



Alison Balsom in Gabriel: An Entertainment with Trumpet

Monday 21 October 2019 7.30pm, Hall

Samuel Adamson writer
Alison Balsom trumpet

Elizabeth Watts soprano
Tim Morgan countertenor
Gwilym Bowen tenor
Jamie Parker actor
Jack Farthing actor
Anjana Vasan actor
Amanda Wilkin actor

The English Concert
Guildhall Consort
Harry Bicket conductor
Dominic Dromgoole director
Jonathan Fensom designer

Part of Barbican Presents 2019–20

**Co-produced by the Barbican Centre and
Saffron Hall**

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Programme produced by Harriet Smith;
advertising by Cabbell (tel 020 3603 7930)

Welcome

We're delighted that trumpeter Alison Balsom is this season's Milton Court Artist-in-Residence as it gives audiences a chance to experience the sheer range of her gifts and interests. She's a musician who doesn't believe in boundaries and shows that magnificently here in concerts that range from a reworking of Miles Davis's groundbreaking *Sketches of Spain* with the Guildhall Jazz Orchestra to a concert with Britten Sinfonia mixing ancient and modern, with music by Scarlatti and Purcell sitting alongside pieces by Sir Harrison Birtwistle and John Woolrich.

But we begin with a reworking of *Gabriel*, a remarkable project first seen

at Shakespeare's Globe in 2013 and now adapted for the concert hall. Samuel Adamson wrote a series of plays that evoke the bustle and clamour of Restoration London, through a number of characters from all strata of society. In the middle of all this is Alison Balsom with her natural trumpet, performing music by Purcell and his contemporaries, woven together to create a stunning aural and visual patchwork.

It promises to be a wonderful evening. I hope you enjoy it.

Huw Humphreys, Head of Music, Barbican

Sound the Trumpet

Nicholas Robins talks to Samuel Adamson about writing 'Gabriel' for the Globe

For a list of the music being performed, see page 6

Nicholas Robins How did this piece come about?

Samuel Adamson Quite simply, really: Alison Balsom wanted to play at Shakespeare's Globe! So she approached Dominic Dromgoole. It's a great environment for music, acoustically; and Alison loves playing outdoors. I'm not a musician, but Dominic knew of my interest in music, and that I was working with contemporary composers on some music-theatre projects, so he put Alison and me in a room and asked us to explore what it might mean to have Alison performing in a theatre space. Alison wants always to find new contexts for her performances; to share great music in fresh ways, beyond the concert hall or a traditional recording for a classical label. The Globe provides a 'frame' for the subject of the evening: the trumpet – specifically the valveless natural trumpet – and its Baroque repertoire.

NR What are the qualities of the natural trumpet that appeal to you?

SA Great players can of course get beautiful sounds out of any kind of instrument, but it's possible there's a unique sweetness of tone to the natural trumpet, a sweetness that may, ironically, come from the greater effort required to play it, to make it 'sing' in the upper register. In 1690s London, audiences began to hear the trumpet played with, as one commentator put it, 'all the softness imaginable'. It's an unpredictable instrument and needs a player of huge skill to master it. There are notes that the natural trumpet cannot produce, but through techniques using the lips and, probably, via obscure physical adjustments to the mechanics of the trumpet itself, late 17th-century trumpeters began to overcome the instrument's harmonic limitations.

NR The trumpet really seems to take flight in the Baroque period. Why do you think that is?

SA There was in the Baroque a movement towards more expansive musical styles as composers began to add more wind and brass parts to the established ground bass and strings. In England, where Purcell is concerned, there is a very short period of just five years – from about 1690 till his death – where he was clearly writing more varied trumpet parts, perhaps simply because he had access to some wonderful players. We know about the Shore family of trumpeters, who were employed by the late-Stuart monarchs. They were virtuosos who could produce hitherto unheard notes on the natural trumpet. Purcell responded with trumpet parts that had difficult, florid obbligatos and beautiful songlike melodies. Later, Handel worked with another great virtuoso, Valentine Snow, and the composer wrote some complex pieces for the player. All good artists push the potential of their art, and the instruments of their art, to the limit. Alison is a great example of someone who does this constantly. It's clear that in the 1690s there was a short period when the trumpet came into its own, perhaps thanks to the players as much as the composers, and to some extent Alison and I are telling that story.

