, Paul Patterson's "Te Deum" with the Bournemouth Symphony Orchestra in Hereford Cathedral; and the world premier of Patterson's "Hell's Angels" with the Crouch End Festival Chorus, the Brodsky Quartet, and Striking Sounds at the Barbican. She has also visited Belgium, Holland, France, Norway, Poland, Israel, Ireland, Germany and Spain, to appear in opera, oratorio and recital.

This season's engagements feature a series of recitals and master classes in Poland (where Alison was recently awarded the Szymanowski memorial medal); visits to Germany for performances of Haydn's "Die Schopfung"; to Belgium as the guest operatic star in an opera gala; and many appearances in the U.K. including several performances of Mahler's Eighth Symphony (with one at the Albert Hall), as well as a C.D. recording of Paul Patterson's "Hell's Angels".

Ameral Gunson - Mezzo Soprano



Ameral Gunson won many prizes at the Guildhall School of Music and Drama where she studied singing with the renowned professor Walther Gruner. Whilst a member of the BBC Singers she continued her studies with Otakar Kraus. After leaving the BBC she quickly established a very successful and varied career both in this country and internationally. Ameral has a very wide ranging repertoire, which she has performed all over Britain and Europe.

She has sung with the major British orchestras and Festivals, has broadcast regularly with the BBC radio and television and has sung at several Promenade Concerts including the "Last Night".

Ameral has worked with many of the world's leading conductors; Sir Simon Rattle, Sir Roger Norrington, Sir Charles Mackerras, Edward Downes, Richard Hickox, Sir Andrew Davis, Matthias Bamert, Libor Pesek, Jukka-Pekka Saraste, Gennadi Rozhdestvensky, Pierre Boulez, Jan Pascal Tortelier and Kurt Masur.

Ameral has sung at the Royal Opera House as well as the Edinburgh and Almeida Festivals. Abroad she has sung at the Alter Oper Frankfurt; Henze's "The English Cat"; Turin Opera Ravel's "L'Enfant et les Sortilèges" and Helsinki Opera "La Damnation de Faust".

With Paul Hamburger Ameral has given numerous BBC song recitals and recitals for music societies, and with the BBC Orchestras she has recorded Elgar's "Sea Pictures", Mahler's "Leider eins Fahrenden Gesellen" and "Ruckert Leider", Berlioz "Les nuits d'été", Falla's "El Amor Brujo" and Berg's "Altenberg Leider". For E.M.I. Ameral has recorded Verdi's "Requiem" under Owain Arwel Hughes, Janacek's "Glagolitic Mass" under Rattle, Walton's "Gloria" under Sir David Willcocks; for Chandos she has recorded the award winning Britten's "Peter Grimes" and Britten's "The Rape of Lucretia" both under Hickox. Copland's "In the Beginning" under Stephen Cleobury and Hindemith's "Sanctus Susanna" under Torteliere.

Concerts this season has included the Cardiff Welsh Proms with Owain Arwel Hughes, Falla's "El Amor Brujo" with Kenneth Montgomery for BBC Ulster, Mahler's Eight Symphony at the Royal Albert Hall, Verdi's Requiem at Fairfield Halls and the witch in Humperdink's "Hansel and Gretel".

Ameral also teaches singing, gives popular Master Classes and adjudicates at Music College competitions.

SOLOISTS

Peter Bronder - Tenor



Peter Bronder was born in Hertfordshire of German/Austrian parentage and studied at the Royal Academy of Music with Joy Mammen, and the National Opera Studio during which time he participated in masterclasses with Elisabeth Schwarzkopf and Tito Gobbi as well as working in the Bayreuth Festival Chorus under Solti and Levine.

After a season with the Glyndebourne Opera he became tenor for Welsh National Opera from 1986 to 1990 where his repertoire included the main roles in *La Boheme*, *La Traviata*, *I Puritani*, *La Sonnambula*, *Lucia di Lammermoor*, *Barber of Seville*, *Così fan Tutti*, *The Magic Flute* and *Eugen Onegin*.

