

### Members of the Promenade Junior Choir:

Lilia Buttaci	Cole Carter	Finn Carter
Hannah Casati	Daniela Colonna	Claudia Dorsett
Roisin Glennon	George Hempenstall	Gordon Huang Woolger
Isobel Miller	Isabel Picardo	Sophie Pirrie
Izzy Rimmer	Jonathan Szerke	Charlie Trentham

### Members of the Promenade Youth Choir:

Ben Abbott	Daisy Ardon	Abbie Bethel
Ryan Bunce	Christina Castro-Wilkins	Alexander Colonna
Thea Dickinson	Thom Dickinson	Ruby Edwards
Emma Fitzpatrick	Nicholas Gibbs	Beth Goldsack
Anna Goodhew	Felicity Green	Summer Greenaway
Zak Greenaway	Manon Hagger	Matilda Hardcastle
George Hart	Iona Hobbs	Oliver Knight
Helen Lawrence	Emilia Lederleitnerova	James Macfarlane
Amber Mateu	Euan McCandless	Laura Moore
Tom Murray	Harry Normanton	James Norton
Richard Norton	Jessica Oldfield	Lucy Osborne
Lucia Phillips	Karolina Podwojska	Ruth Richardson
Ben Roberts	Mike Smith	Chiara Suffield
Maggie Talibart	Alex Young	Jemma Young

Many thanks to Maggie Talibart for her help and support this year with the Junior Choir. After many years as a member of the Youth Choir we sadly say farewell to her as she is going to be leaving in the summer before the end of term concert - though I do hope we will see her during the term! She has been a stalwart member for many years. I hope to see her back to join in concerts in the future! She is going to study music, with an emphasis on composition, in the USA.

This concert is the 10<sup>th</sup> anniversary of the founding of the Youth Choir - the Junior Choir was founded a couple of terms earlier. So many fine singers have passed through its ranks. I have been blessed!

Anybody interested in joining the Promenade Choirs can visit the Promenade website [www.promenade.org.uk](http://www.promenade.org.uk) or call Christopher on 01932 242805.

Dates for the diary:

I usually don't have any rehearsals after a concert, but because of the short term next term I am calling one for the Youth and Junior Choirs on Monday 1<sup>st</sup> April then next term starts on 29th April.

The next Youth and Junior Choir concert will be on Sunday July 7th, at St Peter's Church in Hershams. Repertoire will be a celebration of the many favourite things we have sung over the past 10 years. There is also an outdoor Mayfest event in Walton on Monday 6<sup>th</sup> May (Bank Holiday) where we will be singing some of the Joseph medley again - I hope as many members of both choirs as possible can come!



# Promenade Choirs

## Requiem

by Mozart

## Joseph and the Amazing Technicolor Dreamcoat

a medley of songs from the musical  
by Andrew Lloyd Webber

directed by Christopher Goldsack

piano - Camilla Jeppeson

organ - Alex Norton

**St Peter's Church, Hershams**

**4.30pm 24th March 2019**

the **RCS**herriff Trust  
advancing the arts in Elmbridge



By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr been not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's twelve movements only the opening Kyrie had Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the Lacrymosa, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the Tuba Mirum. Süssmayr completed the Lacrymosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

# *10<sup>th</sup> Anniversary Concert*

*Ave Maria* - Bach arr. Gounod

*The Lord is my shepherd* - Howard Goodall  
Solo: Finn Carter

*Joseph and the Amazing Technicolor  
Dreamcoat* - Lloyd Webber  
Solo: Harry Normonton

Jacob and Sons  
Joseph's Coat  
Joseph's Dreams  
Poor, poor Joseph  
One more Angel in Heaven  
Close every doo to me  
Poor, poor Pharaoh  
Joseph before the King  
Song of the King  
Pharaoh's Number Two  
Those Canaan Days  
Meanwhile, back in Canaan  
Who's the Thief?  
Benjamin Calypso  
Joseph all the Time  
Jacob in Egypt  
Any Dream Will Do

Percussion: Dae Hyun Lee

# *Requiem* - Mozart

I. **Introitus:** Requiem aeternam

II. **Kyrie eleison**

III. **Sequentia**

Dies irae

Tuba mirum

Rex tremendae majestatis

Recordare, Jesu pie

Confutatis maledictis

Lacrimosa dies illa

IV. **Offertorium:**

Domine Jesu Christe

Versus: Hostias et preces

V. **Sanctus:**

Sanctus Dominus Deus Sabaoth

Benedictus

VI. **Agnus Dei**

VII. **Communio:**

Lux aeterna

Soloists drawn from the Youth Choir:

Sopranos: Iona Hobbs, Lucia Phillips and Matilda  
Hardcastle

Altos: Jemma Young and Christina Castro-Wilkins  
Tenor: Ben Abbott  
Bass: Mike Smith

## Joseph and the Amazing Technicolor Dreamcoat - Andrew Lloyd Webber

The Biblical saga of Joseph and his coat of many colours comes to vibrant life in this delightful musical parable. Joseph, his father's favourite son, is a boy blessed with prophetic dreams. When he is sold into slavery by his jealous brothers and taken to Egypt, Joseph endures a series of adventures in which his spirit and humanity are continually challenged. He is purchased by Potiphar where thwarting advances from Potiphar's wife lands him in jail. When news of Joseph's gift to interpret dreams reaches the Pharaoh (wittily depicted as Elvis), Joseph is well on his way to becoming second in command. Eventually his brothers, having suffered greatly, unknowingly find themselves grovelling at the feet of the brother they betrayed but no longer recognise. After testing their integrity, Joseph reveals himself leading to a heartfelt reconciliation of the sons of Israel. Set to an engaging cornucopia of musical styles, from country-western and calypso to bubble-gum pop and rock 'n' roll, this Old Testament tale emerges both charmingly and timeless. It is the third time that the Junior Choir have sung this choral medley and judging by its evergreen popularity I don't think it will be the last!

## Requiem - Wolfgang A Mozart (1756 - 1791)

The unique circumstances surrounding the composition of Mozart's Requiem are remarkable for their almost Dickensian melodrama

Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to have been Count Franz von Wazlsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commission an opportunity to further his own ends by passing the Requiem off as his own. He therefore conducted all business transactions with Mozart in secret so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.