



Fortismere Community Choir & Orchestra

with **Fortismere Junior Choir**

soprano **Elise Lefay** ~ *alto* **Charlotte Diamond**

tenor **Tim Kingston** ~ *bass* **Peter Foster**

organ **John Eady**

musical director: **Marvin L. Perrott**

Saturday 10th December 7.30pm

Our Christmas Concert Programme

Laudate Dominum – Mozart

Coronation Mass (Mass in C, K.317) – Mozart
Kyrie ~ Gloria ~ Credo ~ Sanctus ~ Benedictus ~ Agnus Dei

INTERVAL

Carol of the Bells (Fortismere Junior Choir)
Hark the herald angels sing (audience carol)
In the bleak midwinter (choir)
O little town of Bethlehem (audience carol)
Es ist ein Ros entsprungen (soloists)
God rest you merry, gentlemen (audience carol)
Adam lay ybounden (soloists)
Good King Wenceslas (audience carol)
While shepherds watched (choir)
Once in royal David's city (audience carol)
Workers' Carol (choir)
Ding dong! merrily on high (audience carol)
O come, all ye faithful (audience carol)

**The bar will be open before the concert and during the interval
for drinks and festive refreshments**

Our next concert will be on **Saturday 13th May 2023** when we will be singing
Rachmaninoff's Vespers – we look forward to seeing you there!

Fortismere Performing Arts Centre Manager: *Joseph Winters*
Programme design: *Anne Hutchings*

www.fortismereperformingartscentre.org.uk



With thanks to Fr Andy Coates and St Andrew's Church

Laudate Dominum – Wolfgang Amadeus Mozart (1756-91) ***from Vespere solennes de Confessore***

Vespers is the Christian prayer service held in the early evening, comprising five psalms. *Vesperæ solennes de Confessore*, the second vespers setting by Mozart, was composed to honour a saint. ***Laudate Dominum*** (Psalm 117) unfolds as one of the most lyrical soprano solos Mozart ever wrote, and is often performed as a standalone work. Accompanied by a gently rocking violin *obbligato*, the soprano line spins out in shimmering beauty. The chorus takes over at the *Gloria Patri* with a harmonized version of the melody, bringing the movement to a gentle conclusion, but not before the soprano returns for a final turn at the *Amen*.

*Laudate Dominum omnes gentes:
Laudate eum, omnes populi:
Quoniam confirmata est super nos
misericordia eius,
Et veritas Domini manet in æternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.*

Praise the Lord, all nations:
Praise Him, all people:
For He has bestowed His mercy on us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to the
Holy Spirit,
As it was in the beginning, is now, and forever,
and for generations of generations. Amen.

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Coronation Mass (Mass in C) – Wolfgang Amadeus Mozart

Mozart's early years were spent in the utterly charming town of Salzburg, filled with rococo churches, palaces, and the surrounding mountain terrain. Here he spent much of his time composing church music. In 1779 Mozart was named court organist and composer at the great Cathedral of Salzburg, and it is believed that his *Coronation Mass* was composed for his first Easter Sunday Mass there. Salzburg is filled with beautiful, ornate churches rich in decorative detail, but modest in size. In contrast, the Cathedral is an immense, light-filled building, clearly the centre of the city's religious world. It is easy to picture the *Coronation Mass* taking place here amidst the festivity of an Easter Sunday Mass.

During his years in Salzburg, Mozart composed at least 17 short masses, *Missæ brevæ*. They were designed to provide the necessary *Kyrie*, *Gloria*, *Credo*, *Sanctus/Benedictus*, and *Agnus Dei* in no more than 30 minutes. The *Coronation Mass* is considered by some the most inspired of the whole group, and represents the peak of his Salzburg period sacred compositions.

The ***Kyrie*** begins with great formal majesty, befitting a most solemn and important occasion. This first choral section is very concise – just five measures. It is followed by a brief orchestral transition, filled with quiet joy. In the middle section, Mozart reveals beauty and humanity in a ravishing duet for soprano and tenor solos. The chorus returns for the third section, repeating their majestic music. The movement ends quietly and peacefully.

