



Verdi Requiem

**Cadogan Hall
5 Sloane Terrace
London SW1X 9DQ**

**27 June 2015
7.30 pm**

£3.00





Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 130 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fundraising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the Membership Secretary on join@kingstonchoralsociety.org.uk or 020 8949 5253 for more information and arrange to come to a rehearsal.

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Andrew Griffiths - Conductor

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~~ PROGRAMME ~~

Verdi *Requiem*

**Requiem and Kyrie Eleison
Dies Irae**

~~ INTERVAL ~~

**Domine Jesu
Sanctus
Agnus Dei
Lux Aeterna
Libera Me**

GIUSEPPE VERDI (1813-1901)

Verdi was born in Le Roncole, near Busseto in the principality of Parma on 9 or 10 October 1813. His father, Carlo Giuseppe, was an innkeeper and his mother, Luigia Uttini, was a spinner. Despite Verdi's insistence in later life that he was born a peasant, his parents were both from affluent families; small landowners and traders, and his father was very helpful in ensuring Verdi was well educated, something else that Verdi hid in his maturity.

The family moved to Busseto, and at 6 years old, Verdi showed an interest in playing the organ at the local church. He became so obsessed with music that his parents got him a spinet. By the age of 12, he started having music lessons with Ferdinando Provesi, the *maestro di cappella* at the Church of San Bartolomeo, director of the municipal music school and co-director of the local Philharmonic Society. Verdi became involved in the music making of the Philharmonic Society as a conductor, and by 1829 he had become well established. His interest in literature began at this time too, particularly the works of William Shakespeare, which formed the basis for some of his greatest operas; Alessandro Manzoni, whose play *I promessi sposi* affected the 16 year old boy profoundly, and Vittorio Alfieri - Verdi named his children after characters from Alfieri's tragedy *Virginia*.

In 1832, with the financial support of the music-loving Antonio Barezzi, a grocer, distiller and the other director of the local Philharmonic Society, Verdi went to Milan with the intention of going to the Conservatory.

**This concert is generously supported by Jerome Jephcott
and is dedicated to the memory of his wife, Margaret,
who was a long-standing member of the choir**

He was refused entrance by the examiners due to his age and lack of aptitude in music, but he remained in Milan and took private lessons with Vincenzo Lavigna, the one time *maestro concertatore* at the La Scala Opera House. Verdi returned to Busseto in 1836, marrying Barezzi's daughter, Margherita, in May and spent the next two and a half years as a provincial music master. His first child, Virginia Maria Luigia, was born in March 1837, and his second, Icilio Romano, followed in July 1838. Both children died in infancy, neither of them living beyond eighteen months.

In 1839, Verdi returned to Milan, in order to arrange a production of his first opera *Oberto, Conte di San Bonifacio* at La Scala. This proved extremely successful, being given a very respectable 14 performances. The impresario Bartolomeo Merelli was so impressed that he commissioned Verdi to write three more operas for La Scala. Verdi's second opera, the comedy *Un giorno di regno*, was a complete failure, receiving only one performance. Verdi also suffered a personal tragedy in the death of Margherita, aged only 26, from encephalitis. He vowed that he would give up composing, but was persuaded to write another opera by Merelli. His third opera, *Nabucco* (1842), was an outstanding international success and placed Verdi in the forefront of Italian composers.

Verdi referred to the 10 years from 1843 to 1853 as his 'gallery years', during which he worked hard to produce, on average, two operas a year. Some of his most popular operas date from this period, including *Rigoletto* (1851), *Il trovatore* (1853) and *La traviata* (1853). His success coincided with major political upheavals in Italy. Italy at this time was predominantly under the rule of the Austro-Hungarian Empire, but the nationalist movement was gaining ground, and they found a rallying call in Verdi's music - the 'Chorus of the Hebrew Slaves' from *Nabucco* in particular became almost a second national anthem for the movement for the Unification of Italy.

By 1845 Verdi was wealthy enough to be able to return to Busseto and become a landowner, buying Il Pulgaro, an estate that boasted 62 acres of farmland with a farmhouse and outbuildings, and where he was able to lead a double life as composer and gentleman farmer. Verdi had met the soprano Giuseppina Strepponi in Paris in 1839 when he was working on his first opera, and in 1847 they became a couple. She came to join Verdi in 1849, which caused a scandal in the town, until they were married in 1859.

