



CROUCH END
Festival
CHORUS

Conductor:
David Temple

25th Anniversary
2009

MEDIA PACK

CROUCH END FESTIVAL CHORUS

25th Anniversary 1984-2009

In this pack

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The Tension of Opposites – new commission

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IN JUST 25 YEARS...

...Crouch End Festival Chorus, under the direction of David Temple, has established itself as one Britain's major choruses and has gained both national and international recognition. Based in north London, the choir grew from a small start: enthusiasts handing out leaflets outside a local supermarket in summer 1984 asking for singers for Verdi's *Requiem*. In 2008 the choir returned to this work - this time in its fifth BBC Proms appearance at the Royal Albert Hall. (As an indicator of the variety of the choir's activities, CEFC also played the BBC Electric Proms 2008, backing Oasis for a concert broadcast on BBC2 and Radio 1.)

It's a measure of how far the chorus has come in a relatively short time. CEFC is now widely acknowledged as one of the most exciting and innovative large choirs in the world, with some 150 singers on its books. The chorus is known for its versatility and eclectic repertoire, ranging from the traditional classical works to modern and specially commissioned pieces. Recent performances include music by Bach, Beethoven, Britten, Bernstein and even The Beach Boys.

There have been many highlights. In January 2005 CEFC performed John Adams's *Harmonium* at the Barbican Hall in the presence of the composer; in November 2007 CEFC joined the BBC Symphony and Philharmonia Choruses in a revival of John Foulds's monumental *A World Requiem* at the Royal Albert Hall. In June 2008, singers performed two outdoor concerts with The Kinks' Ray Davies following a collaboration at the Electric Proms last year; and in December 2007 the chorus performed for a third time with legendary film composer Ennio Morricone at the Hammersmith Apollo. CEFC is delighted to welcome Maestro Morricone, Ray Davies and Bryn Terfel as its newest patrons.

The choir has commissioned works from Simon Bainbridge, Howard Haigh, Orlando Gough, Sally Beamish, John Woolrich, David Bedford, Joby Talbot and Paul Patterson.

Recent recording work includes the soundtrack to Disney's new Narnia film *Prince Caspian*, recorded at Abbey Road, as well as albums by Katherine Jenkins, Alfie Boe and Travis, and a third session for the BBC's *Doctor Who*. CEFC is also in demand from top UK promoters. Engagements have included appearances with Gavin Bryars and the London Sinfonietta, and a performance of Gershwin's *Porgy & Bess* conducted by Wayne Marshall. There have also been four previous Proms under such conductors as Thomas Adès, Valery Gergiev and Esa-Pekka Salonen, and two collaborations with the Royal Philharmonic Orchestra under Daniele Gatti at the Royal Albert Hall. Singers also joined the London Symphony Orchestra for a concert by Zbigniew Preisner as part of the Barbican's 'Only Connect' series, premiering the famous film composer's *Silence, Night and Dreams*.

Crouch End Festival Chorus celebrates its 25th Anniversary with a typically eclectic and exciting year. There is a varied range of concerts lined up, including a major premiere: *The Tension of Opposites* by Matthew Ferraro. Future plans include an invitation to sing at Sydney Opera House in 2010, to perform and record Mahler's 8th Symphony with Vladimir Ashkenazy.



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IN JUST 25 YEARS (continued)

25 YEARS – A SINGER'S PERSPECTIVE

Felicity Ford is a founder member of the chorus. She lives in Friern Barnet.

"I was 23 when I joined. My other half and I lived in a foul bed-sit in Park Road in Crouch End and had no TV and no money. One night we went out to the grotty local pub just to get out of the four walls and there was a poster to come and sing the Verdi *Requiem* ... we both thought why not as we'd always sung. I did the publicity for the choir for the first eight years of its life and was on the committee for fifteen and that experience was a very good grounding for my work life - I'm the national project manager in a large charity. Two years ago we adopted a little boy (now 7) and now we are showing him the delights of music too.

"Highlights for me include doing the Royal Variety Performance - I can now claim that I have danced in front of Prince Charles, which if you know me is exceedingly unlikely! And going on an expenses-paid trip to Poland with the Britten Sinfonia, though it also contained a low moment, literally, with the piece by national composer Panufnik live on Polish TV dropping about a 5th.