Important debuts include the Royal Opera House, Covent Garden, 1986 (*Arturo* - *Lucia di Lammermoor*); English National Opera, 1989 (*Vanya* - *Katya Kabanova*); Netherlands Opera, 1989 (*Ernesto* - *Don Pasquale*); Glyndebourne Festival Opera, 1990 (*Upfold* - *Albert Herring*), Scottish Opera, 1993 (*Rodolfo* - *La Boheme*) and the 1993 Edinburgh Festival with WNO. In 1995 he made his debut, with three roles, at the Bavarian State Opera in Munich.

Guest engagements since have included *Pedrillo* - "*Die Entführung*" and *Cassio* - "*Otello*" at the Royal Opera; *Alfred* - "*Fledermaus*", *Pylades* - "*Iphigenie en Tauride*", *Edgardo* - "*Lucia di Lammermoor*", *Narraboth* - "*Salome*" at WNO; *Italian Tenor* - "*Rosenkavalier*", *Almaviva* - "*Barber of Seville*" and *Andres* - "*Wozzeck*" at ENO; *Leicester* - "*Maria Stuarda*" at Scottish Opera; *Prunier* - "*La Rondine*", *Captain* - "*Wozzeck*" at Opera North, *Le Prince* - "*L'Amour des tris Oranges*" at Opera Zuid and recently the title role in "*Clemenza di Tito*" at the Glyndebourne Festival as well as his debut in Brussels as *Pedrillo* in "*Die Entführung*".

Peter Bronder has performed in New York, Tokyo, Paris, Milan, Munich, Vienna, Amsterdam, Lisbon, Istanbul and Australia; working with conductors such as Sir Colin Davis, Christoph von Dohnanyi, Sir John Eliot Gardiner, Bernard Haitink and Sir Charles Mackerras. Concert repertoire is extensive and he has recorded for Decca, DGG, EMI, Phillips and Teldec; as well as numerous radio and television broadcasts.

Future plans include guest engagements with all the major British Opera companies including the Royal Opera; as well as numerous performances and recordings both home and abroad, most notably his debuts with the Cleveland Orchestra and San Francisco Opera.

Michael Pearce - Bass-Baritone



Michael Pearce is now well established both as singer and singing coach. A choral scholar at St John's College, Cambridge, he subsequently joined Westminster Abbey Choir studying singing with Otakar Kraus. His concert and opera career has since encompassed travels to China, Canada, Brazil, Israel and the Philippines. He was the winner of the first English Song Award at the Brighton Festival; rewarded with a critically acclaimed debut recital in the Wigmore Hall.

He has given solo performances at many of the major festivals throughout Europe, including Bruges, Maastricht, Turin, Edinburgh, Windsor, Lille and Brighton. His frequent appearances at the main London concert venues include Handel "*Messiah*" and Haydn "*Creation*" at the Barbican, Verdi "*Requiem*" at the Royal Albert Hall, Brahms "*Requiem*" and Mahler 8th Symphony at the Royal Festival Hall and numerous concerts at the Queen Elizabeth Hall.

Michael's commercial recordings include Handel "*Coronation Anthem*" (Westminster Abbey Choir; conductor Simon Preston) and Bach B Minor Mass (live recording: Edinburgh Festival 1990). He has also recorded the part of Bam in Holliger's short opera "*What Where*". He has given numerous radio broadcasts and recitals, both on the BBC and abroad, whilst his last T.V. appearance occurred in the RTE Irish proms (Walton "*Belshazzar's Feast*").

At the Royal Opera House he has given solo performances in "*Therese*", "*Capriccio*", "*Die Meistersinger*", (*Ortel*) and "*Salome*". Elsewhere he was Dr P in "*The Man who Mistook his Wife for a Hat*" (Music Theatre Wales tour), *Claudius* in "*Agrippina*" with Midsummer Opera, Herald "*The Burning Fiery Furnace*" and *Balstrode* "*Peter Grimes*" with Kent Opera, Becket "*Assassinationella Cattedrale*" with Oper Bergen, Tonio in "*I Paglicci*" with Pimlico Opera, Lysiar in "*Euryanthe*" (Weber) with New Sussex Opera and *Seneca* "*L'Incoronazione di Poppea*" in Cambridge. In 1998 he performed *Swallow* in "*Peter Grimes*", *Germont* "*La Traviata*" with Opera Brava and Count *Alma Viva* in "*Marriage of Figaro*" with Kentish Opera. In 1999 he sang *Malcolm* in Andrew Gant's newly commissioned opera for the Lichfield's International Festival, "*May we Borrow your Wife*", whilst for Scottish Opera last year he covered *Pacheco* "*Ines de Castro*" and "*Macbeth*", and created the role of Dundas "*Friend of the People*"; World Premiere.

