

# Ein deutsches Requiem

Johannes Brahms

Conducted by Jamie Powe  
with  
Sofia Kirwan-Baez, Soprano  
Tim Nelson, Baritone  
Harry Sever & Nick Salwey, Piano



Saturday 12th April 2025 at 7pm  
St Peter's Church,  
Kensington Park Road, W11 2PN

the  
europe  
singers

Come and Sing the Mozart Requiem  
The Aubrey Singers on  
Saturday 21st June 2025

The Mozart Requiem

COME & SING

Workshop from 11:30am to 5pm  
with a Concert at 5pm  
£25 for the day to include. score rental

St George's, Aubrey Walk, London w8 7JG

# the aubrey singers

## Welcome to The Aubrey Singers' 2025 Spring concert.

We are a thriving choir of some fifty voices based in Notting Hill. This is our eighth concert since the choir was set up nearly three years ago under our musical director Jamie Powe

The Aubrey Singers is a non-auditioned choir which aspires to combine musical excellence with a friendly atmosphere and a strong sense of community.

We sing a wide-ranging and inspiring repertoire covering many different composers and styles, from baroque through classical to more modern and contemporary composers. We put on two or three concerts a year and although we all share our love of singing, we also love the camaraderie, the making of new friends and the connections that are all part of the experience. We want singing to be fun.

Since its creation in March 2022, the choir has blossomed under the expert guidance and conducting of Jamie Powe, our Musical Director, with whom we have performed seven successful and enjoyable concerts.

We rehearse every Sunday evening from 7-9pm at  
St George's Church Campden Hill, W8.

If you might be interested in joining us or would like more information, please contact Zeina Charara at  
[theaubreysingers@gmail.com](mailto:theaubreysingers@gmail.com).  
or check our web site  
[www.theaubreysingers.com](http://www.theaubreysingers.com)

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### Thank you to:

**David Harrod**, our trusted and patient rehearsal piano accompanist,  
**Greg Neale**, journalist and bass, for the programme notes,  
**Lucy Taylor** for help with producing this programme.

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# EIN DEUTSCHES REQUIEM

## Johannes Brahms

Movement I - chorus

***Selig sind, die da Leid tragen***

(Blessed are those who mourn)

Movement II - chorus

***Denn alles Fleisch, es ist wie Gras***

(For all flesh is as grass)

Movement III - Baritone solo and chorus

***Herr, lehre doch mich***

(Lord, teach me that there must be an end to me)

Movement IV- chorus

***Wie lieblich sind deine Wohnungen***

(How lovely is thy dwelling place, Lord)

Movement V - Soprano solo and chorus

***Ihr habt nun Traurigkeit***

(You now have sorrow, but I will see you again)

Movement VI - Baritone solo and chorus

***Denn wir haben hie keine bleibende Statt***

(For we have no permanent place here)

Movement VII - chorus

***Selig sind die Toten***

(Blessed are the dead who die in the Lord)

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*Conducted by Jamie Powe*

*with*

*Sofia Kirwan-Baez, Soprano*

*Tim Nelson, Baritone*

*Harry Sever & Nick Salwey, Piano*



# Johannes Brahms *Ein deutsches Requiem*

## for piano duet, soloists and choir

“Such a fine man, such a fine soul – and he believes in nothing!” Dvořák’s notorious comment on Brahms is surely wide of the mark. And when it comes to Brahms’ most celebrated choral work, *Ein deutsches Requiem*, it seems absurd. Tonight’s concert is a performance - stripped to its essence, with the Aubrey Singers accompanied by piano, duet, one piano four hands, Brahms’ so-called “London version” - of a work that continues to inspire religious and non-religious listeners, believers and non-believers alike. Indeed, the choral director Harry Christophers considers it simply “one of the great choral masterpieces of all time”.

