

Etcetera performances (formal concerts) * at St John's Smith Square

1. First Flight, from Mozart to the Hippopotamus Song (Nov 2009)
2. Fauré *Requiem*, with organ accompaniment (Mar 2010)
3. Best of British, including music to be crowned with (Jul 2010)
4. Spirit of America, spirituals, light jazz & blues (Nov 2010)
5. Handel *Messiah*, choruses & arias with orchestra (Apr 2011)
6. Cars, trains, ships & planes (Jul 2011)
7. Seven centuries of British choral music at Christmas (Dec 2011)
8. Mozart *Requiem*, with orchestra & professional soloists (Apr 2012)
9. *Captain Noah & his Floating Zoo*, & a musical menagerie (Jul 2012)
10. A European Christmas (Dec 2012)
11. Haydn *Nelson Mass* with orchestra & professional soloists (Mar 2013) *
12. Film & Television Choral Greats (Jul 2013)
13. Rutter *Requiem*, with orchestra ensemble & organ (Nov 2013)
14. Vivaldi *Gloria*, and Monteverdi *Beatus Vir*, Lotti *Crucifixus* with orchestra & professional soloists (Apr 2014) *
15. English music for a summer's day (Jul 2014)
16. Fauré *Requiem*, with organ and string quintet (Nov 2014)
17. Mozart *Coronation Mass/Laudate Dominum* Haydn *Te Deum* (March 2015) *
18. European Sacred Music (July 2015)
19. Christmas Fantasia (Dec 2015)

In addition, Etcetera have taken part in carol services, carol singing, many Departmental events, and provided support at other services and commemorative events at St Stephen's and elsewhere.

NEXT CONCERT: THE ARMED MAN Carl Jenkins, 12 July
(date to be confirmed, www.etceterachoir.org.uk)

We should like to thank Westminster Cathedral and the Cardinal Hume Centre for allowing us to use the Sacred Heart Church, Horseferry Road, for our weekly rehearsals. Thanks also to Revd. Graham Buckle and the parish office for allowing rehearsals at St Stephen's Church, Rochester Row.

We express considerable thanks to Richard Heason, Director of St John's Smith Square, and all his staff for their generous support and the honour to perform in this beautiful and prestigious concert venue with its outstanding acoustic.

Committee

Stephen Hall (chairman, music director, posters, publicity coordination), Graham Hysted (treasurer), Jan Gladysz (assistant treasurer), Bridget Jones (membership, social secretary), Beverley Howes (librarian, printing), Eileen Mortby (programme, concert manager), Robert Bradburne, Richard Vincent, Stephen Axford, Alan Bowden, Diana MacDowall and Carolyn Foxall (outgoing treasurer) with further support from Barbara & John Stewart, Ayla Bedri, Phoebe Clapham, Paul Whiteside, Stephanie Freeth, Warwick Hawkins, Kate Cornford and voice reps.: Doreen Mitchell, Jane Houghton, Andrew Frost and David Freeman.

Thanks to: SPARTA, Defra SSA, Merton Libraries, London Symphony Chorus.

Beethoven Mass in C

Etcetera
Civil Service Choir

Tuesday 22 March 2016
charity concert - 1.05pm

St John's
Smith Square

Concert Programme

www.etceterachoir.org.uk

www.sjss.org.uk

BEETHOVEN MASS IN C

Stephen Hall: Conductor

Elizabeth Karani: Soprano

Elizabeth Lynch: Mezzo-Soprano

Elgan Llyr Thomas: Tenor

Rene Bloice-Sanders: Bass

Beethoven's Mass in C was commissioned by Prince Nicolaus Esterhazy for the birthday of his wife, Princess Maria Esterhazy. For many years previously, Haydn had received this commission but could no longer continue following a decline in his health. The composer conducted a private first performance of the Mass in September 1807 in the presence of the Prince and Princess. It was not a success. The Prince did not like the work, being more used to Haydn's masses, and let Beethoven know his displeasure.

