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**NEWARK CHORAL  
SOCIETY**

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# Mozart Requiem K626

**Conductor:**

**Robert-John Edwards**

**Organist: Rosemary Field**

## PROGRAMME

**Saturday 21st March, 2026 @ 7.30pm**

Hope Community Methodist Church,  
Barnbygate, Newark NG24 1PX

## Welcome....

Welcome to our Spring Concert 2026 as Newark Choral Society celebrates the 270th birthday of Wolfgang Amadeus Mozart by singing his Requiem, his last work which was completed by others after his death.

I am delighted to welcome back three of our soloists, Caroline Sharpe (Soprano), Rosemary Braddy (mezzo-soprano) and Stephen Holloway (bass) and further delighted to welcome a new singer to Newark with Russell Painter (tenor) joining us for the first time along with organist Rosemary Field who is currently the director of music at Worksop Priory.

Mozart often treats the voices of a chorus as instruments with challenging runs and figures to sing; at times the entries and extended passages are relentless with the big concern being where to take a breath!

There have been a lot of notes and text to learn and remember but the choir have risen to the challenge and hopefully will do the music justice this evening. Enjoy!

Newark Choral Society's next concert will be on Saturday 13th June, look out for details of venue and programme.

Michael Wilson

Chairman Newark Choral Society.

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Jane Olson Rehearsal accompanist

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concert choir called the Castle Singers. Then in 1986, shortly after his appointment as Master of the Song School, John Webster formed a small mixed choir, called the Magdalene Singers. This group was to fill the role of a secondary voluntary choir to sing services at the Parish Church on special occasions, and to give small-scale concerts at churches in the area.

In September 1995, when the Castle Singers were without a conductor and the Magdalene Singers were looking to increase numbers, the opportunity arose for the two chamber choirs to rehearse and perform together under the baton of Roger Bryan, then Master of the Song School. The decision was taken to amalgamate the choirs in January 1996 under the title of Newark Choral Society. The aim of the society was to enable singers in the area to participate in the preparation and performance of a regular and varied concert programme of major works from the choral repertoire, and to offer Newark audiences the opportunity of enjoying them once more.

Newark Choral Society continues to maintain the policy of both founding choirs of bringing smaller-scale concerts of a lighter musical nature to surrounding villages. In past years, Newark Choral Society has worked with, John Rutter, Bob Chilcott, Southwell and Bingham Choral Societies, the Ryton Chorale (Worksop), Lincoln and Nottingham Symphony Orchestras, the Ransome Band, the Nottinghamshire Society of Recorder Players and with a range of soloists in an ever widening repertoire.

Newark Choral Society has tested its ability by accepting challenges in the choral repertoire including Britten's St Nicholas Cantata, Charpentier's Messe de Minuit, Bernstein's Chichester Psalms (in Hebrew) and Brahms's Ein Deutsches Requiem and the Liebeslieder Waltzes (both in German).

Following a worrying time for choral societies in 2020 and 2021, Newark Choral Society was faced with a dilemma when the society's founding music director, Roger Bryan relocated to Cheshire. So the choir restarted but with an unsure future. However, in January 2022, Robert-John Edwards accepted the invitation to be the Music Director of the society, so the next chapter began.

Our next concert will on June 13th with a programme of English music which will be a new genre for the choir.

The society hopes you enjoy tonight!

## NEWARK CHORAL SOCIETY

The first reference to a Newark Choral Society goes as far back as 1845, with a programme for a "Concert of Sacred Music" given in the Town Hall on February 25<sup>th</sup>. How good the society was then is unknown but it did attract some influential patrons including the M. P. for Newark, the Rt. Hon. W. E. Gladstone and the Earl of Lincoln. The society's growth and development then seems to be chequered with periods of time when it did not exist and a number of re-formations when it flourished. Clearly there is a link between how talented leading musicians in the town were and their interest in choral singing. A prime source for such musicians is the Song School of St Mary Magdalene's Church, Newark.

There are archives showing the society to be active in 1880, 1887 (with an orchestral section), 1921 (with the YMCA and YWCA), and in 1923 with concert programmes reflecting different strengths of the singers of the time. In 1924, the society's programmes included choral works by Coleridge-Taylor, Mendelssohn, German and Gounod, "Gems from the Operas", Handel's "Messiah" and Mendelssohn's "Elijah". In 1930, having now become Newark Choral and Orchestral Society, under its new conductor Dr. William Hall, Master of the Song School, the Society performed Elgar's cantata "King Olav" with a chorus and orchestra of no fewer than 150 performers. By this time however members were demanding a move away from the mainstream repertoire towards lighter music and operetta. In 1936 the Society, having now added Operatic to its title, mounted its first stage production "The Mikado", and annual Gilbert and Sullivan comic operas then followed at the Palace Theatre; by 1938 it had become merely Newark Operatic Society.

