

The Jersey Festival Choir
with
The St Cecilia Orchestra

Saturday 23rd April 2016

PROGRAMME

Te Deum

For the Empress Marie Therese

Franz Joseph Haydn

Performed by the Jersey Festival Choir and Orchestra

Piano Concerto Number 23 in A Major

Wolfgang Amadeus Mozart

Performed by piano soloist Chris George and the Orchestra

-----Interval of 15 minutes-----

Requiem

Wolfgang Amadeus Mozart

Performed by the Jersey Festival Choir and Orchestra

Conductor:

Jonathan Willcocks

Soloists:

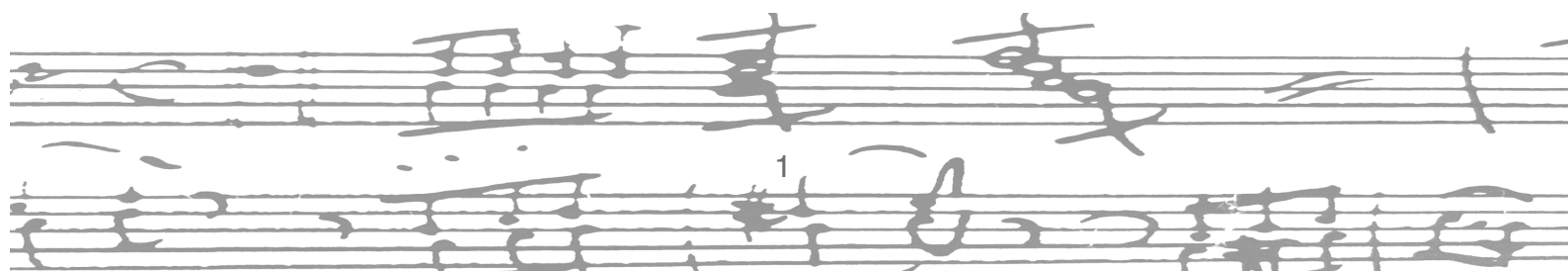
Charlotte Schoeters (soprano)

Claire Barnett-Jones (mezzo-soprano)

Benjamin Durrant (tenor)

Timothy Edlin (bass)

Please switch off mobile devices before the performance begins.



TE DEUM
A Hymn of Praise

WE PRAISE
THEE OH GOD
WE ACKNOWLEDGE
THEE TO BE
THE LORD

This year 2016-our 60th anniversary- needed to be marked in a special and yet traditional way.

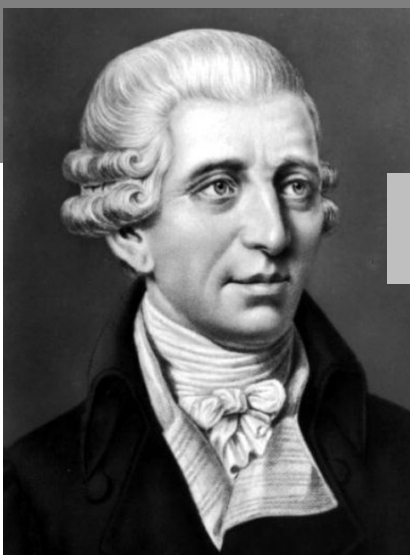
Mozart's 'Requiem' was a very natural choice.

Papa Haydn's 'Te Deum' is a lively addition to the programme,

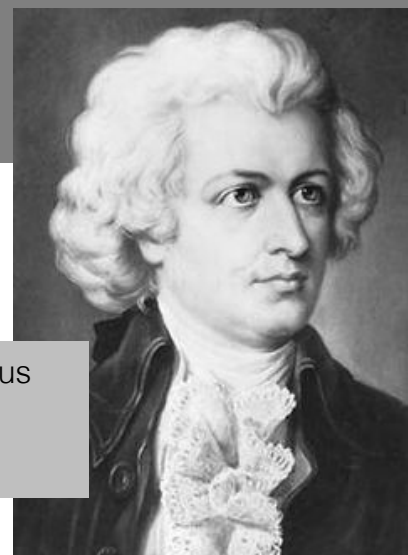
Chris George playing a wonderful Mozart Concerto,

ensuring an excellent musical experience for all!