The pace of composition had slowed slightly now, but included *Un ballo in maschera* (1859), *La forza del destino* (1862) and *Don Carlos* (1867). In 1871 Verdi wrote *Aida* as a commission from the Khedive of Egypt to provide a work for the opening of the Khedivial Opera House. The premiere was delayed because of the Siege of Paris (1870-71) during the Franco-Prussian War, when the scenery and costumes were stuck in the French capital, and *Rigoletto* was performed instead. *Aida* was finally given its premiere at the Cairo Opera House in 1871. Four years later, in 1874, Verdi completed his *Messa da Requiem*, which was meant to be his final composition. He retired shortly thereafter.

Verdi came out of retirement to collaborate with the composer and novelist Arrigo Boito on a new, four-act opera, *Otello* based on Shakespeare's *Othello*. It was premiered in La Scala, Milan on 5 February 1887, to great acclaim, and is considered by many to be one of the greatest operas. He returned to Shakespeare in 1893 for the last opera he composed, *Falstaff*, a comic adaptation of *The Merry Wives of Windsor* and *Henry IV*, which again received great acclaim. On a visit to Milan in 1901, Verdi suffered a heart attack on 21 January, and his health deteriorated until his death on 27 January 1901.



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MESSA DA REQUIEM

For Verdi, Gioachino Antonio Rossini, the composer of over 40 operas, was one of the glories of Italy. After Rossini's death in Paris on 13 November 1868, Verdi instigated a project to write and perform a *Requiem* in his honour in Bologna, Rossini's home town. The proposal involved 13 composers each providing a single movement, with Verdi contributing the final *Libera Me*. Understandably, this idea, whilst initially received enthusiastically, soon ran into problems as professional rivalries took over, and it was realised how difficult it would be to produce a unified whole. There were also problems finding a venue, an orchestra and a conductor. So, even though the score of the *Messa per Rossini* was ready by the summer of 1869, the performance never took place, and the manuscript was forgotten. It was rediscovered in 1970, and the première took place in 1988.

After Rossini's death, Verdi was left asking "when the other [glory of Italy] who still lives is no more, what will we have left?". For Verdi, the other 'glory' was Alessandro Francesco Tommaso Manzoni (1785–1873), the poet and novelist, famous for the novel *I Promessi Sposi* (1840) (The Betrothed) which is widely considered to be one of the masterpieces of world literature. It was a symbol of the Italian Risorgimento (Unification), both for its patriotic message and because of its impact on the development of the modern, unified Italian language. The 16 year old Verdi was deeply affected by the story, and it remained his favourite novel throughout his life. When Manzoni died on 22 May 1873, Verdi wrote to his publisher Giulio Ricardi, once again suggesting that a requiem be written, but this time, he would write the complete work himself in time for it to be performed on the first anniversary of Manzoni's death. He even offered to pay for the copying of the instrumental part and conduct it himself.

Back in 1871, the critic and composer Albert Mazzucato had reminded Verdi of the *Libera Me* that he had written for the ill fated *Messa per Rossini*. At that time Verdi had dismissed the idea of completing the mass, saying "there are so many, many, many requiem masses, there is no point in adding one more". However, he now had a reason and a rapidly approaching deadline. He completed the work in April 1874 and the première took place at the church of St. Mark in Milan, on 22 May 1874 with Verdi conducting. It was a predictable success. Verdi had hand-picked the four soloists Teresa Stolz (soprano), Maria Waldmann (mezzo-soprano), Giuseppe Capponi (tenor) and Ormondo Maini (bass). They had all appeared in leading roles in *Aida* in 1872, with the exception of Maini, who had been ill and so was replaced at the last minute.

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The conductor, Hans von Bülow, after looking at the score shortly before its première, had refused to attend the concert, labelling the *Requiem* as "Verdi's latest opera, though in ecclesiastical robes". When Bülow, 18 years later, did finally hear it he was moved to tears and wrote to Verdi to apologise. Verdi replied by saying that Bülow was probably right the first time.

Performances soon followed in London, where it had a poor reception, Paris and Vienna, this last one being attended by Wagner, who made no comment about it, though his wife, Cosima, said it was "a work of which it would certainly be best to say nothing". Brahms, on the other hand, who disliked the music of Wagner, and who had composed a requiem of his own, said of Verdi's *Requiem* "Bülow has made a fool of himself for all time. Only a genius could write something like this."