In 1951 a choir was formed to give a week's performances of German's "Merrie England" in the grounds of Newark Castle as part of the Festival of Britain celebrations. Later that year a performance of Handel's "Messiah" was given with many of the same singers and soloists taking part. Both events were conducted by Reginald Thorne, then also Musical Director of Newark Amateur Operatic Society, but though it gave several concerts in the early 1950s it disbanded in 1957 after Mr. Thorne's death. There was a further flowering of the Society in the 1970s under the direction of Edna Kirton.

This brings us to the formation of the present Newark Choral Society, which has two "parent" groups. In 1980 the non-student singers in the choir of the

## Requiem, K626

## W A Mozart (1756-1791)

1	INTROITUS: REQUIEM	Soprano & Chorus
2	KYRIE	Chorus
3	SEQUENZA:	
	Dies Irae	Chorus
	Tuba Mirum	Soloists
	Rex Tremendae	Chorus
	Recordare	Soloists
	Confutatis Maledictis	Chorus
	Lacrimosa	Chorus
4	OFFERTORIUM	
	Domine Jesu	Soloists & Chorus
	Hostias	Chorus
5	SANCTUS	Chorus
6	BENEDICTUS	Soloists & Chorus
7	AGNUS DEI	Chorus
8	COMMUNIO	
	Lux Aeterna	Soprano & Chorus

Newark Choral Society with  
 Caroline Sharpe    Rosemary Braddy  
 Russell Painter    Stephen Holloway  
 Rosemary Field (organ)  
 Directed by  
 Robert-John Edwards.

# Requiem Mass in D minor, K 626

**Wolfgang Amadeus Mozart (1756 - 1791)**

A passionate and eccentric music lover – grandly named Franz, Count of Walsegg, Stuppach – had the occasional habit of commissioning works from leading composers and getting his court musicians to guess who had written them, a process that doubtless led to rewarding flattery. These commissions were anonymous. The death of the Countess in February 1791 led to Mozart's turn, the commission and the advance payment of half the fee being brought by a "grey messenger" according to a letter of the composer's whose authenticity is disputed. Wolfgang's death meant not only that the work was not finished, in the ordinary sense of being written down by him in detail, but that financial stress made it imperative for his widow Constanze to get it finished. For some reason she gave this task first to Joseph Eybler a Viennese musician who was a faithful attender at the bedside of the dying Mozart. Eybler made a good job of completing some of the orchestration in the Dies Irae, but when it came to composing he had to give up. We can see this in the feeble two bars of soprano part which he sketched into the Lacrimosa after the terror-climax "homo reus" which were the last notes that Mozart wrote.

Constanze then gave the job to the man who should have had it in the first place, the family friend and not inconsiderable composer Franz Xavier Süssmayer, who had helped Wolfgang with a rehearsal score for *Die Zauberflöte* and with the recitatives for *La Clemenza di Tito*. So Süssmayer completed the Requiem, but what his share amounted to will never be proved. What remains in Mozart's hand will be mentioned before each movement. Only two autograph sketches otherwise remain: four bars of Rex Tremendae, from which it would be impossible to step into Mozart's brain and arrive at their eventual form, and some 16 bars of exposition of a D minor Amen fugue which was presumably at one time intended for the end of the Lacrimosa, and therefore of the end of the whole sequence Dies Irae.

## Rosemary Field

*organist*

Rosemary Field (b 1957) trained at the Royal College of Music taking organ as first study, with Nicholas Danby. She won the main college prizes for organ-playing and for written harmony, and was later a finalist in the St Albans International Improvisation contest.

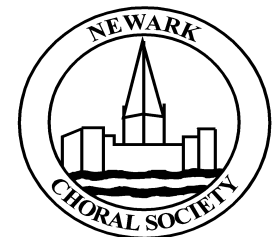
Her working life has been devoted to the church, as both teacher and practitioner, including appointments at Birmingham and Portsmouth cathedrals, together with outreach work in parishes in both those places and in Lincoln. She was Deputy Director of the RSCM between 2012-19 with responsibility for Education among other things, and then transferred to Head of Organ Studies. Redundancy after the covid year brought her back to her house in Lincolnshire at Easter 2021, and she is now Director of Music at Worksop Priory, accompanist to the Leicester Philharmonic Choir. She runs an outreach programme of organ tuition in Worksop, and has established a lunchtime concert series at the Priory in the warmer months. Teaching and concerts fill the rest of the diary. Hobbies include learning to play the harp; needlework, gardens, sketching and aircraft-watching.



