



Dido and Aeneas: a funeral for the Queen of Carthage

concert staging

Tuesday 2 October 2018 7.30pm, Hall

Purcell

Sonata No 1 in G minor (movements 1, 2 & 3)
Orpheus Britannicus – ‘So when the glittering
Queen of Night’

Chacony in G minor, Z730

Pavan in G minor

The Tempest – ‘No stars again shall hurt you from
above’

Close thine eyes and sleep secure

Chacony in G minor, Z807

interval 20 minutes

Purcell Dido and Aeneas

Academy of Ancient Music

Choir of AAM

Richard Egarr director/harpsichord

Thomas Guthrie director

Caitlin Hulcup Dido

Ashley Riches Aeneas

Rowan Pierce Belinda

Neal Davies Sorceress

Laura Caldwell & Ben Thompson Puppeteers

Michael Casey Lighting

Ruth Paton Designer

Part of Barbican Presents 2018–19

Part of Academy of Ancient Music 2018–19

Generously supported by the Geoffrey C Hughes
Charitable Trust as part of the AAM Purcell Opera
Cycle, and the Roger and Ingrid Pilkington Trust

*We are grateful to Caitlin Hulcup for stepping in
at short notice to sing the role of Dido*



ACADEMY OF
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Welcome

Tonight marks the third and final instalment in our series of semi-stagings of Purcell works, co-produced by the Barbican and Academy of Ancient Music. Following a praised and thought-provoking realisation of *King Arthur* last year, AAM Music Director Richard Egarr now turns his attention to Purcell's best-known stage work: *Dido & Aeneas*.

It's a work swathed in mystery as we don't know for whom it was written or even exactly when it was composed. Such questions pale into insignificance when confronted with the genius of the music itself. This is Purcell at his most searingly

intense, culminating in Dido's great lament. This is no mere one-dimensional tragedy, however – it offers ceremony and moments of humour too, qualities that director Thomas Guthrie is keen to exploit to balance out the work's darker sides. Tonight's star-crossed lovers are Caitlin Hulcup and Ashley Riches; joining them are Rowan Pierce as Belinda and Neal Davies as the Sorceress.

It promises to be a wonderful evening of music and drama. We hope you enjoy it.

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

Director Thomas Guthrie writes:

What to pair with *Dido*? A perennial promoter's problem. In this case, the idea for a funeral which could precede the opera was Richard Egarr's, and I was immediately excited not only by the opportunity to dig out more of Purcell's utterly extraordinary music, but also by the dramatic potential of seeing characters' behaviour after the Queen's death – and how that behaviour might provide insight into the retelling of her last days.

As for the opera itself, as so often with great drama – perhaps especially with great music drama – it's what's not said that can be most revealing. Why does the Second Woman relate the violent and

deeply ominous story of Actaeon's death at a celebratory royal gathering? Who put her up to it? And why does Purcell invest it with such feeling? What were the pressures on a female monarch, especially one so clearly related in the 17th-century mind to Elizabeth I ('Elissa dies tonight')?

And puppets. Puppets and masks. Transitional objects, magical engagers of our imaginations, great at dying, great at opening our ears as well as our minds, great at helping focus attention on the story. I hope you will salute the bravery and hard work of our modern singers, as I do. For me it is vital that the originator of the thought, who turns that thought into speech, song and movement, should be the chief puppeteer. But it takes special artists to do it.

Dido & Aeneas: synopsis

The Queen of Carthage is causing concern to her advisors. There are urgent matters of state to attend to, and she has not been seen in public for too long. There are particular concerns that the proposed marriage to Aeneas, recommended by them, and which would seem to be so advantageous politically (both at home and in terms of foreign policy), has unsettled her. Belinda, her lady-in-waiting and one of the only people who has access to her private apartments, is sent once more to try to get a response from Dido. Just as she is about to do so, the Queen appears ('Shake the cloud from off your brow'/'Banish sorrow').

In reply to such thinly disguised pressure from her court, Dido addresses only Belinda ('Ah Belinda'). She is troubled, and confused, but doesn't deny that her mind is on the marriage ('Whence could so much virtue spring?'). Belinda, the other ladies-in-waiting and the whole court together seize the opportunity to urge her to action ('Fear no danger to ensue').

