

CHETHAM'S SYMPHONY ORCHESTRA
WITH SPECIAL GUESTS PERFORM

GUSTAV MAHLER SYMPHONY No. 8

CHETHAM'S 50TH ANNIVERSARY CONCERT

The Bridgewater Hall
Friday 5 July, 7.30pm

Chetham's at fifty
1969 - 2019
chethams.com/50



Welcome from HRH The Earl of Wessex KG GCVO



Welcome to this evening's rather special concert to celebrate Chetham's 50th anniversary. It seems a little invidious to single out one of the 50 concerts planned for the year but, if it had to be one, then Mahler's 8th symphony is a worthy candidate. As one of the largest-scale choral works in the classical concert repertoire it is quite an undertaking by anyone, let alone a school. Huge credit must go to all involved, both students and staff, for showing such élan in performing the "Symphony of a Thousand".

I think it says a great deal about the staff that they have such confidence in their students and much of that

esprit must rest with Stephen Threlfall who has been Director of Music since 1995. He has been a critical part of Chetham's story, of so many outstanding performances and of not just the occasional special event, always inspiring everyone to believe they can achieve more. This evening is no different, but perhaps a little bitter-sweet as it is Stephen's final appearance as Director of Music. On behalf of one and all, thank you and we wish you all the best for the future.

Many thanks must also go to all the soloists who are joining the merry throng this evening, one or two of whom have direct connections with Chetham's. Thanks also to the choirs and choristers, for the wonderful example of collaboration and for helping to make this evening truly memorable.

To the audience, thank you all for being here this evening and for your support of Chetham's. You are a key reason the School is in such fine heart with a splendid new music teaching building and magnificent concert hall. You are also part of the reason the School can face the future with a degree of confidence. However, it is the "thousand" musicians gathered on the stage of the Bridgewater Hall that is really what this School and the future is all about.

I trust that you will all, whichever part of the Hall you're in, thoroughly enjoy the evening and the experience is indeed a fitting celebration of 50 remarkable years.

A handwritten signature in black ink, appearing to read 'R. Wessex'.

HRH The Earl of Wessex KG GCVO
Patron of Chetham's School of Music



Welcome from Stephen Threlfall

Director of Music

For my final time as Director of Music at Chetham's, it is my pleasure and privilege to welcome you to tonight's performance.

A year or more ago, as we began making plans for Chetham's 50th anniversary, it seemed irresistible and tantalising to consider programming Mahler's Symphony No 8.

This momentous work presents a unique opportunity to celebrate this landmark in the School's history, on a scale which unites many generations of musicians. Tonight's performers include many of former students, solo artists and partner institutions, each playing their part in an uplifting symphonic journey. The recently formed Young Music Talents of Europe connects music schools across the continent; long-standing choral partners St. George's Singers and Leeds Festival Chorus are joined by Hereford Cathedral Children's Choir, led by former student David Evans. I am sure I am not alone in believing that such friendships form an indelible part of a musician's life experience.

I am delighted that our patron the Earl of Wessex, a great friend and advocate of the school, is also with us tonight. He is joined in the audience by representatives of the numerous trusts, charities and individuals whose ongoing support makes events like this into a reality. I, and every player onstage alongside me, is extremely grateful for their assistance.

Mahler's greatest work was composed with creative passion and fervent energy. In these challenging yet exciting times it represents an outpouring of fulfilment and positivity, giving hope for both the present and the future. A recent comment by conductor Mirga Gražinyte-Tyla perfectly summed up the reason for our choosing it tonight:

"When you celebrate a birthday you don't stay at home alone. You invite your friends!"

So let's celebrate.



A handwritten signature in black ink that reads "Stephen Threlfall".

Programme

Event number 32 in Chetham's 50th anniversary concert series

BRITTEN God Save the Queen (3')

MAHLER Symphony No. 8 in E^b major (90')

Part I: Veni, Creator Spiritus

Part II: Closing Scene from Goethe's 'Faust'

Stephen Threlfall conductor

Ailish Tynan Magna Peccatrix

Gweneth Ann Rand Una Poenitentium

Caroline Taylor Mater Gloriosa

Kitty Whately Mulier Samaritana

Margaret McDonald Maria Aegyptica

Mark Le Brocq Doctor Marianus

Gareth Brynmor John Pater Ecstaticus

Paul Carey Jones Pater Profundus

There will be no interval in tonight's concert

Stalls Bar will remain open after the performance for audience members wishing to toast our young performers, or to bid farewell to Stephen Threlfall

This concert is being recorded for broadcast on BBC Radio 3 on Wednesday 10 July and will be available for thirty days after the broadcast via the Radio 3 website and BBC Sounds

BBC
RADIO



Please ensure mobile phones, pagers and watch alarms are switched off. Photography, audio and video recording are not permitted.

