



Purcell King Arthur

semi-staged performance

Tuesday 3 October 2017 7pm, Hall

Academy of Ancient Music

AAM Choir

Richard Egarr director/harpsichord

Daisy Evans stage director

Jake Wiltshire lighting director

Thomas Lamers dramaturg

Ray Fearon narrator

Louise Alder soprano

Mhairi Lawson soprano

Reginald Mobley countertenor

Charles Daniels tenor

Ivan Ludlow baritone

Ashley Riches bass-baritone

Rosie Purdie assistant stage director

Jocelyn Bundy stage manager

Hannah Walmsley assistant stage manager

There will be one interval of 20 minutes
after Part 1

Part of Barbican Presents 2017–18

Part of Academy of Ancient Music 2017–18

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Charitable Trust as part of the AAM Purcell
Opera Cycle



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Welcome

Tonight marks the second instalment in a three-year series of semi-stagings of Purcell works, co-produced by the Barbican and Academy of Ancient Music. Following a hugely successful *Fairy Queen* last season, AAM Music Director Richard Egarr and stage director Daisy Evans once again combine in this realisation of Purcell's *King Arthur*.

King Arthur was written at a time when England was in a state of flux, with a change of monarchy and all the political and religious ramifications associated with that. Daisy has taken the bold step of replacing the original spoken drama by John Dryden with text that speaks more

directly to a modern audience in the Brexit era. The subject of national identity – central to *King Arthur* – has never seemed more pertinent.

This piece contains some of Purcell's most visit and beautiful music – including the celebrated aria 'Fairest isle' – and performing it is a first-rank cast of singers. We are also delighted to welcome Ray Fearon to narrate the story.

It promises to be a thought-provoking and musically –thrilling evening. I hope you enjoy it.

Huw Humphreys, Head of Music, Barbican
Alexander Van Ingen, Chief Executive,
Academy of Ancient Music

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The director's cut: King Arthur in the Age of Brexit

With their discrete episodes of spoken drama and musical entertainment, separate troupes of actors and singers, and often fragmented structure, Purcell's semi-operas represent an unusual challenge for contemporary directors. The freedom they offer is almost endless, something director Daisy Evans has been eager to embrace in her topical new staging of *King Arthur*, which jettisons Dryden's original drama in favour of something rather more abstract.

'Once you take away the texts,' she explains, 'these works are marvellously open-ended. So the question becomes whether we can make this music mean something new, whether we can construct a narrative that's relevant to an audience.'

Started under Charles II and completed under William and Mary, *King Arthur* is the product of a nation in flux, a work whose apparent celebration of national pride and identity is by no means straightforward. It's a work whose ambiguities are ripe for a post-Brexit reimagining.

'This production isn't about King Arthur the legend, it's about the idea of King Arthur and the values that he embodies. The full title of the original piece is *King Arthur or The British Worth*, and what we're exploring here is whether that really is the model of British worthiness we still want to stand up for.

'We'll be staging the piece almost like a stage-invasion protest. There will be Brexiteers and Remainers, and everyone will have a chance to give their perspective on the current state and meaning of British identity. We've completely reordered the music to reflect

this new narrative, so things start very light – almost as if it's the evening before Brexit and everything can still be OK. Then we move through uncertainty and war, before arriving at this state of frozen, nightmarish night, where no-one knows what to think or feel anymore.'

It's a restructuring that will bring a new perspective to some of Purcell's much-loved music. 'You'll actually hear "Fairest isle" performed twice,' says Evans, 'once at the beginning where we're all pretty confident in what it means, and then again at the end where it becomes less a statement of national identity than a question. We're suddenly not sure how proud we are to sing it anymore.'

Dryden's original spoken text may be gone, but Evans hasn't done away with the work's spoken elements altogether, as she explains. 'We'll have a narrator, who will interject a variety of texts into the music. They help us to find a context for the music and Dryden's original sung texts, and how we hear them in a modern era. In choosing the additional interpolations, I was looking for a variety of poems each of which had a strong and vivid view on the central topics of nationalism and identity – some are strongly for it, some against, and some undecided. Some of these are very old, others are contemporary, but lots of them come from the Second World War; I really wanted to bring out the relationship between nationalism and war, the idea that violence is bigger than everybody, and takes over everything, to ask whether it really is such a noble thing to serve your country. The texts are included in the programme (see page 8), for people to reflect on after the concert.'

Introduction by Alexandra Coghlan,
from an interview with Daisy Evans

Programme produced by Harriet Smith;
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Henry Purcell (1659–95)

King Arthur (1691)

For spoken texts, please see page 8

Between 1600 and 1700 – a period in which Monteverdi's *L'Orfeo* and *L'incoronazione di Poppea*, Lully's *Alceste* and *Armide* and Cavalli's *L'Ormindo* and *La Calisto* were premiered on the continent – only one true English opera was commercially produced in London. Dryden's *Albion and Albanus* was premiered in 1685 and quickly sank without trace. Writing of his Catalan-French collaborator, the composer Louis Grabu, Dryden claimed: 'When any of our Country-men excel him, I shall be glad, for the sake of old England, to be shown my error.' It took just five years for the author to eat his words.

The cause of this change of heart? Henry Purcell, the rising young English composer whose semi-opera *Dioclesian* opened to storming success at the Dorset Garden Theatre in 1690, prompting Dryden to declare that his nation had, 'at last found an English-man equal with the best abroad'. Later that same year Dryden would invite Purcell to contribute songs to his comic play *Amphitryon*, but this was only the prelude to a much larger collaboration – the semi-opera *King Arthur*.

The national fascination with semi-opera was at once a reaction to and a cause of the unpopularity of fully sung operas in England. Deemed 'effeminate' by the public (the *Gentleman's Journal* reported in 1692 that, 'Experience hath taught us that our English genius will not relish that perpetual singing'), these European works wouldn't begin to take root until the 1720s and the arrival of Handel in London. What English operas did emerge during this period – Blow's *Venus and Adonis*, Purcell's *Dido and Aeneas* – were privately commissioned and staged, leaving commercial theatres such

as Dorset Garden to mount the grand musical-dramatic spectacles the public really wanted.

In many ways the semi-opera is the reverse of a play with incidental music. This vernacular genre placed the emphasis on grand musical episodes and masques, with an incidental drama interpolated between them. With many semi-operas (including Purcell's *Dioclesian* and *The Fairy Queen*) adapting pre-existing plays, the drama and the music typically remained separate, employing two discrete casts of singers and actors. The result can seem oddly disjointed to a modern eye – a collision rather than a collaboration between genres.