We are, of course, delighted to have many of our local instrumentalists playing for our concert in the St. Cecilia Orchestra.



Franz Joseph Haydn
(1732–1809)



Wolfgang Amadeus
Mozart
(1756 – 1791),

Jonathan Willcocks

Jonathan Willcocks was born in Worcester, and, after early musical training as a chorister at King's College Cambridge and an Open Music Scholar at Clifton College he took an Honours degree in Music from Cambridge University where he held a choral scholarship at Trinity College.

He is currently Musical Director of The Chichester Singers, Guildford Choral Society and the professional chamber orchestra Southern Pro Musica and in 2016 he will take up a further appointment as Festival Conductor for the Leith Hill Musical Festival. Freelance conducting and workshop engagements have taken him to many parts of the world including the USA, Canada, New Zealand, Australia, South Africa, Singapore, China and most European countries as well as the United Kingdom. These engagements have seen him conducting concerts in many of the world's finest concert halls, including Carnegie Hall in New York, the Gewandhaus in Leipzig and Perth Concert Hall, Australia, as well as closer to home in the Royal Albert Hall and Royal Festival Hall in London and Symphony Hall in Birmingham.

Jonathan's compositions encompass large-scale orchestral scores and chamber music in addition to many choral works, and his music is published principally by Oxford University Press, Lorenz (USA) and Prime Music/Morning Star. Jonathan's music is widely performed and recorded with three CDs issued by Priory Records devoted to his choral music, three CDs of music for children's choirs and a new recording of

his works for narrator and orchestra with the distinguished musician and broadcaster Brian Kay. His music has been played at the BBC Proms and his choral repertoire has also been recorded by many other well-known choirs such as the Mormon Tabernacle Choir and the London Bach Choir. Much of his music has been written to commission for choirs, orchestras and ensembles in the UK, USA and around the world and his choral music has been recognised by nomination for the Academy of Composers and Songwriters' prestigious British Composer Awards. 2016 will see the USA première of a major choral work at a concert in New York on September 11th to mark the 15th anniversary of the 9/11 terrorist attacks.



Jonathan's extensive choral and orchestral conducting experience results in many invitations to take choral workshops and adjudicate competitions. Although his career now focuses principally on his conducting and composition work, he has in the past held major posts in general and specialist music education – most recently at the Royal Academy of Music in London.

SOLOISTS

THE JERSEY FESTIVAL CHOIR GRATEFULLY ACKNOWLEDGES THE FINANCIAL SUPPORT OF THE JOSEPHINE BAKER TRUST FOR THE FOUR SOLOISTS IN THIS EVENING'S CONCERT.

Charlotte Schoeters (Soprano)



Born in Antwerp, Charlotte obtained her degree in Music with distinction at Fontys Conservatory the Netherlands, studying under Xenia Meijer.

Charlotte then completed her Diploma at the Royal Academy of Music in 2014, having gained the highest mark for her final Master of Arts recital and received the Clifton Prize for singing. She also received the Michael Head Song prize and the Joan Chissell Schuman Lieder Prize. Charlotte is a member of the Academy Song Circle and in September last year she began her second year at the Royal Academy. During the summer in 2015, she worked with several teachers as a Britten-Pears Young Artist on French Grand Opera and Melodie.

Charlotte's opera studies are kindly supported by the Leverhulme Trust, The Mabel Harper Trust, Fordyce Scholarship and Sophie's Silver Lining Fund. She is also very grateful for the support of the Josephine Baker Trust.

Claire Barnett-Jones (Mezzo Soprano)



Claire is currently a member of the Royal Academy Opera and is studying under Yvonne Howard, Sarah Walker and Audrey Hyland. At the Royal Academy she is a soloist with the Kohn Foundation Bach Cantata and is a member of the Royal Academy Song Circle.