Benjamin BRITTEN (1913–1976)

God Save the Queen (1961)

Written for Leeds Festival, Britten's choral and orchestral arrangement of the National Anthem was described by biographer Neil Powell as an, "extraordinary progression from pianissimo prayer to pealing, overlapping choral fortissimo." It was performed at the openings of London's Queen Elizabeth Hall and Snape Maltings in Aldeburgh, on both occasions in the presence of Queen Elizabeth II.

Gustav MAHLER (1860–1911)

Symphony No. 8 (1907)

No work in the classical canon surpasses Mahler's 'Symphony of a Thousand' in scale or in majesty. Its 1910 première was three years in the making, thanks to the vast demands it made of space and personnel – combining 858 singers, 171 instrumentalists, and Mahler himself on the podium in the New Music Festival Hall, Munich. For Mahler, and for promoter Emil Gutmann, the performance was a colossal risk which turned into unmitigated triumph. In this – the last work he lived to hear performed – the composer had come a long way since the disastrous opening of his first symphony 21 years earlier. After that performance he described himself as going around "like a sick person or an outcast". In Munich, he received a 30-minute standing ovation, and a century after its première the Eighth Symphony remains an unmissable musical event, both for its rarity and its mastery of orchestral and choral soundworlds.

The Symphony consists of two extended movements, connected only by their exploration of superterrestrial themes and the deepest questions of humankind. Even during its composition Mahler knew that his time on earth was drawing to a close; by the time of its première, he had only eight months left to live. Little wonder then that his creation looked rather to the heavens than to life on earth. As he himself described it to a friend, "Imagine that the whole universe bursts into song. We hear no longer human voices, but those of planets and suns circling in their orbits."

The first part, *Veni Creator Spiritus*, is based on an ancient Pentecostal hymn. In it the Creator Spirit, "the highest gift from God", is invited to fill human souls with grace, light, strength and speech – the defining characteristics of humanity. The original text, sometimes attributed to 9th century Benedictine monk Rabanus Maurus, was altered and reordered by Mahler to align with his symphonic design and emotional purpose.

The second and much longer part conjures up the closing scene of Goethe's *Faust*, the epic Germanic verse-drama in which scholar Heinrich Faust sells his soul to the demon Mephistopheles in return for riches, knowledge and love. Christopher Marlowe's version of the legend, perhaps more familiar to English readers, ends with Faust's repentance and death. Goethe was unsatisfied with this conclusion, and his second act moves beyond the small world of human concerns into rich classical allusion. Decades after the sealing of their pact, the devil pursues his servant through five symbolic scenes, intent on claiming his prize. He fails, Faust is redeemed; in this final scene his soul ascends to heaven, accompanied by choirs of angels and the haunting figure of his earthly lover, Gretchen, who pleads with the Holy Virgin on his behalf.

The symphony opens with an explosive organ fanfare and combined choruses, drawing on its rich orchestral forces – including mandolins, harmonium and offstage brass – to create a varied tapestry of large and small scale orchestral textures. The mature voices of male and female choirs, and of the youthful 'Knabenchor', or Children's Choir, represent the many ranks of angels; the rapturous final section alternates euphoric grandeur with hopeful tranquillity. Nobel prize winning novelist Thomas Mann, present at the first performance, wrote that its musical splendour defined Mahler as "the man who, as I believe, expresses the art of our time in its profoundest and most sacred form".

"It is all an allegory to convey something that, no matter what form it is given, can never be adequately expressed ... That which draws us by its mystic force, that which every created thing, perhaps even the very stones, feels with absolute certainty at the very centre of its being, that which Goethe here — again using an image — calls the eternal feminine — that is to say, the resting-place, the goal, as opposed to striving and struggling toward the goal (the eternal masculine) — that is the force of love, and you are right to call it by that name ... Goethe himself reveals it stage by stage, on and on, in image after image, more and more clearly as he draws nearer the end ... He presents it with ever greater clarity and certainty right up to the appearance of the Mater Gloriosa, the personification of the eternal feminine ... Christians call this 'eternal bliss,' and I cannot do better than employ this beautiful and sufficient mythology — the most complete conception which, at this epoch of humanity, it is possible to attain."

Gustav Mahler in a letter to his wife Alma, to whom the work is dedicated, 1909

Veni, Creator Spiritus

attributed to Rabanus Maurus

Veni, creator spiritus,
mentes tuorum visita;
Imple superna gratia,
quae tu creasti pectora.

Qui tu Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

Infirma nostri corporis,
virtute firmans perpeti.
Accende lumen sensibus,
Infunde amorem cordibus.

Hostem repellas longius,
pacemque dones protinus;
ductore sic te praeviso
vitemus omne pessimum.

Tu septiformis munere
Dexteræ paternæ digitus.