"The most obvious changes in recent years are the standard of the orchestras we work with, and it's wonderful to sing at professional venues and not only churches - I have suffered through putting up and taking down rostra, moving chairs, no toilets and draughty halls and am happy to wave them goodbye. My parents always came to the concerts and suffered very loud orchestras and being unable to hear their darling daughter - my real regret is that when we started performing in real concert halls they became too old to make the 120-mile round trip to our concerts.

"The membership has changed too in that people seem to be joining to be part of a good choir and not just because it's local to North London. David was a deputy headmaster of a primary school when I first met him. He was inspirational in telling the story of a work and shaping the message - we were renowned for 'communicating' the work. It's part of what we are."



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DAVID TEMPLE – A VIEW FROM THE RANKS

In 25 short years David Temple has grown the local choral society he founded into one of the bright lights of the London music scene. The chorus's conductor, a former teacher for whom music used to be "pop and hymns", talks to **Betty Rosen**.

David Temple has been in my sights at least once a week for many years, gesticulating, encouraging, instructing, interpreting, telling family tales and pale-blue jokes, giggling, eye-rolling and occasionally bounding off the podium to cast aspersions at a section of the choir or even bawl out the whole pack of us; but we don't mind because that, too, is part of his job. And he does it brilliantly, with commitment, talent, knowledge, humour and passionately serious professionalism.

David is self-taught and it fills me with wonder. Have you seen the score of Mahler's 8th?

David is self-taught, and this fills me with wonder. Have you seen the full score of Mahler's 8th? His career as a conductor has a beginning, a progression and a present. The future he sees simply as a continuation: an increase in quality and fame for CEFC. Ideally, he would like a re-ignition of some of the old excitement we felt on first transplanting to the Barbican and the South Bank. But the narrative must begin.

His choir's initiation was that first performance of Verdi's *Requiem*, when Crouch End had its Arts Festival in 1984. There was a background to that, of course. David came to London to a Civil Service job in 1972. Early on, he was persuaded by Lloyd Webber senior, the organist, to audition for the London Philharmonic Choir in spite of being quite unable to read music. He was accepted, learnt to sight read in no time and, most important of all, seriously encountered classical music for the first time – a mind-blowing experience for him. As a boy growing up in Northumberland his passions had been football, a love of nature, the hills and the coast. Music was pop – and hymns. Having a father who was a Methodist minister, he was himself religious. But his religious fervour was amorphous, without focus. The impact of Berlioz and Beethoven effected a Pauline conversion: "The sound, the colours, the textures, the power! Music was what I had been looking for in religion. Now my religion is music, walks on cliffs, meals with the family.... music."

By that first performance of the Verdi he had left the Civil Service, worked for a while in the rag trade in Camden, trained as a teacher at Southlands College and in 1979 finished up as deputy head in a primary school. Musically he had become fascinated by the skills of a conductor, "the people skills, the gestures, the charisma". He felt certain he had the capacity. A group of friends from the London Phil, notably John Gregson, indulged this urge and he formed a choir which gave six concerts over six years and even made records with Hyperion,

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"Music was what I had been looking for in religion. Now my religion is walks on cliffs, my family, and music"



DAVID TEMPLE (continued)

of Elgar part-songs amongst others. His desire to learn had him delving within the heart of music itself rather than seeking out instruction. At one point he had a series of lessons with a young, trained conductor friend but it didn't work: he found the formality and distance of it reduced him and his confidence was being eroded by it. He now feels himself "the equivalent of a brain surgeon who has never studied medicine but has managed to save lives."

And then, Crouch End Festival Chorus. After the Verdi came a Christmas concert, and in March 1985 a third: Fauré's *Requiem*. Throughout John Gregson supported him and when David's spirits flagged he was there

"There were connections between the teaching and conducting: each demanded communicating my passions and getting the best out of everyone in the group"

to spur him on. After two years with the choir it was John who insisted that David should be paid. This was the end of school teaching. Not that there were no connections between his day job and the conducting. Each demanded communicating his passions and

getting the best out of everyone in the group. In the choir what he found hardest was keeping the people on his side over difficult musical decisions. He now has two choirs: CEFC and the Hertfordshire Chorus, and he finds their differing musical tastes delightful. Each is better as a result of the other; he discovers more about himself and is more accurate and honest in self-assessment. But I get ahead of myself.

From 1985, then, there followed his years as a professional conductor. What has happened to CEFC during this time? The choir has grown in stature beyond all recognition. It performs in prestigious venues. It receives regular engagements for live performance, broadcasts and recordings. It works with internationally renowned orchestras, artists and conductors. Its repertoire covers almost the entire staple choral diet and much more besides. It is near the top of the tree. And all this has happened because of David Temple, the man, the musician.