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Immediately follows the ***Gloria***, marked *con spirito*. The brilliance of this *Gloria* practically flies off the page. This is one of the most inspired *Glorias* ever composed - perhaps the best short one in the whole German-Austrian tradition. Mozart contrasts enormously vivacious music for chorus and orchestra with short sections for the solo quartet. All of this is combined in a non-stop whirlwind of energy and joy.

*Gloria in excelsis Deo,
Et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.*

*Domine Deus, rex cælestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris:*

*Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.*

*Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus:
Jesu Christe, cum Sancto Spiritu, in gloria
Dei Patris. Amen.*

Glory to God in the highest,
And on earth peace, goodwill toward men.
We praise thee. We bless thee.
We adore thee. We glorify thee.
We give thanks to thee on account of thy
great glory.

Lord God, king of heaven, God the
omnipotent Father.
Lord the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father:

Who takest away the sins of the world, have
mercy upon us.
Who takest away the sins of the world, hear
our prayer.
Who sittest at the right hand of the Father,
have mercy upon us.

For thou alone art holy, thou alone art God,
thou alone art most high:
Jesus Christ, with the Holy Ghost, in the
glory of God the Father. Amen.

Next is the ***Credo***, typically the longest Mass movement. This one is marked *allegro molto* (very lively). The violins play a non-stop, perpetual motion series of semiquavers. The chorus proclaims the dogmatic text in vigorous but grounded chords. Like the *Gloria*, this *Credo* is a highly ceremonial one, perfect for the grandeur of Easter. Just as the music cascades through the words *descendit de coelis* (He descended from Heaven), it halts most suddenly. The solo quartet comes in *Adagio* (a much slower tempo) and in a deeply serious mood as they announce the earthly life of the Saviour. The *crucifixus* (crucifixion) and *passus* (death) provide some of the most moving moments of the Mass. The deep seriousness is immediately broken with the return of the perpetual motion music of the beginning, set to the words *Et resurrexit* (And He was resurrected). Notice the bubbling joy of Mozart's setting of *Et in Spiritum Sanctum* (I believe in the Holy Spirit). The movement ends with great vigour and elevation.

*Credo in unum Deum, Patrem omnipotentem,
factorem cæli et terræ, visibilium omnium, et
invisibilium.
Et in unum Dominum Jesum Christum,*

I believe in one God, the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible;
and in one Lord Jesus Christ,

*Filium Dei unigenitum.
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine, Deum verum
de Deo vero.
Genitum, non factum, consubstantialem
Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram
salutem descendit de cælis.*

*Et incarnatus est de Spiritu Sancto ex Maria
Virgine: et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus, et sepultus est.*

*Et resurrexit tertia die, secundum Scripturas.
Et ascendit in cælum: sedet ad dexteram
Patris.
Et iterum venturus est cum gloria judicare
vivos et mortuos, cujus regni non erit finis.*

*Et in Spiritum Sanctum, Dominum et
vivificantem: qui ex Patre Filioque procedit.
Qui cum Patre, et Filio simul adoratur et
conglorificatur:
Qui locutus est per Prophetas.*

*Et unam sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma in remissionem
peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi sæculi. Amen.*

the only begotten Son of God;
born of the Father before all ages.
God of God, Light of Light, very God of
very God;
begotten, not made, being of one substance
with the Father, by whom all things were
made; who for us men and for our salvation
came down from heaven.

And was incarnate of the Holy Ghost by the
Virgin Mary, and was made man;
and was crucified also for us under Pontius
Pilate; he suffered and was buried.

And on the third day he rose again according
to the Scriptures, and ascended into heaven,
and sitteth on the right hand of the Father,
and he shall come again, with glory, to judge
both the quick and the dead; whose kingdom
shall have no end.