Per te sciamus de Patrem
Noscimus atque Filium,
Te utriusque Spiritum
Credamus omni tempore.

Da gratiarum munera
Da gaudiorum praemia,
Dissolve litis vincula,
Adstringe pacis foedera.

Gloria sit Patri Domino,
Natoque qui a mortuis
surrexit, ac Paraclito
in saeculorum saecula.

Come, Creator Spirit,
visit the minds of Your people,
fill with grace from on high
the hearts which Thou didst create.

Thou that art called Comforter,
gift from God most high,
living fount, fire, love
and unction of the spirit.

Endow our weak flesh
with perpetual strength,
kindle our senses with light,
pour Thy love into our hearts.

Drive the enemy far from us
grant us lasting peace,
so that, beneath Thy guidance,
we may avoid all ill.

Thou, sevenfold in gifts,
finger of the Father's right hand.

Give us to know Father
and Son through Thee,
and in Thee, Spirit emanating of both,
grant that we may always believe.

Give us joy,
grant us Thy peace,
smooth our quarrels,
preserve us in bonds of peace.

Glory be to the Father,
to His Son, who rose from the dead,
and to the Advocate and Comforter
for ever and ever.

Faust Part II: Act V, Scene 7

Johann Wolfgang von Goethe

*Mountain gorges, forest, rock, desert. Holy anchorites,
divided in ascending planes, posted among the ravines*

Chorus and Echo

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie klammern an,
Stamm dicht an Stamm hinan,
Woge nach Woge spritzt,
Höhle, die tiefste, schützt;
Löwen, sie schleichen stumm,
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort.

Forest that sways here,
Rocks that weigh down on it,
Roots that cling,
Trunks dense on trunks.
Wave sprays over wave,
The deepest cave shields us.
Lions that creep silently
Tame about us,
Honour the sacred place,
The holy shrine of love.

Pater Ecstaticus

hovering up and down

Ewiger Wonnebrand,
Glühendes Liebesband,
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich,
Daß ja das Nichtige
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!

Eternal burning brand,
Glowing bond of love,
Seething pain of the breast,
Foaming joy of God.
Arrows, pierce me,
Lances, subdue me,
Maces, beat me down,
Lightning thunder through me!
That now the worthless
Be cursed for ever,
Shine forth the enduring star,
Eternal love's centre.

Pater Profundus

lower region

Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der
Flut,
Wie strack, mit eig'nem kräft'gen
Triebe,
Der Stamm sich in die Lüfte trägt:
So ist es die allmächt'ge Liebe,
Die alles bildet, alles hegt.

As the rocky chasm at my feet
On the deep abyss weighs at rest,
As a thousand gleaming streams flow
To the terrible plunge of the flood's
foam,
As with its own great strength
The trunk is born up into the air —
So is almighty love
That forms all, preserves all.

Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen, gleich das Tal zu wässern;

There is about me a wild rushing,
As if forest and rocky ground shook,
And yet there rose, in lovely sound,
The waters to the abyss,
Called as if it were to water the valley;

Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug;

Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,
Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

Angels

*soaring in the higher atmosphere, bearing
the immortal part of Faust*

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht,
Den können wir erlösen;

Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen.

Chorus of Blessed Boys

circling around the highest peaks

Hände verschlinget
Euch freudig zum Ringverein!
Regt euch und singet
Heil'ge Gefühle drein!
Göttlich belehret,
Dürft ihr vertrauen:
Den ihr verehret,
Werdet ihr schauen.

The Younger Angels

Jene Rosen aus den Händen
Liebend-heiliger Büsserinnen
Halfen uns den Sieg gewinnen
Und das hoheWerk vollenden,
Diesen Seelenschatz erbeuten.
Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! Es ist gelungen.

The lightning that flaming struck
To clear the atmosphere,
Took the poison and vapour in its
bosom—

They are love's messengers, they attest
to
The constant creation surrounding us.
My inner being it too must charm
Where the spirit, confused, cold,
Tormented in the limits of dull senses,
Feels the sharp pain of chains.
O God! Quiet my thoughts,
Bring light to my needy heart!

Saved is the noble limb
Of the spirits' world from evil:
"Who ever-striving takes pains,
Him can we redeem."

And if love from above
Was shared by him,
The blessed host meet him
With heartfelt welcome.

Join your hands
Joyful in a ring,
Up and sing
Holy feelings!
Taught by God
You may trust;
The one whom you revere
You shall see.

Those roses from the hands
Of loving holy penitents
Helped us to win victory,
To complete the holy work,
To take this soul's treasure as prize.
The evil drew back as we strewed,
The Devil flew when we smote.
Instead of the wonted pangs of Hell
The spirits felt the torment of love;
The old Satan himself
Was afflicted with sharp pain.
Rejoice! We have succeeded.

