

VALENTINE SINGERS

with *WrittleSingers*



Music from Vienna



Anita Watson	soprano
Madeleine Sexton	mezzo-soprano
Bene't Coldstream	tenor
Alistair Kirk	bass

Jericho Ensemble	
Tina Bowles	leader
Christine Gwynn	conductor

25 March 2023

St Gabriel's Church,
Aldersbrook E12 5HH

Welcome

Welcome to Music from Vienna! 2023 marks 25 years since the establishment of Valentine Singers. We are delighted for this special occasion to be joined by members of Writtle Singers, a quartet of wonderful soloists and the excellent Jericho Ensemble to present a feast of music by Haydn, Martines and Beethoven.

This concert was originally planned for March 2020 to mark the 250th anniversary of Beethoven's birth. Who would have guessed, when everything was suddenly shut down days before the concert, that we would wait so long to give this performance? There has been one striking and surprising benefit: back in 2020 none of us at Valentine Singers had come across the remarkable music of Marianna Martines, Viennese contemporary and associate of Mozart and Haydn. We are delighted to include her sparkling 1773 Dixit Dominus – giving us a 250th anniversary to celebrate after all!

We are most grateful to Fr Martyn Hawkes for his warm welcome to St Gabriel's Church and to Nick Riley and other members of the congregation who have been so helpful – it is lovely to be singing here once again with full orchestra.

We would also like to offer our warmest thanks to everyone who has contributed to this concert, from planning and preparation through to activities on the day, both on stage and behind the scenes.

Finally, a very warm welcome to our audience, whether this is your first concert with us or you are a "regular". Thank you so much for joining us; we wish you a wonderful evening.

Acknowledgement of Support

We would like to thank everyone whose support, in different ways, makes our concerts possible

The Friends of Valentine Singers

Vision Redbridge Culture and Leisure for their support during 2022 in various projects to expand involvement in choral singing

Jane Waters, Executive Headteacher of Seven Kings School (our rehearsal venue) and her staff especially Business Manager Gemma Pace and the site supervisor Chris Stokes and his team for their continuing support and co-operation

Burton Power, Newbury Park, for their kind assistance in the transportation of staging

Frances Quintrell, who is taking a break from singing with us but continues to look after the Valentine Singers website, produce our publicity materials and oversee the compiling and design of superb programmes such as this

not forgetting the many people, inside and outside the choir, who give of their time and talents in myriad practical tasks.

Programme

Haydn (1732–1809)

Te Deum for the Empress Marie Therese (1800)

Beethoven (1770–1827)

Elegischer Gesang op.118 (1814)

Martines (1744–1812)

Dixit Dominus (1773)

- I Dixit Dominus
- II Virgam virtutis tuae
- III Tecum principium
- IV Juravit Dominus
- V Dominus a dextris tuis
- VI Gloria Patri
- VII Et in saecula

INTERVAL

Beethoven

Mass in C major op.86 (1807)

- Kyrie
- Gloria
- Credo
- Sanctus
- Benedictus
- Agnus Dei

Music from Vienna

Franz Joseph Haydn (1732–1809) ~ Te Deum for the Empress Marie Therese (1800)

The concert opens with Haydn's sparkling Te Deum for the Empress Marie Therese, one of a remarkable series of choral works from an extraordinarily fruitful decade near the end of Haydn's long life.

In 1761 Haydn had been appointed to the musical staff of the wealthy Esterházy family, becoming Kappellmeister in 1766. His extensive responsibilities included composition, running the orchestra, playing chamber music and also operatic productions.

On the death in 1790 of Prince Nikolaus, the new head of the family scaled down musical activities, effectively releasing Haydn to spend much more time in his home in Vienna as well as travelling abroad. Haydn made two extremely successful trips to London in the 1790s leading to the composition of several of his most famous symphonies, including The Surprise, The Clock and The Drumroll. En route, Haydn had met the young Beethoven in Bonn, subsequently taking him on as a student between his two London visits.

In 1795 Haydn resumed his role for the Esterházy's, now under Prince Nikolaus II, on a part-time basis, writing a series of six great mass settings for the annual celebration of the Prince's wife's name-day as well as two oratorios for public performance in Vienna, The Creation and The Seasons, and – after patient persuasion from Empress Marie Therese, a keen amateur musician and ardent admirer of Haydn's music – this exuberant Te Deum.