Aeneas, who has been impatiently waiting for an answer to the proposal himself, now bursts in ('When royal fair'). Startled by such brazen public courting, Dido at first refuses him, but Aeneas is undaunted, and reminds her openly of the political advantage of any union between them ('If not for mine, for empire's sake'). Belinda and the court are relieved ('Pursue thy conquest, Love') as Dido finally consents. A state outing to the countryside is planned, where the two courts will celebrate the betrothal of Dido and Aeneas in a ceremonial hunt ('To the hills and the vales').

The scene now changes to show a coven of witches. Witches – powerful figures causing genuine fear throughout Europe and beyond in Purcell's time – had traditionally been either male or female. But in the 17th century, due largely to the propaganda spread by James I, there had been a shift towards the idea that witches could only be women. It was in James's interest, following as he did straight after the reign of Elizabeth I, to undermine women in power. Accordingly, the sorceress, originally (as here) sung by a man, takes a lead in stirring up hatred

of Dido ('Wayward sisters'), who was known in ancient times (conveniently enough) as 'Elissa'.

Back in the countryside, the courtly entertainment is in full swing ('Thanks to these lonesome vales'). The Second Woman is instructed to sing for the pleasure of the gathered royalty, but – and it is not clear how this has come about – the chosen song causes offence ('Oft she visits'). The song tells the story of Actaeon, the mythological Theban hero, who was a famed hunter. After he saw Artemis (Diana) bathing naked in the woods, his fate was sealed: the hunter became the hunted; and he was ripped limb by limb by his own hounds. Dido is deeply disturbed, Aeneas tries to distract her with his own inappropriate boast ('Behold, upon my bending spear'), and the witches' storm approaches ('The skies are clouded'). The royal parties clear the picnic and rush for shelter ('Haste, haste to town'), but the witches' envoy, in the promised form of Mercury, delays Aeneas to give him the false message that he must leave at once ('Stay, Prince, and hear'). Aeneas, aware of the chaos and damage such a desertion will cause, nonetheless agrees to go ('Jove's commands shall be obeyed').

After a brief comic interlude, where sailors echo Aeneas' abandonment of his beloved, as well as his excuses for leaving ('Come away, fellow sailors'), the witches celebrate their triumph ('See the flags and streamers') and vow to add insult to injury by turning their storm on the departing ships of Aeneas.

Dido is tortured not just by her personal humiliation, but also by her perceived betrayal of Carthage ('Your counsel all'). Aeneas arrives to apologise in person, but, despite his offering to ignore Jove's instructions and stay after all, the damage is done, and Dido will not hear him. The courtiers feel this is a mistake ('Great minds against themselves conspire') but they only show their ignorance of the loneliness, the weight, and the strength of will that it has taken to be a female monarch. Dido takes her own life, leaving Belinda distraught.

Synopsis © Thomas Guthrie

Henry Purcell (1659–95)

A funeral for the Queen of Carthage

For song texts, see page 7

England's first composer of true historical and international significance was born in the right place at the right time. Shortly after Henry Purcell reached his first birthday, the monarchy was restored in England and music once more started to be heard in public institutions after years of confinement to private homes.

One such institution was the church. Purcell's father was Master of the Choristers at Westminster Abbey and made sure his son was fully involved in the musical life of the Whitehall corridor from an early age (Henry was only 14 when his father died). Thus the budding composer was schooled in fundamental musicianship, gained experience of the profession at elite level and made important friends.

Charles II wanted more than an active music life at court. He knew that genuine artistic progress depended on absorbing influences from elsewhere in Europe. Purcell, right on cue, matured into a musician of exceptional imagination, able to satisfy the trend-seekers while ensuring English music remained individual as well as progressive. As the strictness of the Renaissance gave way to the new expressive freedoms of the Baroque, Purcell thrived and music in England did too.

Sonatas, Chaconnes & Pavans

One crucial innovation that played straight into Purcell's hands was the emergence of modern violins and their associated, lower-voiced siblings. These instruments were capable of declamation and energy on an entirely new level and soon made their forebears in the viol family obsolete (though not before Purcell had written a string of viol masterpieces).

In 1683, Purcell's collection of 12 trio sonatas for two violins and bass was published (a 'trio'

of four, as the bass was usually doubled by the harpsichord). These works travelled through a cycle of keys and were intended to introduce the Italian style to England. Each sonata is conceived as a single, continuous movement of shifting speed and gait. From the first, the Sonata in G minor, we can already hear Purcell's willingness to use harmony as a means of expression (a Baroque idea), rather than a by-product of the music's linear weave (a Renaissance mainstay).