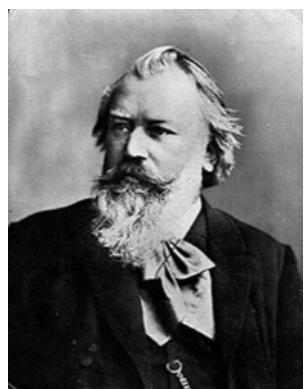


Young romantic:  
Brahms in 1853

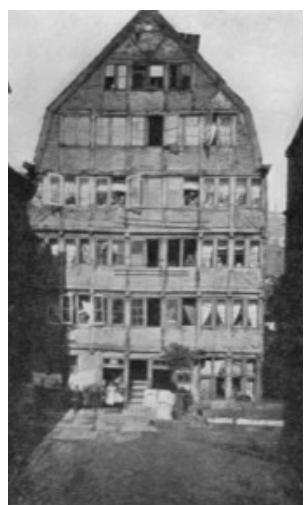
Yet Dvořák’s comment does highlight the contradictions that Brahms, a giant of nineteenth-century European music, still presents, a century and a quarter after his death. Both in his personal life and in his music, he seems to look back and forwards; drawing on the masters of Western classical music, yet essaying stylistic innovation. Even his celebrated hairstyles – the clean-shaven Late Romantic hero of his youth, and his sudden adoption of a grey beard and moustache in his mid-40s – seem to reflect this capacity to embrace both progressive and conservative forms in music. Add his complex, ultimately self-denying personal life, and we are confronted with a figure whose music continues to demand investigation.

Johannes Brahms was born on 7 May, 1833 in Hamburg. His family lived in a tall, narrow multi-storey and multi-tenanted wooden house, typical of the mercantile city – and which suffered a similar fate to many others, destroyed by Allied bombing in 1943. Brahms’ father, Johann, had broken with his family and come to Hamburg aged 19, to pursue a musical career, first as a double-bass player, then as a horn player in the city’s militia. His wife Johanna was 17 years older than Johann, and worked as a seamstress.

Brahms’ family life (he had an older sister, Elisabeth, and a younger brother, Fritz) was marked by gradually increasing prosperity – his father’s career slowly prospered, and he eventually secured a position playing double bass, flute and horn in the Hamburg Philharmonisches Staatsorchester. Young Johannes, an evident prodigy, learned music first from his father, with lessons on violin and cello, then from the piano teacher Otto Cossel. Johannes’ musical interests grew apace; aged just nine he had begun to write – prompting Cossel’s reported comment that the boy “could be such a good player, but he will not stop his never-ending composing.” Even so, the following year,



Mature maestro:  
Brahms in 1889



Brahms’ early home in  
Hamburg - the building  
was destroyed during  
the Second World War

Brahms made his performing debut, playing pieces by Mozart and Beethoven. His education continued apace – Brahms' next teacher, Eduard Marxsen, was a devotee of Johann Sebastian Bach who had personally known Beethoven and Schubert. The young Johannes was thus schooled in the giants of western European music, even as his career as a pianist developed to embrace more contemporary composers – his first solo concert was at the age of 14, and two years later, in 1849, some of his youthful compositions were published, albeit anonymously (Brahms later sought to expunge his juvenile works from the record, going as far as destroying many of his early manuscripts).

As his career blossomed, Brahms began to tour more widely, often collaborating with the Hungarian violinist Ede Reményi, who introduced him to his own country's folk music. Touring brought him into contact with other emerging musical talents, such as Joseph Joachim – the pair became lifelong friends, and studied musical theory together – and Franz Liszt. Perhaps more personally consequential, in 1853, Brahms travelled to Düsseldorf to meet Robert Schumann and his wife Clara. Robert Schumann was 43, an established composer and musical director in the city. His enthusiasm for Brahms' work at first worried the younger man, anxious that he could not live up to Schumann's estimation. Nevertheless, his friendship with the Schumanns grew but Robert's mental health was fragile and he was committed to a mental hospital where he died in 1856.

Aside from his personal life, Brahms' *Piano Concerto in D minor* was performed, albeit to initially poor critical reception in 1859, and in the late 1850s he had a court post in the small principality of Lippe. He began, perhaps unwisely, to take sides in the growing arguments over the direction of German music (another emotional trait he could never completely lose), siding with traditionalists against the followers of Liszt and others. A move to Vienna in 1862 led to his being offered the conductorship of the city's Singakademie, and he would stay in the Austrian capital for much of the remainder of his life. Here he befriended – and subsequently fell out with – Richard Wagner, while his compositions, including string quartets and First Symphony, became increasingly successful.