The More Perfect Angels

Uns bleibt ein Erdenrest
Zu tragen peinlich,
Und wär er von Asbest,
Er ist nicht reinlich.

Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
Kein Engel trennte

Geeinte Zwienatur
Der innigen beiden;
Die ewige Liebe nur
Vermag's zu scheiden.

The Younger Angels

Ich spür' so eben,
Nebelnd um Felsenhöh',
Ein Geisterleben,
Regend sich in der Näh'.
Seliger Knaben
Seh' ich bewegte Schar,
Los von der Erde Druck.
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.
Sei er zum Anbeginn,
Steigendem Vollgewinn
Diesen gesellt!

The Blessed Boys

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir
Englisches Unterpfand.
Löset die Flokken los
Die ihn umgeben!
Schon ist er schön und groß
Von heiligem Leben.

Doctor Marianus

in the highest, purest cell

Hier ist die Aussicht frei,
Der Geist erhoben.
Dort ziehen Frauen vorbei,
Schwebend nach oben.
Die Herrliche mittenin
Im Sternenkranze,
Die Himmelskönigin,
Ich seh's am Glanze.

There remains for us earthly residue
To bear with difficulty;
And were he of matter indestructible,
He is not pure.

When the strong force of the Spirit
The elements
Has snatched up to itself,
No angel could part

The united double nature
Of both soul and body,
Eternal love only
May divide them.

I feel now
In the mist and rocky heights
A Spirit life
Dwelling near.
Of blessed boys
I see a throng,
Free from earth's pressure.
Gathered in a circle
They rejoice
In the new spring and beauty
Of the upper world.
Let him begin here
To win the fullness of life
As their companion!

Joyfully we take
This man into the state of chrysalis;
So we receive
The angels' pledge.
Set loose the flakes of earth
That are about him!
Then he is fair and great
From holy life.

Here the view is free,
The Spirit lifted up.
There pass women
Ascending above.
The glorious one among them
In a crown of stars,
The Queen of Heaven,
I see in splendour.

Höchste Herrscherin der Welt!
Lasse mich im blauen,
Ausgespannten Himmelszelt
Dein Geheimnis schauen.
Bill'ge, was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Dir entgegen träget.
Unbezwänglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

Doctor Marianus, Chorus

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Chorus

Mater Gloriosa soars into view

Dir, der Unberührbaren,
Ist es nicht benommen
Daß die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten.
Wer zerreißt aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuß
Schiefem, glattem Boden?

Chorus of Penitent Women & Una Poenitentium (Gretchen)

Du schwebst zu Höhen
Der ewigen Reiche;
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohnegleiche!

Magna Peccatrix

Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen ließ zum Balsam fließen,
Trotz des Pharisäer Hohnes;
Beim Gefäße, das so reichlich
Tropfte Wohlgeruch hernieder;
Bei den Locken, die so weichlich
Trockneten die heil'gen Glieder—

Mulier Samaritana

Bei dem Bronn, zu dem schon weiland

Highest Lady of the world!
Let me in the blue
Extended tract of Heaven
See your mystery.
Approve what in man's breast
Grave and tender moves
And with holy joy of love
Brings him to meet you.
Our courage is unconquered
When you, sublime, command;
Anger suddenly wanes
When you give us peace.

Virgin, pure in fairest mind,
Mother, worthy of reverence,
Our chosen Queen,
Equal to God.

To you, the immaculate,
It is not denied
That the easily seduced
May come to you in consolation.
In weakness gathered in
They are hard to save;
Who tears apart through his own
strength
The chains of lust?
How quickly does the foot slide
On the sloping, smooth ground?

You float up to the heights
Of the eternal kingdom;
Hear our pleading,
You, full of grace!
You, without peer!

By the love that at the feet
Of your Son, enlightened by God,
Let tears flow as balsam
In spite of the scorn of the Pharisees;
By the box that so richly
Dropped down fragrance;
By the locks that so gently
Dried the sacred limbs—

By the well to which once

Abram ließ die Herde führen;
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;

Bei der reinen, reichen Quelle,
Die nun dorthier sich ergießet,
Überflüssig, ewig helle,
Rings durch alle Welten fließt—

Maria Aegyptiaca

Bei dem hochgeweihten Orte,
Wo den Herrn man niederließ,
Bei dem Arm, der Von der Pforte,
Warnend mich zurücke stieß;

Bei der vierzigjäh'rigen Buße,
Der ich treu in Wüsten blieb;
Bei dem sel'gen Scheidegruße,
Den im Sand ich niederschrieb—

All Three

Die du großen Sünderinnen
Deine Nähe nicht verweigerst.
Und ein büßendes Gewinnen
In die Ewigkeiten steigerst,
Gönn' auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, daß sie fehle,
Dein Verzeihen angemessen!