Beethoven was conscious that he risked comparison with the Haydn masterpieces and it influenced him in writing the Mass in C. However, he also succeeded in breaking new ground. There are many original and unconventional moments which foreshadow the great *Missa Solemnis* of 1823, such as the sudden switches of sonority (deep resonant sound) from chorus to orchestra and back again, his treatment of the fugal sections and the contrasting of the vocal quartet with the chorus. He achieves formal unity by the simple means of recalling the theme of the opening *Kyrie* during the concluding *Dona Nobis Pacem*.

The Mass was heard by a wider public a year later in December 1808 when it was part of a large concert in Vienna. Its durability and popularity over the next two centuries suggests that Prince Nicolaus's view of the work was not generally accepted. However, the Mass in C is rarely performed now and therefore we hope you enjoy the opportunity to hear this gem of Beethoven's repertoire.

Edited from material from Wikipedia and Making Music

In accordance with the requirements of Westminster City Council persons shall not be permitted to sit or stand in any gangway. The taking of photographs and use of recording equipment is strictly forbidden without formal consent from St John's. Smoking is not permitted anywhere in St John's. Refreshments are permitted only in the restaurant in the Crypt.

Please ensure that all digital watch alarms, pagers and mobile phones are switched off.



Box Office Tel: 020 7222 1061. Website: www.sjss.org.uk.

St John's Smith Square Charitable Trust, registered charity no: 1045390.

Registered in England. Company no: 3028678.

Singing today in Etcetera are:

Sopranos

Katherine Beard
Isobel Cave
Elizabeth Chrominska
Phoebe Clapham
Kate Cornford
Bronwyn Donne
Carolyn Foxall
Nicola Ellis
Jennie Hall
Elena Hartley

Jessica Hill
Beverley Howes
Bridget Jones
Rebecca Jackson
Catriona Marchant
Gill McManus
Lareen Mendes
Doreen Mitchell
Clare Moriarty
Louise Mount

Rebecca Pashley
Rosalynd Phillip
Jennie Pick
Maisie Robinson
Adele Stevenson
Emma Stubbs
Laura Tingle
Tricia Vincent

Altos

Judy Addy
Deborah Allen
Ayla Bedri
Esther Chilcraft
Gillian Clissold
Elspeth Coke
Giulia Cuccato
Stephanie Freeth
Sue Harling

Susanna Hawkins
Katharine Haworth
Jane Houghton
Olivia Lewis
Fiona Lloyd
Catherine Lovell
Sara Lymath
Sharon Maddix
Hannah Mills

Eileen Mortby
Katherine Mitchinson
Sue Nowak
Pamela Roberts
Barbara Stewart
Suzanne Verhoven
Edith Walker

Tenors

Phil Barnes
Alan Bowden
Robert Bradburne
Andrew Davis
Trevor Dawson

Andrew Frost
Jan Gladysz
John Hampton
David Lawson
Giles Lindon

Tim May
William Sing Lam Ng
Richard Vidal
Paul Whiteside

Basses

Boris But
Andrew Buurman
David Coles
Peter Diggins
Phil Earl
David Freeman

Paul Gillett
Ian Grimley
Ashley Holt
Graham Hysted
Hugh King
Hans Libby

Justin Merry
Krishna Sompura
Philipp Thiessen
Jonathan Tillson
Tim Vale

Rehearsal accompanists: Stephen Axford, Alan Bowden

This concert is the culmination of an intensive hour's rehearsal every Monday lunchtime since January, a Saturday workshop and three additional rehearsals. Many choir members have also worked independently to learn the music.

Follow us: Twitter @ETCeteraChoir, www.facebook.com/etcetera choir

Email: Stephen.Hall@defra.gsi.gov.uk

Etcetera

Civil Service Choir



Etcetera was founded in September 2009 as a staff choir covering three Government Departments in Westminster: Environment, Food and Rural Affairs (Defra); Transport (DfT); and Communities and Local Government (DCLG). It is from these Departments, and a purposeful grammatical error, that it derives its name: Environment/Transport/Communities to ETC to Etcetera.