There is a certain terseness to the sonatas that betrays the influence of Purcell's friend and sometime mentor Matthew Locke. On his 18th birthday, Purcell officially succeeded Locke as director of the court ensemble The Twenty-Four Violins, a prototype orchestra modelled on an ensemble of the same name at the French court – not for nothing had Charles II spent part of his exile in France.

The *Pavan* in G minor was one of Purcell's first creations for the ensemble, its title referring to a dance from the Elizabethan period. Another of his early works for the group was the *Chacony*, Z730, which is found in the same copybook as the sonatas. For some reason, the word was used in that spelling only by Purcell; in fact it is a chaconne: a musical structure in which dancing variations are laid over a repeating bass line.

Purcell loved chaconnes and they loved him back. He used them in both instrumental and stage works (as we'll hear later) and relished the opportunity to explore the three-way tension between an unchanging bass line, the conventions of the dance, and his own harmonic and rhythmic derring-do. That is apparent in the first of the chaconnes we hear this evening but even more so in the second, Z807 (also in G minor). In the latter, Purcell uses a bass line with an uneven number of bars (five) and explores all manner of melodic, rhythmic and harmonic effects; he even pushes the music into remote keys, while the bass line remains locked in place.

Purcell, the theatre and the voice

Purcell quickly moved beyond purely instrumental music, but for the time being remained firmly within the confines of court life. He wrote odes, songs and music for the Chapel Royal (a body of musicians rather than a building). But the royal family would inadvertently provide Purcell with the opportunity to spread his wings in the wider musical world. Following the Restoration, Charles II reopened the theatres and effectively unleashed commercial stage entertainment in London. Theatre folk, aware of the acute sense of expression Purcell had invested in his music for court and church, cajoled the composer into joining them.

The composer wasn't immediately persuaded, but by the time he wrote his first music for the theatre in the 1680s, his dramatic instincts must have seemed as visionary as Richard Wagner's would do two centuries later. The composer may have been involved in a new version of Shakespeare's *The Tempest* produced in the early 1690s, though the exact provenance of the music ascribed to the production is uncertain. Some of the Italian-style arias betray Purcell's thinking in theory, but are more likely to have come from the pen of his pupil John Weldon. Still, the expressivity and simple harmonic delight of the duet 'No stars again shall hurt you from above' are hard to disassociate from Purcell.

That might be because the composer had such a natural way with the human voice, which led him to be referred to posthumously as the 'British Orpheus'. Indeed, *Orpheus Britannicus* was the title given to an anthology of songs published after the composer's death, in which the song 'So when the glittering Queen of Night' is found.

The song actually hails from Purcell's ode *Of old, when heroes thought it base*, a celebration of the city of York first performed in 1690. As Benjamin Britten noted, the song uses a funeral march over

which the voice pings out like a star in a dark sky. Yet again we hear Purcell's ability to deploy deft effects without upsetting the structural rubric: the text by Thomas D'Urfey is among the finest the composer ever set, and gave him the chance to use subtle but illuminating touches, such as the sudden shift to the major for the word 'ray'.

Close thine eyes and sleep secure was published in another popular song collection, Henry Playford's first *Harmonia Sacra* of 1688. It is a coiled duet for soprano and bass, restrained and restless in its setting of Francis Quarles's text, even if we sense Purcell's dramatic gifts under the surface. Those gifts were certainly burgeoning. Some time around the appearance of this song, Purcell had introduced the piece for which he is most famous – if not the first, then arguably the best-known and most beloved opera in English, *Dido & Aeneas*.

interval 20 minutes

Dido & Aeneas

We've never known precisely when or why Purcell wrote his three-act opera *Dido & Aeneas*, but research is bringing us steadily closer to finding out. The latest research suggests the score was written midway between 1680 and 1689. The earliest known performance took place at Josias Priest's Boarding School for Young Gentlemen in 1687 and another followed two years later. Some musicologists now believe the school version was itself an adaptation of a work performed as a masque at the court of Charles II earlier in the decade, just like John Blow's *Venus & Adonis*, *Dido's* most obvious precursor.