And I believe in the Holy Ghost, the Lord
and Giver of life, who proceedeth from the
Father and the Son, who with the Father and
the Son is worshiped and glorified; who
spake by the Prophets.

And I believe in one holy Catholic and
Apostolic Church;
I acknowledge one Baptism for the remission
of sins; and I look for the resurrection of the
dead. And the life of the world to come.
Amen.

The Credo is followed by the **Sanctus**, perhaps the moment of grandest ceremony in a mass. The sanctuary is filled with clouds of incense as the chorus and orchestra sing forth the *Sanctus, Sanctus, Sanctus* (Holy, Holy, Holy). The **Osanna** (Hosanna in the highest) follows with great speed and vivaciousness. A moment of tranquility comes with the **Benedictus** for solo quartet. This one combines Austrian grace and charm with tenderness and, at times, profound beauty. The **Osanna** returns for only 12 measures. Then, surprisingly, Mozart continues with a reprise of the *Benedictus*, followed by a more complete *Osanna*.

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

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

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

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

The most celebrated movement of this Mass is the *Agnus Dei*. Its fame is owed to the inspired, serenely beautiful soprano solo. This is one of those moments in Mozart's music where time stops and we are all captivated by the sublime beauty of his music. The principal melody reminds opera lovers of the great soprano aria, *Dove sono*, in *The Marriage of Figaro*, composed a few years later. As the *Agnus Dei* aria concludes, the movement moves seamlessly into musical material from the middle section of the *Kyrie*. The full solo quartet gradually enters this musical realm. The full chorus and orchestra conclude the Mass with a jubilant *Dona Nobis Pacem* (Grant us peace).

*Agnus Dei, qui tollis peccata mundi,
miserere nobis
Dona nobis pacem.*

Lamb of God, who takest away the sins of
the world, have mercy on us
Grant us peace.

Notes © Dennis Keene

~~ INTERVAL ~~

Drinks and festive refreshments are available at the bar

Carol of the Bells

words: **Peter Wilhousky** music: **Mykola Leontovych**
sung by **Fortismere Junior Choir** conducted by **Ed Jefferies**

Carol of the Bells is a popular Christmas song which celebrates the festive season and its traditions such as the pealing of church bells and of the singing of Christmas carols. The music is based on *Shchedryk*, a Ukrainian New Year's song, which was arranged by composer and teacher Mykola Leontovych in 1914 from a Ukrainian folk chant. *Shchedryk* ("bountiful one") told the story of a swallow flying into a household to sing of wealth that will come with the following spring. The first of the English language lyrics to *Carol of the Bells* were written in 1936 by Peter Wilhousky of NBC Radio.

Hark the herald angels sing ~ audience carol

1. Hark the herald angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled:
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
*Hark! The herald angels sing
Glory to the new-born King.*

2. Christ by highest heav'n adored,
Christ the everlasting Lord,
Late in time behold him come
Offspring of a virgin's womb:
Veiled in flesh the God-head see,
Hail th'incarnate Deity!
Pleased as man with man to dwell,
Jesus our Emmanuel.
*Hark! the herald angels sing
Glory to the new-born King.*

3. Hail the heav'n-born Prince of Peace!
 Hail the Sun of Righteousness!
 Light and life to all he brings,
 Ris'n with healing in his wings;
 Mild he lays his glory by,
 Born that man no more may die,
 Born to raise the sons of earth,
 Born to give them second birth.
*Hark! the herald angels sing,
 Glory to the new-born King.*

In the bleak mid-winter

words: **Christina Rossetti** music: **Harold Darke**

In the Bleak Midwinter is based on a poem by the English poet Christina Rossetti published in 1872 under the title *A Christmas Carol*. This setting by Harold Darke was written in 1909 while he was a student at the Royal College of Music. Darke was born in Highbury, and served in the RAF in World War I. His first organist post was at Emmanuel Church, West Hampstead; he was then organist at St Michael Cornhill from 1916 to 1966, except for a brief spell as Director of Music at King's College, Cambridge during WWII.

