

OLDHAM
CHORAL
SOCIETY

IN THE
RNCM
CONCERT
HALL

OXFORD
ROAD
MANCHESTER
M13 9RD

Sunday,
6th May,
2018 at
7pm



The Dream of Gerontius

*Sir
Edward
Elgar*

The East Lancs Sinfonia
Conductor: Nigel P. Wilkinson

Mezzo-Soprano	Kathleen Wilkinson
Tenor	Benjamin Hulett
Bass	Thomas D Hopkinson

Programme - £2.00

More information:
www.oldhamchoral.org.uk

 Oldham-Choral-Society



MESSAGE FROM THE CHAIR

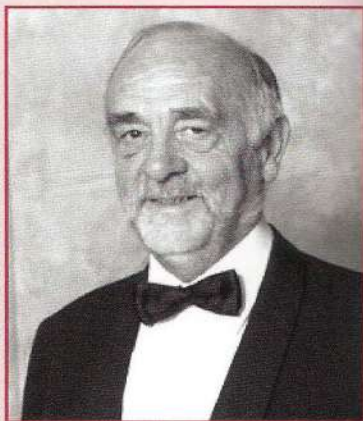
My personal dislike of Elgar's music is a standing joke within the choir, but it doesn't stop me from saying that I'm sure you are in for a magical evening of music, as Kathleen, Benjamin, Thomas, our "guest angels", the East Lancs Sinfonia, and the choir, combine to perform the masterpiece which is "Gerontius"

I want to use my spot in the programme to record my tribute to two people whose loss is keenly felt by the choir.

Bryan Williamson looked after the refreshment needs of the choir at rehearsals, and was our highly efficient front-of-house manager at concerts. His constant good humour, and an endless fund of jokes, made him a joy to be around. He never sang with the choir (although his wife Anne was a long-serving member), but his contribution to the choir's well-being was immeasurable. He will be greatly missed.

Wilf Murphy was a much-valued member of our Bass section, having served in the choir for 45 years. In latter years, he and his wife Nancy, have made the journey from Arnside to Oldham faithfully week by week. Wilf's unflinching efforts on the choir's behalf, and especially the way he mentored new recruits, will be appreciated by the choir for many years to come. He had a ready wit, and a modesty which endeared him to his fellow basses, and to the choir as a whole. Such a sad loss.

We are happy to dedicate tonight's performance to these two wonderful men.



Fred Jones

Friday, 22nd June

at Chadderton Town Hall

Oldham Choral Society "At Home"

Following the great success of last year's "At Home" – the first of its kind we have held – we have decided to repeat the event.

Last year, besides providing Society members and their guests with a magical evening of music and fun, we raised a considerable amount for our funds.



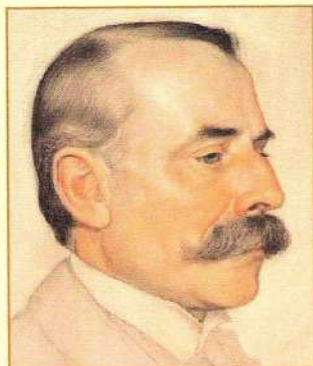
We are pleased to announce that Kathleen Wilkinson, accompanied by her husband Nigel, our Musical Director, will provide part of the entertainment, and that the choir will perform John Rutter's *Feel the Spirit* – two real musical treats.

We will be inviting our guests to make a small donation to our funds, and there will be a Tombola, Raffles, etc. to relieve you of further donations!

If you would like to be our guest on the night, please speak to a member of the choir.

OLDHAM CHORAL SOCIETY
THE DREAM OF
GERONTIUS

BY SIR EDWARD ELGAR
BASED ON THE POEM BY CARDINAL NEWMAN



SUNDAY
MAY 6TH 2018

RNCM
CONCERT HALL



SOLOISTS:

BENJAMIN HULETT (TENOR) - GERONTIUS
KATHLEEN WILKINSON (MEZZO) - THE ANGEL
THOMAS D HOPKINSON (BASS)
- THE PRIEST/ANGEL OF AGONY

CHOIR OF ANGELICALS SUNG
BY MEMBERS OF THE BURNLEY CHOIR

ORGANIST: ALISTAIR MCKENZIE

THE EAST LANCS SINFONIA
LEADER: SALLY ROBINSON

CONDUCTOR: NIGEL P. WILKINSON

THERE WILL BE AN INTERVAL OF 20 MINUTES
AFTER PART I

PLEASE ENSURE THAT ALL MOBILE PHONES ARE SET TO
THE SILENT MODE OR SWITCHED OFF COMPLETELY

Kathleen Wilkinson - mezzo-soprano

Born in Burnley, but of Irish heritage, Kathleen Wilkinson studied at the Royal Northern College of Music, where she won a Peter Moores Foundation Scholarship and was the first female winner of the Webster Booth Competition. She made her debut at the Royal Opera, London in 2005, as The She-Ancient *The Midsummer Marriage*, and has returned as Anna Kennedy *Maria Stuarda*, Brigitta *Die Tote Stadt*, Third Maid *Elektra*, Mother Goose *The Rake's Progress*, Filipyevna *Eugene Onegin* and most recently *Giovanna Rigoletto*.



Other UK engagements have included Mrs Herring *Albert Herring* and Mistress Quickly *Falstaff* for Glyndebourne On Tour, Ursule *Béatrice et Bénédict* with the Scottish Chamber Orchestra, Geneviève *Pelléas et Mélisande*, Herdswoman *Jenůfa* and Filipyevna *Eugene Onegin* for Glyndebourne Festival Opera, Pastuchyna *Jenůfa*, Cleaning Lady *The Makropulos Case* and Mamma Lucia *Cavalleria Rusticana* for English National Opera, Mère Jeanne *Dialogues des Carmélites* and Filipyevna *Eugene Onegin* for Grange Park Opera and for Welsh National Opera.

For Scottish Opera she created the roles of Margaret Muir *Friend of the People* and Mary Lamb *Monster!* and has sung Nurse / Old Woman *Inés de Castro*, First Norn *Götterdämmerung*, Erda *Das Rheingold* and Schwerteite *Die Walküre*.

European engagements have included Nurse / Old Woman *Inés de Castro* at the Teatro Coliseu, Old Woman/Nurse *Porto*, Auntie *Peter Grimes*, Grandmother Buryja *Jenůfa*, La Ciesca *Gianni Schicchi*, Mistress of the Novices *Suor Angelica* and Lady in Waiting *Macbeth* for the Opéra de Lyon, Marcellina *Le Nozze di Figaro* and Mistress Quickly *Falstaff* at the Opéra de Rennes, Marcellina *Le Nozze di Figaro* at Flanders Opera, Mistress Quickly *Falstaff* at the Angers / Nantes Opéra and Erda *Das Rheingold* at the Sopot International Wagner Festival, as well as concerts at the Puccini Festival at Torre del Lago.

Recordings include *Káťa Kabanová* and *The Makropulos Case* for Chandos CD and *Eugene Onegin* for Opus Arte DVD / Blu Ray.

Her performance of Filipyevna *Eugene Onegin* at the ROH in 2013 was shown on Channel 4 and at cinemas worldwide, and in 2016 her performance of the same role at Garsington was seen on big screens throughout the UK and streamed live on BBC ARTS.

She has appeared as soloist on a number of BBC radio broadcasts, and on several for Radio France, and the Mezzo Channel.

Conductors she has worked with include Thomas Adès, Sir Richard Armstrong, Steuart Bedford, Martyn Brabbins, Bertrand de Billy, Douglas Boyd, Sir Mark Elder, Richard Farnes, Edward Gardner, Richard Hickox, Leo Hussain, Alexander Joel, Vladimir Jurowski, Kirill Karabits, Jan Latham-Koenig, Lothar Koenigs, Sir Charles Mackerras, James MacMillan, Paul McCreech, Ingo Metzmacher, Kazushi Ono,

Carlo Rizzi and Robin Ticciati.

She sings regularly in concert, her repertoire including Beethoven *Symphony No.9*, Dvorak *Requiem* and *Stabat Mater*, Elgar *The Dream of Gerontius*, *The Musicmakers* and *Sea Pictures*, Mendelssohn *Elijah*, Mozart *Requiem*, Rossini *Petite Messe Solennelle* and *Stabat Mater* and Verdi *Requiem*. She was also the featured soloist at The Last Night of the Hallé Proms.