Whilst at the Royal Academy she has performed principal roles in numerous operas, including Puccini's *Suor Angelica*, *The Rake's Progress*, *Hansel and Gretel* and Mozart's *Le nozzi di Figaro*. Claire has been successful in a number of competitions, winning the Cecil Drew Prize for Oratorio, the Leamington Festival Music Prize, The Symphony Hall Prize and the Mario Lanza Opera prize. She was also a finalist in the Dean and Chadlington Singing Competition.

Claire is grateful for the generous sponsorship of her studies by the D'Oyly Carte Memorial Fund, The George Dexler Foundation, The May Gibson Charitable Trust, The Countess of Munster Trust, The William Gibbs Foundation and The Josephine Baker Trust.

Benjamin Durrant (Tenor)



Benjamin is currently studying for a Masters Performance Degree at the Royal College of Music, where he is the Cuthbert Smith Scholar, studying with Tim Evans-Jones and Gary Matthewman.

Benjamin started singing at the age of seven with the choir of St John's College Cambridge, where he became head chorister. Having won a music scholarship, he attended Eton College before spending a year as a choral scholar at Norwich Cathedral under David Lowe. He then studied Biochemistry at Magdalen College, Oxford as a choral scholar, where he also won a music scholarship. Following his degree, he spent two years as a Lay Clerk at Christ Church Cathedral, Oxford under Stephen Darlington, whilst also working as a cancer Research Assistant.

In addition to solo performances, Benjamin enjoys ensemble singing and has performed with The Sixteen, Stile Antico, Chapelle du Roi and Contrapunctus. He has also enjoyed singing with choirs of Westminster Cathedral, the Tower of London and Temple Church.

Benjamin is grateful for the generous support he has received in his studies and singing from the Douglas and Hilda Simmonds Award and the Josephine Baker Trust.

Timothy Edin (Bass Baritone)

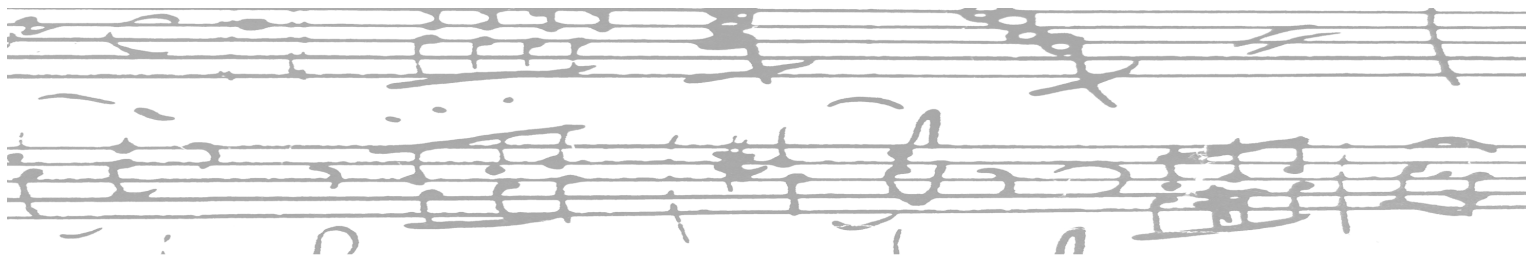


This year Timothy has become engaged in a Masters Degree in vocal studies at the Royal College of Music, having graduated with a First Class degree in music from Manchester University.

On graduation he was awarded several prizes, including the Faculty of Humanities Dean's Award, the Proctor Gregg Prize for final recital and the concerto prize. He also joined the University Orchestra on tour to Germany performing Mussorgsky's *Songs and Dances of Death*.

At the Royal College of Music Timothy is studying under Russell Smythe and Caroline Dowdle. He is supported in his studies by a Derek Butler scholarship, together with the Josephine Baker Trust and the Countess of Munster Charitable Trust.

Timothy started singing at Canterbury Cathedral as a boy chorister and now enjoys performing in numerous settings, including recitals, opera and oratorio.