Haydn divides the text into three sections: an opening "movement" of declarations of praise; a central slow, minor section setting just one line of text, the prayerful Te ergo quasumus... "We beseech thee, therefore, help thy servants, whom thou hast redeemed by thy precious blood"; and finally an irrepressible finale envisaging all that is promised and concluding with a vigorous fugal section where "In te domine speravi" – "In thee have I trusted" is countered with "Non confundar", Let me never be confounded.

Ludwig van Beethoven (1770–1827) ~ Elegischer Gesang (1814)

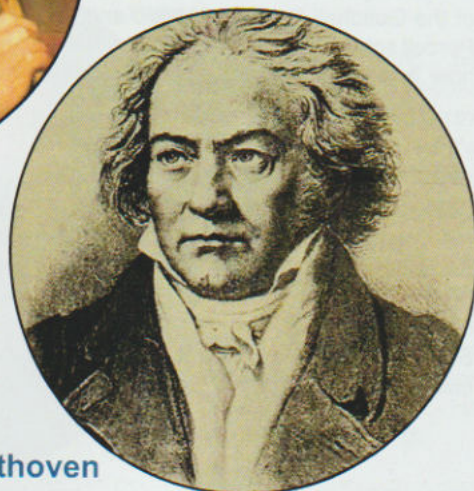
Between 1804–1815 Beethoven rented an apartment in Vienna from Baron Johann Pasqualati, a wealthy patron of the arts. Arrangements were evidently cordial, as Pasqualati was happy to hold the apartment available to Beethoven during various periods of absence and was even tolerant of the composer's unannounced alterations to the premises, when a window was "added" to afford a view of the Vienna Woods! The 4th, 5th and 7th Symphonies, Fidelio, the 4th Piano Concerto, the Violin Concerto and the op59 and

op95 string quartets are among the remarkable and rich legacy of works composed by Beethoven whilst residing at the Pasqualatihaus. In 1811 Pasqualati's wife Eleanore died aged just 24. Beethoven composed the Elegischer Gesang, a setting of a text by Ignaz Franz Castelli, in 1814 for the 3rd anniversary of Eleanore's death. Little known, this deeply serene and poignant work for voices and strings is punctuated with heartfelt – and characteristic – musical *cris de coeur*.

Franz Joseph Haydn



Ludwig van Beethoven



Te Deum

Te Deum laudamus, te Dominum confitemur
Te aeternum patrem omnis terra veneratur.
Tibi omnes angeli, tibi caeli et universae potestates

Tibi cherubim et seraphim incessabili voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra majestatis gloriae tuae.
Te gloriosus apostolorum chorus, te prophetarum laudabilis
numerus,
Te martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur ecclesia,
Patrem immensae majestatis,
Venerandum tuum verum et unicum Filium.
Sanctum quoque paraclitum spiritum.
Tu rex gloriae, Christe, tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem, non horruisti virginis
uterum.
Tu devicto mortis aculeo aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine
redemisti.
Aeterna fac cum sanctis tuis in Gloria numerari.
Salvum fac populum tuum Domine et benedic hereditati tuae,
Et rege eos et extolle illos usque in aeternum.
Per singulos dies benedicimus te, et laudamus nomen tuum in
saeculum et in saeculum saeculi.
Dignare Domine die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua Domine super nos, quemadmodum
speravimus in te.
In te Domine speravi, non confundar in aeternum.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud, the heavens, and all the powers
therein.
To thee Cherubim and Seraphim continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the majesty of thy glory.
The glorious company of the Apostles, the goodly fellowship of the
Prophets,
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee,
The Father of an infinite majesty,
Thy true and only Son, worthy of honour.
Also the Holy Spirit, the comforter.
Thou art the King of Glory, O Christ, Thou art the everlasting Son
of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor
the Virgin's womb.
Overcoming the sharpness of death, thou didst open the kingdom
of heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.
We beseech thee, therefore, help thy servants, whom thou hast
redeemed by thy precious blood.
Make them to be numbered with thy saints, in glory everlasting.
O Lord, save thy people, and bless thine heritage:
Govern them and lift them up for ever.
Day by day we bless thee, and praise thy name for evermore.

Grant, O Lord, to keep us this day without sin.
Have mercy upon us O Lord, have mercy upon us.
Let thy mercy, O Lord, lighten upon us, as our trust is in thee.

In thee, O Lord have I trusted: let me never be confounded.

Elegischer Gesang

Sanft wie du lebstest
hast du vollendet,
zu heilig für den Schmerz!

Kein Auge wein' ob des
himmlischen Geistes Heimkehr.

Sanft, sanft wie du lebstest
hast du vollendet.

Gently as you lived,
so have you died,
too holy for sorrow!