It was his *Ein deutsches Requiem*, however, which established Brahms as a leading composer with an international reputation in the late 1860s. Following this success, Brahms' career continued with increasing public approval, his *First Symphony* (1876) being perhaps the most noticeable work of the period. In all, he wrote four symphonies and four concertos, in addition to chamber music and numerous songs and other works. As a regular concert director in Vienna in the early 1870s, he encouraged an increasing professionalism among the city's musicians, as well as championing the traditional figures of German music. In 1876, he was offered an honorary degree at Cambridge; in the following years he met and subsequently championed Dvořák, Johann Strauss and Gustav Mahler. Further honours came his way. Now he sported a fine beard and, despite an early interest in recording, Brahms was increasingly seen as a conservative musical figure. Yet today's critics argue this is to misunderstand him. For Michael Musgrave, editor of *The Cambridge Companion to Brahms*, as well as a separate work on the *Requiem*, the composer's mature works "sought to communicate hope without any falsification of the harsh complexities of life, so that individuals in an endangered modern world might be inspired to combat the erosion of intimacy, imagination, culture, civility and civilisation."

Clara Schumann's death in 1896 – they had remained close friends – prompted some of Brahms' last work. The general affection in which he was by now held was echoed at his final public appearances in Vienna: when Hans Richter conducted Brahms' Fourth Symphony in March, 1897, each movement was greeted by the audience with ringing applause for their composer. Less than a month later, having suffered from pancreatic and liver cancer, Brahms died on 3 April, 1897.

## Ein deutsches Requiem (Op 45).

Possibly influenced by Schumann's suicide attempt in 1854 – some of the opening bars were originally written for a D minor sonata - Brahms' composition took its final shape after the death of his mother in 1865, and was completed while he was working in Germany and Switzerland. Parts were first performed in Vienna – one was marred by misunderstanding over the score leading to the timpanist drowning out the rest of the musicians - but the entire work was premiered in Bremen cathedral on Good Friday, 1868, to great acclaim (the seventh movement was a later addition, premiered the following year in Leipzig). The *Requiem* was originally scored for choir and orchestra, but, as was common at the time, Brahms also arranged the score for performance with a piano duet. It was in this reduced version, with an English translation of the German text, that the first performance of the *Requiem* was given in London on 7 July 1871. This is the version we are performing this evening, but in the original German text.

When considering this work, any preconceptions of a work reflecting the normal requiem mass have to be jettisoned. Although the concept of God is the basis of the narrative of the work, it is not the God as reflected in a normal requiem. There is no appeal to God, as in a traditional Kyrie, no expression of belief, as in the Credo. Indeed, if the four last things to be remembered are death, judgement, heaven and hell, Brahms has only chosen to remember death. It is not however an event to be feared; it is simply a transition point between life (and suffering) and death (and peace).

This approach was deliberate and reflected his desire for a "sort of German requiem", as he described it to Clara Schumann in a letter in 1865. Brahms did not want to write a religious work in the conventional sense. The text is devoid of traditional Catholic liturgy, and he wanted to have a much more universal approach than one restricted to a religious audience. Indeed, he even suggested that it might be called a "human requiem" and he refused to react to the criticism that the piece lacked any obvious connection to traditional liturgy. The texts, which were chosen by Brahms himself, were taken from the Lutheran Bible and focus on the human condition with an emphasis on the comfort to be found in God when the pain and suffering of living will cease after death, and mankind will find peace in the Lord. The work traces the pathway from suffering to acceptance. References to finding comfort in the Lord after death abound in this piece and, importantly, this transition from life to death, and finding comfort, is available to all - there is no judgement; the Lord does nothing, he just "is". There is a reference to the last trumpet, but the consequence is that all the dead (without any distinction) will be raised and death will be conquered.

Written by Greg Neale  
with contributions from Andrew Peck

# Libretto and English translation

## I chorus

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Blessed are they that sorrow bear; for they shall be comforted.