NR In one of Purcell's wonderful birthday odes to Queen Mary, it's the trumpet that leads the celebration of the instruments. There's something inherently celebratory about it, isn't there?

SA Obviously the trumpet is the perfect instrument to celebrate a victory or announce the arrival of a monarch – its capacity for bright declamatory major-key sound makes it perfect for the kind of public occasion that calls for a propagandistic tone. Of course the trumpet is fervent, rousing, attention-grabbing; and it has always been used as a signalling instrument. But humans celebrate their turning-points – birth, marriage,

death, and so on – in all sorts of ways, some of which have nothing to do with pageant. The trumpet can meet human subtlety. Bombast has its place, but in fact in Purcell's birthday odes for Queen Mary – he wrote six of them for her, over that exact period I was talking about before, the early 1690s – there is lovely tenderness, yearning and nostalgia in the trumpet parts. Purcell was writing a lot for the theatre at this time: semi-operas such as *The Fairy-Queen*, as well as songs and incidental music for Restoration plays and revivals. Like all composers, he was a fine dramatist. He didn't just use the trumpet to sound out warlike fanfares. And when Queen Mary died, he wrote the saddest, most mournful music imaginable, perhaps his most sublime piece: and trumpets, playing extraordinary 'flat' or minor-key melodies, are at the centre of it.

NR Has any of the music been rearranged?

SA In Restoration English texts set to music designed to galvanise patriotism within the listener, or to tell tales of brave boys marching to the wars, the phrase 'sound the trumpet' turns up time and time again. Although often, ironically, when the phrase is employed, the trumpet itself is absent from the music. Alison has occasionally slightly rearranged the music, so that the trumpet takes the line of another instrument. One such example – and it's stunningly effective – is Purcell's 'Sound the Trumpet' from one of his Queen Mary birthday odes, which Alison reimagines as a duet between countertenor and trumpet rather than two countertenors. She borrows one of the vocal lines, and suddenly the exhortation 'Sound the trumpet' is met with a musical answer. It's thrilling, and it feels authentic – even if it isn't, strictly speaking. But there's a wealth of trumpet music by Purcell, although a lot of it is vocal music, which means Alison can't just find an orchestra and play it, she needs singers as well.

NR You've conjured up some fascinating characters from the period. Arabella Hunt, for instance.

SA Traditionally, the trumpet world has been male. Alison gets asked about this often and rightly gets bored with it, and we decided early on we didn't want *Gabriel* to be about a 'female trumpeter'. Nevertheless, I wanted many of the short plays in the piece to be about women in the late Restoration, and, inspired by Alison, some to be about women in music: their

position in the face of male cultural and political dominance. All the players and composers in our period were men, but obviously at this time women started acting and singing in public. Arabella Hunt sang at court, she was a fine soprano, Congreve wrote a poem about her. She's known for a timeworn anecdote about Purcell and Queen Mary, which the short play 'Cold Arabella' in *Gabriel* investigates. The story goes that, at a soirée, Queen Mary got bored with Purcell's songs and asked Arabella to sing a Scots ballad, 'Cold and Raw'. But there's another strange detail about Arabella: in 1680 she married another woman, then had the marriage annulled. This is a true story. We know a little about it thanks to the work of the historians Patricia Crawford and Sara Mendelson. 'Cold Arabella' takes a new position on the old 'Cold and Raw' anecdote by seeing it through the lens of Arabella's marriage. By giving Arabella a voice, I imagine what it might have been like to be a single woman with a 'scandalous' past, and what Arabella's gender meant for her singular talent, and her status in court and as a musician.

NR The young Duke of Gloucester – the son of Queen Mary's sister (who would become Queen Anne) – doesn't feature highly in our national consciousness now, but he must have been an enormously important figure at the time.