Una Poenitentium (Gretchen)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

The Blessed Boys

circling nearer

Er überwächst uns schon
An mächt'gen Gliedern.
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören.
Doch dieser hat gelernt:
Er wird uns lehren.

Abraham led the herds;
By the pitcher which coolly
Touched the Saviour's lips;

By the pure, rich source
That now there gushes,
Overflowing, ever clear
Flows throughout the world—

By the sacred place
Where the Lord was laid,
By the arm that in warning
Pushed me back from the entrance;

By the forty-year penitence
That I truly spent in the desert;
By the holy words of parting
That in the sand I wrote—

You who do not avert your gaze
From women who have sinned
Raise into eternity
The victory gained by repentance,
Grant also this poor soul —
Who only once forgot,
Who did not know that she erred —
Your forgiveness!

Turn, turn,
You, matchless one,
Rich in glory,
Your face in grace on my happiness!
The one I early loved,
No more troubled,
Comes back.

He grows the greater
With his mighty limbs,
True redemption will
Richly return.
We were early distanced
From the chorus of life;
Yet this man has learned,
He will teach us.

Una Poenitentium (Gretchen)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erdenbände
Der alten Hülle sich entrafft,
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft!
Vergönne mir, ihn zu belehren,
Noch blendet ihn der neue Tag

Mater Gloriosa

Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

Chorus

Komm! Komm!

Doctor Marianus, Chorus

Blikket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!

Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Göttin, bleibe gnädig!

Chorus Mysticus

Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wird's Ereignis;
Das Unbeschreibliche
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

By the noble choir of spirits
surrounded,
The newly born scarcely knows,
He scarcely divines fresh life,
So he becomes like the holy host.
See! How he from every bond of earth
Tears aside the old veil
And from the clothing of the ether
Comes forth his first youthful strength!
Grant me to teach him,
Still blinded by the new day.

Come, rise up to higher spheres!
If he is aware of you, he will follow.

Come! Come!

All you who repent,
Look up to the redeeming sight
That tries to bring you
To a blessed fate.

That every better sense
May serve you;
Virgin, Mother, Queen,
Goddess, be gracious to us!

All that is transitory
Is but an image;
The inadequacy of earth
Here finds fulfilment;
The ineffable
Here is accomplished;
The eternal feminine
leads us upwards.

Chetham's School of Music 50th Anniversary Fund

When it comes to music, every detail matters.

Every term Chetham's students play through over 6,000 sheets of music.

By making a donation to the 50th Anniversary fund, you will allow young musicians to continue enjoying the unparalleled artistic training that Chetham's is able to offer. Your support also helps to maintain our pioneering learning and participation programme, enhancing the lives of children across the region.

We can't maintain these activities through ticket sales alone. Can you help us to keep playing for the next fifty years?

Your contribution could support

£10 a train ticket for a student to perform in a venue outside the school

£12 a pack of reeds for one oboist for a term

£20 cooking ingredients or craft materials for ten of the 240 boarders who live and learn at Chetham's

£40 one piano string - one breaks almost every week!

£47 an individual music lesson

£94 a week of music lessons for one student

£200 a chamber music performance

£220 a new desk for homework in one of our three boarding houses

£400 a visiting speaker promoting wellbeing for a whole year group

£500 sports equipment for our unique 'Fit to Perform' programme

£1,000 a masterclass and student tickets for a recital by a leading artist

£5,499 an entire piano!



chethams.com/support-us

Stephen Threlfall conductor



© Tom Bangbala

Tonight marks Stephen Threlfall's final concert with Chetham's Symphony Orchestra as the School's Director of Music. This role, which he has filled for 24 years, has been the culmination of many years' experience in the professional music world. An alumnus of the Royal Northern College of Music, Stephen's career took him first to the BBC Philharmonic, where he was sub-principal cellist, before becoming Director of Music at Benenden School. At the same time his reputation as a conductor, educator and amateur was growing rapidly.

As a conductor, Stephen has earned acclaim for performances, recordings and

broadcasts at major venues and festivals in the UK and internationally. He conducts regularly with Northern Ballet, the BBC Philharmonic, Northern Chamber Orchestra and Manchester Camerata, with whom he recently recorded a CD of orchestral works by Marcus Blunt.

As well as performing with an array of outstanding classical artists, Stephen has collaborated with actors, entertainers and directors. His natural sense of performance combines with creative vision to inspire the artistic direction and programming of concerts, festivals and educational events. A staunch advocate of music for young people, he has created arts and community projects involving an impressive number of guest musicians, artists and specialists, among them the award-nominated *Antarctica* (2001) and *Brundibár* (2002/3); *A Child of Our Time* (2005) and *The Spirit of Norway* (2007) and the Britten Centenary in 2013. A Leonard Bernstein Celebration in 2008 saw Stephen working alongside the composer's daughter Nina Bernstein-Simmons, who returned in 2018 to perform with Stephen and an orchestra of young musicians from Greater Manchester as part of the *Bernstein 100* project.