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25TH ANNIVERSARY CONCERTS 2009

Central to the chorus's work are the concerts it promotes each year. David Temple will conduct Crouch End Festival Chorus in a series of performances across London, including established favourites, Monteverdi Vespers with Emma Kirkby, and new commissions.



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Saturday 17 January, 7.30pm & 9.15pm

BRIGHTON LINE – CLASS OF '59

Kings Place Concert Hall

90 York Way, Kings Cross N1 9AG | www.kingsplace.co.uk | 020 7520 1490

The chorus makes its debut at the new venue Kings Place as part of 'The Song of Roland' – a week of concerts curated by conductor David Temple.

This evening's concerts include works by four composers born in 1959: **James MacMillan** (*Cantos Sagrados*) and **Jonathan Dove**; a new work by **Roland Perrin**; and **Orlando Gough**'s new arrangement of a **Buddy Holly** song (the latter died in 1959). Also music by **Purcell** (born 1659) and **Britten** (*Missa Brevis*, 1959).

David Temple: "I used to love doing themed concerts, until some very wise people told me they weren't the done thing any more. How nice to be doing one again: by restricting ourselves we spread our wings and have to try something new".

Sunday 1 March, 7.30pm

THE TENSION OF OPPOSITES

Elgar: *The Music Makers*

Matthew Ferraro: *The Tension Of Opposites* (Commission, World Premiere)

Barbican Hall, Barbican Centre

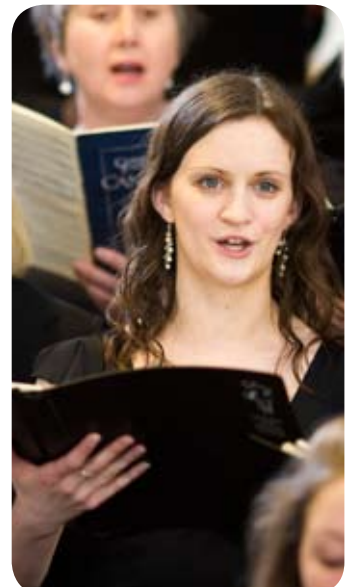
Silk Street, London EC2Y 8DS | www.barbican.org.uk | 020 7638 8891

with Jane Irwin, mezzo-soprano, and the London Orchestra da Camera

CEFC's first performance of Elgar's delightful poem setting, which includes excerpts from *Sea Pictures* and *Enigma Variations*. The soloist is popular mezzo-soprano **Jane Irwin**, who recently recorded the work with the Hallé under Mark Elder. She has appeared at Carnegie Hall, the Proms, and with the Berlin Philharmonic.

American composer Matthew Ferraro describes his exhilarating new work as "orchestral journalism". An incorporation of recorded sounds with orchestra, chorus and percussion from many cultures, it is a response to the 'opposites' in our world - such as man and nature, wealth and poverty, and differing belief systems. Ferraro cites Bach, Ravel, Stravinsky and Bernstein as influences. (See separate press release for more information.)

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25TH ANNIVERSARY CONCERTS 2009 (continued)

Friday 24 April, Saturday 25 April, 8pm

MONTEVERDI: VESPERS

St James Church, Muswell Hill

St James Lane, London N10 3DB | www.cefc.org.uk | 0844 736 5220

with Emma Kirkby, soprano
English Cornett & Sackbut Ensemble

Monteverdi's *Vespers of 1610* is a monumental work of music, with up to 10 vocal parts in some movements, split into separate choirs in others, and a range of musical styles including moments of prayerful tranquillity. CEFC rehearses weekly in Muswell Hill; the Chorus is delighted to present these very special, period concerts on home turf with world-renowned early music specialists **Emma Kirkby** and the English Cornett & Sackbut Ensemble.

Monday 6 July, 7.30pm

FAURÉ: REQUIEM

VAUGHAN WILLIAMS: A SEA SYMPHONY

Barbican Hall, Barbican Centre

Silk Street, London EC2Y 8DS | www.barbican.org.uk | 020 7638 8891

A treat of a summer evening, featuring two of the loveliest choral-orchestral works in the repertoire.

Fauré's beautiful *Requiem* was written in response to the death of his father. *A Sea Symphony* established the young Vaughan Williams as a major composer - in his settings of poems by Walt Whitman you can hear the influence of his younger mentor, Maurice Ravel.