In summer 2016 she sang Filipyevna *Eugene Onegin* for Garsington Opera at Wormsley, and engagements during 2016 / 2017 included Mother Goose *The Rake's Progress* at the Théâtre de Caen, the Opéra de Limoges, the Grand Théâtre de Luxembourg, the Opéra de Reims and the Opéra de Rouen Normandie.

In 2017 she sang Mrs Herring in the acclaimed John Copley production of *Albert Herring*, (conducted by Stuart Bedford), Marnie's Mother in the world premiere of *Marnie* at ENO. Most recently she sang Giovanna *Rigoletto* for the ROH, screened in over 1,000 cinemas worldwide.

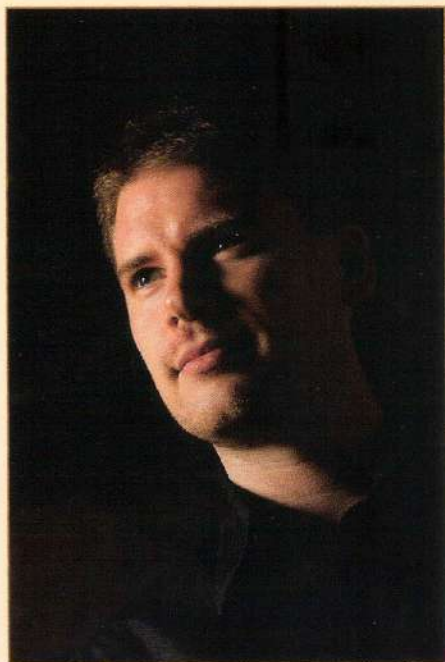
Future work includes Mrs Grose *The Turn of the Screw* at Garsington.

Benjamin Hulett - tenor

Benjamin Hulett studied music at New College, Oxford and at Oxford Brookes University. He also studied at Guildhall School of Music and Drama under David Pollard, where he won the Harold Rosenthal prize for opera. He is a Samling Foundation artist and alumnus of the Britten-Pears school. As an opera singer he was a member of the ensemble of the Hamburg State Opera 2005-2009 and has performed with Staatsoper Berlin, Bayerische Staatsoper, Theater an der Wien, Baden Baden and Salzburg Festivals as well as Rome Opera, Opera National du Rhin, Opera de Rouen and at Opera North, Welsh National Opera, Royal Opera House, Covent Garden and the Glyndebourne Festival.

In concert he has performed regularly with the BBC orchestras, the Royal Concertgebouw Orchestra and has appeared with the Berlin Philharmonic, Boston Symphony and Rotterdam Philharmonic orchestras under conductors including Rattle, Fischer, Jurowski, Dutoit, Harmoncourt, Herreweghe, Hogwood and Norrington. He performs regularly at Wigmore Hall in recital and song concerts with pianists Graham Johnson, Christopher Glynn and Andras Schiff as well as performances with Academy of Ancient Music, Early Opera Company, King's Consort and Classical Opera.

Ben's recordings have been nominated for, and received awards from BBC Music Magazine, Gramophone, Grammy, Diapason and Echo. Current and future plans include returning to the Royal Opera House, Welsh National Opera, Theater an der Wien, and making his debuts with LA Philharmonic, Garsington Opera, Paris Opera, Teatro Real, Madrid and at Carnegie Hall.



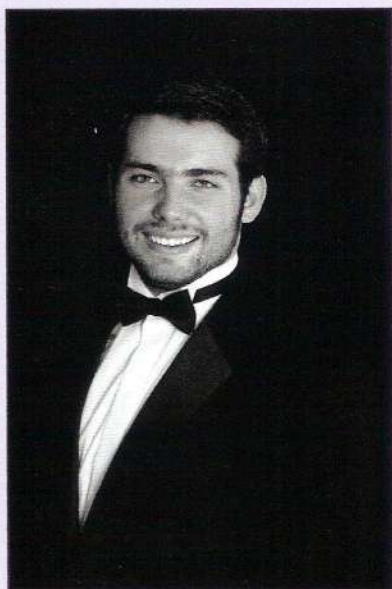
Thomas D Hopkinson - bass

Originally from Nottingham, Thomas studied at the Royal Northern College of Music on the MMus course and the Postgraduate Diploma, graduating in 2014. These studies were supported by The Laurin & Arthur Glaze Trust, The Sybil Tutton Award administered by the Musicians Benevolent and Thomas was The Independent Opera Scholar for the 2013/14 academic year. In 2017 Thomas was also the recipient of The Wexford Festival Operas Aria Friends Bursary.

Thomas has performed the role of Viktor in the world premiere of Adam Gorb's *Anya 17*; *Nettuno & Tempo* (Il Ritorno d'Ulisse in Patria), *Drebyednyetsov* (Paradise Moscow), *Hans Foltz* (Die Meistersinger von Nürnberg) with Sir Mark Elder, *Viktor* (*Anya 17* revival as the production toured to Romania), *Dulcamara* (L'elisir d'amore), *Wagner* (Faust), *Count Ceprano* (Cover, Rigoletto), *Prince Gremin*, *Zaretsky & Commander* (Eugene Onegin), *Ferrando* (Il Trovatore), *Biterolf* (Cover, Tannhäuser), *The Learned Judge* (Trial by Jury), *Der Krankenwäter* (Hin und Zurück), *Sarastro* (Die Zauberflöte), *Un Capo delle Guardie* (Medea) and most recently *Monterone* (Rigoletto). Thomas has also recently undertaken chorus for Longborough Festival Opera's 2016 season, Wexford Festival Opera's 2017 season and Opera North's nationwide tour of *Götterdämmerung* and *Billy Budd* at Aldeburgh.

Thomas has also worked on the concert platform performing Purcell's *My Beloved Spake*, Haydn's *Harmoniemesse*, Beethoven's ninth symphony, Handel's *Messiah*, Brahms *Requiem*, Tippett's *A Child of Our Time*, Mozart's *Requiem*, Faure's *Requiem*, Vaughan Williams' *Fantasia on Christmas Carols*, Haydn's *Theresienmesse*, Vaughan Williams' *Sea Symphony*, Rossini's *Petite Messe Solonelle*, Buxtehude's *Membra Jesu Nostri*, Elgar's *The Dream of Gerontius*, Mozart's *Mass in C Minor*, Vaughan Williams' *Dona nobis pacem* Mozart's *Coronation Mass* and multiple Opera Galas.

For future events please visit www.tdhopkinson.co.uk



CHOIR OF ANGELICALS

SOPRANOS

Barbara Barratt
Jackie Harmer
Glynys Hunter

Frances Hyde*
Rachel Jamieson*

Denise Lancaster*
Annette Parkinson*
Diana Shaw*

ALTOS

Jean Douglas*
Patricia Duxbury*

Sue Goldthorpe*
Susan Holt*
Lindsay McGaffin*

Margaret Plested*
Kath Rowley*

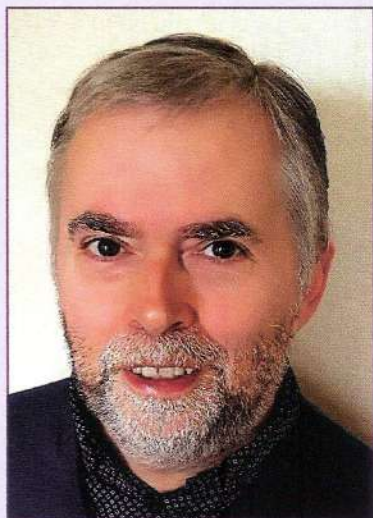
* Members of the Burnley Choir

Nigel Wilkinson - Musical Director

Nigel came to Oldham Choral Society in September, 1998, so this concert marks his 20th year with the choir.

During his period of tenure the choir has developed significantly, with numbers increasing significantly in all parts, and standards improving. He has also been instrumental in helping to bring top international soloists to sing with the choir, the quality of which have made OCS the envy of many other choirs. He has also been responsible for engaging the East Lancs Sinfonia as our guest orchestra, an orchestral ensemble that he formed almost 20 years ago, to accompany choral concerts and similar events, and they have become our regular partners in performances over the years.