Stephen conducted the complete cycle of Beethoven Piano Concertos with international soloists including Noriko Ogawa and Peter Frankl as part of the 2017 Chetham's International Piano Summer School.

Future dates include a Beethoven project with the Hanover Band and engagements in Russia, Houston, Oman, Sweden, Hong Kong as well as across the UK.

In rehearsal at The Stoller Hall, Chetham's





Gweneth Ann Rand soprano

Gweneth Ann Rand represented England at BBC Cardiff Singer of the World in 2001 and was a member of the prestigious Vilar Young Artist Programme at the Royal Opera House, Covent Garden.

Her operatic engagements include *4.48 Psychosis* (The Royal Opera); *Aida* (Theater Bremen, Oper Kiel, Finnish National Opera, Macedonian Opera, Opera Poznań, Oldenburgisches Staatstheater); Senta *Der fliegende Holländer* (London Lyric Opera/Barbican); Leonora *La forza del destino* (Oper Köln); Leonora *Il trovatore* (Welsh National Opera); Amelia *Un ballo in maschera* & Margherita/Helena *Mefistofele* (Theater Erfurt); *Tosca* (Teatro Nacional de São Carlos); Guttrune *Götterdämmerung* (BBC Proms); and *Aida*, *Santuzza*, *La Gioconda*, *La Wally* and *Leonora La forza del destino* (Opera Holland Park).

Gweneth Ann is acclaimed for her interpretations of Messiaen's song cycles *Harawi* (Cheltenham Festival, Wigmore Hall, Southbank Centre) and *Poèmes pour Mi* (Gürzenich Orchester Köln, Tonhalle Orchester Zürich, BBC Scottish Symphony Orchestra).

Recent highlights include the title role in *Aida*, *Serena Porgy and Bess* and *Mother Hansel and Gretel* (English National Opera); Verdi *Requiem* (King's College Cambridge); and Tippett *A Child of Our Time* with the Philharmonia Orchestra (Brighton Festival).



Ailish Tynan soprano

Irish soprano Ailish Tynan won the 2003 Rosenblatt Recital Song Prize at BBC Cardiff Singer of the World. Ailish was a member of the prestigious Vilar Young Artist Programme at the Royal Opera House, Covent Garden and a BBC New Generation Artist.

Ailish established herself with operatic roles including Gretel *Hänsel und Gretel* (The Royal Opera, Welsh National Opera and Scottish Opera); Madame Cortese *Il viaggio a Reims*, Marzelline *Fidelio* and Madame Podtoshina's Daughter *The Nose* (The Royal Opera); Vixen *The Cunning Little Vixen* (Grange Park Opera); Tigrane *Radamisto* (English National Opera); Papagena *Die Zauberflöte* (Teatro alla Scala and The Royal Opera); Despina *Così fan tutte* (Théâtre du Capitole); Héro *Béatrice et Bénédicte* (Houston Grand Opera and Opéra Comique); Sophie *Der Rosenkavalier*, Nannetta *Falstaff*, Atalanta *Xerxes* (Royal Swedish Opera); and Miss Wordsworth *Albert Herring* (Opéra Comique and Opéra de Rouen); as well as concert appearances with prestigious orchestras.

Ailish is a passionate recitalist performing internationally with pianists including Iain Burnside, James Baillieu, Graham Johnson and Simon Lepper. Her numerous recordings include Fauré *Melodies* (Opus Arte), *Nacht und Träume* (Delphian), *An Irish Songbook* (Signum), and Mahler *Symphony No.8* (LSO Live).



Caroline Taylor soprano

Caroline Taylor recently graduated with Distinction from the Royal Northern College of Music, studying under Louise Winter. Prior to this, she read Modern Languages at the University of St Andrews, where she was the recipient of the Cedric Thorpe Davie Memorial Prize. She is generously supported by an Oglesby Scholarship, the Mario Lanza Educational Foundation and Help Musicians UK (Maidment Award).

Opera credits include Lauretta *Gianni Schicchi* (RNCM Opera), Helena *The Enchanted Island* (British Youth Opera) and Sara in the world première of Adam Gorb and Ben Kaye's *The Path to Heaven* (Psappha). On the concert platform, she has performed Handel *Messiah* (Chesterfield Philharmonic Choir), Bach *St John Passion* (Chester Music Society) and Britten *Les Illuminations* (Northern Ballet Sinfonia).

An RNCM Songster and a Leeds Lieder Young Artist, Caroline was the 2018 winner of the Joyce and Michael Kennedy Award for Singing of Strauss (RNCM) and the Sir Anthony Lewis Memorial Prize (Musica Britannica). She is a finalist in this year's prestigious RNCM Gold Medal.