Michael's concert performances last year included Verdi "*Requiem*" in Brighton, Brahms "*Requiem*" in Kendal, Bach "*St Matthew Passion*" in Newcastle and Sheffield, and Mendelssohn's "*Elijah*" in Bath. Performances in 2000 will include Mendelssohn's "*Elijah*" and Handel "*Israel in Egypt*" in London, Brahms "*Requiem*" in Canterbury, Verdi "*Requiem*" in Croydon and Dover, Vaughan Williams "*Sea Symphony*" in Cranleigh and Elgar "*Dream of Gerontius*" in Truro.

THE MUSIC

Giuseppe Verdi was born in 1813, the son of an innkeeper. It is perhaps worth reminding ourselves that the youthful Verdi was refused a scholarship to the Conservatory in Milan as lacking aptitude for music. He studied privately and at the age of 24 had an opera performed at La Scala. His many other operas included such masterpieces as *Rigoletto*, *Il Travatore*, *La Traviata*, *Aida*, *Othello* and *Falstaff*.

The Requiem was first performed in St Marks Church, Milan, on May 22nd 1874 in memory of the author and poet Alexandre Marzoni, a close friend of Verdi. The work was a product of his mature years, and Brahms, well known for his dislike of contemporary music, declared it to be a work of genius.

The opening of the requiem is evocative of sadness, mystery and a sense of vast distances. This is followed by the joyful singing of the psalm verse "Te decet hymnus" only to return to the quietness of the "Requiem". The "Kyrie" is positive, reflecting the assurance of mercy and the quiet ascending phrase in the violins at the end has been described as carrying the prayer to heaven.

The "Dies Irae" is a vast movement both in structure and length. Trumpets, trombones, tuba and bass drum are added to the score and the tumult from the orchestra mingles with the despairing cries of the chorus. Nine sections are included within the overall framework with various combinations of soloists and chorus to end with the quiet calmness of the "Lacrymosa".

The beautiful offertory "Domine Jesu" is a setting for solo quartet. This is followed by the joyful and brilliant fugue for double chorus, "Sanctus", which in spite of the complexity of the writing retains an engaging simplicity.

The "Agnus Dei" is as original as the "Sanctus" opening unexpectedly with the solo soprano and mezzo soprano singing in octaves a long flowing expression of prayer, which in turn is taken up by the choir and orchestra.

In the communion movement "Lux Aeterna", set as a solo trio against a shimmer of tremolo strings, Verdi seizes upon the immaculate vision of supernal brightness. After the Mass "Libera Me" is sung. The composer recapitulates both the introductory "Requiem Aeternam", and the "Dies Irae". The solo soprano makes the concept of the Last Judgement intensely personal in the form of a recitative. The final section is a fugue which resolves into a whispering coda, dying away with the words *Libera me*.

REQUIEM

THERE WILL BE NO INTERVAL DURING THIS PERFORMANCE

No.1. REQUIEM

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.	Rest and peace eternal give them, Lord Our God ; and light for evermore shine down upon them.
Te decet hymnus, Deus, in Sion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.	Oh God, a hymn becomes Thee in Sion, and vows shall be rendered to Thee in Jerusalem : hear this my supplication, for all flesh shall come to Thee.
Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.	Rest and peace eternal grant them, Lord Our God ; and light for evermore shine down upon them.
Kyrie eleison, Christe eleison.	Kyrie eleison, Christe eleison.