Burnley-born Nigel was educated at Nelson Grammar School, Manchester University and the RNCM, where he studied for 3 years with the legendary vocal coach Paddy McGuigan.



Whilst pursuing a full-time career in education, he has held a number of prominent musical posts. These include Music Director of the Burnley and District G & S Society for 19 years, Director of the East Lancs Youth Orchestra for almost a decade, and conductor of the Nelson Civic Ladies Choir, and for the last four years he has been the Director of Music and Principal conductor of Burnley Municipal Choir.

For many years he ran a very successful 3 part choir at St Hilda's RC High School, that won the BBC Christmas Carol Competition, and toured Europe on several occasions performing in some prestigious locations including the "Alhambra" at Granada and Barcelona Cathedral. He led the Youth Orchestra to the final five of the Sainsbury's Youth Orchestra Competition and conducted them in concerts at La Madeleine in Paris, in Venice and Slovenia. He has led many choral workshops over the years, most recently leading over a hundred singers in a performance of the Poulenc and Vivaldi *Glorias* in Preston Minster last October.

With our choir, he has led and organised two very successful trips to Ireland and helped the choir to extend and improve its performance standards and prestige to the point where we are one of the North West's most outstanding choirs.

His extensive repertoire ranges from the Bach *St Matthew Passion* and Handel's *Messiah*, through the great classical works, to large-scale performances of the big Romantic works, such as Mendelssohn's *Elijah*, the Brahms *German Requiem*, the Verdi *Requiem*, and many works by Elgar. Twentieth century repertoire includes Duruflé, Fauré, Bernstein, Orff, Weill, Karl Jenkins, and Rutter. In lighter music he has conducted theatre works ranging from Offenbach, Strauss, Gilbert and Sullivan and Novello, to *My Fair Lady*, *Seven Brides for Seven Brothers* and *Barnum*.

For all the latest news and gossip about Oldham Choral Society
please visit our **FACEBOOK** page.

If you have enjoyed our concert why not leave feedback?
You can also make suggestions for future concerts.

ELGAR'S DREAM of GERONTIUS



THE BACKGROUND

In the summer of 1898, Elgar was asked if he would write a major new work for the 1900 Birmingham Triennial Festival. Now in his forties, he had long wanted recognition from the musical establishment, and with the recent success of works such as the Enigma Variations and Sea Pictures, he now felt able to undertake a more ambitious project.

He had been given a copy of Newman's 900-line poem on man's journey into the afterlife as a wedding present in 1889. In the summer of 1900 he said *"The poem has been soaking in my mind for at least eight years."* He started work in January of that year and worked on it for about six months. Elgar skilfully condensed the 7 stanzas of Newman's poem into two parts. He used slightly less than half of the poem,

retaining the text of the first section almost in its entirety to form Part 1 of his work, but significantly pruning the remaining sections to form Part 2.

Elgar succeeded in focusing on its central narrative: the story of a man's death and his soul's journey into the next world. *"I imagined Gerontius to be a man like us,"* he wrote to his friend, August Jaeger, *"not a priest or a Saint, but a sinner ... no end of a worldly man in his life, and now brought to book. Therefore I've not filled his part with church tunes and rubbish, but a good, healthy, full-blooded romantic, remembered worldliness."*

THE COMPOSITION

Combining the composition with other commitments: teaching, rehearsals with the Worcestershire Philharmonic and performances of Sea Pictures and the Enigma Variations, not to mention the odd round of golf and trips to the races and to see his beloved Wolverhampton Wanderers play (he composed the first-recorded football anthem for them), Elgar found it to be a daunting task to undertake and often felt a lack of confidence in his own ability to do it justice. Fortunately, Jaeger, (who worked for his publishers – Novellos), to whom he had sent the manuscript of the first sections of his work in early March, was most encouraging. *"I feel sure you will be equal to it, for ... you seem to grow with the task"*, he wrote.

EARLY PERFORMANCES

An unfortunate combination of late completion of the vocal score (in early August), the untimely death of the festival choirmaster, and the failure of both his replacement and the conductor, Hans Richter, to appreciate the complexity of the work led to an under-rehearsed and poorly received première at Birmingham Town Hall on October 3rd 1900.

Fortunately, a German choirmaster in the audience (Julius Buths, the Director of the Lower Rhine Festival,) recognised the work's considerable merits and produced subsequent sell-out performances in Düsseldorf in each of the following two years, which set the precedent for its place in the established choral repertory.

Elgar's "Catholic problem"

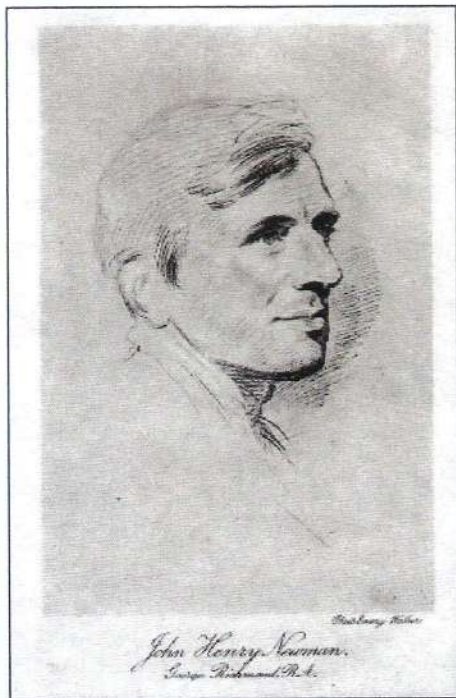
At its first performance in Birmingham, 118 years ago, whilst the music was thought daring, even difficult, it was the subject matter and text that was more problematic. One of Elgar's problems was that he was a Roman Catholic composing in a country where the musical establishment was staunchly and almost dogmatically Protestant / Anglican, and the subject matter was viewed in some quarters with intense suspicion.

The poem, and Elgar's setting are distinctly Roman Catholic in terms of the religious ideas conveyed, specifically the account of the Soul's need to pass through Purgatory before entering Heaven - a concept alien to Anglican and Protestant theology. For this reason many contemporaries dismissed the work. Charles Villiers Stanford, the celebrated Irish / Anglican composer, (pictured right), who was generally a champion of Elgar's music, allegedly saying that the work '*stank of incense*'.



Charles Villiers Stanford,

The text of *The Dream of Gerontius* – by the Victorian Catholic convert, Cardinal John Henry Newman – is rich in doctrine that had been emphatically rejected by the Protestant church since the time of the Reformation. The central character, Gerontius, (the name derives from the Ancient Greek "ger on", meaning simply 'old man'), prays for assistance to the Blessed Virgin Mary and to other saints, and after his soul-searing first sight of God, he doesn't go straight to Heaven, but is committed to Purgatory for purification. For many Protestants in Elgar's day, all this would have been pure heresy.



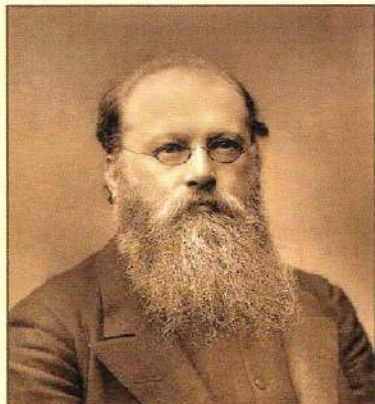
Indeed, when a performance of "*Gerontius*" was proposed for the 1902 Three Choirs Festival, the Bishop of Worcester, (Elgar's home city), objected. Performance in the Cathedral was only permitted once the text had been modified. The words 'Jesus', 'Lord' or 'Saviour' were substituted for 'Mary', 'Souls' for 'Souls in Purgatory', 'prayers' for 'Masses', and so on. It may seem trivial or even petty now, but in early 20th-century England these were acutely sensitive issues.

The "*Dream of Gerontius*" is not, however, an exposition of Catholic doctrine, but an allegorical representation of the transition from time to eternity, and its pure narrative of faith usually overcomes narrower theological objections. A hundred years on, and religious sensitivities have given way to a wider appreciation of the work's greatness, and it is now undoubtedly the most popular and among the most frequently performed of all Elgar's choral works.

DREAM OF GERONTIUS - THE MUSIC

Elgar followed the practice of Johann Sebastian Bach in dedicating his work "A.M.D.G." (Ad maioram Dei gloriam, or "To the greater glory of God").