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RECORDING WORK *"You know, I've got you on my iPod"*

Because of the wide range of recording work it undertakes, Crouch End Festival Chorus's name can be seen scrolling across a lot of iPod screens. The North Londoners' professional sound is heard frequently on television, radio and in the cinema – as well as on a range of YouTube clips. Here is a sample of some of the work the Chorus has laid down:



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John Foulds: A World Requiem Live Recording

Conceived for the Royal Albert Hall, John Foulds's work was performed on Remembrance Sunday for several consecutive years in the 1920s, then disappeared from the repertoire. It calls for a huge chorus and orchestra, offstage brass in four separate locations, a boys' choir, soloists and even an offstage celeste. The BBC revived the work in 2007, with CEFC joining the BBC Symphony and Philharmonia Choruses.

Ray Davies: forthcoming album

There are plans to record many of The Kinks' greatest classics with Ray Davies and his band using the brilliant arrangements by Steve Markwick which were performed live at the Hampton Court Palace Festival and at the BBC Electric Proms.

Katherine Jenkins: Sacred Arias

Released October 2008, the chart-topper's album features CEFC on several tracks including a lovely a cappella 'As I Went Down to the River to Pray', recorded at Angel Studios in Islington. The chorus performs with Katherine in December 2008 at the Royal Albert Hall.

The Chronicles of Narnia: Prince Caspian Soundtrack

This drew on the full forces of the chorus, recorded in March 2008 at Abbey Road and conducted by composer Harry Gregson-Williams.

Alfie Boe: Onward

This selection of sacred works was the choir's first collaboration with one of the UK's most up-and-coming artists.

Greatest Cinema Choral Classics

In 1997 Crouch End Festival Chorus hit the headlines with a top 10 USA Billboard chart success. This collection is the best from the many recordings of cinema music with Silva Screen and James Fitzpatrick.

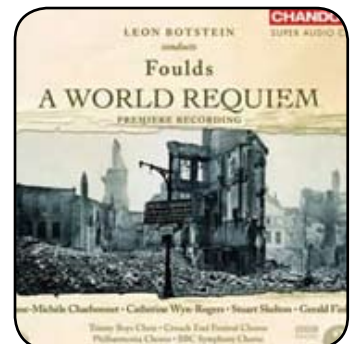
Doctor Who: Series 1 & 2

The chorus has recorded for three series of the "new" Doctor Who, with music by the award-winning Murray Gold. This album and its sequel featured music from the first two series, including the often-heard Daleks theme.

Christmas Choral Classics

Successful and popular collection, sung by the chorus under David Temple, with the City of Prague Philharmonic Orchestra conducted by master arranger Paul Bateman.

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RECORDING WORK (continued)

Philip Glass: *Songs from Liquid Days*

Glass's songs are given the choral treatment by Jeremy Marchant – listen out for 'Open the Kingdom'.

Britten: *The Company of Heaven* Will Todd: *The Burning Road*

On the Britten recording the choir is joined by actors Jonathan Pryce and Fiona Shaw. *The Burning Road* was written to celebrate the 60th anniversary of the Jarrow March.

Paul Patterson: *Hell's Angels*

Patterson's avant garde commission for Crouch End Festival Chorus links the fallen angels from *Paradise Lost* and the *Hell's Angels* from the USA west coast.

The Divine Comedy: *Fin de Siècle*

The first of the choir's many pop/rock collaborations based on the choir's work with Joby Talbot, composer and keyboard player with the band.

David Bedford: *Twelve Hours of Sunset*

Bedford's work is based on the Roy Harper song of the same name which describes the constant sunset visible when one flies from London to Los Angeles, rather like an acrobat walking on a large ball!

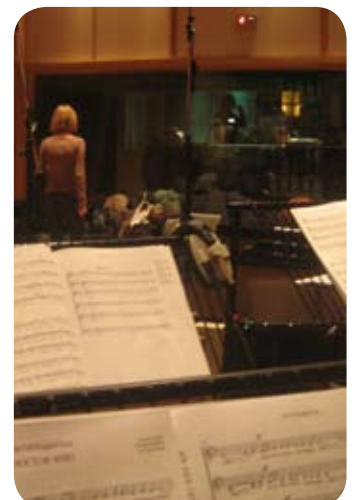
Lesley Garrett: *Soprano in Red*

Probably the choir's oldest commercial recording dating from 1995 where Silva Classics took the brave step of using an unknown choir with an unusual name...