King Arthur was the only one of Purcell's semi-operas to be purpose-built by its dramatist and the resulting fluidity and cohesion between its elements set it apart. The story of warring Saxons and Britons may not have the picturesque appeal or familiarity of the Shakespeare-inspired *Fairy Queen*, but the dramatic thrust and energy of the work – propelled by some of Purcell's most memorable and inventive music – make for a much more satisfying whole.

Eschewing the familiar legends of Arthur, Guinevere and Lancelot, Dryden instead returned to the historical King Arthur, who battles with the Saxon King Oswald for both his country and the love of the blind Emmeline. It was a plot he had originally conceived several years earlier. His original intention was for *Albion and Albanus* (commissioned to celebrate Charles II's Silver Jubilee) to serve as a prologue to a *King Arthur* play. But when Charles II demanded 'something at least like an Opera', Dryden shelved his drama. The death of Charles in 1685 and the successful invasion of the Dutch William of Orange fundamentally changed the English political and

religious landscape, and by the time Dryden returned to his plot in 1691 his allegory was looking rather problematic.

‘In order not to offend the present Times nor a Government which has hitherto protected me,’ he wrote, ‘I have been obliged to alter the first Design.’ A tale intended to celebrate true-born Englishman Charles (King Arthur) and his struggles against the Whigs (Saxons) now had to be repurposed to laud a foreign ruler, whose religious sympathies were anathema to the Catholic Dryden. Now Arthur must stand for William, with James II as his invader-rival Oswald, whose pre-battle pagan rituals now appeared as a parody of the Latin rite.

The result is far from a typical semi-opera. A genre that normally embraced both tragedy and comedy here became almost entirely comic – perhaps the product of Dryden’s newly ironic distance from his patriotic material. And while both *Dioclesian* and *The Fairy Queen* employed spectacular stage effects and machinery, *King Arthur* was far simpler, trusting to its music and drama to carry the audience’s attention. The gamble was a good one. *King Arthur* would go on to become Purcell’s most successful stage work, performed regularly up until the 1840s.

It was poet Thomas Gray who got to the root of the work’s appeal when he said, ‘The enchanted part of the play is not Machinery, but actual magick.’ Rival magicians Merlin and Osmond and rival spirits Philidel and Grimbald offer clear echoes of *The Tempest*, and, just like Ariel and Caliban, these two conjure some extraordinary and exquisite scenes, with the help of Purcell’s music. More importantly, in a cast still divided between singers and actors, these latter two both sing and speak, allowing music for the first time to insert itself into the central plot, and even to drive the action in the ‘Hither, this way’ episode,

in which Philidel and Grimbald each attempt to lead Arthur’s army down different paths in a deliberately confusing canon.

What is most striking about the score for *King Arthur* (which survives only partially, and in fragments) is its variety. Courtly verse-anthems (‘I call ye all to Woden’s hall’) sit alongside country dances, pseudo-folk songs, drinking songs and elaborate orchestral episodes (including the massive passacaglia ‘How happy the lover’). The effect is bewildering but consciously so. Much of Dryden’s ironic distance is reflected in Purcell’s quick-change styles, which subvert and undercut one another. The celebrated shivering music of the Cold Genius has its grandeur pricked by Cupid’s quick-fire mockery, while the dramatically perilous ‘Hither this-way’ is set to music whose wit keeps the audience from any real fear for its heroes.

The result is a patriotic drama with its tongue firmly in its cheek. Noble soldiers need wine to give them Dutch courage, and bestial Pagans sing elegant hymns to their multiple gods. Arcadian shepherdesses warn of the very practical dangers of too much Arcadian love-making, and a heroic King cannot see what his blind beloved has no difficulty discerning. For the first time in semi-opera we see music and words working together, not just alongside one another, to weave this complicated and very human tapestry of a nation’s character and identity.

As a vision of England – a country that deplores pomposity, puncturing affectation with the prick of a naughty joke, that celebrates its ambitions and beauties alongside its taverns and its baser temptations – *King Arthur* is both vivid and accurate, the gently satirical opera that does for the 17th century what Britten’s *Albert Herring* does for the 20th.

Programme note © Alexandra Coghlan

King Arthur in context

Henry Purcell was born and died in Westminster, and his career as both organist and composer reflected to a considerable degree the central role of the court in music-making in the capital. The court supported both sacred and secular institutions. The sacred domain was served by the Chapel Royal, whose origins stretch back to the 13th century and exists to the present day. Its activities were not limited to London, but followed the sovereign wherever he or she might reside. Purcell's association with the court began as a chorister in the Chapel Royal; at the time he was one of 12 children so appointed; the choir was completed by 32 gentlemen. His father, also named Henry, had been appointed Master of the Choristers at Westminster Abbey in 1661, when the younger Henry was still an infant. His experience as a chorister surely provided practical and aesthetic training that was to make of him one of the finest writers of song in British history; his reputation in this regard was perpetuated by the two volumes entitled *Orpheus Britannicus* published posthumously in London in 1698 and 1702.

Secular repertoire was the province of the Royal Music, which before Purcell's time included wind and string instruments in four distinct groups (shawms and sackbuts, recorders, flutes and violins or viols), supplemented by trumpeters, drummers and fifers. In the early 17th century a violin band, enlarged from seven to 12, supported as many as 30 players, performing in masques – theatrical productions featuring often spectacular costumes, décors and elaborate machines but which were designed more to delight the public than to provide dramatic cogency. Purcell was to contribute significantly to the genre at its heyday. In addition, there were the Lutes and Voices, constituted in 1625 from musicians who had served James I and those attending Prince Charles.

The Civil War (1642) drastically reduced musical activities until they resumed after the Restoration (1660), which saw further expansion of the violin band to 24, mimicking the *Vingt-quatre Violons du Roi* in France. At this point the Lutes and Voices were renamed the Private Music. The ensuing years witnessed the regular performance of court odes, the composition of which Purcell pursued with brilliance. These oft splendid works combined various forces at hand – vocal soloists, the choir of the Chapel Royal, strings, and, increasingly, wind and trumpets. In 1672 John Banister brought concerts to the public, though surely his initiative had antecedents. As a rule, these concerts were presented in taverns.

The ascension of William and Mary in 1689 upon the exile of James II the previous year had for the most part a negative influence on the cultivation of music. From this point onwards, Purcell – among others – turned away from the court by expanding his activities to London's theatres and concert venues. This shift had already been undertaken by James II, who chose to promote the commercial theatres rather than subsidising the elaborate court masques previously in vogue.