We are not the only choir within the Civil Service (there are a handful of other Departmental staff choirs), but our membership now spans a number of Government Departments, agencies and institutions in Westminster – with an ever growing reputation as the Civil Service Choir. We also have members who are former Civil Servants.

The choir's debut concert in November 2009 was with 25 singers (having started with only 4 people at the first rehearsal two months earlier), but there are now over 100 members and our thrice yearly formal concerts are generally performed by between 70 and 90 singers, with smaller numbers for other events. We perform a wide range of accompanied and unaccompanied repertoire in ambitious programmes. Etcetera members range from administrators to Senior Civil Servants (including a Permanent Secretary!), and from those who have never before sung in a choir or read music, through to experienced choral singers. There are no auditions and everyone is welcome.

Web address: www.civilservicechoir.org.uk and www.etcetera choir.org.uk

Ludwig van Beethoven (1770 – 1827)

Ludwig van Beethoven is one of the most famous and influential of all composers being a crucial figure in the transition between the Classical and Romantic eras in Western music. His best-known compositions include 9 symphonies, 5 piano concertos, 1 violin concerto, 32 piano sonatas, 16 string quartets, his great Mass the *Missa Solemnis* and an opera, *Fidelio*. Beethoven was born in Bonn, the son of a father and grandfather of Flemish origin who were also musicians. He left formal school at 11 and became a professional musician, with various posts including organist and viola player.



At 17, he travelled to Vienna, in the hope of studying with Mozart. There is doubt as to whether they actually met, although there is a report that Mozart heard the young musician play and remarked to his friends afterwards 'Keep your eyes on him. Someday he will give the world something to talk about'. Hearing his mother was unwell, Beethoven returned to Bonn only two weeks after his arrival in Vienna and, following her death, stayed there for several years to care for his younger brothers as his father suffered from alcoholism.

At the age of 21 he moved back to Vienna, where he began studying composition with Joseph Haydn, (although he is reputed not to have got on with Haydn and went on to study with other composers including Salieri). He rapidly gained a reputation as a performer, in particular a virtuoso pianist. In 1795 he made his first public appearance in Vienna playing his B flat major piano concerto.

However, by his late 20s his hearing began to deteriorate, and by the last decade of his life he was almost totally deaf. In 1811 he gave up conducting and performing in public due to his deafness, after a failed attempt to perform his own Piano Concerto No 5. His increasing isolation from the world because of his deafness led him to be bad tempered and difficult though it seemed to inspire rather than hinder his musical genius. By 1819 he was completely deaf, but some of his greatest works were composed in this time - his piano sonatas and, in 1824, his ninth symphony for example. In December 1826 he developed pneumonia and underwent the first of four operations to try to save his life. On March 26 1827 he died aged 56 in Vienna. An autopsy showed he died of cirrhosis of the liver. Beethoven battled against physical adversity for much of his adult life and it is a measure of his genius that his life's work overcame this so magnificently. Nearly 200 years after his death, he is still one of the pre-eminent composers in the classical genre and his Mass in C amply illustrates that genius.

Edited from material from Wikipedia and Aylesbury Choral Society

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

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 coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

*Glory to God in the highest,
And peace on earth to men of good
will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great
glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the
Father.
You who take away the sin of the
world, Have mercy on us.
You who take away the sin of the
world, Hear our prayer.
You who sit at the right hand of the
Father, have mercy on us.
For You alone are holy, You alone are
Lord,
You alone are the Most High, Jesus
Christ.
With the Holy Spirit in the glory of God
the Father, Amen.*

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
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.

Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et
terrae, visibilium omnium et
invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum, et ex patre
natum ante omnia saecula, Deum de
Deo, lumen de lumine,
Deum verum de Deo vero. Genitum
non factum, consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de coelis.