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FACES OF CEFC

As with most large choruses, the individual singers that make up Crouch End Festival Chorus are amateurs, and this £130,000-turnover organisation is managed by volunteers. Here are some of the choir's members.

Interviews by **Sarah Robinson**



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Bruce Boyd, 2nd bass

Bruce holds the proud position of being the longest-serving male singer. In his 23 years with the choir, he has witnessed many 'firsts'. "It felt like a very important moment when we did *Belshazzar's Feast* with Bryn Terfel in 1988," he recalls. "I'd never before been in a choir strong enough to attempt it. The work meant a lot to me personally because I had seen a performance of it on TV after my Dad's funeral and found it uplifting. I was thrilled when David Temple decided that the choir was ready to try it."

Music is known for helping people get through hard times, but being part of a community of singers can also greatly enrich a person's life, says Bruce. "There's a friendly glow about the Friday night rehearsals that takes you out of yourself. CEFC is not cliquey like some other groups – I've got many long-standing friends, and I'm still making new ones."

Bruce has joined several of the choir's regular summer tours, and particularly enjoyed the 1994 trip to Poland. This included the country's first ever performance of Tippett's *A Child of Our Time*. "We also did a live TV performance of some Polish music, which was possibly not our finest hour musically, but it was memorable, and I showed everyone how to drink Polish vodka afterwards!"

"Belshazzar's Feast with Bryn Terfel meant a lot to me - I had seen a performance after my Dad's funeral and found it uplifting"

"We did a live performance on Polish TV of some Polish music - not our finest hour musically but I showed everyone how to drink Polish vodka"

Bruce's favourite CEFC performances:

Howard Haigh: *Saeta*

"In 1990, it was exciting to perform this new commission, and I had the opportunity to sing a solo at the Barbican when we revived it in 2004."

Ennio Morricone: Selected film scores

"The first time we performed with Morricone, in 2001, I was in the small 'tribal' choir, and it was electrifying to stand so near to the great man and connect with the audience."

Ray Davies: Greatest hits

"I hope we can perform with him again very soon – it was a fantastic experience."



FACES... (continued)



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Florian Fischer, 1st Tenor

Florian found the choir on the internet and attended a rehearsal as a guest before auditioning. "I was amazed at the high standard of the singing," he recalls. Equally important, though, was the welcoming atmosphere. "I've been in several other choirs, and you don't always get that."

Back in his native Riedlingen, he had grown up on a typical German diet of Bach, Haydn and Mozart. So the innovative Crouch End repertoire came as something of a shock – in a good way. "The classics are still my first love," he says, "but every time we learn something unfamiliar, I always end up enjoying it, even if it seems hard at first. Now my ambition is for us to sing with Björk one day."

Also a big fan of world music, Florian works as a freelance German tutor, and is studying for a degree at Birkbeck College. With his strong tenor voice, he is always in demand for CEFC's recording work. "Sometimes it can be hard to fit everything in," he admits. "But I miss the choir when I'm not there, like in the summer break. If I'm tired on a Friday evening, I always feel better when I get to the rehearsal – it's energising. And I just love performing!"

"My ambition is for us to sing with Björk"

"Our performance of Verdi's Requiem changed my negative view of 19th century music"

Florian's favourite CEFC performances:

John Adams: *The Death of Klinghoffer*

"The words are wonderful, there's a good part for tenors, and it shows that classical music can be uncompromisingly modern, but still accessible."

Verdi: *Requiem*

"The CEFC performance of this changed my negative view of 19th century music."

Doctor Who soundtrack

"A fun recording experience which impresses my friends."



FACES... (continued)



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Marj McDaid (2nd Soprano) & Tony Wren (2nd Tenor)

Married couple Marj and Tony have both given their time and expertise to make the choir a success.

Marj is a voice coach with years of classical training and teaching experience. She puts this to good use at CEFC by running warm-up sessions, and by helping with pronunciation for those pieces where the 'enunciated' sound of the British choral tradition just won't do. For example, she patiently coaxed New York and Latino accents out of the singers for a *West Side Story* suite. She says, "The ability of the vocal apparatus to produce such different qualities excites me, and the chorus provides an opportunity to exploit this."

A craniosacral therapist, Tony is the choir's external engagements manager. It's a role that has become increasingly important, with singers appearing on a succession of TV and film soundtracks, as well as in concerts with the likes of the BBC Symphony, London Symphony and Royal Philharmonic Orchestras, and names as diverse as Andrew Lloyd Webber, Ennio Morricone, Ray Davies, Lesley Garrett, Katherine Jenkins and even Oasis.