## NEWARK CHORAL SOCIETY

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**Music Director - Robert-John Edwards**

[www.newarkchoralsociety.org](http://www.newarkchoralsociety.org)



## Stephen Holloway

**bass-baritone**

Stephen studied singing at the Guildhall School of Music and Drama and at the Britten-Pears School. Since graduating his operatic work has included roles and covers for Scottish Opera, English National Opera, English Touring Opera, Covent Garden Festival, Royal Opera House, European Chamber Opera, Chelsea Opera Group, New Sussex Opera and many others.



Recent roles include Banquo *Macbeth*, Count Walter *Luisa Miller*, Alvisè *La Gioconda* and Scarpia *Tosca* for Midsummer Opera, Don Alfonso *Così fan Tutte* and Basilio *Barber of Seville* for Focus Opera, Il Marinaio *AZAI* for International Opera Theater in Citta della Pieve, Italy, Wotan *Die Walküre* and *Das Rheingold* for Secret Opera, Nourabad *Pêcheurs de Perles* for Ahmadi Music Group, Kuwait, Bonze *Madama Butterfly*, Commendatore *Don Giovanni* and Sarastro *The Magic Flute* for Heritage Opera, Commendatore *Don Giovanni* for HeadFirst Productions, and Pandolfe *Cendrillon (Massenet)* and Tonio *Pagliacci* for Festival Valois, Provence. At English National Opera he has covered roles in *Don Giovanni*, *Medea*, *The Force of Destiny*, *The Mikado* & *The Magic Flute*. At The Royal Opera House he has sung in *-Palestrina (Pfitzner)*, and covered roles in *Katya Kabanova*, and *Billy Budd*.

He is equally experienced on the concert platform and concert highlights include Petite Messe Solennelle *Rossini*, Requiem *Verdi* in Lincoln Cathedral and *Wotan's Farewell* with Fulham Symphony Orchestra.

Recordings include *The Unknown Elgar* for Pearl, and numerous roles for Midsummer Opera recordings

He is delighted to return to sing with Newark Choral Society.

Leopold Nowak shows in his edition of the Requiem for the "New Mozart Edition" that there were precedents for a set-piece fugue at this place by two of Mozart's Viennese predecessors, Giuseppe Bonno and Florian Gassmann. But it must be remembered that fugues did not always flow easily from Mozart's pen. He left a good few torsos, presumably through losing interest in them, or not seeing how they could be successfully concluded (which for him would be another way of saying the same thing). As to the other sketches and briefings, we must pay regard to the Abbé Maximilian Stadler who was called in by the widow to put Mozart's manuscripts in order. Admittedly Stadler's "Defence of the Authenticity of Mozart's Requiem" was published 35 years later in 1826, but he makes two statements that are difficult to contradict: "the widow told me that there were some few leaves of music found on Mozart's writing desk after his death which she had given to Herr Süssmayer. She did not know what they contained, nor what use Süssmayer made of them and Süssmayer did not have much more to do than most composers leave to their copyist."

It seems from the way Mozart prepared his 12-stave scoring-paper that he did not envisage any later departure from the instrumentation of the first Introitus which he detailed in his own hand as two basses, two horns, two bassoons, two trumpets, timpani and the usual strings with organ; the three trombones follow tradition in doubling the three lower voices of the chorus, but Mozart gives warrant, in their very first entry, for their independent use as well. The middle (tenor) trombone is used solo to introduce and accompany the bass solo in Tuba Mirum, and there is certainly space allotted for him to continue as far as the end of the soprano solo, though neither Süssmayer (perhaps on orders!) nor any successor has done this to my knowledge.

Perhaps there is one thought to be added, in modern circumstances: there is no single note of it either composed or written by Salieri.

"Programme Note by Ivor Keys. This note was supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies".

## REQUIEM

Requiem aeternam dona eis, Domine, et lux  
perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi  
reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis caro  
veniet.

Requiem aeternam dona eis, Domine, et lux  
perpetua luceateis.

## KYRIE

Kyrie eleison.

Christe eleison.

Kyrie eleison.

## SEQUENTIA

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.

Tuba mirum spargens sonum  
Per sepulchra regionum  
Coget omnes ante thronum.

Mors stupebit et natura  
Cum resurget creatura,  
Judicanti responsura.