Either way, Purcell was as aware of theatrical trends in Europe as he had been of instrumental ones. While the theatres were closed pre-Restoration, the green shoots of early opera had sprung up in France and Italy. Purcell must have sensed England wasn't ready for through-sung opera entirely in the Italian style, and accordingly

included elements of the familiar masque form (a sung play with dancing) in *Dido & Aeneas*: each of the three acts has room for dancing and the prologue is in the French style. Only the most well-informed listeners would have noticed Purcell's use of Italian-style *da capo* arias, in which the outer sections are identical and the middle one presents a contrast. But few could have missed his strategic placing of arias employing a ground bass (chaconnes in vocal form).

The story of the Queen of Carthage and her swift, ill-fated romance with a Trojan prince would have been familiar in the 1600s from Virgil's *Aeneid*, though there are sources which predate even that account. For his version, Purcell consulted the dramatist and poet Nahum Tate, whose play *Brutus of Alba* had paraphrased the *Dido* story in the late 1670s. In the sometimes clunky libretto he delivered to Purcell, Tate set out a dramatically effective, quick-fire account of the story: Aeneas lands in Carthage and falls for the widowed Dido, but the gods call him away forbidding their love. He complies; Dido takes her own life. Some say Tate's version is littered with allegorical references, warnings to royalty and even satires on Roman Catholic ritual.

Tate certainly gave us more chance to warm to Dido than to Aeneas: she gets two whole arias with which to proclaim her passion for the prince, while he is afforded just two bars of reciprocation. But Purcell was not averse to altering what Tate gave him. Aware of the 17th-century public's fascination with the occult – and sensing huge dramatic potential – he added two bonus witches (and a chorus of hangers-on) to Tate's single lonesome crone. A storm and a chorus of rollicking sailors ensured his work was an entertainment as well as a psychological tragedy.

Purcell's use of his chorus represents an obvious manifestation of his theatrical gifts. Beyond the witches' cackling laughter there are devious harmonic progressions ('Harm's our delight') and an unsettlingly ghostly echo-chorus ('In our deep vaulted cell'). The very same singers are called upon to convey the carefree swagger of the Sailors' chorus, the tragic dignity of 'Great minds against themselves conspire' and the moving final benediction 'With drooping wings', which would prove a model for Handel and others.

Dido & Aeneas is just as often infectiously vigorous, and is littered with tasteful examples of Purcell's word-painting. Most pertinent, though, is the composer's transferring of the tension he tapped in instrumental chaconnes into a character-dramatic context. He uses the same technique, a looping bass line, for three strategically placed arias in the opera. The first is the title character's opening statement, 'Ah Belinda', which anticipates her final lament, 'When I am laid in earth'. In between, the Second Woman's recounting of the story of Diana and Actaeon 'Oft she visits' – itself of pivotal metaphorical significance – provides an example of a ground bass founded on a rollicking canter rather than a slow lament.

All three are used by Purcell to expose the human tragedy of the opera's story, but 'When I am laid in earth' stands as one of music's great miracles. The bass line itself is emotive enough, sliding into the ground through six adjacent notes towards a conclusive perfect cadence – uncannily simple yet unspeakably evocative. Purcell exploits those six notes to their utmost given the tools available to him, relishing the harmonic suspensions without hanging entirely off them; at one point he even extends the soprano's stanza across the 'join' so it straddles the point at which the bass line completes its loop. The feeling is of unbearable, aching melancholy born entirely of the text – of Dido's stoicism momentarily flaring into pain and desperation.

Whenever it was first performed, *Dido* would have appeared in many guises in the first years of its existence just as it does today, with emphasis placed varyingly on dance or drama and with music omitted, included or adjusted accordingly. We must remember, too, that there are parts of the music that have not survived or not yet been discovered. Tonight's concert staging is by the award-winning director Thomas Guthrie, who claims an interest in 'what is not said' in the original text and, as mentioned on page 2, was fascinated by the unique position in which a female ruler might find herself (something Tate's text referred to directly as well). As he explains, 'The fact that Dido is "married to the State" and takes her responsibilities so personally helps explain the difficulties and pressures she is under, and why suicide is the only course of action left to her once Aeneas has gone.'