*I believe in one God, the Father, the
Almighty, maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ, the only
Son of God, eternally begotten of the
Father, God from God, light from light,
true God from true God, begotten, not
made, of one being with the Father;
through Him all things were made.
For us and for our salvation He came
down from heaven.*

CHARITY COLLECTION ON LEAVING please give generously

Putting on this concert has been an enormous project and Etcetera should be very grateful if you would show your appreciation not just in your hoped-for applause but also in your generosity. Every five, ten or twenty pounds you give in lieu of an admission charge will be donated to our chosen charities.

Volunteers will be standing by the exits to collect donations after the concert. Please give generously.

Our principal charity is the **Cardinal Hume Centre** – turning lives around to overcome poverty and homelessness – which provides remarkable support to young and other vulnerable people just a short walk from Smith Square.

Visit: www.cardinalhumecentre.org.uk



We are also supporting **The Lifeboat Fund** – helping the RNLI to save lives at sea – which is the oldest Civil Service charity. In this, its 150th anniversary year, the Fund aims to raise sufficient money to purchase a new lifeboat for the Royal National Lifeboat Institution.

Visit: www.thelifeboatfund.org.uk



Over its five years this choir, **Etcetera**, has given 19 formal concerts - raising £15,740 for charities - and has sung at around 30 other events.

Stephen Hall: Conductor



Stephen works in Defra as Head of Statistics within the Rural Policy team. He co-founded Etcetera in 2009 as music director - his first experience of leading a choir - and chairman. He also now conducts a community choir in Wimbledon. He recently completed an Advanced Conducting course run by the *Association of British Choral Directors*. In 2013, he received Defra's Engholm Trophy for founding and developing Etcetera. He is chairman of *English Baroque Choir* and also sings with *Orchestra of St. John's Voices*, *Anton Bruckner Choir*, *Collegiate Singers* (occasional services in Westminster Abbey), and several other choirs.

He is occasionally a soloist (most recently Pontius Pilate and arias in both the Bach *St John and St Matthew Passions* for the *BBC Staff Choirs*), and has performed in 14 musicals, plays and pantomimes with the *Lantern Arts Centre*, Wimbledon – last week in the comedy play *Stepping Out*, for which he had two months to learn to tap dance, having had no previous dancing experience. In October last year Stephen was invited by one of our chosen charities, the Cardinal Hume Centre, to take part in the CEO Sleepout at Oval Cricket Ground. His sleeping out overnight raised over £1,500 for the Centre.

Orchestra

Violins

Adam Hill (leader)
Hilary Birch
Jeremy Cook
Isabella Craig
Lucy Cumming

Caroline Day
Stuart Dearnley
Francis Dickinson
Win Eyles
Benjamin Hebbert

Estina Lyon
Rachel Moyce
Mary Stevens
Charlotte Town
Anna Wardell

Violas

Janet Farnell
Helen Jeffries
Roger Levett
Bruce Paterson

Cellos
Charlotte Brown
Christopher Humphry
Sophia Linehan
David Rawlins
Antoine Villard

Bass

Adam Precious

Oboe

Claire Macmillan
Isobel Williams

Clarinet

David Lowe
Jessica Sullivan

Trumpet

Ian Cumming
Peter Torrent

Flute

Carla Finesilver
Rebecca Morgan

Horn

Simon Ashdown
Adrian Norris

Timpani

David Coronel

Bassoon

Douglas Taylor

Richard Vincent

Organ

Stephen Axford

The orchestra has been especially formed for this performance, with members of the Whitehall Orchestra, work colleagues, or other associates.

Orchestra recruitment/liaison: Richard Vincent

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 coelum,
sedet ad dexteram Patris,

Et iterum venturus est cum gloria,
iudicare 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 baptisma in
remissionem peccatorum, et expecto
resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.