"We are now at the point where we have to turn offers away," Tony says. "You can imagine the work involved – there are always half a dozen projects at various stages of development." He hopes that the singers' growing reputation as recording artists will help to alert more of London's concert-goers to CEFC's regular performances at the Barbican. "We don't want our core programme to reach only those who are in the know," he stresses. "Our aim is for the public to be queuing to get in."

"There are always half a dozen projects at various stages of development"

"One of the outstanding performances for me was Thomas Adès's America at the Proms"

Marj's favourite CEFC performances:

"One of the most outstanding performances for me was **Thomas Adès's America** at the Proms. The pieces I've particularly enjoyed singing were the **Brahms Requiem**, **Britten's Hymn to St Cecilia**, **Stravinsky's Symphony of Psalms** and **Copland's In the Beginning**."

Tony's favourite CEFC performances:

Handel's Dixit Dominus in Tuscany; **Mahler 8** in a sold-out Festival Hall; **Morricone's** 75th Birthday concert at the Albert Hall. Favourite individual pieces include **James MacMillan's Cantos Sagrados** (the original organ version) and **Bach St Matthew Passion**. "In the future I'd love the choir to perform Messiaen's *St François d'Assise* and (more realistically!) Britten's *War Requiem*."



FACES... (continued)



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Paul Willcocks, 1st Bass

Drama teacher Paul Willcocks is a fairly recent addition to the CEFC line-up, and admits that joining one of the UK's leading choirs isn't always an easy proposition: "The open rehearsal I attended was enjoyable, and the audition went fine; but when I started as a proper member, the people around me all seemed so much more experienced, and I felt out of my depth at times." He stuck at it, though: "I decided to ask other basses around me about anything I didn't understand, and I found them very helpful and not snobbish when I asked questions."

Going to the pub after rehearsals helped him feel part of the choir community, and he had a great time on the choir's 2008 tour to Portugal, accompanied by his partner and young daughter.

He still sees himself as a 'beginner' but he now has enough experience with CEFC's challenging repertoire to know that he will get through the tricky learning stages and enjoy the rewards of performing in the concerts.

"I love the transition one goes through with each new piece, which is usually:

- a) total horror at the complexity of the piece
- b) total amazement that most seem to know it already
- c) total amazement that you are beginning to sing it
- d) total immersion with the piece, especially as you practise it at home and listen to it
- e) love for the piece
- f) amazement that you did not know the piece before or ever found the piece difficult!"

Paul's favourite CEFC performances:

Elgar: The Dream of Gerontius

"This was my first time at the Barbican, but also because I felt such a major achievement at having learnt to sing it."

Songs by **Charles Ives**, and songs by **The Beach Boys** arranged by David Bedford "...part of our wonderful American music concerts in Highgate and Cambridge".

"I also liked doing the **Michael Tippett spirituals** in the open air as part of the reopening of the Royal Festival Hall. And I loved the concert we did in a monastery in Portugal - we sounded great amongst the cloisters."



"I love the transition one goes through with each new piece - from total horror at its complexity to total immersion and love"

FACES... (continued)



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Pauline Hoyle, 2nd Alto

New Zealand-born Pauline Hoyle has been a key member of Crouch End Festival Chorus for a large part of her 30 years in London. "It is the focus of my out-of-work life," she says simply. And as a senior educationalist with a demanding government job, it's often no mean feat for Pauline to make it to rehearsals.

"I love my mates in the back row of the altos. We work together to make sure we really know the music, while catching up on each other's weeks - and supporting each other through life's ups and downs."

Pauline put in 13 years on the choir's management committee. Her finest moment came when she conducted negotiations for the choir to sing at the Millennium concert on New Year's Eve. "Getting the deal was an important landmark in the choir's progress. However, I was in New Zealand for the actual Millennium so watched the choir on TV – I had tears of pride rolling down my face!"

Pauline's favourite CEFC performances:

"Our first ever 'own promotion' at the Barbican was very exciting – **Paul Patterson's Hell's Angels** and the **Mozart Requiem**. To see the place almost full and David out there on the podium was like we had finally arrived. We've worked so hard and taken so many risks to make sure that we weren't just any old boring choral society."

"In 1993/4, we commissioned a new piece of music for every concert: **Bedford, Beamish, Bainbridge and Woolrich**. That was a fabulous year."