Programme note © Andrew Mellor

Surtitles by Kelly Lovelady



Frances Marshall

So when the glittering Queen of Night

So when the glittering Queen of Night
With black eclipse is shadow'd o'er
The globe that swells with sullen pride,
Her dazzling charms to hide,
Does but a little time abide,
And then each ray is brighter than before.

Thomas D'Urfey (1653–1723)

No stars again shall hurt you from above

No stars again shall hurt you from above,
But all your days shall pass in peace and love.

John Dryden (1631–1700) and William D'Avenant (1606–68), after William Shakespeare (1564–1616)

Close thine eyes and sleep secure

Close thine eyes and sleep secure;
Thy soul is safe, thy body sure;
He that guards thee, he thee keeps,
Who never slumbers, never sleeps.
A quiet conscience in a quiet breast
Has only peace, has only rest:
The music and the mirth of kings
Are out of tune unless she sings;
Then close thine eyes in peace and rest secure,
No sleep so sweet as thine, no rest so sure.

Francis Quarles (1592–1644)

About the performers

Marcus 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 performs Bruckner's Symphony No 0 and Beethoven's Fifth with the Residentie Orkest, Schumann's Second Symphony with the Utah Symphony Orchestra, and Schubert's Ninth with the Handel and Haydn Society. He makes his debut with the Cincinnati Symphony Orchestra in Bach and Vivaldi and returns to the Seattle Symphony Orchestra, Saint Paul and Scottish Chamber orchestras, Kioi Hall Chamber Orchestra Tokyo and the Seoul Philharmonic Orchestra. He gives solo harpsichord recitals at the Wigmore Hall, Tokyo Spring Festival and at the Fundación Juan March in Madrid. Season highlights with the Academy of Ancient Music at the Barbican Centre include tonight's Purcell performance and Handel's *Brookes Passion*;

together with the AAM he also makes his debut at the Grange Festival in *The Marriage of Figaro*.

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*.

He has a longstanding teaching position at the Amsterdam Conservatory and is a Visiting Professor at the Juilliard School.

His extensive solo discography includes recordings of Bach, Handel, Mozart and Louis Couperin. 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. His latest recital disc of music by Byrd was released earlier this year on Linn Records.

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.



Thomas Guthrie

Thomas Guthrie stage director

Thomas Guthrie is an innovative and award-winning director working in theatre and music with the aim of telling stories in vivid, new and direct ways.

He is a former Jette Parker Young Artist Stage Director at the Royal Opera House, Covent Garden, and his revival of David McVicar's production of *The Magic Flute* there won *What's On Stage* Best Revival 2018. His own critically acclaimed productions of *The Marriage of Figaro* and *The Magic Flute* at Longborough Festival Opera led to an invitation to direct Wagner's *The Flying Dutchman* earlier this year.

He has a reputation for stylish, energetic, physical, theatrical and at times controversial work that remains faithful to the music. The story, the commitment of the performers and the role of music in the storytelling are always at the heart of his productions.

He also works with non-professionals of all ages and backgrounds. Some of his most successful projects have been in this field, including collaborations with Streetwise Opera, the Prison Choir Project and the Royal Opera. His production of *Ludd and Isis* – an opera commissioned to launch the ROH's new Production Park in Thurrock, involving a cast of hundreds, including professionals and amateurs of all ages – was described as 'one of the Royal Opera House's grandest achievements' (*Opera*).

Thomas Guthrie is the founder and artistic director of the charity Music and Theatre for All, Guest Artistic Advisor to the York Early Music Festival, and was Belknap Fellow at Princeton University, New Jersey in 2017.



Caitlin Hulcup

Caitlin Hulcup Dido

Caitlin Hulcup has appeared at leading opera houses internationally, including the Wiener Staatsoper, Deutsche Staatsoper, Berlin, Royal Opera House, Covent Garden, Bayerische Staatsoper, Munich, Teatro Real,

Madrid, Maggio Musicale Fiorentino, Théâtre des Champs-Élysées, La Monnaie, Brussels, Theater an der Wien, Bolshoi Theatre, Moscow, and the Palau de les Arts in Valencia.

