

Instrumental Ensemble:

Piano: Camilla Jeppeson
Flute: Lois Geldard
Oboe: Sue Busby
Clarinet: Andrew Hooley
Horn: Ian Stott
Percussion: Dae Hyun Lee

Anybody interested in joining the *Promenade Choirs* can visit the *Promenade* website www.promenade.org.uk or call Christopher on 07905006078.

Dates for the diary:

The next rehearsals for the Youth and Junior Choirs will be Monday 13th April. The end of term concert will be 28th June or 5th July, venue TBC.



Promenade Choirs



Requiem by Mozart

Sussex Stories by Liz Lane

Swingin' Samson by Hurd

dir. Christopher Goldsack

St James Church, Weybridge

4.30pm 22nd March 2026



the **RCSheriff** Trust
advancing the arts in Elmbridge

Swingin' Samson – Michael Hurd

Narrator: Oscar Davied

Introduction: Samson the Strongman

Samson's Mighty Deeds

The Barber-Shop Scene

Music-Hall Song

The Philistines' Party

Finale: The Fall of the Temple

Sussex Stories – music by Liz Lane, words by Matthew Jelf

The Bosham Bell

The Legend of Saint Cuthman

Sir Bevis of Hampton: The Giant of Arundel

Requiem - Mozart

I. Introitus: Requiem aeternam

II. Kyrie eleison

III. Sequentia

Dies irae

Tuba mirum

Rex tremendae majestatis

Recordare, Jesu pie

Confutatis maledictis

Lacrimosa dies illa

IV. Offertorium:

Domine Jesu Christe

Versus: Hostias et preces

V. Sanctus:

Sanctus Dominus Deus Sabaoth

Benedictus

VI. Agnus Dei

VII. Communio:

Lux aeterna

Soprano – Celine Barghouth

Alto - Tariro Madiyiko

Tenor – Barnaby Fildes

Bass – George Ashley

Michael Hurd's ***Swingin' Samson*** retells the Old Testament story of Samson and Delila with a wink, recasting the mighty hero as the star of a tongue-in-cheek musical revue. Drawing on a jazzy swagger and rhythmic pastiche, the choir narrates Samson's feats of strength, the notorious haircut, and the Philistines' jubilant square-dance, before the drama culminates in Samson's final, temple-toppling gesture. Light, lively and irresistibly entertaining, the work celebrates storytelling through playful choral writing and a vivid sense of character.

The Promenade Choirs have met Matthew Jelf's work before – he was the composer of *The Legend of Tom Bawcock* which we have performed twice. He commissioned his former music teacher Liz Lane to write piece based on Sussex myths, providing the texts himself. The first performance of ***Sussex Stories*** was in February this year in Arundel Cathedral, as part of a community project. He invited the Promenade Choirs to join him. That proved impracticable, so instead, we are performing them ourselves. The piece is conceived as a sequence of three short choral vignettes, each drawing on aspects of Sussex identity: landscape, folklore, coast, and community. Matt is based in Brighton and Liz in Bristol.

Mozart's ***Requiem*** is one of those rare works that carries its own atmosphere from the very first bar. Written in the final weeks of his life in 1791 and completed after his death by his pupil Franz Xaver Süssmayr, it has long been surrounded by stories — an anonymous commission, a composer racing against time, and music that seems to look both backwards and forwards at once. Whatever the myths, the emotional truth of the piece is unmistakable.

The score moves with striking dramatic contrast: the *Dies irae* erupts with operatic fire, the *Recordare* offers gentle, flowing consolation, and the *Lacrimosa* rises in a single, heart-catching swell. Throughout, the choir carries the weight of the drama, shaping a journey that is at times fierce, at times tender, and always deeply human.

More than two centuries on, the *Requiem* remains powerful not because of the mystery around it, but because it speaks so directly to our shared experience of grief, hope, and the search for light in dark places. Many composers have tried to create their own completion of this unfinished masterpiece, but Süssmayr's much criticised completion remains the most performed and loved by choirs.