"I love my mates in the back row of the altos"

"Our first concert at the Barbican was very exciting – it was like we had finally arrived"



FACES... (continued)



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Derryn Henning, 2nd Soprano

Being one of CEFC's youngest members doesn't mean that 21 year-old Derryn is short of singing experience. The Henning household sounds like the von Trapp family, with four sisters putting on performances of show tunes and gospel songs as they grew up in South Africa and Wiltshire. Music was always around, thanks to school choirs, church choirs, and lessons in singing, piano and guitar.

When Derryn came to London to train as a speech and language therapist she wanted to join a choir "to keep up my singing," she explains, "but you couldn't join the university choir unless you were doing a music degree." Crouch End Festival Chorus to the rescue: "I heard about the choir through a friend of a friend, so I looked on the website and came to a concert. I was very impressed."

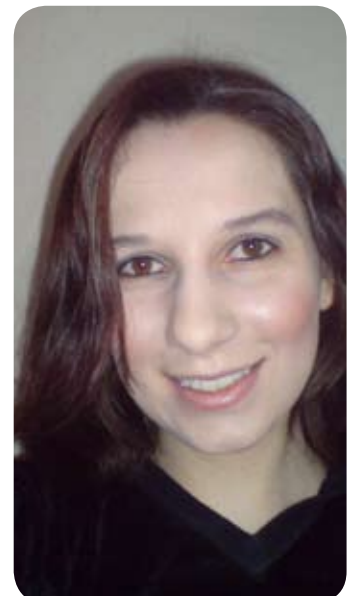
Was it intimidating to step outside the university environment and join an 'adult' choir? "From the moment I arrived at my first rehearsal, there was someone with me from my section," she explains, "and it was easy to make friends. Now I just have to campaign to get the choir to do Karl Jenkins's *Adiemus*, and of course more show tunes..."

Derryn's favourite CEFC performances:

The Music of Morse – various composers

"That concert was so much fun, because it was my first time performing in the Royal Albert Hall, and the first time I'd been on TV."

*"Now I just have to
get the choir to do
more show tunes"*



FACES... (continued)



Conductor:
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2009

Veronica Gray, 1st Alto

Back in 1987, Veronica had left full-time work to bring up her children, and was missing the excitement of her former job producing television commercials. "Then I saw a poster on a tree in Crouch End inviting people to come along if they enjoyed singing in the bath! From the moment I walked into the church hall in Crouch End I felt a sense of purpose and enthusiasm from this incredibly efficient yet friendly organisation."

Originally from Leicestershire, Veronica had been a member of school and church choirs but hadn't had any formal musical training. "Most fortunately for me, the choir was being run on a non-auditioned basis when I joined," she explains. "A kind of natural selection took place as David Temple's choice of music and expectations of our ability became more and more demanding."

Now, she smiles, CEFC is an addiction - "a Friday night fix" - and it has been a wonderful experience to be a part of its development. "Performing in major central London venues, recordings, high-profile outside engagements... I clearly remember an evening with a very small group of people listing this wish list, and here we are achieving all of them and more."

Veronica's favourite CEFC performances:

Vaughan Williams: *Dona Nobis Pacem*

Bruckner: *Motets*

Janacek: *Glagolitic Mass*

"There are many pieces that you feel as though you fall in love with. The places and people are important too: it's always a thrill to perform in venues like the Barbican and the Royal Festival Hall, and to work with famous composers like Morricone"

"I clearly remember an evening with a small group of us making a wish list of ambitions, and now here we are achieving them"



World Premiere

THE TENSION OF OPPOSITES by Matthew Ferraro

1 March 2009, 7.30pm Barbican Hall, London

Commissioned by Crouch End Festival Chorus as a major part of its 25th Anniversary celebrations, and receiving its first performance on 1 March 2009, **The Tension of Opposites** is a work of profound humanity and social relevance by American composer **Matthew Ferraro**. Written for symphony orchestra, mixed chorus, children's chorus, soloists and pre-recorded sounds, the work explores similarities and differences in our world.

Ferraro describes the piece as 'orchestral journalism'. Over the last nine years, Ferraro has documented and recorded people's life experiences: from living with the homeless in Los Angeles to meeting rescue workers at Ground Zero, from maternity hospitals to high-dependency units, from mosques to synagogues, returning to his studio to weave these experiences into a symphonic structure.