A renowned performer of early music, she sang the role of Dido with the Hong Kong Philharmonic last year. She is an acclaimed Ariodante and has appeared in the role with Les Talens Lyriques here at the Barbican and at Teatro Real, as well as for the Bayerische Staatsoper, Handel Festival in Halle, Theater an der Wien and Scottish Opera. She also performed Cyrus (*Belshazzar*) with Les Arts Florissants, Cesare (*Catone in Utica*) at Théâtre des Champs-Élysées, Diana/Destiny (*La Calisto*) at La Monnaie, Alceste (*Admeto*) at Theater an der Wien, Irene (*Theodora*) for Pinchgut Opera, and Penelope (*Il ritorno d'Ulisse in patria*) and Aristeo (Rossi's *Orpheus*) for the Royal Opera. Conductors in this repertoire include William Christie, Christophe Rousset, René Jacobs, Nicholas Kraemer, Paul McCreesh, Christian Curnyn and Alan Curtis.

Other notable appearances include Enrichetta (*I puritani*), Rosina (*Il barbiere di Siviglia*) and Dorabella (*Così fan tutte*) for the Wiener Staatsoper, Octavian (*Der Rosenkavalier*) for Maggio Musicale, the Bolshoi Theatre and the National Center of Performing Arts in Beijing, Arbaces (*Artaxerxes*) at Covent Garden, Calbo (*Maometto II*) and Idamante (*Idomeneo*) at Garsington, *Iphigénie en Tauride* for Pinchgut Opera and Gluck's *Orfeo* for Scottish Opera, Idamante for Lisbon's Teatro São Carlos and Iseult (Martin's *Le vin herbé*) for Welsh National Opera. Concert appearances include the Bournemouth and Sydney Symphony orchestras, Wiener Akademie, Royal Scottish National Orchestra and the BBC Proms. She has collaborated with conductors such as Zubin Mehta, Gustavo Dudamel, Peter Oundjian, Vassily Sinaisky and Mark Wigglesworth.

This season she sings Romeo (*I Capuleti e i Montecchi*) for Victorian Opera, Radamisto in her US debut at the Kennedy Center in Washington, DC, and Hansel (*Hansel and Gretel*) for Grange Park Opera. Concert highlights include Beethoven's Symphony No 9 with the Sydney Symphony Orchestra and Mozart's Requiem at the Leipzig Gewandhaus.

Caitlin Hulcup is professor of singing at the Royal Academy of Music and a visiting academic to the University of Melbourne.



Ashley Riches

Ashley Riches Aeneas

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); Moralès (*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'Ormino*) at the Globe Theatre. He has sung the roles of Schaunard (*La bohème*) and the Pirate King (*The Pirates of Penzance*) for English National Opera; the title-role in *Owen Wingrave* with Opéra National de Lorraine, Nancy; *The Fairy Queen* here at the Barbican with the Academy of Ancient Music; *Apollo e Dafne* with the Pannon Philharmonic; and *Israel in Egypt* with the Scottish Chamber Orchestra.

In concert, he has appeared with the Philharmonia Orchestra, London Symphony Orchestra, Arcangelo, Gabrieli Consort, Berlin Philharmonic and English Baroque Soloists under some of the world's finest conductors including Esa-Pekka Salonen, Robin Ticciati, Sir John Eliot Gardiner, Sir Roger Norrington and Sir Simon Rattle.

Recent engagements included his first Count Almaviva (*The Marriage of Figaro*) at English National Opera, Claudio (*Agrippina*) at the Grange Festival, concerts with the

Scottish Chamber Orchestra, Bremen Philharmonic, BBC National Orchestra of Wales and a recital at the Wigmore Hall.

Ashley Riches' current and future engagements include *Lélio* with the Monteverdi Choir and English Baroque Soloists on tour in the US under Gardiner, Mark-Anthony Turnage's *The Silver Tassie* with the BBC Symphony Orchestra under Ryan Wigglesworth, *The Marriage of Figaro* in Tokyo, concerts with the MDR Symphony Orchestra, Royal Scottish National Orchestra and The English Concert and his debut at Glyndebourne Festival Opera.



Rowan Pierce

Rowan Pierce Belinda

Yorkshire-born soprano Rowan Pierce was awarded the President's Award by HRH Prince of Wales at the Royal College of Music in 2017. She won both the Song Prize and First Prize at the inaugural Grange Festival International Singing Competition, the Van Someren Godfrey Prize at the RCM and the first Schubert Society Singer Prize in 2014. She has recently been named a Rising Star of the Orchestra of the Age of Enlightenment and is a Harewood artist at English National Opera.