The work opens with an orchestral prelude laying out some of the themes that will take on special significance as the story unfolds. The first voice we hear is that of Gerontius himself who tells us that he is dying and that Jesus is calling him home. Gerontius's friends pray at his bedside with a **'Kyrie eleison'** ('Lord have mercy'), that begins with a polyphonic unaccompanied chorus that initially recalls cathedral music of earlier centuries, before becoming increasingly fervent and dramatic in spirit. At the rehearsals for the first performance, Elgar urged the chorus not to sing as though they were in church, but with *"more tears in their voices,"* as though they were *"at the side of a dying friend"*. The friends' prayers rouse Gerontius to a more spirited solo, followed by a second choral section, **'Be merciful, be gracious – spare him Lord'**, that builds up in intensity, and leads into Gerontius's emotional and passionate statement of faith, **'Sanctus fortis'** ('Firmly I believe and truly').



The conductor Hans Richter signed the autograph copy of the score with the inscription: *"Let drop the Chorus, let drop everybody - but let not drop the wings of your original genius."*

'Rescue him, O Lord' sing his friends and Gerontius utters his dying words, **'Novissima hora est'** ('It is the final hour'). After a brief pause, the Priest pronounces the final blessing in the words of the Burial Service: **'Proficiscere, anima Christiana, de hoc mundo'** ('Go forth from this world, Christian soul'). Elgar here conveys faith, sorrow and wonder, all at once, in one of the work's most inspired passages. At the words **'Go in the name of Angels and Archangels'**, the choir join in, building to a triple forte on the words **'Go forth'**, expressing an affirmative trust in the dying man's new life beyond the grave. The Priest again gives a blessing, the accompaniment softens to a single melody for the first violins, and with one last, gentle swell of orchestra the first part closes on the words **'through Christ our Lord'**.

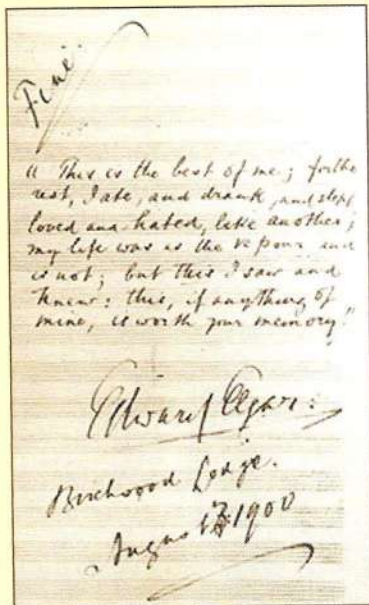
Part Two opens with a new, delicate melody in the strings marked *dolce e legato* whose light 3/4 time, displaying none of the rhythmic pulse that permeates Part One, tells us that time no longer exists, **'I hear no more the busy beat of time ... nor does one moment differ from the next'**. His Soul begins to sing: **'I went to sleep; and now I am refreshed'**. The discrete physical senses that informed his earthly body are gone, but he is aware of being carried forward and of his Guardian Angel. **'I hear a singing; yet in sooth I cannot of that music rightly say whether I touch or taste the tones'**. There follows one of the work's most memorable passages: the dialogue between the Soul and the Angel which Elgar interprets with great imagination. The Soul is hesitant, but curious to know **'a maze of things'** about his new condition. The Angel's response is understanding and compassionate: **'You cannot now Cherish a wish which ought not to be wished'**. Gerontius wonders why he has not already seen God and the Angel explaining that they are fast approaching the place of Judgement, reassures the Soul and the Soul sings of his new-found joy.

Close by the Court of Judgement the Soul hears the **choir of demons** singing a fierce, mocking fugue, intensified by cries of sarcastic laughter, complaining at their expulsion from Heaven and expressing cynical disdain for the Saints who have inherited it. As the demons pass, the Soul notices that he has only heard them, not seen them. In one of the most memorable and moving passages Gerontius then

asks: 'Shall I see my master?' The Angel says: 'Yes – for one moment', but warns that 'the flame of the Everlasting Love doth burn ere it transform'. There is distant music, Angelical beings singing 'Praise to the Holiest in the height'. There is a great, expectant moment as the Angel sings, ecstatically, 'And now the threshold, as we traverse it, utters aloud its glad responsive chant' when all the voices join together triple-forte, singing 'Praise to the Holiest' with thrilling support from the orchestra. This is the beginning of one of the most elaborate and stirring passages in choral music. Elgar called it 'the great Blaze'. The music swings into gloriously romantic melody in 6/4 time on the words 'O loving wisdom of our God!' and then two subjects blossom and intertwine in soaring four- and eight-part harmonies. As a boy, Elgar had taken advantage of living close to Worcester Cathedral by spending much time listening to the music there. He subsequently developed a familiarity with the choral works of Bach, Handel, Mendelssohn, Brahms and Dvořák as a violinist in the Festival orchestras. The knowledge of cathedral acoustics and of choral writing that these experiences gave him is apparent throughout this powerful song of praise.

After a pause, a brief orchestral passage leads to the Judgement scene. **The Angel of the Agony**, (a second part for the bass), pleads with Jesus to 'spare these Souls which are so dear to Thee'. We then hear the voices on earth praying at Gerontius's bedside, indicating that all the events of Part 2 have happened in an instant of time. The Angel sings a last 'Alleluia' and the Judgement theme builds up throughout the orchestra, as the Soul crosses the threshold and enters the Presence of God. Elgar marks this music *tutta forza*: 'For one moment, must every instrument exert its fullest force'.

The sight of God is so overwhelming that, aware of his unworthiness to be there, the Soul sings 'Take me away', he needs to join the Souls in Purgatory, who are heard singing the psalm, 'Lord, Thou has been our refuge'. Now comes the great song of compassion that crowns the work, 'Softly and gently, dearly-ransomed soul', as the Angel leads the Soul across the water. The work draws to a close with the simultaneous singing of 'Praise to the Holiest' by the chorus of Angelicals and the psalm by the Souls, coming together on a repeated 'Amen' to bring this wonderful work softly and serenely to a close.



"This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another: my life was as the vapour and is not; but this I saw and knew; this, if anything of mine, is worth your memory."

On completing his autograph score, Elgar added this quotation from John Ruskin's *Sesame and Lilies*.

If you would like to sing with the choir

please visit our website www.oldhamchoral.org.uk
or contact: Fred Jones on 0161 205 4638

Rehearsals are held every Monday evening at Chadderton Town Hall

- ◇ We aim to sing / promote quality choral music with first-class soloists and professional orchestral accompaniment
- ◇ Low annual membership fee
- ◇ We are a very friendly and sociable organisation



The Dream

Edward

PART 1

<i>Prelude</i>	orchestra
<i>Jesu Maria, I am near to death</i>	tenor
<i>Kyrie Eleison</i>	chorus
<i>Rouse thee, my fainting soul</i>	tenor
<i>Be merciful, be gracious; spare him, Lord</i>	chorus
<i>Sanctus fctis, Sanctus Deus</i>	tenor
<i>I can no more</i>	tenor
<i>Rescue him O Lord, in this his evil hour</i>	chorus
<i>Novissima hora est</i>	tenor
<i>Proficiscere anima Christiana</i>	bass
<i>Go, in the name of Angels and Archangels</i>	chorus

PART 2

<i>I went to sleep and now I am refreshed</i>	tenor
<i>My work is done, My task is o'er</i>	mezzo soprano
<i>All hail, my child and brother, hail</i>	dialogue
<i>Lowborn clods of brut earth</i>	chorus
<i>It is the restless panting of their being</i>	mezzo-soprano
<i>The mind, bold and independent</i>	chorus
<i>I see not those false spirits</i>	dialogue

of Gerontius *Elgar*

Praise to the holiest in the height chorus

The sound is like the rushing of the wind
tenor & chorus

Glory to Him chorus

They sing of thy approaching agony
mezzo soprano & chorus

But hark! A grand mysterious harmony tenor

And how the threshold as we traverse in
mezzo-soprano

Praise to the holiest in the height chorus

Thy judgement now is near dialogue

Jesu! By that shuddering dread which fell on thee bass

Be merciful, be gracious, spare him Lord chorus

Praise to His Name mezzo-soprano

Take me away tenor

Lord, Thou has been our refuge chorus

Softly and gently, dearly ransomed soul
mezzo-soprano

Lord, Thou hast been our refuge chorus

Praise to the Holiest chorus

ELGAR'S MUSICAL STYLE

Elgar was an enthusiastic Wagnerian and had visited Bayreuth to experience *The Ring* and other Wagner operas, including *Parsifal*. The influence of Wagner permeates *Gerontius*, but for many English music-lovers in 1900, Wagner was still very difficult modern music. The modernity of Elgar's writing was too much even for the experienced Birmingham Festival Choir, and the Demons' Chorus and much of the semi-chorus writing came over poorly at the Birmingham premiere.