These vicissitudes are clearly reflected in Purcell's work. He had written some extraordinary fantasias for viol consort of varying sizes, proving himself to be a master of counterpoint and expressive harmony while carrying on the glorious tradition of such works from Elizabethan times. Adapting to prevailing trends, he turned his creative energies from the composition of anthems and odes, on the one hand, and masques, on the other – all part of his position at the court – to opera as it was then being conceived and executed, that is, with productions that combined a good deal of spoken dialogue with singing. Notwithstanding *Dido and Aeneas*, which is indeed all sung, Purcell otherwise heeded the taste of the London audience, and his

stage works are hence often called 'semi-operas'. Of these, *King Arthur* was mounted by the United Company in 1691.

Robert Thompson summarises the situation succinctly:

'Much of Purcell's dramatic music was provided for spoken plays, in the form of introductory or incidental instrumental movements, or in songs or catches introduced where they would reasonably be expected: in drinking or seduction scenes, for serenades or lullabies, to celebrate battles or lament death, or simply for the entertainment of characters on stage – and hence the audience.

'Extended pieces of concerted music were usually reserved for three situations. Ritual scenes naturally required music whether the protagonists were Christian or pagan priests, soothsayers, enchanters or magicians, engaged in communal prayer, sacrificing to the gods, foretelling the future or summoning up supernatural beings. Self-contained masques might be presented by human characters, as in the fine Masque of Cupid and Bacchus in *The History of Timon of Athens* ... or by supernatural beings summoned by magic, as in the Frost Scene in *King Arthur*.'

We see these points well illustrated in the latter work. The principal characters do not sing; the only ones who do are those who are supernatural, pastoral, or ... drunk. Prepare yourselves for a evening of splendid and imaginative drama, with John Dryden's libretto and Purcell's adventurous music.

Robert Levin
AAM Hogwood Fellow

(with grateful acknowledgment to Peter Holman, Robert Thompson, Nicholas Temperley, Roger Bowers, H Diack Johnstone, Richard Rastall, and Simon McVeigh)

Texts

after First Music: Overture No. 1/'Fairest Isle'

All across the country, people felt it was the wrong thing.
All across the country, people felt it was the right thing.
All across the country, people felt they'd really lost.
All across the country, people felt they'd really won.
All across the country, people felt they'd done the right thing and other people had done the wrong thing.
All across the country, people looked up
Google: what is EU?
All across the country, people looked up
Google: move to Scotland.
All across the country, people looked up
Google: Irish Passport Applications.
All across the country, people called each other cunts.
All across the country, people felt unsafe.
All across the country, people were laughing their heads off.
All across the country, people felt legitimised.
All across the country, people felt bereaved and shocked.
All across the country, people felt righteous.
All across the country, people felt sick.
All across the country, people felt history at their shoulder.
All across the country, people felt history meant nothing.
All across the country, people felt like they counted for nothing.
All across the country, people had pinned their hopes on it.
All across the country, people waved flags in the rain.
All across the country, people drew swastika graffiti.
All across the country, people threatened other people.
All across the country, people told people to leave.

All across the country, the media was insane.
All across the country, politicians lied.
All across the country, politicians fell apart.
All across the country, politicians vanished ...

from 'Autumn' by Ali Smith (born 1962)

Solo

It is not bad. Let them play.
Let the guns bark and the bombing-plane
Speak his prodigious blasphemies.
It is not bad, it is high time,
Stark violence is still the sire of all the world's values.

What but the wolf's tooth whittled so fine
The fleet limbs of the antelope?
What but fear winged the birds, and hunger
Jewelled with such eyes the great goshawk's head?
Violence has been the sire of all the world's values.

Who would remember Helen's face
Lacking the terrible halo of spears?
Who formed Christ but Herod and Caesar,
The cruel and bloody victories of Caesar?
Violence, the bloody sire of all the world's values.

Never weep, let them play,
Old violence is not too old to beget new values.

'The Bloody Sire' (1940) by Robinson Jeffers (1887–1962); from 'The Selected Poetry of Robinson Jeffers'; © by the Jeffers Literary Properties; all rights reserved

after 'For Folded Flocks'

Gentleness, Virtue, Wisdom, and Endurance,
These are the seals of that most firm assurance
Which bars the pit over Destruction's strength;
And if, with infirm hand, Eternity,
Mother of many acts and hours, should free
The serpent that would clasp her with his length;
These are the spells by which to reassume
An empire o'er the disentangled doom.

To suffer woes which Hope thinks infinite;
To forgive wrongs darker than death or night;
To defy Power, which seems omnipotent;
To love, and bear; to hope till Hope creates
From its own wreck the thing it contemplates;
Neither to change, nor falter, nor repent;
This, like thy glory, Titan, is to be
Good, great and joyous, beautiful and free;
This is alone Life, Joy, Empire, and Victory.

from 'Prometheus Unbound' (1819) by Percy Bysshe Shelley (1792-1822)

after 'Come Follow Me'

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And 'Thou shalt not' writ over the door;
So I turned to the Garden of Love,
That so many sweet flowers bore,

And I saw it was filled with graves,
And tombstones where flowers should be;
And priests in black gowns were walking their
rounds,
And binding with briars my joys and desires.

'The Garden of Love' (1794) by William Blake (1757-1827)

after 'In Vain our Graces'

We lay and ate the sweet hurt-berries
In the bracken of Hurt Wood.
Like a quire of singers singing low
The dark pines stood.

Behind us climbed the Surrey Hills,
Wild, wild in greenery;
At our feet the downs of Sussex broke
To an unseen sea.

And life was bound in a still ring,
Drowsy, and quiet and sweet ...
When heavily up the south-east wind
The great guns beat.

We did not wince, we did not weep,
We did not curse or pray;
We drowsily heard, and someone said,
'They sound clear today'.

We did not shake with pity and pain,
Or sicken and blanch white.
We said, 'If the wind's from over there
There'll be rain tonight'.

Once pity we knew, and rage we knew,
And pain we knew, too well,
As we stared and peered dizzily
Through the gates of hell.

But now hell's gates are an old tale;
Remote the anguish seems;
The guns are muffled and far away.
Dreams within dreams.

And far and far are Flanders mud,
And the pain of Picardy;
And the blood that runs there runs beyond
The wide waste sea.

We are shut about by guarding walls;
(We have built them lest we run
Mad from dreaming of naked fear
And of black things done).

We are ringed all round by guarding walls,
So high, they shut the view.
Not all the guns that shatter the world
Can quite break through.

Oh guns of France, oh guns of France,
Be still, you crash in vain ...
Heavily up the south wind throb
Dull dreams of pain ...

Be still, be still, south wind, lest your
Blowing should bring the rain ...
We'll lie very quiet on Hurt Hill,
And sleep once again.

Oh we'll lie quite still, not listen nor look,
While the earth's bounds reel and shake,
Lest, battered too long, our walls and we
Should break ... should break ...