Pleni sunt coeli 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,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

*He became incarnate from the Virgin
Mary by the power of the Holy Spirit,
and was made man.*

*For our sake He was crucified under
Pontius Pilate; He suffered death and
was buried.*

*He rose again on the third day in
accordance with the Scriptures; He
ascended into heaven, and is seated
at the right hand of the Father,
He will come again in glory to judge
the living and the dead, and His
kingdom will have no end.*

*And I believe in the Holy Spirit, the
Lord, the giver of Life, who proceeds
from the Father and the Son; with
the Father and the Son He is
worshipped and glorified. He has
spoken through the prophets.*

*I believe in one holy catholic and
apostolic Church;*

*I acknowledge one baptism for the
forgiveness of sins; I look for the
resurrection of the dead, and the life
of the world to come. Amen.*

Holy, holy, holy, Lord God of Hosts.

*Heaven and earth are full of your
glory, Hosannah in the highest.*

*Blessed is He who comes in the name
of the Lord, Hosannah in the highest.*

*Lamb of God, who takes away the sin
of the world, have mercy on us.*

*Lamb of God, who takes away the sin
of the world, have mercy on us.*

*Lamb of God, who takes away the sin
of the world, grant us peace.*

Elizabeth Karani: Soprano

www.elizabethkarani.com



English soprano Elizabeth Karani is currently studying on the opera course at the Guildhall School of Music and Drama under the tutelage of Susan McCulloch. She has won several awards, including the Elizabeth Harwood Award, the Dame Eva Turner Award, the Elsie Thurston Prize, a Kathleen Ferrier Young Singer's Award and she is a current Les Azuriales Young Artist. Roles include for Garsington, Buxton, ROH2, Diva Opera, Aldeburgh, BYO, Teatro Verdi, RNCM and GSMD.

Elizabeth has made her concert debuts at the Barbican Hall, the Bridgewater Hall, St John's Smith Square and at La Folle Journée, Nantes, 2015.

During 2016 Elizabeth will perform the role of 'Director' in Kassof's *Greenland* at the Royal Opera House and the Liszt Academy, Budapest. She will also sing the role of Female Chorus *The Rape of Lucretia* and *Armanda Alexandre Bis* at GSMD. In Summer 2016 Elizabeth will become a Christine Collins Young Artist at Opera Holland Park, understudying and performing the role of Musetta *La Bohème*. Elizabeth will also perform the role of the Queen in Handel's *Solomon* at the Musique Cordiale International Festival, Provence.

Elgan Llyr Thomas: Tenor

www.elgantomas.co.uk



Tenor Elgan Llyr Thomas is from North Wales, graduated from the Royal Northern College of Music in Manchester and subsequently completed his M.A. degree at the Guildhall School of Music and Drama in London. He is currently continuing his studies there on the School's prestigious Opera Course. His studies are supported by the George and Charlotte Balfour Award and a Help Musicians UK Sybil Tutton Opera Award. Elgan won the prestigious Stuart Burrows International Voice Award 2015. Elgan performed the title-role in the RNCM's production of Benjamin Britten's *Albert Herring*. He also performed the role of **Johnny Inkslinger** in the Welsh National Youth Opera's Britten Centenary production of *Paul Bunyan*.

Other roles include Macduff in *Macbeth* and Count Almaviva in *The Barber of Seville* for OPR Cymru. In Operatic Scenes, Elgan has performed the roles of Ferrando in *Così fan Tutte*, Tom Rakewell in *The Rake's Progress*, Lysander in *A Midsummer Night's Dream*, Jaquino in *Fidelio*, Ernesto in *Don Pasquale*, Scaramuccio in *Ariadne auf Naxos*, Prunier in *La Rondine*, Romeo in *Romeo et Juliette* and Rodolfo in *La Bohème*. Performing highlights include appearing in concert with Bryn Terfel at Bangor University and singing a duet with Bryn on his 2010 Christmas TV show for Welsh TV channel, S4C. Elgan was the soloist in Karl Jenkins' *The Armed Man, Mass for Peace* with the Liverpool Philharmonic Orchestra conducted by the composer. He also sang the tenor solo in Tippett's *A Child of our Time* at the Dartington International Summer Festival. Forthcoming plans include Count Almaviva in *Il Barbiere di Siviglia* at the Mananan International Festival of Music and Arts and Florindo in Wolf-Ferrari's *Le donne curiose* and Male Chorus in *The Rape of Lucretia* for the Guildhall School of Music and Drama. Elgan will also be a finalist in the Les Azuriales Young Artists Masterclass & Competition in Nice in August.