She has appeared on the concert platform throughout Europe and in South America and performs regularly with ensembles including the Academy of Ancient Music, Gabrieli Consort, Scottish Chamber Orchestra, BBC Scottish and City of Birmingham Symphony orchestras, Florilegium and Royal Northern Sinfonia. In 2017 she made her BBC Proms debut with the OAE and her Wigmore Hall debut with the London Handel Players. Future highlights include performances with the Rotterdam Philharmonic, Academy of Ancient Music, Gabrieli Consort,

BBC Scottish Symphony Orchestra, La Nuova Musica, Early Opera Company and Royal Liverpool Philharmonic Orchestra.

Her roles at ENO have included Drusilla (*L'incoronazione di Poppea*), Galatea (*Acis and Galatea*), Iris (*Semele*), Susanna (*The Marriage of Figaro*), Miss Wordsworth, Emmie and Cis (*Albert Herring*) and Princess (*L'enfant et les sortilèges*). Recent and future roles include Tiny (*Paul Bunyan*) and Papagena (*The Magic Flute*) for ENO; Barbarina (*The Marriage of Figaro*) for Nevill Holt Opera and the Grange Festival; and roles in *King Arthur* and *The Fairy Queen* with the Gabrieli Consort. Festival appearances include collaborations with Sir Thomas Allen and Christopher Glynn at the Ryedale Festival, Dame Ann Murray and Malcolm Martineau at the Oxford Lieder Festival and Roger Vignoles at Leeds Lieder. Recording plans include sessions with the Royal Liverpool Philharmonic Orchestra, the Gabrieli Consort and the Academy of Ancient Music.

Rowan Pierce is a Samling Artist and was generously supported by the Countess of Munster Award and Midori Nishiura at the RCM.



Neal Davies

Neal Davies Sorceress

Bass-baritone Neal Davies studied at King's College, London and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition.

He has appeared with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, Cleveland and Philharmonia orchestras under Christoph von Dohnányi, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of

Enlightenment under Frans Brüggen, The English Concert under Harry Bicket, Gabrieli Consort under Paul McCreesh, Hallé under Sir Mark Elder, Concerto Köln under Ivor Bolton, Scottish Chamber Orchestra under Ádám Fischer, Bergen Philharmonic Orchestra under Edward Gardner, Deutsches Symphonie-Orchester Berlin under David Zinman, Melbourne Symphony Orchestra under Sir Andrew Davis and the London Symphony and Vienna Philharmonic orchestras under Daniel Harding. He has been a regular guest of the Edinburgh Festival and BBC Proms.

His award-winning discography ranges from Handel via Schubert to Janáček, Barber and Britten.

Operatic appearances have included Major General Stanley (*The Pirates of Penzance*) and Ko-Ko (*The Mikado*) for the Lyric Opera of Chicago; *Giulio Cesare*, Figaro (*The Marriage of Figaro*) and Alaska Wolf Joe (*The Rise and Fall of the City of Mahagonny*) for the Royal Opera, Covent Garden; *L'Allegro, il Penseroso ed il Moderato*, Zebul (*Jephtha*), Publio (*La clemenza di Tito*), Ariodates (*Xerxes*), Kolentaŭ (*The Makropoulos Case*) and Ryan Wigglesworth's *A Winter's Tale* for English National Opera; *Radamisto* for Opéra de Marseille; Leporello (*Don Giovanni*) for Scottish Opera and Opéra de Montreal; *Curlw River* at the Edinburgh Festival; Guglielmo and Don Alfonso (*Così fan tutte*), Papageno (*The Magic Flute*), Leporello, Dulcamara (*L'elisir d'amore*), Zebul and Sharpless (*Madama Butterfly*) for Welsh National Opera; and Agrippina for the Deutsche Staatsoper Berlin. With William Christie and Les Arts Florissants, he has sung in *Theodora* and Charpentier's *David et Jonathas*, which has been released on DVD. He sang the Traveller in the Barbican Centre's production of *Curlw River*, which toured to New York's Lincoln Center.

Neal Davies' recent engagements include a return to ENO as Garibaldo (*Rodelinda*) and to the Deutsche Staatsoper Berlin for *King Arthur*, as well as appearances at the Edinburgh Festival and BBC Proms.