*'The Picnic' (1917) by Rose Macauley (1881–1958);
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We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour,
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us – if at all – not as lost
Violent souls, but only
As the hollow men
The stuffed men.

*from 'The Hollow Men' (1925) by T S Eliot
(1888–1965)*

*(fragments of the text below to be shared among
the principals:)*

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow

For Thine is the Kingdom

from 'The Hollow Men' by T S Eliot

after 'You say 'tis Love'/Call to battle

Solo

From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition;
And gentlemen in England now-a-bed
Shall think themselves accurs'd they were not
here,
And hold their manhoods cheap whiles any
speaks
That fought with us upon Saint Crispin's day.

*from 'Henry V' (1599) by William Shakespeare
(1564–1616)*

after 'Come if you Dare'

Solo

Once more unto the breach, dear friends, once more;

Or close the wall up with our English dead.

In peace there's nothing so becomes a man

As modest stillness and humility:

But when the blast of war blows in our ears,

Then imitate the action of the tiger;

Stiffen the sinews, summon up the blood,

Disguise fair nature with hard-favour'd rage;

Then lend the eye a terrible aspect;

Let pry through the portage of the head

Like the brass cannon; let the brow o'erwhelm it

As fearfully as doth a galled rock

O'erhang and jutty his confounded base,

Swill'd with the wild and wasteful ocean.

Now set the teeth and stretch the nostril wide,

Hold hard the breath and bend up every spirit

To his full height. On, on, you noblest English.

Whose blood is fet from fathers of war-proof!

Fathers that, like so many Alexanders,

Have in these parts from morn till even fought

And sheathed their swords for lack of argument:

Dishonour not your mothers; now attest

That those whom you call'd fathers did beget you.

Be copy now to men of grosser blood,

And teach them how to war. And you, good

yeoman,

Whose limbs were made in England, show us here

The mettle of your pasture; let us swear

That you are worth your breeding; which I doubt not;

For there is none of you so mean and base,

That hath not noble lustre in your eyes.

I see you stand like greyhounds in the slips,

Straining upon the start. The game's afoot:

Follow your spirit, and upon this charge

Cry 'God for Harry, England, and Saint

George!'

from 'Henry V' by William Shakespeare

interval: 20 minutes

*Full cast to mutter fragments of the following
before 'Woden's Hall'*

Gentleness, Virtue, Wisdom, and Endurance
Life, Joy, Empire, and Victory
White and glorious victory
Joy, the peace, the glory of mankind
This is the way the world ends
Thine is the Kingdom

after 'Brave Souls'

See how efficient it still is,
How it keeps itself in shape –
Our century's hatred.
How easily it vaults the tallest obstacles.
How rapidly it pounces, tracks us down.
It's not like other feelings.
At once both older and younger.
It gives birth itself to the reasons
That give it life.
When it sleeps, it's never eternal rest.
And sleeplessness won't sap its strength; it feeds it.
One religion or another –
Whatever gets it ready, in position.
One fatherland or another –
Whatever helps it get a running start.
Justice also works well at the outset
Until hate gets its own momentum going.
Hatred. Hatred.
Its face twisted in a grimace
Of erotic ecstasy ...
Hatred is a master of contrast –
Between explosions and dead quiet,
Red blood and white snow.
Above all, it never tires
Of its leitmotif – the impeccable executioner
Towering over its soiled victim.
It's always ready for new challenges.
If it has to wait awhile, it will.
They say it's blind. Blind?
It has a sniper's keen sight
And gazes unflinchingly at the future
As only it can.

*'Hatred' (1996) by Wisława Szymborska
(1923–2012)*

after 'See we assemble'/Dance

the wind blows hard tonight
and it's a cold wind
and I think about
the boys on the row.
I hope some of them have a bottle of
red.
it's when you're on the row
that you notice that
everything
is owned
and that there are locks on
everything.
this is the way a democracy
works:
you get what you can,
try to keep that
and add to it
if possible.
this is the way a dictatorship
works too
only they either enslave or
destroy their
derelicts.
we just forgot ours.
in either case
it's a hard
cold
wind.

*'Trashcan Lives' (1986) by Charles Bukowski
(1920–94)*

after 'Ye blustering brethren'

Solo

Oh white and glorious victory, you lie!
You are too white, and too clean to have fought
any battles.

After the battle, *after* the sweat and blood,
After the slaughter, *after* the terror of steel
Against flesh, *after* the wreak of carrion
Friend and foe, *after* the horror and weariness –
You came, white and apart, to stand and say
'I am Victory.' Victory, you lie!

Hammers here to shatter and smash a lie!
Shatter down white wings, smash arms upraised,
Proud head, white limbs, breasts under flowing
robes –
Smash the carved pedestal into rubbish too.

Now sculptor! No dead marble. Living flesh
That cries, screams, curses, faints, under your
hand.

Carve it with hunger, cut it with whips, then
Set it aflame with anger, hate, despair
Till it stirs and rises. Then batter it down again
And again, until, slow, slow generated
Under despair, anger, bite of whips,
Rises flame of knowledge to harden thought,
Harden muscles to steel, unyielding, tireless.
Then fling it to battle, hurl it against the far-flung
Tireless enemy, prove it, try it in battle
To the last shred of steel, the last ounce of will.

Here is your Victory.
Blood on his face, hands, – wounds, dirt, sweat,
Panting and almost spent – heart pounding,
Trying for one more stroke at the falling foe,
Yet aware he is fallen, aware of the silence –
Standing one moment as the earth stands still –
Death in his eyes, and life. Here let him stand
On broken swords, hacked bodies, bloody
ground.

Here is your Victory, carved out of man, not
stone.

...

Out of blood, sweat, dust, steel, struggle,
Out of swift bullet, bloody sword descending,
Peace for the old, foul struggle, sweeter ground,
Place at last for the body and soul of man –
Out of the wounds, healing of ancient sores,
Out of the dirt, cleanness of worlds to be,
Out of death, life.

Hail then, horrible figure!
You who have fought can stand and say 'So it
was'.
You who must fight can know that thus it must be.

'Victory' (1940) by Arthur J Kramer

Chorus

For Thine is the Kingdom.
Between the emotion
And the response
Falls the Shadow

after 'Our Natives not alone appear'

For Thine is the Kingdom
For Thine is the Kingdom

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

from 'The Hollow Men' (1925) by T S Eliot

About the performers

Marco Borggreve



Richard Egarr

Richard Egarr director/harpsichord

Richard Egarr brings a sense of adventure and a keen, enquiring mind to all his music-making. He is equally happy conducting, directing from the keyboard, giving recitals and playing chamber music. He has been Music Director of the Academy of Ancient Music since 2006 and takes up the position of Principal Guest Conductor of the Residentie Orkest in The Hague in 2019. He was Associate Artist of the Scottish Chamber Orchestra from 2011 to 2017. He also regularly guest conducts the London Symphony, Royal Concertgebouw and Philadelphia orchestras, as well as leading Baroque ensembles. As a harpsichordist, he gives solo recitals at venues such as the Wigmore Hall and Carnegie Hall.