The work is scored for solo quartet, mixed chorus, and an orchestra consisting of three flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets (with four additional trumpets off-stage), three trombones and tuba (replacing the obsolete ophicleide), timpani, bass drum, and strings.

The opening *Requiem* is marked *pp*. It is quiet and atmospheric, with just the chorus and orchestra. The music becomes more agitated as the quartet of soloists enters for the *Kyrie*. The *Dies irae* sequence is the longest and most varied movement, and is divided into seven sections. It bursts in *ff* with the first of several violent, raging depictions of the *Dies irae* complete with crashing bass drum. The *Tuba mirum* begins with thrilling fanfares both on- and off-stage. The *Libera scriptus* was a re-write for the London première in 1875 to replace a choral fugue that Verdi felt held the progress back. It is for mezzo-soprano soloist with frequent interjections of *Dies irae* from the choir, which briefly wins over to bring back the *Dies irae* theme.

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The *Quid sum miser* is a trio for the soprano, mezzo and tenor soloist with a bassoon *obligato* accompaniment. The *Rex tremendae* begins with bass section of the choir and grows more agitated despite the soloists' attempt to calm things at *Salva me*, though the final bars do find some calmness. The *Recordare* is a duet for soprano and mezzo soloists, followed by the *Ingemisco* for the tenor soloist. The *Confutatis* is sung by the bass soloist and leads to a restatement of the *Dies irae* theme. The *Lacrymosa* is based on a duet that was withdrawn from *Don Carlo*, and has an agitated feeling. The sun breaks through on the final *Amen* which takes us briefly to the major, before the darkness returns in the last few bars.

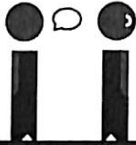
The *Offertorio (Domine Jesu)* is set for orchestra and soloists only. It begins with a lyrical *Domine Jesu* over a restrained orchestral accompaniment, the soprano enters the texture late, with a breath-taking held note. The *Hostias* is very still with melodic lines that seem to spin on forever. Things start to become more troubled at the *Quam olim Abrahae*, but this subsides into a serene ending. The *Sanctus* begins with trumpet fanfares, which quickly develop into an extremely melodic double-fugue for two choirs. The *Agnus Dei* begins very simply with an unaccompanied statement of the plainsong-like theme by the soprano and mezzo-soprano in unison. This is repeated by the chorus, and is then subjected to a series of variations by each group in turn. The *Lux aeterna* is for a trio of mezzo-soprano, tenor and bass soloists. The orchestration is very light, with tremolando strings and an arpeggiated woodwind line.

The soprano returns for the *Libera Me*, the original movement that Verdi wrote for the *Messa per Rossini*. This movement is a *tour de force* of all the techniques at the mature Verdi's disposal. The soprano starts by declaiming the *Libera Me* text, which is copied by the chorus. The soprano then continues, with a vocal line that moves between recitative and aria. The chorus return with the last outing for the *Dies Irae*. This brings us to a restatement of the opening music for the *Requiem Aeternam* but this time with a solo soprano line over the top. The *Libera Me* is then cast as a choral fugue, with soprano contributing towards the end bringing the work to a climax at the *Domine, domine, domine*. The final section is an urgent, almost desperate plea from the soprano for deliverance.

Programme notes courtesy of Paul Chambers

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VERDI - REQUIEM

Requiem and Kyrie

Chorus:
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.

Quartet and Chorus:
Kyrie eleison,
Christe eleison.

Chorus:
Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:
Lord, have mercy upon us,
Christ, have mercy upon us.

Dies Irae

Chorus:
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.

Bass:
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-soprano and Chorus:
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvellous sound
through the tombs of every land,
will gather all before the throne.

Bass:
Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-soprano and Chorus:
A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-soprano and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietatis.

Soprano and Mezzo-soprano:
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 iudex ultionis:
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicantem 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.

Bass and Chorus:
Confutatis maledictis,
flammis acerbis addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Soprano, Mezzo-soprano and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:
King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the suppliant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

Chorus:

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

Domine Jesu

Solo Quartet:

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 obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

Solo Quartet:

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and his
descendants.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis, quarum hodie mem-
oriam facimus.
Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.