Elgar's debt to Wagner was recognised at an early stage of the work's composition by his close friend August Jaeger (the 'Nimrod' of the 'Enigma' Variations). *'Since Parsifal nothing of this mystic, religious kind of music has appeared to my knowledge that displays the same power and beauty as yours. Like Wagner you seem to grow with your greater, more difficult subject and I am now most curious and anxious to know how you will deal with that part of the poem where the Soul goes within the presence of the Almighty. There is a subject for you!'*

But it was at that very point in the story that Elgar's Wagnerian nerve temporarily failed him. *'Please remember that none of the "action" takes place in the presence of God,'* he replied to Jaeger. *'I would not have tried that, neither did Newman. The Soul says "I go before my God" – but we don't – we stand outside.'*

Jaeger remained unconvinced by this argument and Elgar's musical solution: *'I have tried and tried and tried, but it seems to me the weakest page of the work! Do re-write it! ... It seems mere whining to me and not at all impressive.'* Eventually Elgar gave in and complied – and the result is possibly the most original moment in the whole score. As *Gerontius* goes to be *'consumed, yet quicken'd, by the glance of God'*, there is an awe-inspiring crescendo; then the full orchestra, with organ and four percussionists, delivers a lacerating *Parsifal*-like discord – but only for a split second. Elgar marks it *fffz-p*. The effect is like a blinding flash of light, infinitesimally brief, but one which leaves the eyes and brain reeling. It is a masterstroke.

The influence of Wagner, his understanding of theatrical effect, his thematic metamorphosis, (his "leitmotif" technique), his expressive use of chromaticism and his sense of symphonic grandeur is audible right from the first bar of the prelude. Clarinets, bassoons and violas introduce a quiet, lamenting theme, at first unaccompanied, then continuing against a slow, heavy tread from double



Richard Wagner



basses and low woodwind. Slow as it is, there is a sense – as in all great symphonies – that something could grow from this. The theme doesn't merely provide the impetus; it is also a melodic seed. The shape created by the first four notes (A - G sharp - A - G natural) has an influence on almost all the important motifs in *Gerontius*. These thematic inter-relations are so ingenious and far-reaching that one can imagine Elgar spending hours of concentrated mental effort on them. But Elgar insisted that it all came about by instinct – none of it was consciously contrived.

There was something else Elgar learnt from Wagner, (though, as with every influence on *Gerontius*, he digested it so thoroughly that the listener hears only authentic Elgar). Before Wagner, operas and oratorios tended to be arranged in numbers: arias, duets, ensembles, choruses – all more or less detachable from the larger dramatic argument. In his music dramas Wagner found a way of making dramatic works evolve continuously, seamlessly, like huge symphonies. Elgar achieves something very similar in *The Dream of Gerontius*. Some sections – like the Angel's beautiful lullaby '*Softly and gently*' from the end of Part 2 – can be extracted, with the help of a little surgery; but even then there are details (recollections of earlier themes, for instance,) which only make sense if heard in context. It is the sense of symphonic current – steadily, if at times slowly, unfolding – that is essential to the work's message. Early in Part 2, *Gerontius*'s disembodied soul describes how '*a uniform and gentle pressure tells me that I am not self-moving, but borne forward on my way*'. Elgar's music registers the sense of that '*uniform and gentle pressure*' with subtle power. In a good performance, we can feel that we too are '*borne forward*', through the Demons' Chorus, through the angelic hymn '*Praise to the Holiest in the height*', to the final, agonising yet transfiguring encounter with God.

Sunday 11th November
R.N.C.M.

Oldham Choral Society
An Armistice Centenary Concert
On Land and Sea

Our November concert, falling as it does on the 100th Anniversary of the World War One Armistice, has a remembrance feel to it.

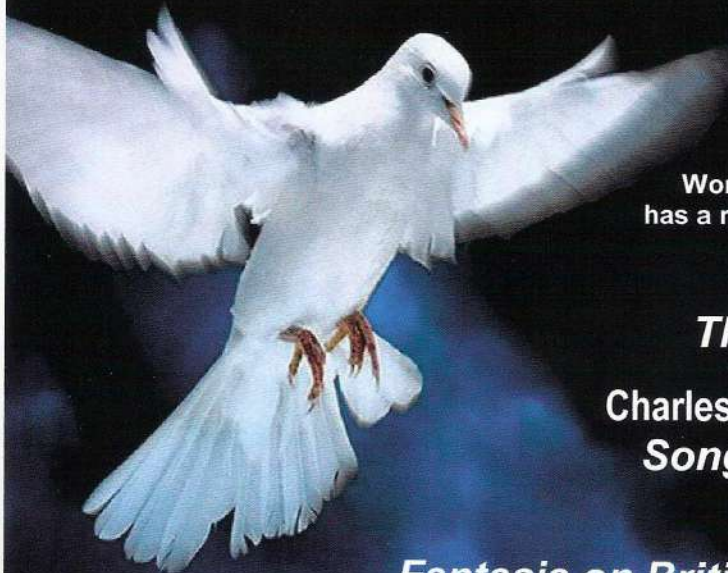
Karl Jenkins'
The Armed Man

Charles Villiers Stanford
Songs of the Fleet

Henry Wood
Fantasia on British Sea Songs

East Lancs Sinfonia

Conductor: Nigel P. Wilkinson



The Libretto of Elgar's *Dream of Gerontius* from the poem by Cardinal John Henry Newman

Gerontius:

Jesu, Maria - I am near to death,
And Thou art calling me; I know it now.
Not by the token of this faltering breath,
This chill at heart, this dampness on my brow, -
(Jesu have mercy! Mary, pray for me!)
'Tis this new feeling, never felt before,
(Be with me, Lord, in my extremity!)
That I am going, that I am no more,
'Tis this strange innermost abandonment,
(Lover of souls! great God! I look to Thee,)
This emptying out of each constituent
And natural force, by which I come to be.
Pray for me, O my friends; a visitant
Is knocking his dire summons at my door,
The like of whom, to scare me and to daunt,
Has never, never come to me before;
So pray for me, my friends,
Who have not strength to pray.

Assistants:

Kyrie eleison. Holy Mary, pray for him.
All holy Angels, pray for him.
Choirs of the righteous, pray for him.
All Apostles, all Evangelists, pray for him.
All holy Disciples of the Lord, pray for him.
All holy Innocents, pray for him.
All holy Martyrs, all holy Confessors,
All holy Hermits, All holy Virgins,
All ye Saints of God, pray for him.

Gerontius:

Rouse thee, my fainting soul, and play the man;
And through each waning span
Of life and thought as still has to be trod,
Prepare to meet thy God.
And while the storm of that bewilderment
Is for a season spent,
And ere afresh the ruin on me fall,
Use well the interval.

Assistants:

Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord, deliver him.
From the sins that are past;
From Thy frown and Thine ire;
From the perils of dying; from any complying
With sin, or denying his God, or relying
On self, at the last;

From the nethermost fire;
From all that is evil; from power of the devil;
Thy servant deliver, for once and for ever.
By Thy birth, and by Thy Cross,
Rescue him from endless loss;
By Thy death and burial, save him from a final fall;
By Thy rising from the tomb,
By Thy mounting up above,
By the Spirit's gracious love
Save him in the day of doom.

