

**Bournemouth Symphony Orchestra & Chorus, Lighthouse, Poole**

ONE work guaranteed to stir the spirit and raise the roof is Verdi's Requiem. Under David Hill's vitally alert direction the forces on hand responded to its mix of operatic drama and liturgical language with compelling fervour.

The hushed, smoothly breathed introductory chant produced a sense of eerie gravitas and as the Lux aeterna took shape the Kyrie introduced a team of soloists whose stamina and ample presence would ultimately shine, each with the power of distinctive delivery.

Baritone Christopher Purves led in a moody Mors stupebit and Mezzo-soprano Catherine Wyn-Rogers's lovely Liber scriptus was delicately accompanied by the BSO, also finding close communication with soprano Janice Watson in the Recordare.

Elsewhere the four singers, including tenor Peter Auty, did full justice to the melodic beauty of the Offertorio and they were superbly well balanced with chorus and orchestra in the Lacrimosa.

Assistant Chorus Master Chris Dowie took a bow; the Bournemouth Symphony Chorus was unimpeachable, not one note escaped their staggeringly refulgent tone or breathtaking co-ordination in the overwhelming occurrences of the Dies Irae.

In essence the whole performance became a highlight of the season with Hill's subjective immersion in every facet drawing intelligent, ravishing musicianship from every quarter.

**Mike Marsh**