We offer to you, O Lord, sacrifices and prayers.
Receive them on behalf of those souls whom we
commemorate today.
Grant, O Lord, that they might pass from death into
that life
which you once promised to Abraham and his
descendants.

Libera animas omnium fidelium defunctorum de
poenis inferni;
fac eas de morte transire ad vitam.

Deliver the souls of all the faithful dead from the
pains of hell;
Grant that they might pass from death into that life.

Sanctus

Double Chorus:

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!

Double Chorus:

Holy, holy, holy, Lord God of
Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

Agnus Dei

Soprano, Mezzo-soprano, and Chorus:

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

Soprano, Mezzo-soprano, and Chorus:

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

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

Lux aeterna

Mezzo-soprano, Tenor and Bass:

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.

Mezzo-soprano, Tenor and Bass:

Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.
Grant them eternal rest, O Lord, and may
perpetual light shine upon them
with your saints forever; for you are merciful.

Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna in die illa
tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

Soprano and Chorus:

Deliver me, O Lord, from eternal death on that
awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.

Tremens factus sum ego et timeo, dum discus-
sio venerit atque ventura ira, quando coeli mov-
endi sunt et terra.

I tremble, and I fear the judgment and the wrath
to come, when the heavens and the earth shall
be moved.

Dies irae, dies illa calamitatis et miseriae; dies
magna et amara valde.

The day of wrath, that day of calamity and mis-
ery; a great and bitter day, indeed.

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

Grant them eternal rest, O Lord, and may perpet-
ual light shine upon them.

Libera me, Domine, de morte aeterna in die illa
tremenda.

Deliver me, Lord, from eternal death on that
awful day.

Libera me, Domine, quando coeli movendi sunt
et terra;
dum veneris judicare saeculum per ignem.

Deliver me, O Lord, when the heavens and the
earth shall be moved;
when you will come to judge the world by fire.

Libera me, Domine, de morte aeterna in die illa
tremenda.
Libera me.

Deliver me, Lord, from eternal death on that
awful day.
Deliver me.

ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Welsh National Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world première of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Semyon Bychkov, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral director, he is regularly invited to direct the BBC Singers, with whom he has broadcast widely on BBC Radio 3. He has appeared as a guest conductor with New London Chamber Choir and the choirs at Dartington International Summer School. He is also the Musical Director of chamber choir Londinium.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's recent engagements include débuts with Opera Theatre Company (*Così fan tutte*), Mid Wales Opera (*Don Giovanni*), Forestbird Productions (*Idomeneo*), and return visits to Bampton Classical Opera (*La finta semplice*), the BBC Singers (Howells, MacMillan and Ives) and Cadogan Hall (Haydn's *Creation*). Other recent projects include second conductor / chorus-master for Birtwistle's *Gawain* with the BBC Symphony Orchestra, and assistant conductor for Jonathan Harvey's *Wagner Dream* at Welsh National Opera, *Tristan und Isolde* at the BBC Proms and *Rodelinda* at English National Opera. Forthcoming highlights include CPE Bach at Dartington, Mahler at Wilton's Music Hall and Monteverdi at Opera North.

RACHEL NICHOLLS - Soprano

Recently described by The Observer as "magnificent, full-toned, flexible, accurate and powerful", Rachel Nicholls is now widely recognised as one of the most exciting dramatic sopranos of her generation. She was born in Bedford and in 2013 was awarded an Opera Awards Foundation Bursary to study with Dame Anne Evans.

She made her début at London's Royal Opera House as Third Flowermaiden / *Parsifal*. Other operatic engagements including Tatyana / *Eugene Onegin* and Senta / *Der fliegende Holländer* for Scottish Opera and acclaimed performances as Brunhilde in Longborough Opera's 2013 Ring Cycle.

She is also in demand as a concert artist and has worked with orchestras including Bach Collegium Japan, BBC Symphony, Bochum Symphony, Britten Sinfonia, City of Birmingham Symphony, London Philharmonic, Orchestra of the Age of Enlightenment, Philharmonia, the Royal Scottish National Orchestra, the Royal Philharmonic and has performed in recital at Wigmore Hall, London.