This season he conducts the Rotterdam Philharmonic in the *St Matthew Passion*, the Scottish Chamber Orchestra in Schumann's *Requiem*, Orquesta Sinfónica de Galicia in Mozart's Mass in C minor and the Luxembourg Philharmonic and Antwerp Symphony orchestras in Beethoven's 'Eroica' Symphony. In the USA he conducts the Dallas Symphony Orchestra, Philharmonia Baroque and Les Violons du Roy, as well as touring the East Coast with Steven Isserlis.

Opera and oratorio lie at the heart of his repertoire and early in his tenure he established the Choir of the AAM. He made his Glyndebourne debut in 2007, conducting a staged version of the *St Matthew Passion*.

Passionate about inspiring the next generation of musicians, he maintains regular relationships with the Amsterdam Conservatory, the Britten-Pears Foundation and the Netherlands Opera Academy. He is also a Visiting Professor at the Juilliard School.

His extensive solo discography includes recordings of Bach, Handel, Mozart and Louis Couperin, and earlier this year he released a set of Bach's Partitas. With the Academy of Ancient Music he has recorded seven discs of Handel (which gained *Gramophone*, *MIDEM* and Edison awards) and, most recently, Bach's *St John* and *St Matthew Passions* on the AAM's own label. In 2015 he conducted Gilbert and Sullivan's *HMS Pinafore* at the Edinburgh Festival, recorded live and released earlier this year on Linn Records to enthusiastic reviews.

Richard Egarr trained as a choirboy at York Minster, at Chetham's School of Music and as organ scholar at Clare College, Cambridge, before working with Gustav and Marie Leonhardt.



Daisy Evans

Daisy Evans stage director

Daisy Evans's directing credits include *Vixen* at The Vaults for ENO/Silent Opera; *The Fairy Queen* with the Academy of Ancient Music at the Barbican; *Così fan tutte* for Bury Court Opera; *Falstaff* for Fulham Opera, Wilton's Music Hall and Grimeborn Festival; *Shoppera: Carmen* for the Royal Opera, Covent Garden; *L'Agrippina* for Barber Opera; *Der Fliegende Holländer*

for Fulham Opera; *The Bear and A Dinner Engagement* at the Royal Academy of Music; *Giovanni* for Silent Opera; *L'incoronazione di Poppea* at Snape Proms; *Live/Revive/Lament* for Silent Opera/Aldeburgh Music; the world premiere of *Wakening Shadow* for Glyndebourne Festival Opera; *L'Orfeo*, *La bohème* and *Dido and Aeneas* for Silent Opera; *A Night at the Opera* for Heal's; *Opera Squad* for English National Opera; *Così fan tutte* for Hampstead Garden Opera; *Savitri/The Wandering Scholar* and *The Poison Garden* at the Grimeborn Festival; *Eugene Onegin* for Oxford Opera; *The Garden Party* for the Little Opera Company; *Lament* for Tête à Tête and Grimeborn; and *Pizzeria dall'Opera* at Bush Theatre.

As a librettist, she has written English versions of *The Cunning Little Vixen*, *Don Giovanni*, *L'Orfeo* and *La bohème* and in collaboration with composer Louis d'Heudieres has written *The Poison Garden* and a new adaptation of *Orpheus and Eurydice*.

Daisy Evans's theatre credits include *Orpheus and Eurydice* and *Our Country's Good* with the King's Players; and *Bacchae* and *The Tempest* for Waistcoat Theatre.



Ray Fearon

Ray Fearon narrator

Ray Fearon studied at the Rose Bruford College of Speech and Drama.

Film credits include *Firenze* (the *Harry Potter* series), *Père Robert* (*Beauty and the Beast*), *Richard Bromley* (*The Foreigner*), *Benjamin Lee* (*Hamilton*), *Bigger* (*The Therapist*), *Sterling Brooks* (*Origin Unknown*), *Colonel* (*The Yellow Birds*), *Midnight* (*The Hooligan Factory*), *Tyrell* (*Time Machine Morlocks*), *Gabriel Swart* (*Summer in Cape Town*), *Jimmy* (*Lulu and Jimmy*), the *Sous*

Chef (*The Chef's Letter*) and *Brush* (*Clandestine Marriage*).

On television he has appeared in *Snatch*, *New Blood*, *Da Vinci's Demons*, *Suspects*, *Moving On*, *Silk*, *Death in Paradise*, *Above Suspicion*, *Hominid: Neanderthal*, *Raw*, *Missing*, *Doctors*, *Coronation Street*, *Revelations*, *Keen Eddie*, *The Life and Times of Shakespeare*, *The Bill* and *Outside the Rules*.

Ray Fearon's theatre credits include the title-role in *Macbeth* at Shakespeare's Globe, and *Agamemnon* (*Hecuba*) for the Royal Shakespeare Company, with which he has also appeared in the title-roles in *Pericles* and *Othello*, as well as in *Don Carlos*, *Romeo and Juliet*, *The White Devil*, *Titus Andronicus*, *Venice Preserved*, *Moby Dick*, *The Merchant of Venice* and *Murder in the Cathedral*. He has also appeared at the Manchester Festival, Donmar Warehouse, Royal Exchange, Manchester, Sheffield Crucible, Young Vic, National Theatre, Liverpool's Everyman and with the Oxford Stage Company.

His performance as Walter Lee in *A Raisin in the Sun* at Manchester's Royal Exchange won the Manchester Evening News Theatre Award for Best Actor in 2010, an award he also won for Mark Anthony (*Julius Caesar*).

Ray Fearon is an Associate Artist of the RSC.



Jake Wiltshire

Jake Wiltshire lighting director

Jake Wiltshire's recent lighting credits include *Vixen* for Silent Opera in association with English National Opera; *The Magic Flute* and *The Marriage of Figaro* for Turku Opera at Finland's Åbo Svenska Teater; *Radamisto* at the Guildhall School of Music & Drama; *Theodora* for the Royal Northern College of Music; *Così fan tutte* for Bury Court Opera; *The Castle* for Silent Opera;

Rigoletto for Iford Arts Festival; *Il pastor fido* for the London Handel Society and the Royal College of Music's International Opera School; and *Don Giovanni* for Opera Faber, Portugal. He has also worked on productions of *L'incoronazione di Poppea*, *May Night*, *The Marriage of Figaro*, *The Rake's Progress*, *The Bear*, *A Dinner Engagement*, *The Rape of Lucretia*, *Ariodante*, *Cendrillon*, *The Lighthouse*, *Eugene Onegin*, *Die Dreigroschenoper*, *Hänsel und Gretel* and many other productions for Royal Academy Opera; *Falstaff* for Fulham Opera/Grimeborn Festival; *Carmen* for ENO's Baylis programme; *The Flying Dutchman* for Fulham Opera; *The Snow Maiden*, *Macbeth* and *Acante et Céphise* for UCO Opera.