No.2. DIES IRAE

Dies irae, dies illa, Solvat saeculum in favilla, Teste David cum Sybilla. Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	Day of anger, Day of terror, All shall crumble into ashes, This was David's revelation. What a trembling shall possess them When the Judge shall come to judgment, Searching all the souls before Him !
--	--

TUBA MIRUM

Tuba mirum spargens sonum, Per sepulchra regionum, Coget omnes ante thronum. Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Trumpets sounding loud as thunder Call the buried dead from slumber, To the throne of God Almighty. Death shall marvel, Earth shall wonder, When departed generations Rise again to answer judgment.
---	---

LIBER SCRIPTUS

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur. Judex ergo cum sedebit, Quidquid latet apparebit, Nil inultum remanebit.	Open lies the book before them, Where all records have been written, When creation comes to trial. Then the Lord shall sit in judgment, What was hidden is uncovered, Naught forgotten, naught unpunished.
Dies irae, dies illa, Solvat saeculum in favilla, Teste David cum Sybilla.	Day of anger, Day of terror, All shall crumble into ashes, This was David's revelation.

QUID SUM MISER

Quid sum miser tunc dicturus, Quem patronum rogaturus, Cum vix justus sit securus!	What shall I plead in my anguish ? Who will help me, give me counsel, When the just are not acquitted ?
--	---

REX TREMENDAE

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.	King omnipotent and mighty, King of dreadful power and glory, Thou dost save the true repentant, Save Thou me, Oh fount of mercy !
---	---

THE MUSIC

RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Ah, remember, gentle Jesus,
'Twas for my sake Thou didst suffer.
On that day do not forsake me.
Seeking me Thou wast afflicted,
To redeem me by Thy Passion ;
Let such labour not be useless.
Just and upright Judge Almighty,
Grant me grace for my atonement
Ere the day I stand before Thee.

INGEMISCO

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

I lament, for I am guilty :
And I blush for my wrong-doing :
I implore Thee, Saviour, spare me.
Thou hast dried the tears of Mary,
And the robber won Thy pity,
So shall I, too, hope for pardon.
My petitions are unworthy,
Yet have mercy, do not send me
To the fire flaming for ever.
In Thy sheepfold let me enter,
Do not herd me with the guilty,
Set me there upon Thy right hand.

CONFUTATIS

Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

When the cursed all are banished,
Doomed to that devouring furnace,
Summon me among the blessed.
On my knees I fall before Thee,
Sorrow turns my heart to ashes,
Grant me grace at my departing.
Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.

LACRYMOSA

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem !
Amen.

Day of bitter lamentation,
When man rises up from ashes,
Doomed to judgment, lost and guilty,
Then, Lord, pity this Thy servant.
Blessed Jesus, Christ Our Lord,
Saviour, grant them rest and peace.
Amen.

No.3. OFFERTORIO

Domine Jesu Christe, rex gloriae, libera animas
omnium fidelium defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis, ne absorbeat eas tartarus,
ne cadant in obscurum : sed signifer sanctus
Michael repraesentet eas in lucem sanctam,
quam olim Abrahae promissisti et semini ejus.

Lord of Lords, Jesus, Our Lord and Saviour Jesus
Christ, King of Kings and King of Glory, free
the souls of all the faithful departed from Hell
and its torments, and from the soundless chasm.
Oh Lord, deliver them from the mouth of the lion,
that they may not be swallowed up by Hell and
perish in its darkness: but may Michael raise his
holy sign and lead them onward into Thy clear
light of heaven, which Thou didst promise of old
to Abraham and his seed to the last generation.

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis, quarum hodie
memoriam facimus, fac eas, Domine, de morte
transire ad vitam, quam olim Abrahae promissisti
et semini ejus.

Libera animas omnium fidelium defunctorum de
poenis inferni et de profundo lacu, de morte
transire ad vitam.

Sacrifice and prayers, Oh Lord, we offer Thee.
Hear our prayers, Oh Lord, mingled with songs of
praise.

Do Thou receive them for those souls departed,
whom we this day here commemorate ; grant
them, Oh Lord, to pass from death into life
everlasting, which Thou didst promise of old to
Abraham and his seed to the last generation.

Oh Lord, deliver the souls of all the faithful de-
parted from Hell and the dark pit, to pass out of
death into life everlasting.

No.4. SANCTUS

Sanctus Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis !
Benedictus, qui venit in nomine Domini.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis !

Holy, holy, holy, Lord God of Sabaoth,
Earth and heaven are full of echoes to Thy glory.
Hosanna in the highest !
Blessed is he that cometh in the name of the Lord of
Lords.
Earth and heaven are full of echoes praising Thy
glory.
Hosanna in the highest !

No.5. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem sempiternam.