Recordings include *B Minor Mass* and Cantatas – Volume 42, 44 and 49 (BIS), the *St Matthew Passion* (Sabra), *For You* (Signum), *Dorinda Orlando* (K617), *Metella Silla* (Somm), Wendy Hiscock's *Mother & Child* (Symposium), Hummel *Mass in D Minor* (Chandos), two volumes of Music by Cecilia McDowall (Dutton) and Paul Spicer's *Easter Oratorio* (Birmingham Bach Choir).

Recent and future engagements include Leonore / *Fidelio* for Bergen National Opera and Lithuanian National Opera, Guinevere/Gawain for the BBC Symphony, Lady Macbeth / *Macbeth* for NI Opera and Badische Staatsoper Karlsruhe, Eva / *Die Meistersinger von Nürnberg* for ENO and Badisches Staatstheater Karlsruhe, Isolde / *Tristan und Isolde* for Longborough Opera and a concert performance of *Die Walküre* with WNO. Concert engagements include performances with Colorado Symphony, Shanghai Philharmonic, Bach Collegium Japan, the Hallé, Huddersfield Choral Society, Kingston Choral Society, Bournemouth Symphony Chorus, Cambridge University Music Society, City of London Choir, at the St Endellion and Presteigne Festivals and in recital in Aldeburgh and Salisbury.

JENNIFER JOHNSTON - Mezzo-soprano

The dramatic mezzo-soprano was named by both BBC Music Magazine and the Observer as "a rising star", and the Financial Times as the "Face to Watch in Opera". A former BBC New Generation Artist, she is a graduate of Cambridge University and the Royal College of Music, and is the recipient of numerous awards. She has appeared in opera at the Salzburg Festival, Bayerische Staatsoper, Festival d'Aix en Provence, Opéra de Lille, Beijing Festival, Baltic Sea Festival, Scottish Opera and Opera North. Her roles include Fricka, Waltraute, Second Norn, Wellgunde, Lady de Hautdesert, Jocasta, Hedwige, Lucretia, Dido, Hänsel, Mrs Noye, Third Lady, Mrs Herring, Mrs Sedley, Giovanna Seymour and Agrippina.

She has performed with many of the world's greatest orchestras in repertoire spanning the centuries, from Bach's *St Matthew Passion* with the Dallas Symphony and Hong Kong Philharmonic Orchestras, both under Jaap Van Zweden, Beethoven's *Ninth Symphony* with the National Youth Orchestra under Vasily Petrenko at the BBC Proms, Mahler's *Second Symphony* with the São Paulo State Symphony Orchestra under Alondra de la Parra, Schumann's *Faustszenen* with the Leipzig Gewandhausorchester under Daniel Harding, and as Lady de Hautdesert in Birtwistle's *Gawain* with the BBC Symphony Orchestra under Martyn Brabbins.

She has appeared under the baton of Sir John Eliot Gardiner as Jocasta in *Oedipus Rex* with the London Symphony Orchestra (released as an LSO Live disc), in Bruckner's *Mass No. 1* with the Bayerische Rundfunk Sinfonieorchester, in Beethoven's *Symphony No. 9* with the Orchestre Révolutionnaire et Romantique (ORR) in Lucerne, at the BBC Proms in Beethoven's *Missa Solemnis* (televised on the BBC) and at Carnegie Hall and on an extended tour around Europe and the USA in both Beethoven's *Symphony No. 9* and *Missa Solemnis* with the ORR (released on disc by SDG).

She has also worked with Sir Andrew Davis, Kent Nagano, Ingo Metzmacher, Bernard Labadie, Kiril Karabits, Dan Ettinger, David Atherton, Alexander Shelley, David Hill, Thomas Dausgaard, Thierry Fischer, Leonard Slatkin, Harry Bicket and Laurence Cummings.

A noted singer of contemporary music, she has performed and recorded a number of world premières, including Anthony Payne's orchestration of Vaughan Williams' *Four Last Songs* with the BBC Symphony Orchestra under Osmo Vänskä at the BBC Proms. She has sung Copland's *In The Beginning* with the BBC Singers broadcast live on Radio 3, Rorem's *Evidence of Things Not Seen* at the London Song Festival and two song cycles by Cheryl Frances Hoad recorded for Champs Hill Records. She made her solo recital début at the Wigmore Hall broadcast live on BBC Radio 3, and has appeared in recital at the Cheltenham, City of London, Brighton, Perth and Aldeburgh festivals and at the Sage in Gateshead.