As associate lighting designer, Jake Wiltshire lit the US premiere of Peter Maxwell Davies's *Kommilitonen!* at New York's Lincoln Center. He has also lit for theatre, independent films and Perrier Award-winning comedy productions. In 2009 he was made an Honorary Associate of the Royal Academy of Music.



Louise Alder

Louise Alder soprano

Louise Alder was born in London into a family of musicians and studied at the University of Edinburgh and the Royal College of Music as the inaugural Kiri Te Kanawa scholar. She continues to study with Dinah Harris.

She won Best Young Singer at the International Opera Awards 2017 and represented England in BBC Cardiff Singer of the World Competition in June 2017, winning the third round of the competition and the Dame Joan Sutherland Audience Prize. She won the inaugural British

Young Soloists' Competition at the Wigmore Hall in 2015, the 2014 Glyndebourne Festival Opera John Christie Award and the 2013 Glyndebourne on Tour Donald Albert Anderson Award.

She has been a member of the Oper Frankfurt ensemble since 2014 and this season sings Despina (*Così fan tutte*), Sophie (*Werther*) and Clorinda (*La Cenerentola*). Other current and future engagements include the title-role in *Semele* with the OAE under Ivor Bolton, Pamina (*The Magic Flute*) at Garsington, her return to Glyndebourne Festival Opera and debuts with the Teatro Real Madrid, Bayerische Staatsoper and Royal Opera House, Covent Garden.

Recent concert performances include Anne Trulove (*The Rake's Progress*), Marzelline (*Fidelio*), Mozart's C minor Mass, the title-role in *L'incoronazione di Poppea*, Handel's *Il delirio amoroso*, Vaughan Williams's Symphony No 3, Poulenc's *Gloria*, Zélie (*Rameau's Zais*), a Lieder gala with Helmut Deutsch, Angelika Kirchschlager, Michael Schade and Thomas Quasthoff at the Graz Musikverein, recitals at the Wigmore Hall with Gary Matthewman, a recital with Sir Thomas Allen and James Baillieu in Sheffield and a recital at Oper Frankfurt with Helmut Deutsch.

Louise Alder's debut recital album *Through Life and Love* – a disc of Strauss songs – with pianist Joseph Middleton was released in July.



Katie Glastonbury

Mhairi Lawson

Mhairi Lawson soprano

While still a student at the Guildhall School of Music & Drama, Mhairi Lawson won the International Early Music Network Young Artists

Prize with the fortepianist Olga Tverskaya, which led to her first recording of Haydn songs.

She has performed in leading opera houses and concert halls worldwide and worked with many distinguished conductors, including William Christie, Charles Mackerras, Paul McCreesh, Jane Glover and Sir John Eliot Gardiner.

With Les Arts Florissants, she has performed dramatic works by Purcell, Charpentier, Landi and Monteverdi throughout Europe, including Paris, London and Birmingham. At the Wigmore Hall, she has performed operas by Purcell, Handel and Hasse with the Early Opera Company. She has also sung *Messiah* in Amsterdam, Utrecht, Paris and Barcelona with the Netherlands Bach Society and the Scottish Chamber Orchestra.

She has worked with the Gabrieli Consort and Players for many years, notably in pieces by Bach, Handel and Purcell, including *The Fairy Queen*. She has also sung the *St John Passion* at New York's Lincoln Center, in Weimar and throughout Spain. With English National Opera she appeared in the Mark Morris Dance Group productions of *Dido and Aeneas* and *King Arthur*, reprising the latter work with the Philharmonia Baroque Orchestra, San Francisco.

Her extensive discography features many vocal works by Vivaldi with La Serenissima; her most recent recordings are Haydn's *The Creation* under Edward Higginbottom, *Rebellion!*, a disc of Scottish Jacobite songs with the Avison Ensemble and two discs of Schubert Lieder.

Mhairi Lawson's recent and future highlights include *Messiah* with the Hallé and Bournemouth Symphony Orchestra; the title-role in *Semele* with the City of Birmingham Symphony Orchestra; *Galatea* (*Acis and Galatea*) and Bach's Mass in B minor with the Gabrieli Consort; *Venus* (*Venus and Adonis*) with the Dunedin Consort; Mozart's Mass in C minor with the Scottish Chamber Orchestra under Raphaël Pichon, a residency at the Carmel Bach Festival, a recital with lutenist Elizabeth Kenny at the St Magnus International Festival and recitals with Eugene Asti. She also features on Les Arts Florissants' recent disc of Monteverdi madrigals, *Venezia*.



Reginald Mobley

Reginald Mobley countertenor

Countertenor Reginald Mobley fully intended to convey his art through watercolours and oil pastels until circumstances demanded that his own voice should speak for itself. Since reducing his visual colour palette to the black and white of a score, he has endeavoured to open a wider spectrum on stage.

Particularly noted for the purity of his tone and his imaginative musicality, he is rapidly making a name for himself as a soloist in Baroque, Classical and modern repertoire. His natural habitat is within the works of Bach, Charpentier, Handel, Purcell and other major names of the period. Not to be undone by a strict diet of cantatas, odes and oratorios, he finds himself equally drawn to later repertoire and other genres, ranging from Haydn's *Theresienmesse* and Mozart's *Requiem* to Bernstein's *Chichester Psalms* and Orff's *Carmina burana*. He has also performed the title-role in the Florida premiere of John Eccles's *The Judgement of Paris* under the direction of Anthony Rooley and Evelyn Tubb.

He is a longtime member of the twice Grammy-nominated Miami-based vocal ensemble, Seraphic Fire and has also appeared with other ensembles both in the USA and internationally. These include the Dartmouth Handel Society, Apollo's Fire, Vox Early Music, Portland Baroque Orchestra, North Carolina Baroque Ensemble, Ensemble VIII, San Antonio Symphony, Early Music Vancouver and Symphony Nova Scotia; he has also sung at the Oregon Bach Festival under the direction of Matthew Halls.

In addition to standard countertenor repertoire, he has appeared in several musical theatre

productions, notably Rupert Holmes's *The Mystery of Edwin Drood* and Meredith Willson's *The Music Man*. In addition to his work in musical theatre, he has performed many cabaret shows and sets of jazz standards and torch songs in jazz clubs in and around Tokyo.