Lamb of God, Thou that bearest the world's
wrong-doing, grant them, grant Thy servants
rest for evermore.
Help Thy servants, grant that they may find rest
and peace never-ending.

No.6. LUX AETERNA

Lux aeterna luceat eis, Domine, cum sanctis tuis in
aeternum, quia pius es.
Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis.

Light for ever shine down upon them, Christ the
Lord, with all Thy blessed Saints in all ages, since
Thou art just and good.
Light that never fades shine down upon them with
all Thy Saints for evermore, since Thou art just.
Grant them rest and peace.

No.7. LIBERA ME

Libera me, Domine, de morte aeterna, in die illa
tremenda; quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.

Tremens factus sum ego et timeo, dum discussio
venerit atque ventura ira.

Dies irae, dies illa, dies calamitatis et miseriae,
dies magna et amara valde.

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

Libera me, Domine, de morte aeterna, in die illa
tremenda; quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna, in die illa
tremenda. Libera me, Domine.

Lord, deliver me out of everlasting death, Oh Lord,
upon that day of terror, when the earth and the
heavens shall be shaken. When Thou shalt
come and the whole world know the fire of
judgment.

Trembling, frightened and full of despair am I, full
of terror and great fear, till the trial shall be at
hand, and the wrath to come.

Day of anger, Day of terror, Day of disaster
and of misery, Day most fearful, hopeless,
and exceeding bitter.

Rest and peace for ever, grant them rest and peace
eternal, and light for evermore shine down upon
them, Lord Our God.

Lord, deliver me out of everlasting death upon that
day of terror, when the earth and the heavens
shall be shaken, when Thou shalt come, then
shall mankind know the fire of judgment.

Oh Lord, deliver me from death everlasting in that
dread day of terror. Save me, Oh Lord.

Geoffrey Dunn



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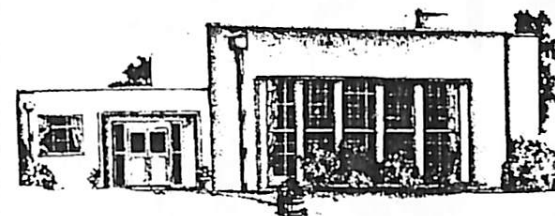
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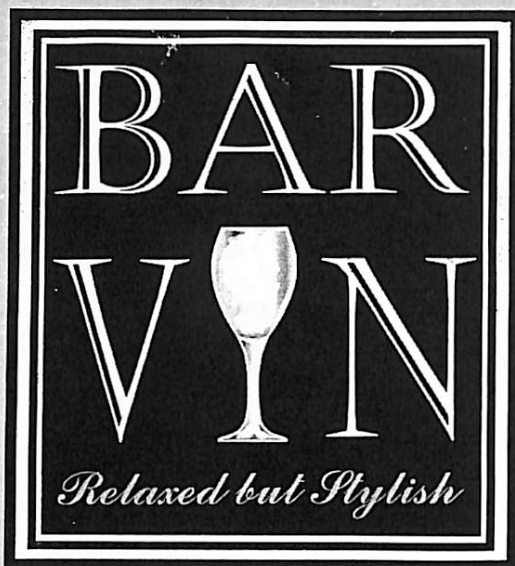
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- Saturday 2nd December 2000** Haydn - Creation
Horsham Arts Centre
- Saturday 17th March 2001** Grainger, Folk Songs etc.
St Mary's Church, Horsham
- Sunday 10th June 2001** Vaughan Williams - Sea Symphony
The Hawth, Crawley
- Saturday 17th November 2001** McCabe - Stabat Mater
Beethoven - Mass in C
The Hawth, Crawley

KINGSTON CHORAL SOCIETY
PROGRAMME FOR 2000/1

- 11th November 2000** Neilson Hymnus Amoris
Brahms Requiem
Kingston Parish Church
- 16th December 2000** 2 Millennia of Carols
St Andrews Surbiton
- 24th March 2001** Music by Schütz
Monteverdi, Purcell
Kingston Parish Church
- 16th June 2001** Lambert Rio Grande
Bernstein Chichester Psalms
Kingston Parish Church



Millennium Concert

Verdi Requiem

**Fairfield Hall,
Croydon**

Saturday 17th June 2000
8.00 pm