REQUIEM K626

WOLFGANG AMADEUS MOZART

I. Introit: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequence

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
quem patronum rogaturus,

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me

,cum vix justus sit securus?

when the just ones need mercy?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus:
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus:
supplici parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Remember, kind Jesus,
my salvation caused your suffering:
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross:
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face:
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen

IV. Offertory

I. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

V. Agnus Dei

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

VI. Communion:

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctis tuis in aeternum.

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity.

**The front cover painting of Mozart with Papa Haydn sitting on his shoulder
was inspired by the recollections of the older man visiting Mozart.
Painted by SHEENAGH ROCHE.**

***Haydn's opinion of Mozart is summed up admirably in a letter first
published in 1798, in which Haydn wrote, ". . . scarcely any man
can brook comparison with the great Mozart. . . If I could only impress
on the soul of every friend of music, and on high personages in particular,
how inimitable are Mozart's works, how profound, how musically
intelligent, how extraordinarily sensitive! (for this is how I understand them,
how I feel them) - why then the nations would vie with each other to
possess such a jewel within their frontiers."***

Elizabeth Farnon - Jersey Festival Choir co-director

Elizabeth can't remember a time when music wasn't a central part of her life, a natural result of growing up within the extended Lobb family and studying singing with Amy, and piano with John. Choral singing with the Sunday School choir at Aquila Road Methodist Church and then with the family choir introduced her to other areas of music-making. Sharing a love of choral-singing with husband John has further nurtured this life-enriching pastime.

When the opportunity presented itself to teach class music and choirs at Beaulieu Convent School Elizabeth seized the opportunity, resulting in competition success, including singing in a National Choir contest on the BBC, a great incentive to continue promoting the joy of choral singing in the island.

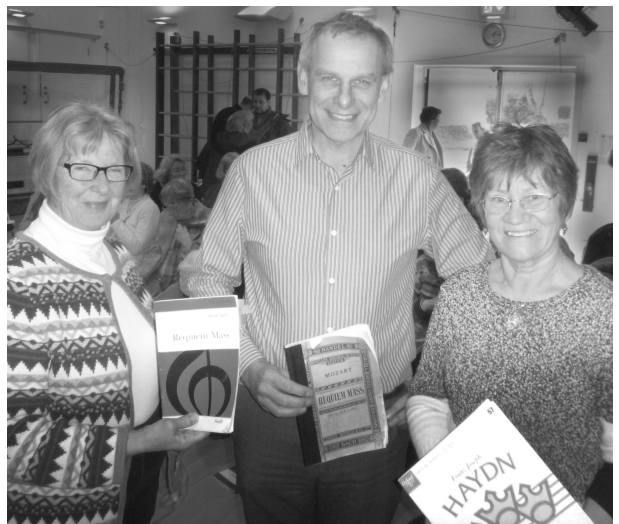
In 2008 when cousin Sue de Gruchy retired from directing the Jersey Festival Choir, Elizabeth happily assumed responsibility as Chorus Mistress and has enjoyed working with the singers on such pieces as the Faure Requiem, Haydn's 'Nelson Mass' and Puccini's 'Messa di Gloria' among other well-known and loved works. Our annual Christmas concert at St. Thomas' is always a favourite and Elizabeth enjoyed the challenge of arranging this concert, working with many local groups to produce an exciting and uplifting evening of music. Since her own retirement from teaching in 2013, Sue has worked alongside Elizabeth and we have all (choir members included) enjoyed this happy arrangement.

2015 was a special year for Jersey, 70 years since the island's Liberation. We knew we had to put on something uplifting and by popular request we decided on Handel's 'Messiah' and what a success it was too!

Elizabeth also directs the local chamber choir the Amity Singers.