Gerontius:

Sanctus fortis, sanctus Deus, de profundis oro te,
Miserere, Judex meus, parce mihi, Domine.
Firmly I believe and truly
God is Three, and God is One;
And I next acknowledge duly
Manhood taken by the Son.
And I trust and hope most fully
In that Manhood crucified;
And each thought and deed unruly
Do to death, as He has died.
Simply to His grace and wholly
Light and life and strength belong.
And I love, supremely, solely,
Him the holy, Him the strong.
Sanctus fortis, sanctus Deus, de profundis oro te,
Miserere, Judex meus, parce mihi, Domine.
And I hold in veneration,
For the love of Him alone,
Holy Church, as His creation,
And her teachings, as His own.
And I take with joy whatever
Now besets me, pain or fear,
And with a strong will I sever
All the ties which bind me here.
Adoration aye be given,
With and through the angelic host,
To the God of earth and heaven,
Father, Son and Holy Ghost.
Sanctus fortis, Sanctus Deus, de profundis, oro te,
Miserere, Judex meus, mortis in discrimine.
I can no more; for now it comes again,
That sense of ruin, which is worse than pain,
That masterful negation and collapse
of all that makes me man.
And, crueller still,

A fierce and restless fright begins to fill
The mansion of my soul. And worse, and worse,
Some bodily form of ill
Floats on the wind, with many a loathsome curse
Tainting the hallowed air, and laughs,
And flaps its hideous wings
And makes me wild with horror and dismay.
O Jesu, help! pray for me, Mary, pray!
Some Angel, Jesu! such as came to Thee
In Thine own agony.
Mary, pray for me. Joseph, pray for me.
Mary, pray for me.

Assistants:

Rescue him, O Lord, in this his evil hour,
As of old, so many by Thy gracious power:-
Noe from the waters in a saving home; (Amen.)
Job from all his multi-form and fell distress;
(Amen.)
Moses from the land of bondage and despair;
(Amen.)
David from Golia and the wrath of Saul; (Amen.)
So, to show Thy power,
Rescue this Thy servant in his evil hour.

Gerontius:

Novissima hora est; and I fain would sleep,
The pain has wearied me.
Into Thy hands, O Lord, into Thy hands.

The Priest and Assistants:

Proficiscere, anima Christiana, de hoc mundo!
Go forth upon thy journey, Christian soul!
Go from this world! Go, in the Name of God,
The Omnipotent Father, who created thee!
Go, in the Name of Jesus Christ, our Lord,
Son of the Living God, who bled for thee!
Go, in the Name of the Holy Spirit,
Who Hath been poured out on thee!
Go in the name of Angels and Archangels;
In the name of Thrones and Dominations;
In the name of Princedoms and of Powers;
And in the name of Cherubim and Seraphim,
Go forth!
Go, in the name of Patriarchs and Prophets;
And of Apostles and Evangelists,
Of Martyrs and Confessors,
In the name of holy Monks and Hermits;
In the name of holy Virgins; and all Saints of God,
Both men and women, go!
Go on thy course;

And may thy place today be found in peace,
And may thy dwelling be the Holy Mount of Sion:
Through the Same, through Christ our Lord.

Soul of Gerontius:

I went to sleep; and now I am refreshed
A strange refreshment: for I feel in me
An inexpressive lightness, and a sense
Of freedom, as I were at length myself,
And ne'er had been before. How still it is!
I hear no more the busy beat of time,
No, nor my fluttering breath, nor struggling pulse;
Nor does one moment differ from the next.
This silence pours a solitariness
Into the very essence of my soul;
And the deep rest, so soothing and so sweet,
Hath something too of sternness and of pain.
Another marvel: someone has me fast
Within his ample palm;
A uniform and gentle pressure tells me I am not
Self moving, but borne forward on my way.
And hark! I hear a singing; yet in sooth
I cannot of that music rightly say
Whether I hear, or touch, or taste the tones.
Oh, what a heart-subduing melody!

Angel:

My work is done, my task is o'er, and so I come,
Taking it home for the crown is won.
Alleluia, for evermore.
My Father gave in charge to me this child of earth,
E'en from its birth to serve and save.
Alleluia, and saved is he.
This child of clay to me was given,
To rear and train by sorrow and pain
In the narrow way.
Alleluia, from earth to heaven.

Soul:

It is a member of that family of wond'rous beings,
Who, ere the world were made,
Millions of ages back,
Have stood around The throne of God.
I will address him. Mighty one, my Lord,
My Guardian Spirit, all hail!

Angel:

All hail! My child and brother, hail!
What wouldst thou?

Soul:

I would have nothing but to speak with thee
For speaking's sake. I wish to hold with thee

Conscious communion; though I fain would know
A maze of things, were it but meet to ask,
And not a curiousness.

Angel:

You cannot now cherish a wish
Which ought not to be wished.

Soul:

Then I will speak:
I ever had believed that on the moment
When the struggling soul quitted its mortal case,
Forthwith it fell
Under the awful Presence of its God,
There to be judged and sent to its own place.
What lets me now from going to my Lord?

Angel:

Thou art not let; but with extremest speed
Art hurrying to the Just and Holy Judge.

Soul:

Dear Angel, say,
Why have I now no fear of meeting Him?
Along my earthly life, the thought of death
And judgment was to me most terrible.

Angel:

It is because
Then thou didst fear; that now thou dost not fear.
Thou hast forestalled the agony,
And so for thee bitterness of death is passed.
Also, because
Already in thy soul the judgement is begun.

A presage falls upon thee,
As a ray straight from the Judge,
Expressive of thy lot.
That calm and joy uprising in thy soul
Is first-fruit to thee of thy recompense,
And heaven begun.

Soul:

Now that the hour is come, my fear is fled;
And at this balance of my destiny,
Now close upon me,
I can forward look with a serenest joy.
But hark! upon my sense comes a fierce hubbub,
Which would make me fear could I be frightened.

Angel:

We are now arrived close on the judgement-court;
That sullen howl is from the demons
Who assemble there, hungry and wild,
To claim their property, and gather souls for hell.
Hist to their cry!

Soul:

How sour and how uncouth a dissonance!

Demons:

Low born clods of brute earth,
They aspire to become gods,
By a new birth, and an extra grace,
And a score of merits,
As if aught could stand in place of the high
thought,
And the glance of fire of the great spirits,
The powers blest; the lords by right,
The primal owners,
Of the proud dwelling and realm of light.
Dispossessed, aside thrust, chucked down,
By the sheer might of a despot's will,
Of a tyrant's frown,
Who after expelling their hosts, gave,
Triumphant still, and still unjust,
Each forfeit crown to psalm-droners,
And canting groaners,
To every slave, and pious cheat,
And crawling knave,
Who licked the dust under his feet.

Angel:

It is the restless panting of their being;
Like beasts of prey, who, caged within their bars,
In a deep hideous purring have their life,
And an incessant pacing to and fro.

Demons

The mind bold and independent,
The purpose free, so we are told,
Must not think to have the ascendant.
What's a saint?
One whose breath doth the air taint
Before his death;
A bundle of bones, which fools adore,
When life is o'er. Ha! Ha!
Virtue and vice, a knave's pretence.
'Tis all the same. Ha! Ha!
Dread of hell-fire, of the venomous flame,
A coward's plea.
Give him his price, saint though he be,
From shrewd good sense
He'll slave for hire. Ha! Ha!
And does but aspire
To the heaven above
With sordid aim, and not from love. Ha! Ha!

Soul:

I see not those false spirits; shall I see
My dearest Master, when I reach His throne?

Angel:

Yes, - for one moment thou shalt see thy Lord,
One moment; but thou knowest not, my child,
What thou dost ask;
That sight of the Most Fair will gladden thee,
But it will pierce thee too.

Soul:

Thou speakest darkly, Angel!
And an awe falls on me, and a fear lest I be rash.

Angel:

There was a mortal, who is now above in the mid-
glogy:

He, when near to die, was given communion with
the Crucified, such that the Master's very wounds
were stamped upon his flesh;
And from the agony which thrilled through body
and soul in that embrace,
Learn that the flame of the Everlasting Love doth
burn ere it transform.

Choir of Angelicals:

Praise to the Holiest in the height,
And in the depth be praise:

Angel:

Hark to those sounds!
They come of tender beings angelical,
Least and most childlike of the sons of God.