(Matthew 5:4)

Die mit Tränen säen, werden mit Freuden ernten.

They that sow in tears shall reap in joy.  
Who goeth forth with weeping, and beareth precious seed for sowing, shall come home rejoicing, and bring his good sheaves with him.

(Psalm 125: 5,6)

## I chorus

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verborret und die Blume abgefallen.

Behold all flesh is as the grass, and all the goodliness of man is as the flower that fadeth. The grass is now withered, and the flower thereof is fallen.

(1 Peter 1:24)

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und is geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Now therefore be patient, my dear brethren, unto the coming of the Lord. See how, the husbandmen waiteth for the earth's precious fruit to ripen, and long he waiteth with patience, until the coming of morning rainfall and evening showers.

(James 5:7)

Aber des Herrn Wort bleibt in Ewigkeit

But the word of the Lord endureth for ever.

(1 Peter 1:25)

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return with singing, unto Zion coming rejoicing. Unending gladness forever on their heads shall be. Pleasure and gladness ever shall possess the, and grief and sorrow, they shall vanish.

(Isaiah 35:10)

## III Baritone solo and chorus

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen vird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Lord, make me to know that the measure of my days is set; that my life has an ending, and I must go hence. Surely all my days here are but a span long to thee, and my whole life is as naught to thee. Ah, as nothing every man living, he trusts himself but vainly. He walketh about as a shadow; he is disquieted and is greatly troubled in spirit; his riches, he knoweth not who shall gather them. Now Lord, wherein is my comfort? My hope is in thee.

(Psalm 39:4-7)

Der Gerechten Seelen sind in Gottes Hand und keine Qual röhret sie an.

For the righteous souls are in the hand of God, and no more pain touches them now.

(Wisdom of Solomon 3:1)

## IV chorus

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

## V Soprano solo and chorus

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll neimand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie Einen seine Mutter tröstet.

## VI Baritone solo and chorus

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten verwandelt werden. Dann wird erfüllt werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist Würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen

## VII chorus

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach..

How lovely are all thy dwellings fair, O Lord of hosts! For my soul now is yearning and longing sore for the blest courts of the Lord; my heart and flesh cry out for joy unto the living God. Blessed are they that dwell in thy house: they will be still praising thee.

(Psalm 84:1,2,5)

Ye now are sorrowful, but yet I will again behold you and then your hearts shall be joyful, and this your joyfulness no man taketh from you.

(John 16:22)

Now behold me: I had but for a little while labour and trouble to bear, and yet great comfort now I have found.

(Ecclesiasticus 5 1:27)

For I will comfort, like as a mother giveth comfort.

(Isaiah 66:13)

Here on earth we have no continuing home, rather we seek one to come.

(Hebrews 13:14)

Lo, I will show unto you a mystery; we shall not all sumber, but we shall all be changed, in a moment, the twinkling of an eye, at the sounding of the last trumpet. Then the trumpet shall be sounded, and the dead shall all be raised up incorruptible, and we shall be changed. Then shall be fulfilled the word that is written thus: now death is swallowed up in victory. Death where is thy victory? Hades, where is thy sting?

(1 Corinthians 15:51,52,54,55)

Lord thou art worthy to gather praise and honour and power, for it is thou hast all things created, and for thy will's sake they are and have their being, and were created.

(Revelation 4:11)

Blessed are the dead in the Lord are sleeping henceforth: Yea, saith the Spirit, that they may rest now from all their labours; their works shall follow after them.

(Revelation 14:13)

*German text was selected by Brahms from the Lutheran Bible.*

*The English translation is by Michael Pilkington for the “New Novello Choral Edition”*

# BIOGRAPHIES

## Jamie Powe - *Musical Director and Conductor*



Alongside The Aubrey Singers, Jamie is currently Musical Director of The Fourth Choir, The New London Singers, Laurelin Voices and Putney Choral Society. He was Director of The Arcadian Singers 2019-23, the Chapel Choir of Regent's Park College, Oxford 2019-2021, and was also Associate Director of Ware Choral Society 2022-23.