Jennifer's engagements in the 2014-5 Season include her début at Teatro alla Scala, where she will create the role of Gaia in the world première of Battistelli's *CO₂* directed by Robert Carsen, Wellgunde (*Das Rheingold* / *Götterdämmerung*) and Second Norn in Wagner's Ring Cycle under Kirill Petrenko and Hedwige in Rossini's *Guillaume Tell* under Dan Ettinger at the Bayerische Staatsoper, Margret in Berg's *Wozzeck* with the BBC Scottish Symphony Orchestra under Donald Runnicles, Beethoven's *Ninth Symphony* with the Royal Philharmonic Orchestra, Elgar's *Sea Pictures*, Mahler's *Symphony No. 2* with the BBC National Orchestra of Wales, and Mendelsohn's *Elijah* with the Bach Choir and the RPO, and Wagner's *Wesendonck Lieder* / Mahler's Fourth *Symphony* under Antonio Mendez with the Mahler Chamber Orchestra at the Evian Festival. In future seasons, she will return to the Salzburg Festival, Teatro alla Scala, Bayerische Staatsoper and the BBC Proms, and will appear in concert with the Berlin Philharmonic, Cleveland and London Philharmonic orchestras.

ANDREW STAPLES - Tenor

Andrew Staples sang as a chorister in St Paul's Cathedral before winning a Choral Scholarship to King's College Cambridge, where he gained a degree in Music. Andrew was the first recipient of the RCM Peter Pears Scholarship, sponsored by the Britten Pears Foundation, at the Royal College of Music and subsequently joined the Benjamin Britten International Opera School. He studies with Ryland Davies.

His concert engagements include Schumann's *Das Paradies und die Peri* with both the Berlin Philharmonic Orchestra and Sir Simon Rattle, and the Swedish Radio with Daniel Harding; Mahler's *Das Lied von der Erde* with the Akademisten Berlin and Sir Simon Rattle and Magdalena Kozena, John Tavener's *The Veil of the Temple* in New York; Britten's *Serenade for Tenor, Horn and Strings* with the Swedish Chamber Orchestra conducted by Andrew Manze, Britten's *War Requiem* at the King's College Chapel with David Hill and Mozart's *Requiem* with the Scottish Chamber Orchestra, conducted by Andrew Manze; the Gävle Symphony and Robin Ticciati; the Orchestra of the Age of Enlightenment and Sir Simon Rattle; and the London Symphony Orchestra and Daniel Harding, the Bavarian Radio Symphony with Daniel Harding and Simon Rattle, the Rotterdam Philharmonic Orchestra and Yannick Nézet-Séguin and the Accademia Santa Cecilia with Semyon Bychkov.

He made his Royal Opera House début as Jacquino (*Fidelio*), returning for Flamand (*Capriccio*), Tamino (*Die Zauberflöte*), Artabenes (Arne's *Artaxerxes*) and Narraboth (*Salome*), and sang Belfiore (*La Finta Giardiniera*) for the National Theatre, Prague (a role he repeated in the same production

for La Monnaie in Brussels) and Don Ottavio for the Salzburger Festspiele. He has also sung Ferrando for Opera Holland Park and Narraboth for the Hamburgische Staatsoper.

He semi-staged and sang Tamino in *Die Zauberflöte* for the Lucerne Festival and in Drottningholm with Daniel Harding conducting.

He will sing Kudrjas and Luzio (*Das Liebesverbot*) for both the Royal Opera House and the Teatro Real in Madrid and Tamino in Chicago. In concert he appears with the Swedish Radio Orchestra, the Bavarian Radio Symphony and the Berliner Philharmoniker with Daniel Harding, the BBC Symphony Orchestra and Semyon Bychkov, the London Symphony Orchestra and the Wiener Philharmoniker with Simon Rattle and the Philadelphia Orchestra with Yannick Nézet-Séguin.

His recent venture, Opera for Change, has taken Mozart's *Die Zauberflöte* on tour in Africa. A company of around 50 singers, musicians and crew travelled from Nairobi to Cape Town, covering 10 countries in total. The idea behind it is to bring together international musicians and performers alongside local artists and communities, to produce great shows that aim to inspire and transform lives. The project has had high praise from the Telegraph Opera Critic Rupert Christiansen.