Liber scriptus proferetur  
In quo totum continetur  
Unde mundus iudicetur.

Iudex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

## REQUIEM

Grant them eternal rest. O Lord, and may  
perpetual light shine on them.

Thou, O God, art praised in Sion, and unto  
Thee shall the vow be performed in Jeru-  
salem.

Hear my prayer, unto Thee shall all flesh  
come.

Grant them eternal rest, O Lord, and may  
perpetual light shine upon them.

## KYRIE

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us

## SEQUENTIA

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.

What dread there will be  
When the Judge shall come  
To judge all things strictly.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

A book, written in, will be brought forth  
In which is contained everything that is  
Out of which the world shall be judged.

When therefore the Judge takes His seat  
Whatever is hidden will reveal itself,  
Nothing will remain unavenged.

What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous may be hardly  
secure?

## Russell Painter

**tenor**

Russell Painter gained a Bachelor of Music and Master of Music from the prestigious Guildhall School of Music and Drama, studying voice on an unconditional place under the tutelage of Mr Ian Kennedy. After graduating, he has established himself as a freelance singer throughout the UK and on the continent, where he is highly sought after. His opera credits include Tamino in *The Magic Flute*, the title role in *Albert Herring*, *Pedrillo in The Abduction from the Seraglio*, *Don Basilio in The Marriage of Figaro*, *Don José in Carmen*, *Count Almaviva in The Barber of Seville*, *Gaston in La Traviata* and the second brother in the world premiere of Laurence Roman's *Isabella and the Pot of Basil* at Covent Garden and Buxton. This performance was subsequently recorded under the LR record label. His choral repertoire includes Handel's *Messiah*, Haydn's *Creation*, Nelson Mass and *The Seasons*, Charpentier's *Messe de Minuit* and *Te Deum*, Gounod's *Messe Solennelle*, Haazen's *Missa Luba*, Mozart's *Requiem*, *Vesperae Solennes* and *Coronation Mass*, Rossini's *Petite Messe*, Stainer's *Crucifixion*, Beethoven's *Choral Symphony*, Britten's *St Nicholas*, Mendelssohn's *Elijah* and Orff's *Carmina Burana*. He also sings numerous Bach cantatas and passions, including the role of the Evangelist.

As a performer, Russell has a keen interest in the works of Gilbert and Sullivan, culminating in his Master's thesis on their life and music. He has performed many of the principal tenor roles across the Savoy opera repertoire and performed the rare full-length version of Sullivan's *Cox and Box* for its 100th anniversary for the Sullivan Society. In early 2019, he performed Sullivan's song cycle *The Window* to great acclaim for the same society. He has also been accepted as principal tenor for the Gryms Dyke opera company, performing the G&S cannon throughout the year at the prestigious home on W.S. Gilbert's estate.

More interestingly, Russell is a lover of real ale, a keen bread maker, and an ever-improving runner, taking on the London Marathon for the second consecutive year this April.



## Caroline Sharpe

*soprano*

Caroline trained at Birmingham Conservatoire, completing her Postgraduate Diploma in Vocal Performance with distinction, and where she won the Mario Lanza Opera prize. She performs as a soloist with choral societies around the midlands and her operatic roles include Musetta in Puccini's La Boheme, Nero in Monteverdi's Incoronazione di Poppea and Pamina in Mozart's Die Zauberflote. When not singing opera Caroline performs as the vocalist with Chris Hill Jazz.

Caroline is MD to the Belvoir Wassailers and Caroline Sharpe Singers, runs the five Charnwood Community Singers choirs and leads a singing for well-being choir. As Borough Carillonneur for Loughborough, Caroline is often invited to play carillons around the UK and has recorded carillon performances for both TV and radio.

[www.carolinesharpe.com](http://www.carolinesharpe.com)



## Rosemary Braddy

*mezzo soprano*

Rosemary is a Nottingham born mezzo-soprano who began her vocal journey with the Cantamus Girls Choir under the baton of the late Pamela Cook MBE. Continuing her studies, Rosemary became a vocal scholar at the Royal College of Music in London, studying with tenor Tim Evans Jones and graduating with a First Class Honours degree in 2013. Rosemary has continued to evolve as a classical singer, often performing as a soloist for the region's many Choral Societies and on the recital platform. Rosemary has, this year, joined the ranks with company 'Opera Anywhere' in their various productions touring the UK debuting the role of Katisha in Gilbert and Sullivan's renowned operetta The Mikado. Rosemary works tirelessly as a freelance musician throughout the UK and has a fondness for Jazz and popular songs from the 20's, 30's, and 40's and performs frequently as a function singer in the Midlands, most recently joining 'Amused Events' jazz band 'Amuse'. [www.rosemarybraddy.co.uk](http://www.rosemarybraddy.co.uk)



Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salve me, fons pietatis.