Upcoming performances include Brahms *A German Requiem* at Chester Cathedral and Handel *Saul* (Border Singers). In September, she joins the King's Head Theatre as Gina (Gianetta) and cover Adina in Donizetti's *The Elixir of Love*.



Kitty Whately mezzo soprano

Kitty Whately trained at Chetham's, Guildhall School of Music and Drama, and the Royal College of Music International Opera School. Kitty was a BBC New Generation Artist, during which time she recorded her debut solo album *This Other Eden*, and was the recipient of both the Kathleen Ferrier Award and the 59th Royal Overseas League Award in the same year. In 2017 she released her second album, *Nights not spent alone*, to critical acclaim.

Opera highlights include Mother Other Mother in Mark-Anthony Turnage's *Coraline* at the Barbican (Royal Opera House), Dorabella *Così fan tutte* (Opera Holland Park), Nancy *Albert Herring* (The Grange Festival), Hermia *A Midsummer Night's Dream* in Bergen and Beijing, and the world première of Vasco Mendonça's *The House Taken Over* directed by Katie Mitchell, in performances across Europe.

Kitty is in high demand as a recitalist and concert artist across major UK festivals, and made her debut with the Berlin Philharmonic Orchestra singing Mendelssohn's *A Midsummer Night's Dream*.

Kitty was the soloist for Mahler's *Das Lied von der Erde* at this year's Mizmorim Festival in Switzerland. In 2019-20, she returns to English National Opera to sing Peep-Bo in *The Mikado*, and joins the BBC Philharmonic to sing Beethoven in his 250th anniversary year.



Margaret McDonald mezzo soprano

Margaret McDonald is a renowned international mezzo-soprano and voice coach. She sings regularly with leading conductors at major venues in the UK and abroad, encompassing an extensive repertoire. She has sung on the operatic stage for Glyndebourne and Touring Opera, Opera North, English National Opera, Scottish Opera and Opera Go Round, City of Birmingham Touring Opera and Chelsea Opera to name but a few. She has recorded works for Nimbus, Marco Polo and the BBC, including Maxwell Davies' *The Jacobite Rising* and *Sea Elegy*.

Maggie combines her singing schedule with Vocal Consultancy work, including masterclasses, workshops and examining. She has taught at the Royal Scottish Conservatoire and the Royal Northern College of Music, and is vocal coach for the Sheffield Philharmonic Chorus and the Hallé Choir. She teaches at Chetham's and produces its annual Opera performance. She regularly coaches the Birmingham Festival Chorus, Doncaster Choral Society, Chester Musical Society, Liverpool Philharmonic Chorus, St George's Singers and the Marsh Ladies Choir.

Concerts last year ranged from Bach *B minor Mass* in Derby Cathedral, Brahms *Alto Rhapsody* in Lancaster and Verdi *Requiem* in Buxton, to a recital in Leeds Town Hall with Simon Lindley and an evening of Cole Porter for Doncaster Choral Society.

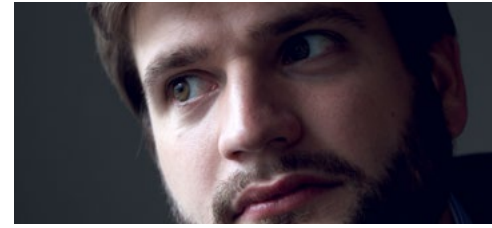


Mark Le Brocq tenor

Mark Le Brocq held a choral scholarship at St. Catharine's College, Cambridge where he read English. He studied at the Royal Academy of Music and later continued at the National Opera Studio where he was sponsored by The Friends of English National Opera. Upon completing his studies, Mark became a Company Principal with ENO.

On the concert platform Mark has appeared as a soloist worldwide. UK performances include Berlioz *Grande Messe des Morts* in St Paul's Cathedral; *Christmas Oratorio* at Cadogan Hall; Beethoven *Missa Solemnis* at the Three Choirs Festival; Bach *St Matthew Passion* with the Academy of Ancient Musica and Britten *St Nicholas* with Opera North.

This season he has sung Pierre in Welsh National Opera (WNO) acclaimed production of *War & Peace*, and will reprise this role at the Royal Opera House. He performed as Harry King in *Anthropocene*, a new work by Stuart Macrae for Scottish Opera, returned to David Pountney's production of *From the House of the Dead* with WNO at the Janáček Brno Festival, and sang the role of Loge in *Das Rheingold* for Longborough Festival Opera. On the concert platform Mark joined the BBC Symphony Orchestra to sing Sylvester in Mark-Anthony Turnage *The Silver Tassie*, marking the centenary of the Armistice. Next season Mark returns to Scottish Opera to sing Mao Tse-tung in *Nixon in China*.