DAVID SOAR - Bass

David was born in Nottinghamshire and studied organ and singing at the Royal Academy of Music. As an organist he held many positions including organ scholarships at Southwell Minster, Chichester Cathedral and St Bride's, Fleet Street, and finally as Director of Music at All Saints Parish Church, Kingston upon Thames. In 2003 David changed course to pursue a professional singing career, which he began as a member of the chorus of Welsh National Opera. A period of study at the National Opera Studio saw him return to WNO in 2006 as a principal artist. He has since enjoyed a long association with the company, performing many roles including Colline *La Bohème*, Escamillo *Carmen*, Ferrando *Il Trovatore*, Alidoro *La Cenerentola*, The King *Aida*, Doctor *Wozzeck*, Figaro *Le nozze di Figaro*, The Nightwatchman *Die Meistersinger*, Sparafucile *Rigoletto* and Leporello *Don Giovanni*.

Roles elsewhere include Alvisé Badoero *La Gioconda* for Opera Holland Park, Donner *Das Rheingold* for the Lucerne Festival, Alfonso d'Este *Lucrezia Borgia* for the Buxton Festival, Masetto *Don Giovanni*, Sleep/Coridon/Winter/Hymen *The Fairy Queen* and Mr Flint *Billy Budd* for Glyndebourne Festival Opera, Collatinus *The Rape of Lucretia* for Glyndebourne Touring Opera, Masetto and Colline for the Metropolitan Opera, New York, Don Basilio *The Barber of Seville* and Roy Disney *The Perfect American* for ENO, Pistola *Falstaff* for the Saito Kinen Festival in Japan, and currently Escamillo *Carmen* for the Glyndebourne Festival.

He has an extensive concert repertoire, highlights amongst which are Beethoven's 9th *Symphony* with the Bamberg Symphony Orchestra, *Messiah* with the English Concert and Walton's *Belshazzar's Feast* with the Halle Orchestra and the BBC Philharmonic. Last year David performed and recorded Elgar's *The Dream of Gerontius* with the BBC Symphony Orchestra and Chandos records under Sir Andrew Davis, which was received with critical acclaim.

Future plans include a return to the Glyndebourne Festival, Nilakantha *Lakme* for Opera Holland Park, and concerts with the Academy of Ancient Music and the Bournemouth Symphony Orchestra.

THAMES SINFONIA

Thames Sinfonia comprises professional players from many of London's most prestigious orchestras and ensembles, and it has accompanied Kingston Choral Society over many years. The orchestra has also delivered many special projects, including a series of concerts featuring Scandinavian music at London's South Bank in collaboration with the Barbican Gallery exhibition, 'Dreams of a Summer Night'. These included the first UK performances of many Swedish works by composers such as Stenhammar, Börtz, Lidholm and Rosenberg. Founder and Artistic Director Robin Page has a special affinity for Nordic music, and the orchestra has given acclaimed performances of Sibelius and Nielsen symphonies, notably giving the inaugural concert of the UK Sibelius Society in London. The orchestra regularly champions the work of living British composers, including Matthew Taylor whose First Symphony, dedicated to Robin Page, was first performed at the Festival of St Paul's, Covent Garden.

Guest Leaders have included Tina Gruenberg, Bradley Creswick, Gonzalo Acosta, Robert Atchison and Rolf Wilson. Tonight we are delighted to welcome **Tamás András** who is well-known to London audiences as guest leader of the Royal Philharmonic Orchestra, the London Philharmonic Orchestra and the Academy of St. Martin's-in-the-Fields.

The orchestra is currently developing an exciting new strand of education work, exploring the history of the symphony.

For more details please contact Elizabeth Andrews at ea@elizabethandrews.com

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Victoria Mavroustaki
Sophie Mather
Gavin Davies
Calina de la Mare
Debs White
Juliet Lee
Helena Ruinard

Second Violin

Gillon Cameron
Ciaran McCabe
Jennifer Dear
Matthew Bain
Jamie Hutchinson
Clare Raybould