Reginald Mobley studied voice at the University of Florida with Jean Ronald LaFond, and at Florida State University with Roy Delp.



Annelies van der Vegt

Charles Daniels

Charles Daniels tenor

Charles Daniels's repertoire extends from the ninth century to the present day. He received his musical training at King's College, Cambridge, and London's Royal College of Music.

He has made over 90 recordings as a soloist, the most recent, *Western Wind* with the Taverner Choir & Players, winning the 2016 Gramophone Award for Early Music. Other highlights include Bach's *St John Passion*, *Messiah*, Dowland songs, Handel's *Alexander Balus*, *The Beggar's Opera*, Schütz's *Christmas Story*, Haydn's 'St Cecilia' Mass, Bach's *Easter Oratorio*, *Airs de cour*, Handel's *Occasional Songs* and more than 20 discs of Purcell's music.

Career highlights have included Luigi Nono's *Canti di vita e d'amore* at the Edinburgh Festival; Handel's *Esther* in New York; Monteverdi's *Vespers* in Venice; Handel's *Belshazzar* in Paris and *Messiah* at the Vienna Musikverein.

Operatic appearances have included Lully's *Atys* for the Opéra de Paris and Purcell's *The Fairy Queen* at the Aix-en-Provence Festival.

Recent engagements include *King Arthur* and the *St John Passion* with Tafelmusik, *Athalia*

with Kammerorchester Basel, Purcell concerts with the Gabrieli Consort, Cavalli's *Gli amori d'Apollo e di Dafne* with the Toronto Consort, Biber's *Requiem*, *Dido and Aeneas* with The King's Consort, *Messiah* in Japan and Australia, *The Dream of Gerontius* in Wrocław and a tour of *L'Allegro, Il Penseroso ed il Moderato*.

This year Charles Daniels's concerts have included a series of Purcell programmes with Holland Baroque Society; Purcell at the Wigmore Hall; the *St Matthew Passion* at The Sage, Gateshead and at Kings Place; *St John Passion* at Bath Abbey; *Chandos Anthems* at the London Handel Festival; a series of concerts at the Oregon Bach Festival and Bach cantatas in St Gallen. Future engagements include his return to Toronto for Bach's Mass in B minor.



Ivan Ludlow

Ivan Ludlow baritone

Born in London, Ivan Ludlow attended the Guildhall School of Music & Drama and the National Opera Studio. He is a regular guest at some of Europe's most prestigious opera venues, including the opera houses of Brussels, Naples, Spoleto, Paris, Lyon, Athens, Toulouse, Strasbourg, Marseille, Bordeaux, Metz, Porto and Lausanne and at Welsh National Opera, Vlaamse Oper and the Salzburg Festival. Conductors with whom he has appeared include Christophe Rousset, Adam Fischer, Jan Latham Koenig, Jean-Yves Ossonce, Cyril Diedrich, Franck Ollu, Christoph Ullrich Meyer, Ludovic Morlot, Gerard Korsten and Gustav Kuhn. He has also worked with leading stage directors such as Macha Makajeff, Olivier Py, Alvis Hermanis, Peter Sellars and Krzysztof Warlikowski.

His roles have included Don Giovanni, Guglielmo, Onegin, Iarba (Cavalli's *La Didone*), Escamillo, Nevers (*Les Huguenots*), the Count (*Capriccio*), Marcello, Shadow (*The Rake's Progress*), Danilo, Belcore, Aeneas, Demetrius, Traveller (*Curlew River*), Astrologer (Britten's *The Burning Fiery Furnace*), Baritone (Peter Maxwell Davies's *The No 11 Bus*) and Husband (*Les Mamelles de Tirésias*).

Current and future engagements include Heinz Holliger's *Lunea* at the Zurich Opera House and Janáček's *From the House of the Dead* in an international co-production between the opera houses of Lyon, La Monnaie and Covent Garden.

Ivan Ludlow has given recitals throughout Europe and the United States and is often partnered by Daniel Tong, pianist of the London Bridge Ensemble. He appears in concert with orchestras such as Ensemble Modern, Remix Ensemble, the BBC, Estonian and Seattle Symphony orchestras, Auckland Philharmonia, Le Parlement de Musique, Orquestra Nacional do Porto, Il Seminario Musicale and Divino Sospiro.

He has recorded the complete Poulenc songs with Graham Johnson, discs of Fauré, Schumann and Bridge and Henrik Hellstenius's *Ophelias: Death by Water Singing*. His DVDs include *The Merry Widow* from Opéra de Lyon and *Lulu* from La Monnaie.



Ashley Riches

Ashley Riches bass-baritone

Ashley Riches read English at Cambridge University, where he was a member of King's College Choir. He studied at the Guildhall School of Music & Drama and was a Jette Parker Young Artist at the Royal

Opera House, Covent Garden, from 2012 to 2014. He is a member of the BBC Radio 3 New Generation Artists scheme.

During his two years at Covent Garden his roles included Salieri (Rimsky-Korsakov's *Mozart and Salieri*); Michael (the world premiere of Søren Nils Eichberg's *Glare* in the Linbury Studio); Morales (*Carmen*); Mandarin (*Turandot*); Baron Douphol (*La traviata*); and Officer (*Dialogues des Carmélites*). He has since returned to the company to sing Osmano (Cavalli's *L'Ormindo*) at the Globe Theatre. He made his debut with English National Opera as Schaunard (*La bohème*) and has recently appeared in the title-role of Owen Wingrave with Opéra National de Lorraine, Nancy.

He is well established on the concert platform and highlights include the UK premiere of Shostakovich's *Orango* under Esa-Pekka Salonen; *Messiah* with the Scottish Chamber Orchestra and the Orchestra of the Age of Enlightenment; Bach's Mass in B minor at the Flanders Festival; Beethoven's *Missa solemnis* under Sir Roger Norrington; Handel's *L'Allegro* and Mozart's Requiem with the Gabrieli Consort; Britten's *War Requiem* with Novaya Opera Moscow and in Cadogan Hall; and Bach cantatas with the Academy of Ancient Music at the Wigmore Hall. Most recently he made his debut with the Berlin Philharmonic as Creon (*Oedipus rex*) under Sir John Eliot Gardiner and joined the Monteverdi Choir and Orchestra for a European tour of the *St Matthew Passion*. He also took part in the world premiere of John Powell's *Prussian Requiem* with the Philharmonia Orchestra, sang Pollux (*Castor et Pollux*) at St John's Smith Square, Bach's *Christmas Oratorio* with the AAM and Elgar's *The Kingdom* at the Three Choirs Festival in Gloucester.