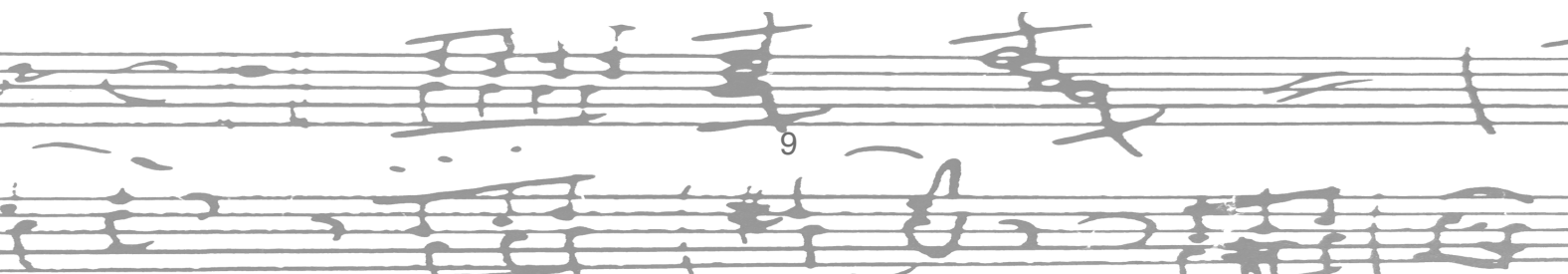
Sue de Gruchy - Jersey Festival Choir Co-director

Having recently retired after a long career as a Primary School Music Specialist, Sue is delighted to be working with the Festival Choir again as co-conductor. She conducted the choir for some 13 years in the 1980's and 90's, introducing new repertoire including Vaughan Williams' "Dona Nobis Pacem" and "Requiem in Blue" by Harvey Brough, as well as the more traditional choir works such as Brahms' German Requiem, Mendelsohn's "Elijah" and Handel's "Messiah."



In their approach to choir work, Sue and Libby both focus on musical phrasing, good diction and accuracy of pitch. The choir benefits from their combined enthusiasm in rehearsal and members often go home quite exhausted - but happy!

This will be Sue's last concert as co-conductor, family commitments have since increased with the birth of her first grand-daughter. She is delighted to be helping in the preparation of Mozart's Requiem, a work in which she has often sung the alto solo, and anticipates a fine performance from Festival choir, skilfully led by Jonathan Willcocks.



Members of the Jersey Festival Choir

Ladies

Rachel Andrews	Jan Gorvel	Laura Pittman
Polly Ashton-Barnett	Janine Graham	Judith Pountney
Jill Bartholomew	Aileen Gready	Helen Purcell-Jones
Catherine Baudains	Jeane Gruchy	Sheila Renault
Marnie Baudains	Pam Hainsworth	Jane Silvester
Scilla BeckJoy Bell	Shinobu Hare	Barbara Smale
Alison Bishop	Angela Hodnett	Emily Snell
Geraldine Bree	Margaret Huelin	Therese Tabb
Maureen Bourniquel	Jacqui Johnson	Alison Taylor
Christine Charman	Angela Le Sueur	Jean Treleven
Jeanette Collins	Judith Leighton	Clare Twiston Davies
Christine Davies	Liz Lister	Patricia Vibert
Elizabeth Davis	Jenny Lort-Phillips	Nicole Walls
Edna Dawson	Rachel Lucas	Sheila Willetts
Sue de Gruchy	Marie Luscombe	Val Willis
Oonagh de Ste Croix	Pat Macdonald	Susan Wright
Rosemary Fairhurst	Jo Maclachlan	Elizabeth Knee
Elizabeth Farnon	Margaret Marquis	Hazel Lakeman
Carolyn Ferguson	Pauline Minton	Rosemarie Langlois
Audrey Filsell	Yvonne Norman	Sally Le Brocq
Jo Forrest	Lois Onesti	Kate Le Quesne
Iris Fritz	Pauline Paintin	Liz Morin
Charlotte Gem	Michele Payne	Kelly Watson
Margaret Goff	Ruth Pilkington	

Gentlemen

Bob Barnsley
Robert Casalis
de Pury
Mark Godel
Rowland Heaven
Stephen Higginson
Andrew Jelley
Stephen Kemp
Lance Kiddie