Elizabeth Lynch: Mezzo-Soprano



British born, mezzo Soprano, Elizabeth Lynch trained on the award winning Opera Course at The Guildhall School, London where she holds the prestigious Silk Street Award for Opera and a fellowship of the School. She is a Concordia Artist and this summer will be joining Garsington Opera as an Alvarez Young Artist 2016, understudying the role of Larina in *Eugene Onegin*. Previous operatic roles include: Title Role *Phaedra* Henze; Edmondo *Francesca di Foix* Donizetti; Octavian *Der Rosenkavalier*, Dorabella *Così fan Tutte*, Sesto *La Clemenza di Tito*, L'enfant *L'enfant et les Sortilèges*, Ninetta *The Little Green Swallow*, Lucretia *The Rape of Lucretia*, Hermia *A Midsummer nights Dream*, Diana *La Calisto*, Meg *Falstaff* (all Guildhall School).

A keen concert artist, Elizabeth made her Barbican Hall debut last year performing the mezzo solo in Elgar's *Music Makers* with the GSO. She regularly performs in concerts, oratorios and recitals around England.

Elizabeth recently released her album-recording debut with the recital series and record label *Song in the City*. The Album *Voices of London; Songs of the Big Smoke* features a brand new song cycle has gained critical acclaim. No stranger to commercial recording, Elizabeth was also the alto soloist in Pärt's *Stabat Mater* (BBC Radio 3), was the voice of the Young Vixen in the BBC animation of *The Cunning Little Vixen* and made an appearance on the satirical channel four comedy, *The Rory Bremner Show*.

She is extremely grateful to be sponsored by the Worshipful Company of Saddlers, the Guildhall Trust and Serena Fenwick. She continues her vocal training with Susan Waters.

Rene Bloice-Sanders: Bass

www.renebloice-sanders.com



René's vocal training began as a treble in Canterbury Cathedral Choir and he has never looked back, becoming a member of the National Youth Choir of Great Britain shortly after his voice broke. He graduated from The University of Nottingham with a BA (Hons) in 2010, where he performed regularly with a number of choirs in the East Midlands and as a member the University Opera Society. In September 2011 René began a postgraduate in Vocal Performance at the Royal Academy of Music and studied under the tutelage of Ryland Davies and the in-demand vocal coach Audrey Hyland. He was awarded the Nora Carstairs Bland Award 2012/2013 and graduated with distinction in June 2013.

On the opera stage René has performed the roles of Figaro (*Il barbiere di Siviglia*), Marcello (*La Bohème*), Morales/Dancairo (*Carmen*), Marco (*Gianni Schicchi*), Orfeo (*L'Orfeo*), Malatesta (*Don Pasquale*), Baron Duphol (*La Traviata*), Taddeo (*L'Italiana in Algeri*) and Guglielmo and Don Alfonso (*Così fan Tutte*) and his concert work has included Bach's *Johannes* and *Matthaus Passion*, Bach's *B Minor Mass*, Brahms' *A German Requiem*, Handel's *Messiah*, Monteverdi's *Vespers*, Mozart's *Requiem*, Duruflé's *Requiem* and Stainer's *The Crucifixion*. Whilst he enjoys these oratorio settings he also has a passion for song cycles, of which he has performed Beethoven's *An Die Ferne Geliebte*, Butterworth's *A Shropshire Lad* and Vaughan-Williams' *Songs of Travel*. Upcoming performances include Belcore in *L'elisir d'amore* with Jackdaws OperaPLUS and chorus in *L'italiana in Algeri* with Garsington Opera. René continues to study with Ryland Davies and is thankful to those who continue to support his developing career.