***O little town of Bethlehem* ~ audience carol**

1. O little town of Bethlehem,
 How still we see thee lie!
 Above thy deep and dreamless sleep
 The silent stars go by.
 Yet in thy dark streets shineth
 The everlasting light;
 The hopes and fears of all the years
 Are met in thee tonight.

3. How silently, how silently,
 The wondrous gift is giv'n!
 So God imparts to human hearts
 The blessings of his heav'n.
 No ear may hear his coming;
 But in this world of sin,
 Where meek souls will receive him, still
 The dear Christ enters in.

2. O morning stars together
 Proclaim the holy birth,
 And praises sing to God the King,
 And peace to men on earth;
 For Christ is born of Mary;
 And, gathered all above,
 While mortals sleep, the angels keep
 Their watch of wond'ring love.

4. O holy Child of Bethlehem,
 Descend to us, we pray;
 Cast out our sin, and enter in,
 Be born in us today.
 We hear the Christmas angels
 The great glad tidings tell:
 O come to us, abide with us,
 Our Lord Emmanuel.

Es ist ein Ros entsprungen

words: **German traditional** music: **Michael Praetorius**

Es ist ein Ros entsprungen (Lo, how a rose e'er blooming) is a Christmas carol of German origin. The rose is a symbolic reference to the Virgin Mary. The hymn makes reference to the Old Testament prophecies of Isaiah, which foretell the Incarnation of Christ, and to the Tree of Jesse, a traditional symbol of the lineage of Jesus. The hymn has its roots in an unknown author before the 17th century. It first appeared in print in 1599 and is most commonly sung, as tonight, to a melody harmonized by the German composer Michael Praetorius in 1609.

God rest you merry, gentlemen ~ audience carol

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|--|---|
| 1. God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
<i>O tidings of comfort and joy, comfort and joy,
O tidings of comfort and joy.</i> | 2. From God our heav'nly Father
A blessed angel came,
And unto certain shepherds
Brought tidings of the same,
How that in Bethlehem was born
The Son of God by name:
<i>O tidings of comfort and joy...</i> |
| 3. Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
<i>O tidings of comfort and joy...</i> | |

Adam lay ybounden

words: **15th Century** music: **Stephen Knight**

Stephen Knight writes: This carol was originally written for three voices (SAT) for a carol service in 2021. Around Easter this year, I realised why I was dissatisfied with it: I needed to add a fourth voice – a bass line – and expand the harmonic texture. It is this revised version that you will hear tonight.

I wanted to evoke a sense of the possible conflict that Adam and Eve may have had before they made their choice. In the first half of this carol, the rising clusters of notes and melodic imitation at the beginning try to represent something of that inner conflict. The climax of the carol really comes at the end of the first part. That is to say, at the realisation that had Adam and Eve not fallen into temptation and eaten the apple, Mary would *never* have borne Jesus – our redemption. The second half of this carol repeats the melody of the opening, but here the mood and the harmonies are more relaxed, acknowledging that this had to happen for prophecies to be fulfilled. The piece ends with two short emphatic but restrained *Deo gracias!*

The text has become very well known through settings by such composers as Peter Warlock, Boris Ord, John Ireland and Benjamin Britten from whom, amongst others, I drew my inspiration. My heartfelt thanks goes to Marvin for taking a leap of faith by agreeing to premiere this work.

Good King Wenceslas ~ audience carol

1. **ALL:** Good King Wenceslas look'd out
On the feast of Stephen,
When the snow lay round about
Deep and crisp and even:
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gath'ring winter fuel.
2. **MEN:** "Hither, page, and stand by me,
If thou know'st it, telling,
Yonder peasant who is he?
Where and what his dwelling?"
WOMEN: "Sire he lives a good league hence,
Underneath the mountain,
Right against the forest fence,
By St Agnes' fountain."
3. **MEN:** "Bring me flesh and bring me wine,
Bring me pine logs hither:
Thou and I will see him dine,
When we bear them thither."
ALL: Page and monarch forth they went,
Forth they went together;
Through the rude wind's wild lament
And the bitter weather.
4. **WOMEN:** "Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how;
I can go no longer."
MEN: "Mark my footsteps, good my page;
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly."
5. **ALL:** In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the Saint had printed.
Therefore Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourself find blessing.