As a recitalist Ashley Riches has appeared at the Wigmore Hall, Barbican Hall and the City of London, Schubert and Ludlow festivals. His recordings include works by Bach, Castelnuovo-Tedesco, Handel, Poulenc and Daniel Purcell.

Highlights last season included a return to English National Opera as the Pirate King (*The Pirates of Penzance*), *Apollo e Dafne* with the Pannon Philharmonic in Hungary, *Israel in Egypt* with the Scottish Chamber Orchestra and Bach's *Christmas Oratorio* with the OAE.

Academy of Ancient Music

The Academy of Ancient Music is an orchestra and choir that perform music from the Baroque and Classical eras in the way it was first intended. This involves taking inspiration from the composers themselves through a combination of careful research and the use of first-edition scores as often as possible.

This historically informed approach was groundbreaking when the orchestra was founded in 1973 by scholar-conductor Christopher Hogwood and the AAM remains at the forefront of the early music scene today, under the leadership of Music Director Richard Egarr.

Originally established as a recording orchestra, the AAM has an unrivalled catalogue of more than 300 CDs which have won numerous accolades, including BRIT, Gramophone, Edison and MIDEM awards. On its own in-house label, AAM Records, the orchestra has released five critically acclaimed recordings. The most recent one, a selection of instrumental works by Dario Castello, a Venetian composer from the early Baroque period, was launched in October 2016.

Since 2010 the AAM has run its AAMplify education scheme, with the aim of nurturing the

next generation of young artists and audiences. Working with partners around the country the AAM delivers workshops, masterclasses and other special projects for children and people of all ages.

Highlights this season include tonight's performance of *King Arthur*, which forms the second instalment of the AAM's three-year Purcell opera cycle. The AAM Choir takes centre stage in the Barbican Hall for performances of Bach's *St John Passion* and Handel's *Messiah*, joined by first-class soloists; and Nicola Benedetti performs virtuosic Vivaldi and Telemann concertos on gut strings. Soloists from AAM feature in programmes exploring the musical impact of cross-European migration, and the 'reversed fortunes' of Telemann and Bach. Soprano Carolyn Sampson celebrates English song from Dowland to Arne; and a programme of secular and sacred vocal music showcases the pairing of soprano Keri Fuge and countertenor Tim Mead.

The AAM is Associate Ensemble at London's Barbican Centre and Orchestra in Residence at the University of Cambridge and at The Grange Festival.

Visit www.aam.co.uk to find out more.

Academy of Ancient Music

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Harpsichord**

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Stage Director

Daisy Evans

**Assistant Stage
Director**

Rosie Purdie

Lighting Designer

Jake Wiltshire

Stage Manager

Jocelyn Bundy

**Assistant Stage
Manager**

Hannah Walmsley

Soprano

Emma Brain-Gabbott

Philippa Hyde

Eloise Irving

Alto

Cathy Bell

Holly-Marie

Bingham

Lucy Goddard

Tenor

James Geer

Edmund Hastings

Matthew Sandy

Bass

Richard Latham

Philip Tebb

Jonathan Stainsby

Violin 1

Bojan Čičič

Sijie Chen

Iwona Muszynska

Persephone Gibbs

Violin 2

Rebecca Livermore

William Thorp

Pierre Joubert

Liz MacCarthy

Viola

Alexandru-Mihai Bota

Ricardo Cuende

Isuskiza

Cello

Sarah McMahon

Imogen Seth-Smith

Double Bass

Timothy Amherst

Oboe/Recorder

Katharina Spreckelsen

Lars Henriksson

Bassoon

Ursula Leveaux

Trumpet

David Blackadder

Phillip Bainbridge

Timpani

Benedict Hoffnung

Harpsichord

Alastair Ross

Theorbo

William Carter

Eligio Luis Quinteiro

**Keyboard
Technician**

Malcolm Greenhalgh

Support AAM

Each year AAM gives around 40 concerts in the UK and internationally, enriching the lives of tens of thousands of people with our fresh approach to baroque and classical music. AAM's recordings and broadcasts are heard by wide and varied audiences around the world on the radio and online. Our AAMplify scheme nurtures the next generation of artists and audiences, providing opportunities for talented young musicians to develop their skills and for all young people to experience the thrill of live performance with low-cost concert tickets and introductory workshops.

AAM is a registered charity. This year we need to raise over £500,000 to sustain and develop the orchestra's work promoting the very best music, and to expand our AAMplify programme. We do not currently receive any public funding towards our core costs, so the generosity of our valued family of supporters has never been more important.



AAMplify side-by-side workshop, University of Cambridge, 2015



Performance at the Shanghai Conservatory of Music with Vivica Genaux, Shanghai, 2016

AAM Friends

Membership of AAM Friends starts from just £2.50 a month or £30 a year. In return, Friends receive:

- an annual drinks party
- invitations to open rehearsals
- regular news and updates

Last year, donations from AAM Friends allowed us to:

- provide a day of coaching from AAM players for talented young musicians through AAMplify
- fund speakers for free pre-concert talks for all our audience members
- support the cost of providing parts for the players in our own-promotion concerts

For more information about AAM Friends, please get in touch with **Alice Pusey**, Projects & Fundraising Coordinator, on 01223 301509 or support@aam.co.uk.

AAM Society

The AAM Society is at the core of the AAM family. Society members' annual gifts of between £250 and £20,000 form our financial backbone, allowing us to evolve and excel in the concert hall, in recordings, and in the AAMplify scheme. To show our appreciation, we offer Society members:

- dinners with the director, soloists and musicians after performances in London
- regular invitations to open rehearsals

- invitations to private recitals in fellow members' homes and other special events
- complimentary drinks receptions at own-promotion concerts in London and Cambridge
- regular news and updates
- priority booking for all AAM own-promotion concerts in London and Cambridge through the AAM office

Last season, support from AAM Society members facilitated the orchestra's travel to countries near and far, our work with Jordi Savall, a staging of Purcell's *Fairy Queen* and to celebrate Music Director Richard Egarr's 10th anniversary with AAM in a glorious concert broadcast by ClassicFM, reaching several million people. The generosity of individuals helped to fund our highly acclaimed performances of Monteverdi's *Vespers* in London and Gloucester, where we showcased instruments and music to primary school children; to develop exciting recording projects; and to broaden our reach online.

Society donations also enabled us to evolve our partnerships with the Guildhall School of Music & Drama, Royal Welsh College of Music & Drama and the Royal Northern College of Music, giving support and advice to young professionals in rehearsals and workshops.

If you would like to join the AAM Society or receive more information about ways to support the orchestra, please get in touch with **Alice Pusey**, Projects & Fundraising Coordinator on 01223 301509 or support@aam.co.uk.

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