Choir of Angelicals:

Praise to the Holiest in the height,
And in the depth be praise;
In all His words most wonderful;
Most sure in all His ways!
To us His elder race He gave To battle and to win,
Without the chastisement of pain,
Without the soil of sin.
The younger son He willed to be
A marvel in His birth:
Spirit and flesh His parents were;
His home was heaven and earth.
The eternal blessed His child, and armed,
And sent Him hence afar, to serve
As champion in the field of elemental war.
To be His Viceroy in the world
Of matter, and of sense;
Upon the frontier, towards the foe,
A resolute defence.

Angel:

We now have passed the gate,
And are within the House of Judgement.

Soul:

The sound is like the rushing of the wind -
The summer wind - among the lofty pines.

Choir of Angelicals

Glory to Him, Who evermore
By truth and justice reigns;
Who tears the soul from out its case,
And burns away its stains!

Angel:

They sing of thy approaching agony,
Which thou so eagerly didst question of.

Soul:

My soul is in my hand: I have no fear,
But hark! a grand mysterious harmony:
It floods me, like the deep and solemn souls
Of many waters.

Angel:

And now the threshold, as we traverse it,
Utters aloud its glad responsive chant.

Choir of Angelicals:

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!
O loving wisdom of our God!
When all was sin and shame,
A second Adam to the fight
And to the rescue came.
O Wisest love!
That flesh and blood, which did in Adam fail,
Should strive afresh against the foe,
Should strive and should prevail.
And that a higher gift than grace
Should flesh and blood refine,
God's Presence and His very Self,
And Essence all divine.
O generous love!
That He who smote in man for man the foe,
The double agony in man
For man should undergo;
And in the garden secretly,
And on the cross on high,
Should teach His brethren and inspire
To suffer and to die.
Praise to the Holiest in the height,

And in the depth be praise:
In all His words most wonderful,
Most sure in all His ways!

Angel:

Thy judgement now is near, for we are come
Into the veiled presence of our God.

Soul:

I hear the voices that I left on earth.

Angel:

It is the voice of friends around thy bed,
Who say the 'Subvenite' with the priest.
Hither the echoes come;
Before the Throne stands
The great Angel of the Agony, the same who
strengthened Him, that time he knelt 'lone in the
garden shade; bedewed with blood.

That Angel best can plead with Him for all
tormented souls, the dying and the dead.

Angel of the Agony:

Jesu! by that shuddering dread which fell on
Thee;

Jesu! by that cold dismay which sickened Thee;

Jesu! by that pang of heart which thrilled in Thee;

Jesu! by that mount of sins which crippled Thee;

Jesu! by that sense of guilt which stifled Thee;

Jesu! by that innocence which girdled Thee;

Jesu! by that sanctity which reigned in Thee;

Jesu! by that Godhead which was one with Thee;

Jesu! spare these souls which are so dear to
Thee;

Souls, who in prison, calm and patient,

Wait for Thee;

Hasten, Lord, their hour,

And bid them come to Thee,

To that glorious Home,

Where they shall ever gaze on Thee.

Soul:

I go before my Judge.

Voices on Earth:

Be merciful, be gracious; spare him, Lord

Be merciful, be gracious; Lord, deliver him.

Angel:

Praise to His Name!

O happy, suffering soul! for it is safe,

Consumed, yet quickened, by the glance of God.

Soul:

Take me away, and in the lowest deep,

There let me be

And there in hope the lone night-watches keep,
Told out for me.

There, motionless and happy in my pain,
'Lone, not forlorn.

There will I sing my sad perpetual strain,
Until the morn,

There will I sing, and soothe my stricken breast,
Which ne'er can cease

To throb, and pine, and languish, till possess
Of its Sole Peace.

There will I sing my absent Lord and Love:

Take me away,

That sooner I may rise, and go above,

And see Him in the truth of everlasting day.

Take me away, and in the lowest deep

There let me be.

Souls in Purgatory:

Lord, Thou hast been our refuge

In every generation;

Before the hills were born, and the world was,
From age to age Thou art God.

Bring us not, Lord, very low: for Thou hast said,

Come back again, O Lord! how long:

and be entreated for Thy servants.

Angel:

Softly and gently, dearly-ransomed soul,

In my most loving arms I now enfold thee,

And o'er the penal waters, as they roll,

I poise thee, and I lower thee, and hold thee.

And carefully I dip thee in the lake,

And thou, without a sob or a resistance,

Dost through the flood thy rapid passage take,

Sinking deep, deeper, into the dim distance.

Angels to whom the willing task is given,

Shall tend, and nurse, and lull thee, as liest;

And Masses on the earth, and prayers in heaven,

Shall aid thee at the Throne of the Most Highest.

Farewell, but not for ever! brother dear,

Be brave and patient on thy bed of sorrow;

Swiftly shall pass thy night of trial here,

And I will come and wake thee on the morrow.

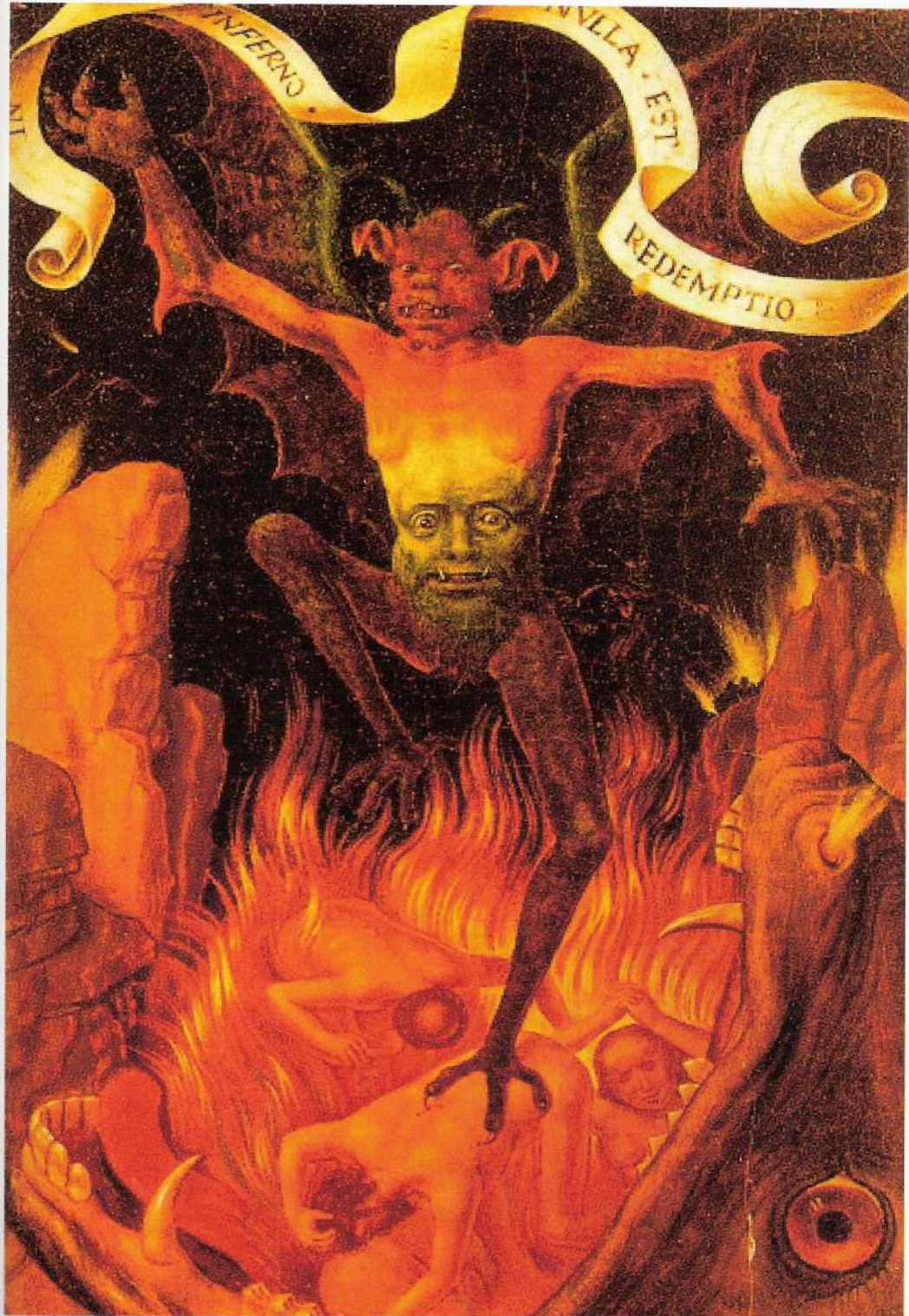
Farewell! Farewell!