While shepherds watched

words: **Nahum Tate** music: **Stephen Knight**

While shepherds watched their flocks is a traditional Christmas carol describing the Annunciation to the Shepherds, with words attributed to Irish hymnist, lyricist and England's Poet Laureate, Nahum Tate (1652-1715). Tonight we sing a version arranged by Stephen Knight.

Once in royal David's city ~ audience carol

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| 1. Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child. | 2. He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour holy. |
| 3. And through all his wondrous childhood
He would honour and obey,
Love, and watch the lowly maiden,
In whose gentle arms he lay;
Christian children all must be
Mild, obedient, good as he. | 4. Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven,
Set at God's right hand on high;
When like stars his children crowned
All in white shall wait around. |

Workers' Carol

words: **Morris Martin** music: **Paul Petrocokino**

Petrocokino (1910-85) was a man of many loves, among them music. At Oxford he found, through the Oxford Group (a Christian movement) the central love of his life - God. His work with the Oxford Group took him away from his music to America. He spent the Christmas of 1940 at a friend's home in Pasadena. "There I had an experience that I have had only two or three times in my life. I went to sleep and dreamed vividly that I was hearing some most beautiful music - almost heavenly music. I woke up with the music still in my head, and wrote down enough of it to be able to remember it." In c1942 Morris Martin, an Oxford scholar and fellow Oxford Group member put words to it: *The Workers' Carol*.

Ding dong! merrily on high ~ audience carol

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|--|---|
| 1. Ding dong! merrily on high
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angels singing.
<i>Gloria, Hosanna in excelsis!</i> | 2. E'en so here below, below,
Let steeple bells be swungen,
And i-o, i-o, i-o,
By priest and people sungen.
<i>Gloria, Hosanna in excelsis!</i> |
| 3. Pray you dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your eve-time song ye singers.
<i>Gloria, Hosanna in excelsis!</i> | |

O come all ye faithful ~ audience carol

1. O come all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him, born the King of Angels:
O come let us adore him, Christ the Lord.

2. God of God, Light of Light,
Lo! He abhors not the Virgin's womb;
Very God, begotten not created:
O come let us adore him, Christ the Lord.

3. Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above;
Glory to God in the highest:
O come let us adore him, Christ the Lord.

Our choir

Fortismere Community Choir started in 2009 and is an unashamedly unauditioned choir. We welcome those with and without musical experience, who have a desire to sing with like-minded people. The choir meets at Fortismere School every Saturday in the music block in north wing, from 10.30am to 1.00pm during school terms.

Our repertoire in recent years has included Beethoven's *Missa solemnis*, Mozart's *Requiem*, Haydn's *The Seasons*, Handel's *Odes*, Duruflé's *Requiem*, and Monteverdi's *Lauda Jerusalem*.

The choir has a steering committee and an active social network. Relaxed but supportive home-based sectionals, lunches and parties have all helped to create a friendly atmosphere at rehearsals and events. We are proud to be part of the community that is Fortismere Music Centre, which brings neighbours, teachers and pupils together to create high-calibre music. We welcome new members; for more information and tickets for concerts, please visit our website: www.fortismereperformingartscentre.co.uk.