Philip Le Brocq
Reg Le Sueur
Terry Le Sueur
Ruben Marie
Kaelan Melville
William Millow
Nick O'Hare
Andrew Picot
Jonathan Pollard

Roy Picot
Gary Purcell-Jones
Barry Roche
Ian Simpson
John Slack
Ric Taylor
Ivor Vibert
Peter Woodall



Honorary Members

Mary Devenport
Sue de Gruchy
Rowland Heaven
Pauline de St Croix
John Le Riche

Audrey Lobb
Rose Millow
Roy Picot
Jill Sear

Chris George (Pianist)



Born in Jersey in 1980, Chris George returned to the island in 2004 following completion of his undergraduate and postgraduate musical studies at the Guildhall School of Music and Drama.

During his years of study, his playing was recognised through various competition successes: Winner of the EYO Young Soloists Competition (2003) and the Worshipful Company of Musicians' Carnwath Scholarship (2003), Equal First Prize in the Marlow Open Piano Concerto Competition (2004), Third Prize in the Watford Festival Award (2004), Semi-Finalist in the Guildhall Gold Medal Competition (2004).

Chris has performed concertos with the West Forest Sinfonia, Ealing Youth Orchestra, Jersey Chamber Orchestra, Slaithwaite Philharmonic Orchestra, Emfeb Symphonic Wind Ensemble, Jersey Symphony Orchestra, Channel Islands Youth Orchestra, Guildhall Symphonic Wind Ensemble, and Emfeb Symphony Orchestra, among others. In 2006 he had a piano concerto written for him by Owen Bourne, one of the leading young composers in the country, entitled 'Brine - A Jersey Concerto', and in 2012 gave the premier performance of local composer Derek

Lawrence's 'Piano Concerto in D flat' with the Jersey Festival Orchestra.

Alongside his wife Emmanuelle Dumas, they have together initiated various musical activities on the island, including three tours from the young professional Emfeb orchestra (2004-2006), the establishment of the summer music course Musique et Aventure (2007-present), the formation of the Jersey Chamber Orchestra and Music In Action alongside a committee of like-minded musicians (2007-present), and the establishment of the Jersey Academy of Music (2009-present).

Through their teaching they have guided young musicians to conservatoire-level entry, with former students currently studying at the Royal College of Music, Guildhall School of Music and Drama, Trinity College of Music, and Chetham's School of Music.

The establishment of the Jersey Academy of Music at Chateau Vermont provides the island with a music centre of excellence for children of all ages. The academy runs after-school and weekend music tuition with a team of twelve teaching staff, and the successful Infant Department runs morning and afternoon classes for children as young as two years of age. Each term various projects take place, linking the academy with overseas musical institutions including the Escola Das Artes (Madeira), Lilla Akademien (Sweden), Ecole de Musique de Coutances (France), Chetham's School of Music, and the Royal College of Music Junior Department.

Chris and Emmanuelle were delighted to welcome their new little daughter Emilie into the world on 29th February this year.

St Cecilia Orchestra

Violins

Anna Cavey
Pauline Snarey
Julius Bannister
Holly Rayne Bennett
Angela Maindonald
Keith Fox
Jane Cullis
Kathryn le Ruez
Pat Woodsford
Julie Riley
Dominic Riley
Suzanne Jackson

Violas

Jayne Browne
Vanessa Moore
Mary Samuel
John Asplet

Cellos

Dan Burrows
Graeme Boxall
Elizabeth Keenan

Double Basses

Hugh Morshead
Mark Slater

Flute

Helen Reid

Oboes

Sarah le Fondre
Jean Hall

Clarinets

Mim Poingdestre
Philippa le Feuvre

Bassoon

Sarah le Feuvre
Mark Risby

Horns

Roy Corbishley
Katherine Owen

Trumpets

Andrew Thompson
Natasha Ronayne

Trombones

Graham Cox
David Manning
David Le Sueur

Timpani

William Matthews

In conversation with Jonathan Willcocks

What were the circumstances for the writing of these works?