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.

Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.

Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.

Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem.

King of awful majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.

Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day.

Seeking me Thou didst sit down weary,  
Thou didst redeem me, suffering death on  
the cross  
Let not such toil be in vain.

Just and avenging Judge,  
Grant remission  
Before the day of reckoning.

I groan like a guilty man,  
Guilt reddens my face,  
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene  
And didst hearken to the thief,  
To me also hast Thou given hope

My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.

Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

When the accursed have been confound-  
ed  
And given over to the bitter flames,  
Call me with the blessed.

I pray in supplication on my knees,  
My heart contrite as the dust,  
Safeguard my fate.

Mournful that day  
When from the dust shall rise  
Guilty man to be judged.

Therefore spare him, O God,  
Merciful Jesus, Lord  
Grant them rest.

## OFFERTORIUM

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus, ne cadant in ob-  
scurum,  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,quam  
olim Abrahae promisisti  
et semini ejus.

Hostias et preces tibi, Domine,  
laudis offerimus;  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus

## SANCTUS

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

## BENEDICTUS

Benedictus qui venit in nomine Domini  
Osanna in excelsis.

## AGNUS DEI

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

## COMMUNIO

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

## OFFERTORIUM

Lord Jesus Christ, King of Glory,  
Deliver the souls of all the faithful  
Departed from the pains of hell and from the  
bottomless pit.  
Deliver them from the lion's mouth.  
Neither let them fall into darkness  
Nor the black abyss swallow them up.  
And let St Michael, Thy standard-bearer,  
Lead them into the holy light which once  
Thou didst promise to Abraham and his  
seed.

We offer unto Thee this sacrifice  
Of prayer and praise.  
Receive it for those souls  
Whom today we commemorate.  
Allow them, O Lord, to cross from death into  
the life which once Thou didst promise to  
Abraham and his seed.

## SANCTUS

Holy, holy, holy  
Lord God of Sabaoth.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

## BENEDICTUS

Blessed is He who cometh in the name of the  
Lord.  
Hosanna in the highest.

## AGNUS DEI

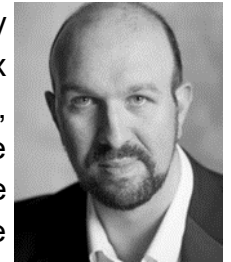
Lamb of God, who takest away the sins of  
the world, grant them rest.  
Lamb of God, who takest away the sins of  
the world, grant them everlasting rest.

## COMMUNIO

May eternal light shine on them, O Lord,  
with Thy saints for ever,  
because Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints for ever,  
because Thou art merciful.

## Robert-John Edwards

*conductor*



Robert-John was born in Stamford and originally trained as a pianist and composer at Middlesex University and he later trained as a singer, attending the Birmingham Conservatoire. Since winning the post-graduate course prize there, he has gone on to sing for Pavilion Opera, Heritage Opera, Buxton Festival Opera, Opera Minima, Operamus, Stanley Hall Opera, Opera Seria, Secret Opera, Saffron Opera Group, Hashtag Opera and Apollo Opera. He was a member of the professional chorus at Buxton for five years. He has also performed in Holland and in Finland as part of his career. Professional roles have included Marchese d'Obigny (*La Traviata* – Verdi), Monterone (*Rigoletto* – Verdi) Il Commendatore (*Don Giovanni* – Mozart), Rochefort (*Anna Bolena* – Donizetti), Fafner (*Das Rheingold* – Wagner), Don Parmenione (*L'Occasione fa il ladrò* – Rossini), Benoit/Alcindoro (*La Bohème* – Puccini), Antonio/Bartolo (*La Nozze di Figaro* – Mozart), Priest/Cadmus/Somnus (*Semele* – Händel), Ashmodeus (*Tobias and the Angel* – Dove), The Notary (*Don Pasquale* – Donizetti).

Robert-John is very active as a soloist both as a recitalist and with choral societies, performing many *Messiahs*, *Creations* and *Crucifixions* over the past few years. He has released a CD *A Ploughman's Tale*, commemorating the centenary of The Armistice in 2018. He has performed Schubert's *Winterreise* a number of times and is presently in progress of writing a book on the work. He is presently the Musical Director of Newark Choral Society and presently teaches at the Stamford Endowed Schools. [www.robertjohnedwards.co.uk](http://www.robertjohnedwards.co.uk)