No eye can weep at the
Homecoming of this heavenly spirit.

Gently as you lived,
so have you died.



Ignaz Franz Castelli

Marianna Martines (1744–1812) ~ Dixit Dominus (1773)

Martines lived all her life in Vienna where she was a close associate of both Haydn and Mozart. Highly esteemed as a composer she was equally revered as a singer and keyboard player, frequently performing to the Austrian Empress Maria Theresa. Her compositions were known throughout Europe and she was the first woman to be admitted to the Accademia Filarmonica of Bologna since its foundation over 100 years earlier – on the strength of this 1773 Dixit Dominus setting.

Martines grew up in apartments in the Michaelerhaus by the central church of St Michael and very close to the famous Spanish Riding School. Other residents in the capacious property included the court poet and famed librettist Pietro Metastasio, the acclaimed singing teacher Nicola Porpora and, for a while, a struggling young composer who lived in the attic, one Joseph Haydn, who was Marianna's first piano teacher. Metastasio played a key part in the education of the Martines children, ensuring that Marianna gained a fine general education (she became a multi-linguist) as well as excellent musical guidance. Some of her sacred works were performed at the Michaelerkirche in Vienna, next door to the Michaelerhaus, where the Irish tenor

Michael Kelly and Mozart were regular participants in the weekly soirées.

Dixit Dominus is the Latin text of Psalm 110 (Psalm 109 in the vulgate). Martines sets the opening verse for chorus and full orchestra before assigning the next two to soprano-alto duet and alto solo respectively. The chorus returns for verse 4, joined by the quartet of soloists for the 5th movement that embraces verses 5, 6 and 7. The final two choral movements run together in a vigorous setting of the Gloria.



Beethoven ~ Mass in C op.86 (1807)

It was Haydn's failing health that prompted his patron, Prince Nikolaus Esterházy II, to commission a mass setting from Beethoven for the 1807 celebration of the name day of his wife, Princess Maria Josepha Hermenegild, on 13 September. Already immersed in a huge workload, Beethoven nevertheless undertook the commission with fervour, producing a mass setting more personal and colourfully expressive than anything the Prince might have anticipated. In fact it was so different – and so under-rehearsed, with 5 altos missing from the final rehearsal – that the Prince deemed it "unbearable and utterly detestable"!

Beethoven's vocal and orchestral forces are the same as those used in Haydn's final mass, the Harmonie Messe, save for the addition of a second flute, and the two works are almost identical in length, but Beethoven strove for a more personal exploration of the mass texts, writing to his publisher, Härtel (of Breitkopf und Härtel, whose latest edition we are using today) of his approach to the traditional words in a manner "in which they have seldom been treated".

Beginning with a hushed entry from the choral basses, the Kyrie conveys both expansiveness and intimacy; the frequent dynamic contrasts and the alternation and interweaving of solo voices and chorus are features that recur extensively throughout the mass. The Gloria begins in exuberant style, with a musical nod, both in register and in a sudden harmonic shift from C to B flat major, at the Adoramus te, the moment when the congregation would be expected to bow their heads! The tenor soloist introduces a devotional Gratias agimus before the solo quartet take the lead in an urgently penitent Miserere section. The chorus make a grand return at the Quoniam leading to a boisterous fugal Cum

Sancto Spiritu.

The Credo begins in hushed tones, rising rapidly to an assertive in unum Deum. A solo clarinet ushers in the serenely reflective Et incarnatus est, a foil for the dramatic minor declamations of the Crucifixus section that follow. The music, appropriately, all but comes to a halt at et sepultus est before bursting to life with the solo bass proclamation of Et resurrexit and the fugal Et vitam venturi saeculi.

The reverential opening of the Sanctus gives way to an exuberant, fugal Pleni sunt coeli and Osanna. The soloists and orchestral strings set the serene and reflective scene in the more extensive Benedictus before a return of the lively Osanna. Orchestra and chorus launch into an impassioned, C minor Agnus Dei with the soloists leading the way back to C major for a joyful Dona nobis pacem, which concludes with a tranquil recall of the opening music of the mass.

Following the disastrous first performance at the Prince's chapel in Eisenstadt, Beethoven programmed movements of the mass (labelled as sacred hymns to get round the prohibition of performing liturgical music in concert!) within a remarkable public concert in Vienna in December 1808. The programme also featured the public premieres of the Fifth and Sixth Symphonies, the Fourth Piano Concerto and the Choral Fantasy as well as the concert aria Ah! Perfido and a piano extemporisation by Beethoven!