Gareth Brynmor John baritone

Winner of the Kathleen Ferrier Award, baritone Gareth Brynmor John studied at Cambridge, the Royal Academy of Music where he won the Patrons' Award, and the National Opera Studio where he was supported by the Royal Opera House.

Opera roles include *Sharpless* for Bury Court Opera and the Anghiari Festival and Edoardo in Donizetti *Siege of Calais* for English Touring Opera. He made his debut with Welsh National Opera (WNO) singing Schaunard *La Bohème* and returned to sing Masetto *Don Giovanni* whilst covering the title role. He has also covered and sung the roles of Eugene Onegin and Andrei *War and Peace* for WNO and will cover and sing Papageno *Die Zauberflöte* for them this season. Other future engagements include Purcell *The Indian Queen* with Opéra de Lille and Servilio *Lucio Papirio Dittatore* at the Buxton Festival. Concert performances include *Elijah* at Birmingham Town Hall; *Carmina Burana* with the Bach Choir at the Royal Festival Hall and the Barbican; Handel *Messiah* and Faure *Requiem* at the Royal Albert Hall, Elgar *Dream of Gerontius* with Leeds Philharmonic Chorus, Stanford *Missa via Victrix* with the BBC National Orchestra of Wales and *The Kingdom* with the BBC Philharmonic Orchestra.

Gareth is part of the Songsmiths, and sings in the London English Song Festival as well as giving regular recitals.



Paul Carey Jones bass

Welsh bass-baritone Paul Carey Jones won the Wagner Society Singing Competition in 2013, and has since performed roles in a wide range of repertoire including Wotan *Die Walküre*, Dr Schön *Lulu*, Scarpia *Tosca*, Father *Hans & Gretel*, Ping *Turandot* and Marcello *La Bohème*. Recent career highlights include The Colonel in *Brothers*, a modern opera by Daniel Bjarnason at Icelandic Opera, *The Nose* at the Royal Opera House, *Macbeth* for Northern Ireland Opera, Philip Glass' *The Trial* for Scottish Opera and Scarpia *Tosca* at Nevill Holt Opera

Recent engagements include covering the roles of Donner *Das Rheingold* and Gunther *Götterdämmerung* at Royal Opera House London in a production of Wagner's *Der Ring des Nibelungen*. Paul also returned to Iceland Opera in the role of Marchese d'Obigny with performances of *La Traviata* and will perform Lescaut in *Manon Lescaut* for Opera Holland Park in their summer 2019 season.

Other future engagements performing the role of Sacristan and covering Scarpia in *Tosca* in an extended tour with Scottish Opera.

Paul is also engaged by Longborough Festival Opera from 2021-23, where he will perform the role of Der Wanderer/ Wotan in performances of *Der Ring des Nibelungen*.

Thank you

We are grateful to Chetham's generous supporters:

Albert and Eugenie Frost Music Trust	Lady Rosalind Hurn
Alan Torevell	Leverhulme Trust
Ambache Charitable Trust	Mark Griffiths and Jacqueline Jarvis
Andrew Lloyd Webber Foundation	Martin and Louise Spurrier
Ann Brooks	Patrons of Chetham's Library
Annette Stewart	Peter and Elizabeth Fothergill
Arts Council England	PRS Foundation
Association of Independent Museums	Rayna and Peter Jackson
Beaverbrooks Charitable Trust	Seat and Room Naming donors
David Gaskill	Stanley Picker Trust
David Russell	Stockport Recorded Music Club
Department for Digital, Culture, Media and Sport/Wolfson Museums and Galleries Improvement Fund	The Booth Charities
Donors to our 50th Anniversary Fund	The Crispa Charitable Trust
Eric Whittaker	The Friends of Chetham's
Garrick Charitable Trust	The Haworth Trust
Gill Williamson	The Ida Carroll Trust
Graham and Vera Hale	The Michael Bishop Foundation
Harry and Laura Ross	The Oglesby Charitable Trust
Hulme Trust Estates	The Right Hon. The Earl of Derby, DL
Humphrey Chetham Club members	The RVW Trust
Ian Bateman	The Stoller Charitable Trust
Ivor and Gail De Meza	The Zochonis Charitable Trust
Jacana Care Trust	William Walton and La Mortella Trust
Jim Spencer	
John and Sarah Davnall	All donors who wish to remain anonymous, those who have given gifts under £1,000 and those who have left a gift to Chetham's in their Will
John Mackay	

A production on this scale would be impossible without the support of our many supporters and partners.

For tonight's concert, our thanks go to:

Nigel Jay for the loan of mandolins in memory of his wife, Pam
Lynne Dawson
The Bridgewater Hall
The Hallé

Students at Chetham's are proudly supported by the Department for Education's Music and Dance Scheme



Chetham's
School of Music