After completing his BA degree in Music at Somerville College, Oxford, Jamie was awarded a scholarship to study at the Royal Academy of Music, where he achieved a distinction in his choral conducting MA. He was also awarded the Thomas Armstrong prize for outstanding choral leadership.

He studied composition at Oxford, and continued his studies at The Royal Academy of Music. He was also one of the 2024/5 Young Composers with National Youth Choir. Recent commissions include *The Gun Mass*, which has been performed in both the US and UK, and exhibited at St Andrews' University, as well as settings of Sara Teasdale, Sappho, and Catullus, and an organ piece for Trinity College, Cambridge. Jamie's music is available on NMC recordings and published by Stainer & Bell.

## Sofia Kirwan-Baez - *Soprano*



Anglo-Venezuelan soprano Sofia Kirwan-Baez is a Kathleen Ferrier semi-finalist (2022), an RCM Concerto Competition winner (2021), a Josephine Baker Trust artist (2022/23), and a recipient of a Sybil Tutton Award (2022) and a Musicians' Company Award (2023).

Operatic roles include Rosina in *Barbiere di Siviglia* (Bordeaux National Opera 2025), Musetta in *La Bohème* (Longborough Festival Opera 2024), Karolka in *Jenufa* (cover at English National Opera 2024), Elle La Voix Humaine (2021-23), Adina in *Elisir d'Amore* (Wild Arts 2023), Eurydice in *Orpheus in the Underworld*, Tina Flight and new creations (Marco Galvani, Toby Young, Jasper Dommett). Her concert work spans Monteverdi's *Vespers* to Schoenberg's *Pierrot Lunaire*.

Sofia read Music at Oxford University. Rotary International supported her Masters (RWCMD). Sofia was a Huffner Scholar in the RCM Opera Studio, supported by the Sir Gordon Palmer Scholarship. She was a National Opera Studio Young Artist (2023/24). She will be covering Mélisande in Longborough Festival Opera's *Pelléas et Mélisande* this Summer 2025 and will be performing as Papagena (and covering Pamina in *Zauberflöte*) at the Bordeaux National Opera in 2026.

## Timothy Nelson - *Baritone*

Timothy Nelson gained a degree in Physiology from Cardiff University before studying at the Royal College of Music International Opera School, where he was awarded the McCulloch Prize for Opera and won the Bruce Millar Gulliver Prize, the Joan Chissell Schumann Competition and the Gerald Moore Award Singers Prize. He was also a Jerwood Young Artist at the Glyndebourne Festival.



Operatic experience includes Belcore in *The Elixir of Love* for English National Opera, Marcello in *La Bohème* for Opera North, Nathan in the World Premiere of *Pleasure for Opera* North/Aldeburgh/ROH, Sid in *Albert Herring* at the Grange Festival, Anténor in *Dardanus* for English Touring Opera, Elviro in *Serse* for Opera Holland Park and Falke in *Die Fledermaus* and Escamillo in *Carmen* for Diva Opera. Future performances include Capellio in *I Capuleti ei Montecchi* and Belcore for English Touring Opera, Lorenzo in *I Capuleti* for West Green House Opera and the Title Role in *Eugene Onegin* for Wild Arts.

Recent solo performances include Handel's *Messiah* live-streamed for the London Handel Festival; Rossini *Petite Messe Solennelle* at The Three Choirs Festival; Haydn's *Creation* with the City of Birmingham Symphony Orchestra and the English Haydn Festival; Bach's *Christmas Oratorio* with Britten Sinfonia, Bach's *St John Passion* at Cadogan Hall and the world premiere of *Some Call it Home* with the Bournemouth Symphony Orchestra.

Away from singing, Timothy is an avid rugby and cricket fan and a keen golfer. He can often be found on the golf course trying to lower his handicap.