Concert highlights for this season include appearances with Les Violons du Roy and the New York Philharmonic Orchestra under Jonathan Cohen, Bach Collegium Japan under Masaaki Suzuki, Music of the Baroque under Jane Glover and the Philadelphia Orchestra under Bernard Labadie.



Academy of Ancient Music

The Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in Baroque and Classical music. It takes inspiration directly from the music's composers, using historically informed techniques, period-specific instruments and original sources to bring music to life in committed, vibrant performances.

The ensemble was founded by Christopher Hogwood in 1973 and remains at the forefront of the worldwide early music scene more than four decades on; Richard Egarr became its Music Director in 2006.

The Academy of Ancient Music has always been a pioneer. It was established to make the first British recordings of orchestral works using instruments from the Baroque and Classical periods and has released more than 300 discs, many of which are still considered definitive performances. (Among its countless accolades for recording are Classic BRIT, Gramophone and Edison awards.) It has now established its own record label, AAM Records, and is proud to be the most listened-to orchestra of its kind online.

AAM's education and outreach programme, AAMplify, nurtures the next generation of audiences and musicians. With this expanding programme, working from pre-school through tertiary education and beyond, AAM ensures its work reaches the widest possible audience and inspires people of all ages, backgrounds and cultural traditions.

This season AAM collaborates with Michael Collins, VOCES8, Lucie Horsch, Nicolas Altstaedt, Tenebrae, the BBC Singers, the Choir of King's College, Cambridge, and the Grange Festival. Programmes include large-scale vocal masterpieces such as Bach's *St Matthew Passion* and Handel's *Israel in Egypt*, as well as concert performances of operas including *Dido & Aeneas* and *The Marriage of Figaro*.

The AAM is based in Cambridge and is Orchestra-in-Residence at the city's university. Its London home is the Barbican Centre, where it is Associate Ensemble, and it is also Orchestra-in-Residence at the Grange Festival, Chiltern Arts Festival, Music at Oxford and the Apex, Bury St Edmunds.

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

Academy of Ancient Music

Music Director/**Harpsichord**

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Director

Thomas Guthrie

Puppeteers

Laura Caldow

Ben Thompson

Lighting

Michael Casey

Designer

Ruth Paton

Soprano

Charmian Bedford
(Second Woman)

Philippa Hyde

Emma Brain-Gabbott

Alto

Cathy Bell

(Second Witch)

James Hall (Spirit)

Kate Symonds-

Joy (First Witch)

Tenor

James Geer (Sailor)

Edmund Hastings

(Sailor)

Matthew Sandy

(Sailor)

Bass

Richard Latham

Jonathan Stainsby

Philip Tebb

Violin 1

Bojan Čičić*

Persephone Gibbs**

Sijie Chen

Joanna Lawrence

Violin 2

Rebecca Livermore*

William Thorp

Liz MacCarthy

Pierre Joubert

Viola

Jane Rogers

Ricardo Cuende

Isuskiza

Jordan Bowron

Cello

Joseph Crouch

Imogen Seth-Smith+

Sarah McMahon

Double Bass

Judith Evans

Harpsichord

Alastair Ross

Theorbo

William Carter

Eligio Luis Quinteiro

Keyboard**Technician**

Malcolm Greenhalgh

* *Sonata No. 1 &
Chacony, Z807*

** *Pavan*

+ *viola da gamba*

Support AAM

Our donors make our music happen: affordable concerts, accessible education and high-level research. For more than four decades, the Academy of Ancient Music has been changing the way the world hears some of the greatest music ever written. We have got this far thanks to the generosity of our supporters, but there is far more to do. Our 2018–19 concert season is highly ambitious: we are presenting masterpieces; working with the leading artists of our time; releasing more recordings and delving deep into the past with doctoral research projects on Beethoven's contemporaries. Off-stage, we are determined to introduce more and more young and disadvantaged people to music via a major expansion of our outreach programme, AAMplify. We can only do this, and continue to heighten

the levels of excellence for which we are renowned, with your help.

When you join the AAM family, you will receive invitations to a range of exclusive events that explore the Orchestra, our music, and our behind-the-scenes work. To find out more about how you can help AAM, please contact Development Manager Ellen Parkes (ellen.parkes@aam.co.uk or 01223 341 097).

By supporting AAM, you play an essential role in sustaining its excellent performances, recordings and education projects, bringing a greater number of early music experiences to more people every year.

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