Souls:

Lord, Thou hast been our refuge. Amen

Choir of Angelicals:

Praise to the Holiest. Amen.



OLDHAM CHORAL SOCIETY 2018

** = 50 years service
§ = 30 years service
+ = 20 years service

SOPRANOS

Linda Allardice Smith ⁺	Susan Donohue	Margaret Martin
Lorna Ashton ⁺	Claire Ellis	June O'Grady
Helen Banham	Fiona Faragher	Joan Pearton
Christine Birks ⁺	Margaret Hallam ⁺	Louise Platts
Jill Bromley [§]	Margaret Hallett	Maureen Price
Brenda Buckley [§]	Jill Hamnett	Marjorie Richards ⁺
Linda Butcher	Mal Hardiker	Julia Robinson
Alison Coates	Patricia Heaton	Janet Roche
Mary Cockroft	Fiona Heston ⁺	Elaine Shaw [§]
Brenda Collingwood	Margaret Hood [§]	Janeane Taylor
Lynn Cotton	Margaret Jones [§]	Sheila Tolley
Mary Crossley	Sybil Lamb	Margaret Ulyatt
Eva Dale ^{**}	Judith Longley	Brenda Wildish
Val Dawson		Barbara Williams [§]

ALTOS

Janet Albiston	Maureen Harrison	Barbara Plenderleith
Mary Almond	Marjorie Hirst	Margaret Rawlins
Sylvia Andrew [§]	Julie Hollis	Joanne Reilly
Pat Ashworth ⁺	Sue Howard	Helen Rigby
Gillian Barker	Sue Hutchinson	Brenda Roberts
Carol Bedford	Eileen Johnson	Patsy Rukin
Rosalind Corser [§]	Ann Joyce	Eileen Scott
Jo-Anne Dobbs	Valerie Kavanagh	Judith Stott
Edna Gill	Janet Lindley	Brenda Sharples
Tricia Golden	Rachel McHugh	Barbara Stamp
Christine Grime [§]	Nadia McMahon-Wilson	Claire Sullivan
Helen Halliwell	Iva Motley	Carol Vaudrey
Muriel Hardy	Nancy Murphy ^{**}	Ellen Whittaker
Beverley Harper	Susan Padwell	Elizabeth Wiener
	Ann Pickard	

TENORS

David Allen ⁺	Giles Dennis	Alan Reeves
Mel Borsbey	John Doyle	John Richards
Michael Clarke	Damien Gilmartin	Alan Scott
Derek Clutterbuck	Alan Jackson	Phil Shaw [§]
Barry Cotton	Wm Gerard Marsden	Ray Smith
Lawrence Croft	Allan Mellor [§]	Philippa Whittaker
John Dearden	David Nickson	Keith Wiener
	Rodney Porter	

BASSES

Alan Bacon	Peter Garrity	Martin Kavanagh
Chris Barratt	Bill Hardiker	Peter Kerton
Vincent Birtles	George Hardy	Stuart Longley
Philip Blanchard	Malcolm Hardy	Wilf Murphy [§]
Peter Bowes	Alan Haworth	John Price
Michael Clegg	Henry Hope	Terry Quinn
Mike Edmondson	Fred Jones [§]	David Shipp
Eric Fallows		Andrew Summers

OLDHAM CHORAL SOCIETY

PATRON: Jeffrey Lawton
Vice-Chair: Margaret Hood
Hon Secretary: Ray Smith

CHAIRMAN: Fred Jones
Vice-President: Nancy Murphy
Hon Treasurer: John Price

Music Director: Nigel P. Wilkinson

Accompanist: Angela Lloyd-Mostyn

Conductor Emeritus: John Bethell MBE

Concert Manager: Gerard Marsden

Librarians: Tricia Golden / Janeane Taylor

Ticket Secretaries: Sheila Tolley / Margaret Hallam

Uniform Co-ordination: Val Dawson

Patrons' Secretary: Sylvia Andrew

Press Secretary: Brenda Roberts

Webmaster: David Baird

LIFE MEMBERS

Eva Dale

Margaret Hood

Fred Jones

Alan Mellor

Nancy Murphy

Peter Quan

Eric Youd

PATRONS 2018

We are grateful to the following patrons for financially supporting our work.

Please consider being a patron. There is no minimum donation.

*For further details please contact Mrs Sylvia Andrew on 0161 626 4032
or visit our website: www.oldhamchoral.org.uk.*

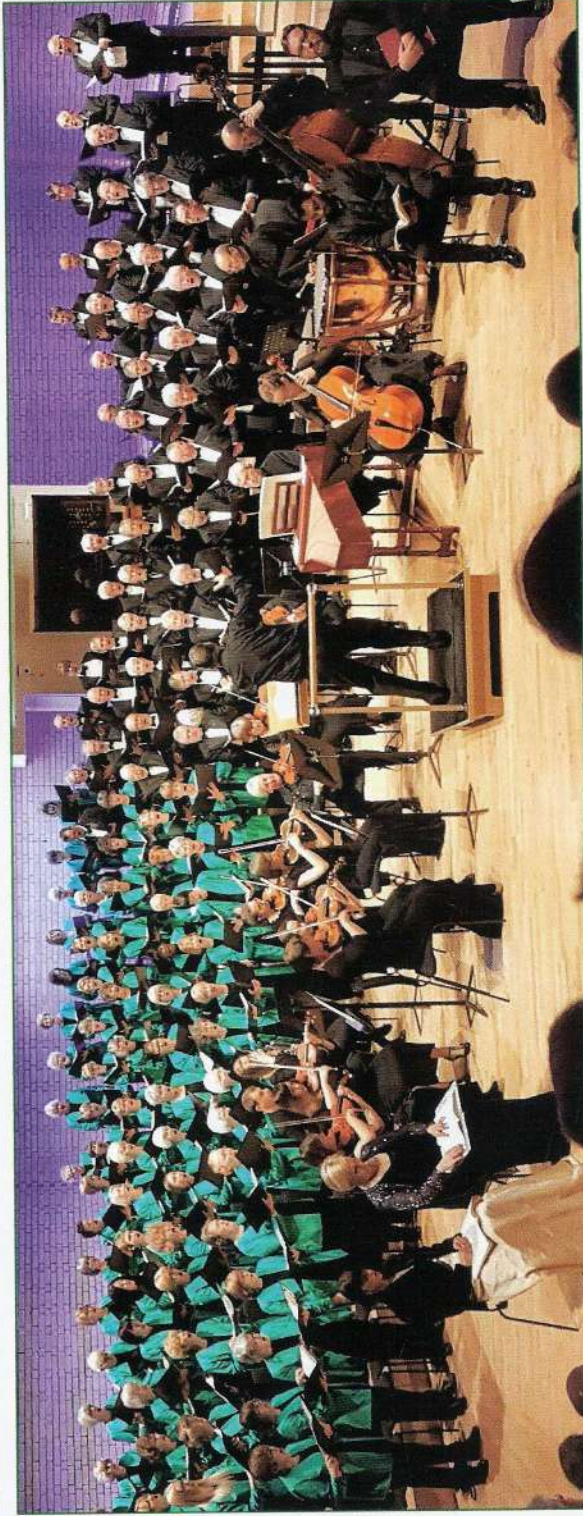
Mrs S Andrew
Mrs P Ashworth
Mr A F Bacon
Mr & Mrs C Barratt
Mr G Buckley
Mr F Cadman
Mr M A Clegg
Mrs V Dawson
Mrs P Durrant
Mr & Mrs W English

Mr L Hallam
Mrs J Hamnett
Mrs N Hartley
Mrs B Hatfield
Mrs M Hirst
Mrs H V Hood
Mr & Mrs F S Jones
Mrs A Joyce
Mr W G Marsden
Mr A Mellor

Mrs I Mottley
Mrs L Murphy
Mr & Mrs W Murphy
Mr & Mrs P Quan
Mrs B Sharples
Miss J Tunn
Mr P T Waters
Mrs B Williams
Mr & Mrs E Youd

*oldham
choral
society*

FOUNDED 1884



Oldham Choral Society performing Handel's Messiah at the Royal Northern College of Music