## Harry Sever - *Piano*

BBC Music Magazine 'Rising Star' conductor Harry Sever studied at Oxford University and trained at the Guildhall School of Music and Drama & Royal Academy of Music. A finalist in the LSO's Donatella Flick conducting competition, recent and upcoming engagements include *Das Rheingold/Die Walküre* (Grange Park Opera), *Peter Grimes* (British Youth Opera) *Cavalleria Rusticana/Aleko/Carmen* & *The Big Opera* (Adventure (Opera North), *Die Fledermaus* (Staatstheater Meiningen) *Die Walküre/Siegfried/The Fairy Queen*



(Longborough Festival Opera), *Siegfried* (Sønderjyllands Symfoniorkester/Den Ny Opera), *Fantasio* (Garsington), *La Traviata* (Opera Holland Park), *L'Elisir d'Amore* (CHROMA), *Messiah* (Brook Street Band), concerts with the orchestra of Welsh National Opera and recordings with the orchestra of Opera North. He was the Ring Cycle Conducting Fellow at Longborough Festival Opera, and is currently Music Director of the Cambridge Philharmonic Orchestra and Chorus.

In recent seasons, Harry has worked with Scottish Opera (Strauss *Daphne*), LPO (Götterdämmerung), ENO (*La Bohème*, *Carmen*, *Madama Butterfly*, *Le Nozze di Figaro*, *Luisa Miller*), Kammerakademie Potsdam, Royal Danish Opera, Den Jyske Opera, Garsington, Opera Holland Park, the Grange Festival, and the Britten Sinfonia at Sadler's Wells. His education work has included projects with The Royal Opera House Covent Garden, ENO, British Youth Opera, Birmingham Conservatoire and Trinity Laban Conservatoire. He teaches orchestral conducting at Oxford & Cambridge universities and is a regular guest conductor and coach at The Royal Opera Academy, Copenhagen.

## Nick Salwey - *Piano*

Nick graduated from Oxford with a 1<sup>st</sup> in Music, later gaining his doctorate there, and he has been Head of Piano at Winchester College since 2004, having previously taught at Eton College, Wycombe Abbey and Oxford University. His pupils have performed concertos by Bach, Mozart, Beethoven, Liszt, Rachmaninoff, Prokofiev, Saint-Saëns, Shostakovich & Gershwin. Nick has performed live on BBC Radio 3, on Classic FM, Channel 4 and ITV – the latter at the age of twelve, accompanying Schubert lieder – and he has reviewed books, concerts and recordings for The Independent, New York Observer, Classical Piano and International Record Review, and has published articles in academic journals and books in the UK and Austria. In addition to his work at Winchester College – with regular performances there and with over 200 diploma exams now taught and/or accompanied – Nick runs the lunchtime recital series in Winchester Cathedral, with some thirty concerts each year offering performance opportunities particularly for young local musicians.



# THE CHOIR

## **Sopranos**

Tanya Alfillé  
Joelle Alfillé-Cook  
Susie Asquith  
Susie Balgarnie  
Vanora Bennett  
Carol Brunell  
Ruby Cheney  
Sheila Clarke  
Barbara Cramer  
Kate Cullinan  
Olivia Hugh-Jones\*  
Glynis Read  
Eleni Rochat  
Myrto Rochat  
Madeleine Todd  
Paula Vega

## **Tenors**

Nabil Ariss  
Simon Ashmead  
Guy Goodbody  
Chris Hugh-Jones  
Beatrice Larsen  
Tom Law\*  
Matthew McCabe

\*guest singer

## **Altos**

Susan Bartholomew  
Zeina Charara  
Helen Erhabor  
Anne Glover  
Camilla Gordon  
Philippa Huston  
Sharon Maidment  
Catherine Manach  
Rosie Norris  
Judith Rivkin  
Amber Reeves  
Paola Rossin  
Vivien Thompson

## **Basses**

Dan Badger  
Nigel Crump  
Guy Fetherstonhaugh  
David Fishwick  
Alexander Goodbody  
Nick Hewson  
Dan Hodd  
Nigel Jones  
David Lawrence  
Gerard Lim\*  
Greg Neale  
Andrew Peck  
Tim Whittle



# Future events to look out for

## Come and Sing The Mozart Requiem

Saturday 21<sup>st</sup> June 2025

## Winter Concert

Saturday 29<sup>th</sup> November 2025

## please support us

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We would welcome support and sponsorship.