Not without considerable effort, and only by offering it as part of a package with Christ on the Mount of Olives and Fidelio, did Beethoven eventually persuade Breitkopf & Härtel to publish this extraordinary work.

Dixit Dominus Psalm 109 (110)

I Dixit Dominus

Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

II Virgam virtutis tuae

Virgam virtutis tuae emittet Dominus ex Sion; dominare in medio inimicorum tuorum.

III Tecum principium

Tecum principium in die virtutis tuae, in splendoribus sanctorum: ex utero ante luciferum genui te.

IV Juravit Dominus

Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinem Melchisedech.

V Dominus a dextris tuis

Dominus a dextris tuis, confregit in die irae suae reges. Judicabit in nationibus; implebit ruinas, conquassabit capita in terra multorum. De torrente in via bibet propterea exaltabit caput.

VI Gloria Patri

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper.

VII Et in saecula

Et in saecula saeculorum. Amen.

Spake the Lord unto my lord: Sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion; rule thou in the midst of thine enemies.

Thine shall be the dominion of the day of thy power, in the beauty of holiness. Out of the womb I begot thee before the day-star.

The Lord hath sworn and will not repent. Thou art a priest forever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in the day of His wrath. He shall judge among the heathen; He shall [fill places] with ruin and shatter heads over many lands. He shall drink of the brook in his path, therefore he shall lift up his head.

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be.

World without end. Amen.

Mass

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Gloria

Gloria in excelsis Deo,

Et in terra pax hominibus, bonae voluntatis.

Laudamus te,

Benedicimus te,

Adoramus te,

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis,

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 nostrum.

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.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Glory be to God in the highest,

And on earth peace to men of goodwill.

We praise Thee,

We bless Thee,

We adore Thee,

We glorify Thee.

We give Thee thanks for Thy great glory.

Lord God, heavenly King,

God the Father almighty.

Lord Jesus Christ, only begotten Son.

Lord God, Lamb of God, Son of the Father,

Who taketh away the sins of the world,

Have mercy on us.

Who taketh away the sins of the world,

Receive our prayer.

Who sitteth at the right hand of the Father,

Have mercy on us.

For Thou alone art the Holy One,

Thou alone art the Lord,

Thou alone art the most high, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

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 caelum:
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 baptismum
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen

Sanctus

Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

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,
Only begotten Son of God,
Begotten of his Father before all worlds.
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 by the Holy Ghost
of the Virgin Mary:
And was made man.
And was crucified also for us
under Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.

And 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

Holy Lord God of Hosts.
Heaven and Earth are full of Thy glory
Hosanna in the highest.

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest

Lamb of God, who taketh away the sins of the world, Have
mercy on us.
Lamb of God, who taketh away the sins of the world, Grant
us peace.

Writtle Singers

Writtle Singers is a chamber choir of some two dozen members. Based in an archetypal English village just outside Chelmsford we are fortunate to rehearse and give most of our concerts in the ancient church of All Saints, Writtle. The choir's programmes are varied: concerts feature standard repertoire such as Stanford Three Motets and Durufle Requiem alongside the new and unusual – Gabriel Jackson To the Field of Stars, Janet Wheeler Time Becomes a Song and an array of pieces by Kerry Andrew, Kerensa Briggs, Francesca Caccini, Samuel Coleridge-Taylor, Cecilia McDowall, James MacMillan, Arvo Pärt, Vicente Lusitano and Eric Whitacre. We are always interested to hear from singers with relevant choral experience and confident sight-reading – and we enjoy cake! Find out more about us at www.writtlesingers.org.uk or call 07903 904011.

Friends of Writtle Singers

We are most grateful for the continuing support of our Friends:

Pamela Butt, Keith Byatt, Alistair Fiddes,
Heather Gwynn, Jenny Haxell & Paul Tarrant,
Michael & Janet Hewitt, Brian Marsh,
Graham Reeve, Gerry & Alma Scott, Liz Tiplin

*Have you considered becoming a
Friend of Writtle Singers?*

Benefits of our Friends scheme include:

- >>> a free ticket to each of our concerts <<<
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- >>> optional acknowledgement in our programmes <<<

For more details of our Friends scheme,
please ring John Cockcroft on 07380 221115.

Find Writtle Singers on-line:



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Please help Valentine Singers to keep in touch!

Subscribe to our e-mailing list to receive regular information about events: see the website www.valentinesingers.org or email "subscription" to info@valentinesingers.org

We always welcome your feedback so if you have any thoughts about our activities, including any aspect of tonight's concert or ideas for future concerts, do let us know.