Viola

Ruth Gibson
Morgan Goff
Fran Higgs
Rachel Stacy

Cello

Rowena Calvert
Gabiella Swallow
Joe Zeitlin
Lorna Davis

Double Bass

Ben Griffiths
Christina Cooper

Flute/Piccolo

Emma Williams
Emilia Zakrzewska
Carolyn Hope

Oboe

Emily Cockbill
Fraser Kelman

Clarinet

Stuart King
Massimo Di Trolio

Bassoon

Rosie Burton
Christina Marroni
Tom Hardy
Alison Anderson

Horn

Nick Ireson
Mark Wood
Phillipa Slack
Laelitia Stott

Trumpet

Robin Toterdel
Martin Rockall
Miles Maguire
Irene Haberli

Off-stage Trumpet

Bill Cooper
Simon Cox
Christian Barraclough
Katie Hodges

Trombone

Matthew Knight
Matthew Harrison
Paul Lambert (Bass)

Tuba

David Kendall

Timpani

Barnaby Archer

Percussion

Scott Lumsdaine

Manager/Assistant

Natasha Hale
Kathryn Leeke

LONDINIUM

Londinium, directed by Andrew Griffiths, is one of London's most versatile chamber choirs, particularly noted for distinctive programming and vibrant performances of a *cappella* repertoire from the Renaissance to the present day. Its concerts have won consistent praise, and the choir is also in demand for a diverse range of collaborations; recent highlights include the world premiere of Jessica Curry's *Perpetual Light*, a recording of Anthony Pitts' *Jerusalem-Yerushalayim* for Hyperion and an appearance at the Classical Brit Awards. Future engagements include 'Songs of Farewell' on Friday 3rd July at St Sepulchre-without-Newgate in a concert featuring Parry's masterpiece. <http://www.londinium-voices.org.uk>

Soprano

Helen Bates
Fiona Clark
Anne-Marie Cunliffe
Jenny Griffiths
Maeve McRory
Marjan Pantjes
Jessica Roscoe
Julia Saperia
Rebecca Swaine

Alto

Sophia Anderton
Noel Chow
Jill House
Hilary Lawson
Sophie Morrison
Jenny Ryall
Alison Shiers
Chloe White

Tenor

Alex Bates
Michael Leal
Niels Lous
Andrew Pearce
Iain Rhodes
Julian Tolan
Thorsten Vetter

Bass

Aubrey Botsford
Peter Brown
Marcus Daniels
David Henderson
Chris Lemar
David Stocks
David Till

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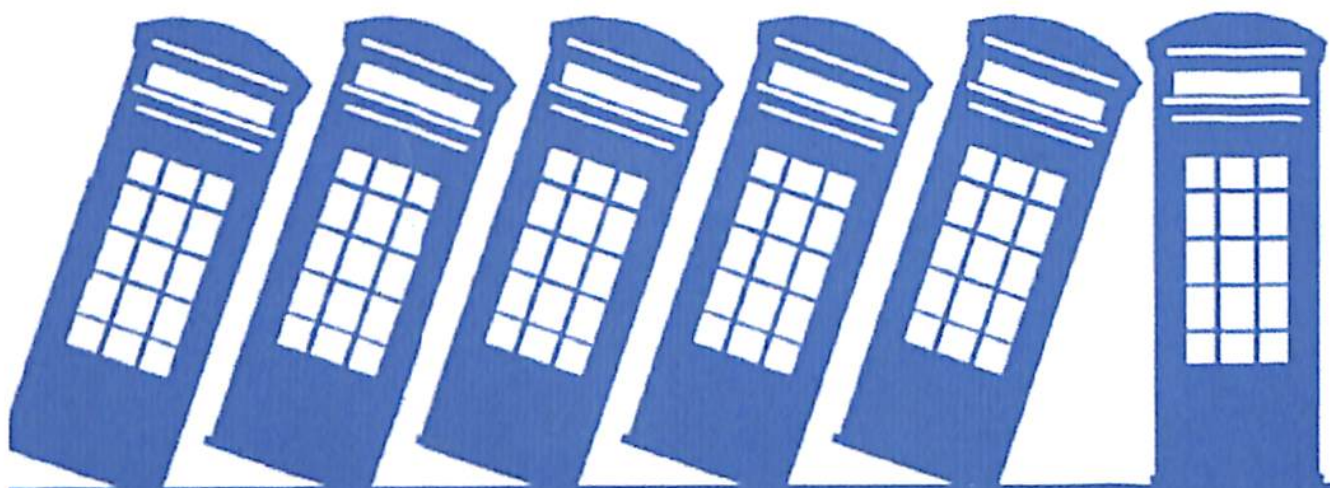
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