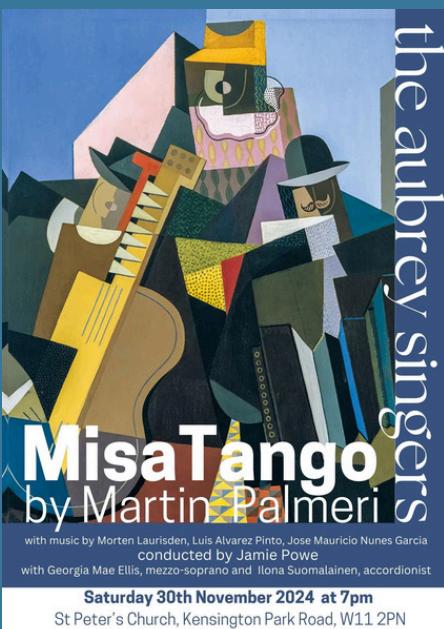
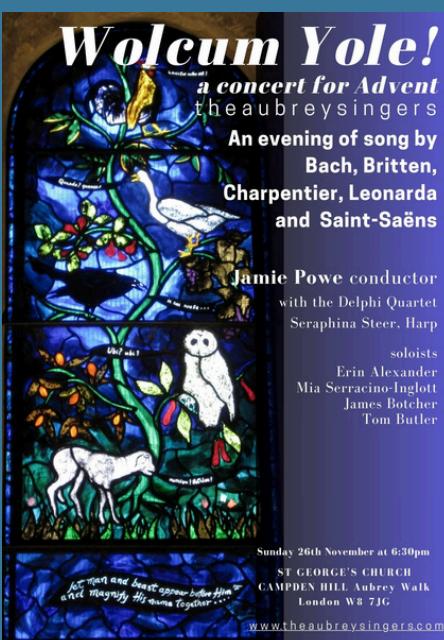
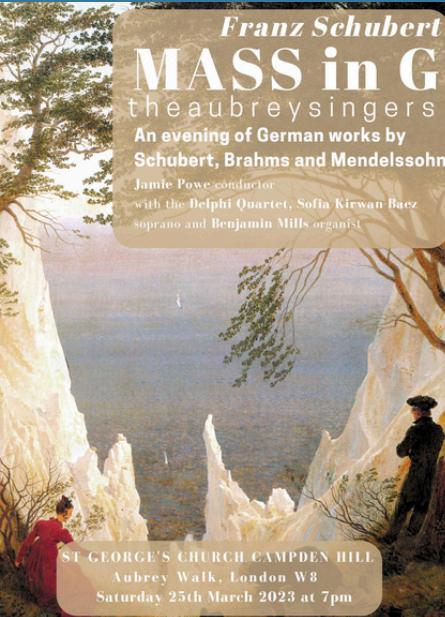
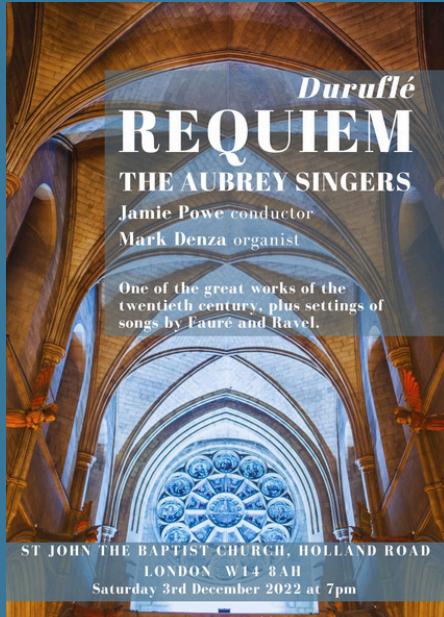
This could include advertising in our programmes or on our website, sponsoring one of our young singers or other concessionary places, sponsorship of events and so on.

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and much more to  
come ...

Join us next on  
June 21st, for our  
“Come and Sing” Mozart  
Requiem

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# the aubrey Singers

Cover painting: The Grossc Gehage near Dresden  
c. 1832 by Caspar David Friedrich

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