The composer says of his inspiration: "*I travel a lot for my work – I could be in Los Angeles, or at the Vatican - so it's something I became very aware of: contrasts between rich and poor, different cultures, and often in one space. There's a great book called Tuesdays With Morrie which talks about 'the tension of opposites' as a theory of life which got me thinking. And I do have a sense of social responsibility. We should, as artists, engage with our world.*"

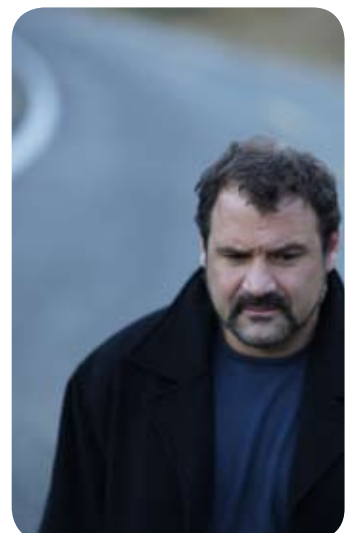
Education and Community

From the outset, Ferraro was determined to create a work which is accessible to both the regular concert-going audience and those who may never have attended a concert before. To complement the piece, Crouch End Festival Chorus is working with a number of **schools** to bring the ideas addressed by *The Tension of Opposites* into the composition curriculum for GCSE music. A number of student groups will perform their compositions in the foyer of the Barbican Centre on the day of the premiere. The Chorus is also working with several national charities, including **Shelter**, **Medical Foundation for the Care of Victims of Torture** and **Treehouse** to raise public awareness of the issues with which *The Tension of Opposites* deals. In addition, the premiere will also bring together members of faith groups from Christianity, Islam, Judaism, Hinduism and Buddhism both within the performance itself and as members of a culturally diverse audience.

The Tension of Opposites will be performed by Crouch End Festival Chorus and the London Orchestra da Camera, under CEFC conductor David Temple. The work will be preceded by **Elgar's** stirring poem setting **The Music Makers**, featuring mezzo-soprano **Jane Irwin**.

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THE TENSION OF OPPOSITES (continued)

NOTES TO EDITORS

One of London's most creative ensembles, **CROUCH END FESTIVAL CHORUS** is unique for a choir of its size, standard and reputation. The chorus independently promotes its own season of concerts at the Barbican and elsewhere, as well as collaborating with a range of world-class performers, ensembles, broadcasters and recording companies. Recent highlights include Bach's *Mass in B Minor* at the Barbican; Verdi's *Requiem* at the BBC Proms; singing with Oasis at the BBC Electric Proms; and recordings including the soundtrack to Disney's *Prince Caspian* and Katherine Jenkins's new album *Sacred Arias*. In 2009 the Chorus celebrates its **25th Anniversary**.

MATTHEW FERRARO is a native of Chicago and studied composition at the University of Southern California under Morten Lauridsen and Witold Lutosławski. From there, he ventured overseas to London where he studied at the Guildhall School of Music and the University of Kent at Canterbury.

On returning to the United States he carved out a successful career in film, entertainment and television composition, including the score for the film ***The Mind's Treasure Chest*** which won a Gold Plaque Award at the Chicago International Film Festival. He has orchestrated music for the Academy Award-nominated film ***The Insider***, and for Simpsons creator Matt Groening's ***Futurama***. He also worked on the score for the Disney/Pixar hit ***The Incredibles***.

In 2005 Ferraro was commissioned by the Catholic Church to compose and produce new music celebrating the Jubilee year of the Jesuit Order in 2006. This has been published worldwide by Boosey & Hawkes. Crouch End Festival Chorus performed on the recording of these works. As a result of this composition, Ferraro was granted the rights to the poems and prayers of **Pope John Paul II**, a project he is currently working on.

Elgar The Music Makers / **Matthew Ferraro** The Tension of Opposites

Crouch End Festival Chorus
David Temple - conductor
London Orchestra da Camera
Mezzo-soprano – Jane Irwin

Sunday 1 March 2009, 7.30pm. Barbican Hall, Silk Street, London EC2Y 8DS
Box Office 0207 638 8891 / www.barbican.org.uk.
Tickets £24, £21, £19, £15, £12.50, £9

For further details about the choir, upcoming performances, events and the 25th Anniversary, please visit the choir's website at www.cefc.org.uk or contact:
Jon Bradfield (pr.marketing@cefc.org.uk; 07968 762339) or
Celia Ellacott (07802 885445)

For further details about *The Tension of Opposites* visit
www.thetensionofopposites.com

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David Temple

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