Email info@valentinesingers.org
Post: Valentine Singers, 195 Coventry Road, Ilford, Essex IG1 4RE



You can find up-to-the-minute information on our new Facebook page ValentineSingers98 Please find us and "like" us!



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VALENTINE SINGERS with Accompanist: Tim Smith

WrittleSingers

Soprano

Lindsey Archer
Lynne Atalar
Shirley Best
Esther Burns
Barbara Fisher
Clare Gailans

Denise Hewson
Yvonne Hoyle
Nyokabi Kiruthi
Michèle Marshall
Theresa McDonagh
Sally Morgan

Janet Price
Jean Rose
Helen Sismey
Anne Springate
Yvette Street
Kirsten Sullivan

Ruth Travers
Gillian Thomas
Hilary Walden

Alto

Jacqui Baillie-Nelson
Kathleen Beaumont
Audrey Cassidy
Jany Donovan

Lucy Elwell
Anne Fradd
Sue Hirst
June Martin

Christine McDonald
Valerie Nicholas
Emma Norton
Ellie Oldershaw

Sophie Richards
Madeline Seviour
Livia Slemender
Ann Stevens

Tenor

Daniel Akunne
Terry Bramley
Darren Loroy
Martin Mason

David Miles
Mthunzi Nhlapo
Sean O'Byrne

Bass

Peter Brisley
Steven Clews
John Cockcroft
Ron Curtis
Martin Fairhurst

Oliver Mason
André Radcliffe
Andrew Taylor
Bill Whiston

Jericho Ensemble

Violin 1

Tina Bowles (leader)
Rachel Eyres
Karen Tweddle
Bradley Winand

Cello

Alastair Morgan
Richard Morgan
Francine Loze

Oboe

Joe Sanders
Isabel Kent

Trumpet

Martyn Tubb
Clive Miller

Violin 2

Rebecca Kantor
Sue Catmur
Jane Miller

Double Bass

Daren Rose

Clarinet

Tom Gant
Lauren Brown

Horns

Tom Pollock
Frank Walker

Viola

Wei Wei Fraser
Julia Stewart

Organ

Jonathan Dods

Bassoon

Rebecca Allen
Katie Tweddle

Timpani

Katy Elman

Friends of Valentine Singers

Would you be interested in becoming a Friend of Valentine Singers? The price of supporting us in this way is currently £45 per season. This entitles Friends to a ticket and programme for each of our four main concerts. You may also purchase additional tickets at a 10% reduction on advertised prices.

The support of our Friends is of enormous value to us as it gives us some income we can rely on when planning future events, most of our income being extremely difficult to predict.

Our friends include:

Jonathan Fisher
Heather Gwynn
Barbara Nunn
Roy Springate

We would love to welcome you as a Friend too!

If this appeals to you, please contact
info@valentinesingers.org or call 07484 231429.

We look forward to hearing from you



SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

Valentine Singers rehearse on Friday evenings at Seven Kings School in Ilford and give concerts in London and Essex as well as touring in the UK and abroad.

Numbering some 50 singers in total, the choir is able to embrace both oratorio and smaller-scale works, which encompass a wide-variety of styles.

New singers are always welcome: come to an open rehearsal, or drop in one Friday, and see what you think! If you are interested in joining you will be encouraged to attend some further rehearsals before an informal,

friendly audition to make sure that the choir is right for you. New members are not expected to read music confidently, although many do; help is given with rehearsal materials and building skills for choral singing. We are a very friendly group and many people enjoy the opportunity to socialise outside of rehearsals.

See our website www.valentinesingers.org to find out more or contact us at info@valentinesingers.org.uk or 07484 231429.

VALENTINE SINGERS



Friday 28 April
Open Rehearsal
7.30pm for 7.45pm Seven Kings Secondary School,
Ley Street, Ilford IG2 7BT

Saturday 8 July
Summer concert: A-roving
St Andrew's Church, The Drive, Ilford IG1 3PE

Sunday 5 November
Afternoon concert at St Anne's Church, Chingford E4 6NP

Friday 15 December
Christmas Concert
Church of the Assumption, Hainault IG7 4DF

www.valentinesingers.org
Registered Charity: 1037459

WrittleSingers

Saturday 15 July
Summer Concert: Of Byrd and Bard

Saturday 18 November 4pm
Autumn Concert

Sunday 10 December
Christmas Concert

All events at All Saints Church, Writtle CM1 3EN

Further information about Writtle Singers and the 2023-4 season
can be found at www.writtlesingers.org

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