Marvin L. Perrott (musical director) studied Early Music at the Guildhall School of Music and Drama and has extensive experience both as a singer and conductor. He has performed in numerous roles both in the United Kingdom and abroad. Equally at home in the concert hall Marvin has performed as a soloist in the *Messiah*, Monteverdi's *1610 Vespers* and Bach's *H-moll Messe* at the Aldeburgh Music Festival. In 2004 Marvin formed the Clemens non Papa Consort, a group whose aim is to perform lesser known works of the Baroque, Renaissance and Classical periods to a high artistic standard. Marvin has been Musical Director of the Fortismere Community Choir since 2015, seeking to develop their vocal technique and taking on ever more ambitious repertoire including Duruflé's *Requiem*, Mozart's *Requiem* and *Great C minor mass*, Haydn's oratorio *The Seasons* and Beethoven's epic *Missa solemnis*. He is also the guest conductor of the Lavenham Singers.

John Eady (répétiteur) studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.

Our singers tonight

SOPRANOS: *Laura Fransella, Pip Hardaker, Kate Hodgkin, Rose Lamberty, Sarah McMenemy, Sue Morrison, Claire Murdoch, Cyndi Sahleen-Veasey, Penny Sewell, Sally Stevens, Diane Winters*

ALTOS: *Margaret Battley, Mari-Wyn Burley, Helen Downie, Florence Dring, Donna Feldman, Maggie Garner, Liz Hanchet, Sally Holt, Lotta Kitchen, Buz Loveday, Jo Maude, Catherine Mkhize, Mattie Morgan, Anna Mullen, Sue Pascoe, Nicky Rosen, Judith Rosen, Sabine Schutte, Penny Seingry, Sue White*

TENORS: *Mourijn Bok, Annie Coombes, Steve Dell, Catrin Dillon, Colette Dockery, Ruth Hogarth, Anne Hutchings, Sami Moxon, Jack Price, Deborah Rookes, Helen Tackaberry, Nick Thomas, Catherine Whybourn, Carolyn Woodmason*

BASSES: *Bernard Battley, Graham Bradley, Philip Chandler, Philip Dunn, Ralph Goldswain, Steven Goodlife, Dominic Green, Gavin Lumsden, Nick Kitchen, Gavin Lumsden, Andrew Wickham.*

Our soloists

Elise Lefay (soprano) has recently performed opera roles including works by Charpentier and Lully with Clemens non Papa Consort. She also enjoys performing oratorios, cantatas and motets such as Mozart's *Exsultate Jubilate*, *Coronation Mass*, Haydn's *D Moll Mass*, Pergolesi's *Stabat Mater*, Couperin's *Leçons de Ténèbres* and Vivaldi's *Nulla mundo pax sincera*. She has sung with choirs including the London Philharmonic Chorus and the BBC Symphony Chorus.

Charlotte Diamond (alto) is a graduate of Trinity Laban Conservatoire of Music and Dance and now studies in London and Paris with Neil Baker and Jennifer Larmore. Operatic performance highlights include the title roles in Britten's *The Rape of Lucretia* and Bizet's *Carmen*. She is a regular alto soloist with choirs across the UK, and has a particular love of song - placing first in the Trinity Laban English Song Competition 2018 and premiering a selection of Michel Lambert songs arranged for voice and guitar at the Bernard Haitinkzaal.

Tim Kingston (tenor) trained as an operatic tenor at the Royal Academy of Music. He has extensive experience as both a choral singer and a soloist, as well as in professional opera. As a choral singer, he has performed with many cathedral choirs and consorts, including Wells Cathedral Choir, Norwich Cathedral Choir, the Rodolphus Choir, and the Wellensian Consort. As a soloist he has performed a wide variety of music, from Bach's *B Minor Mass* to Jonathan Dove's opera *Flight*.

Peter Foster (bass) was born in London and grew up near Frankfurt in Hesse, Germany. Since 2017 he has been studying with Neil Baker. Between 2018 and 2019 he undertook the Morley Opera School course at Morley College in London. In February 2022, he made his debut in a complete opera performance with Uncovered Opera as Il Gran Sacerdote (Verdi), followed by Falstaff (Nicolai) with Opera Integra. He performed again with Opera Integra as Raimondo (Donizetti) in July 2022.