"The Mozart Requiem is a very late work, and one of the fascinations of it, is that it is an incomplete work by Mozart, in as much that just the first part, up

to the 'Lacrimosa' of which the first 8 bars are clearly in his hand.



It is thought he did not write beyond that except in sketches. It was however, scored for instrument parts, but the chorus and solo's

were mainly drawn up in the form of rough ideas. It is clear from these sketches what Mozart intended.

Before this section it was genuine Mozart, but there is the added complication that Süssmayr's handwriting is remarkably similar to Mozart's, so there is still considerable debate as to exactly which notes are in Mozart's hand and which are not."

"Franz Xaver Süssmayr was his pupil at the time of its composition and Süssmayr took on the role of completing it, which makes this Requiem increasingly fascinating, as we can only conjecture what it would have been if completed by Mozart. That is part of the musical experience."

What are the 'deathbed' references we have heard about?

"The making of a piece of music from the raw ingredients, and the fact that we have rather barer bones with this piece of work does not make it any lesser. History has proved what a wonderfully emotional piece of work this is, especially as we know Mozart was writing this at the time of his death. He gathered singers around his bedside to perform the bits he

had written, he actually made it quite clear how much it had meant to him. We know, for instance, from one of the singers who sang by his bedside, he actually added the Timpani part just before the Fugue by vocalising the 'tom, tom, to-tom, tom-tom' on his deathbed as part of the ensemble gathered there to sing."

How do the circumstances differ for Haydn?

"While Haydn was an utterly different personality from Mozart, he was much more adept at making himself useful, acquiring jobs and getting patronage that enabled him to live a comfortable life, while also devoting himself to composition.

He was a prolific composer, having to complete works weekly to keep up with the demand from his benefactors."

"Te Deum for the Empress Marie Therese is indicative of the work that Haydn had to do to maintain patronage, to ingratiate himself and be on good terms with the nobility.

A relationship which Mozart never achieved."

FRIENDS OF THE FESTIVAL CHOIR March 2016

Sir Philip and Lady
Bailhache
Mr D. Barlow
Mr R. H. Barnsley
Mr E. Bastiman
Sir Michael and Lady
Birt
Mr G. Boxall
Mrs J. Carter
Miss A.J. Chamier
Mr & Jurat Mrs M.H.
Clapham
Miss M. Dart
Mr H. de la Haye
Mr & Mrs J.D. Delap
Miss P. De Ste Croix

Miss M. Evans
Monsignor N. France
Mrs C. Garton
Mrs A. Gem
Mrs J. Girling
Mr & Mrs J. Gready
Mr & Mrs D. Houillebecq
Mrs Iris Le Feuvre
Mrs B. Jesson
Jurat & Mrs J. Le Breton
Mrs M. Le Brocq
Mrs A. Le Cornu
Mr & Mrs R. N. Le
Plongeon
Mr & Mrs T.A. Le Sueur
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Mr R.S. Picot
Mr J.S. Routier
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Capt. A.B. Tanner
Mrs E. Troy
Mr & Mrs I. Wheeler
Mr & Mrs P. B Woodhall



*"Mozart was like a brilliant shooting star
and Haydn inspired the young Mozart
and then likewise,
Haydn later drew from the remarkable writing
of the younger man,
particularly in the orchestration and the use of clarinets."
Jonathan Willcocks*

The Jersey Festival Choir extend their sincere thanks to the following for their help during the past year:

Mr Justin Donovan, Director of Education

Mrs Gill Grieve, Head Teacher, JCG Preparatory School

Angela Luce and Holmchase Singers

Rosemary Millow for help with the orchestra

The Reverend Tony Morling and the St Helier Methodist Centre

Mgr Nicholas France and St Thomas' Catholic Church

The Jersey Evening Post

BBC Radio Jersey

Channel TV

The Jersey Arts Centre for ticketing assistance

Derek Lawrence, Concert Manager and assistance with the Orchestra

The choir is also very grateful to those who host our soloists and guest players