SA There's a memoir about him written by his manservant Jenkin Lewis. It's nostalgic, but Lewis was a keen observer, too, and he paints a poignant picture of a sick, brilliant, lonely boy, who knew nothing of the exile or even existence of his Catholic grandfather James II and wasn't aware of his own importance as the Protestant nephew of the new Protestant queen – Mary, James's daughter. Mary and her husband William were childless, and Anne lost so many children. So this Duke of Gloucester, Anne's only son, was the great Stuart hope. His death at 11 of hydrocephalus meant the end of the Stuarts. After his death the Act of Settlement of 1701 established the House of Hanover. The plays in *Gabriel* about the duke were inspired by music written especially for him by Purcell – a beautiful trumpet-filled birthday ode from 1695. It's a moving composition for and about the boy, whose short life was a bit of a misery.

NR The Glorious Revolution – the succession of Queen Mary and William of Orange – was intended to keep Catholicism

and absolute monarchy at bay. It was a period of uneasy consensus wasn't it?

SA The Bill of Rights established the importance of Parliament and is the basis for our party system, our democracy. William and Mary were summoned to take the throne and James II fled with his Catholic wife and their new son. It was as they say 'bloodless' – at least in England. But wars raged, not on English soil but in Ireland, Scotland and on the Continent, and they were expensive, which caused controversy at home. William and Mary were not instantly loved, though Mary became more popular, especially when her husband was victorious abroad. With her advisors, she ran the country while he was away each 'fighting season'. There was some Jacobite activity in England during our period, the odd threat to Mary's safety. But on the whole, even as rebellions occurred in Ireland and Scotland, there was uneasy accord in England: the 'Protestant wind' blew away James's absolute power; out went the divine right of kings, in came parliamentary supremacy in matters of taxation, the right of subjects to petition, and so on.

NR And music, Purcell's music – did that play a role in supporting this new status quo? Or in bolstering England's Protestant position?

SA He was commissioned to write so much royal music that I think we have to conclude that it did. That said, he was commissioned to write music for James II. He was a working composer. *Gabriel* started when Alison began to explore the royal music Purcell wrote for the trumpet. This music – the birthday odes and so on – is often beautiful but the words are jingoistic. We explore this in the play. It's the sheer range of Purcell's output that's astonishing. He wrote royal music, sacred music, popular music – his songs and catches, some of them anti-Catholic – and theatre music. The alehouse and theatre are more egalitarian places than the court, of course; songs, plays and operas are written to entertain, to provoke and needle. And this is where I think he wrote his most sublime trumpet music, such as the Symphony in *King Arthur*. Little is known about Purcell the man. It's hard to pin him down.

NR We're lucky to have *The Fairy Queen*, which disappeared for two centuries. It's one of Purcell's 'semi-operas' isn't it? Did that form suggest to you a way of writing *Gabriel* itself?

SA Yes. *Gabriel* is a series of short plays. There are songs and orchestral pieces interspersed throughout: some of these are plot-specific to the plays, others are mood pieces, with oblique narrative connections but direct emotional ones. The semi-operas work like that: dramatic operas with dialogue scenes that give way to music. Unfortunately, the semi-operas don't stand up dramatically, and we've lost the true experience of them as it's hard to say what they sounded and looked like and just how important dance and *mise en scène* were. Musically and lyrically they're perfect: Benjamin Britten made the point that nobody has set the English language as successfully as Purcell. We have many examples in *Gabriel* – 'If Love's a Sweet Passion' is one. The sentiment in that song is straightforward but so elegantly expressed: love simultaneously pierces and tickles the heart. Listen to the construction of the melodic line; it's married to the lyric more successfully than almost any other music I can think of. Word painting of the first order. I wanted lots of songs that spoke to the stories, self-contained plays, plays that bled into each other, dance, orchestral music, actors, singers, musicians and Alison with her natural trumpet; I wanted all these elements working together in the big public space of the Globe, with no one element more important than the other.

We are exploring why the music that Alison plays in *Gabriel* was written, what it was in response to, what it reflected; and how the trumpet was often its beating heart. And speaking of hearts, how the trumpet can express the longings of the heart as beautifully and effectively as any other instrument. That's key. It's such a dramatic instrument. Purcell's Queen Mary odes are truly wonderful pieces of music that run the gamut of emotions. Divorced from their personal and political contexts by centuries, though, perhaps they lose some of their drama, some of their narrative meaning. Alison and I hope to address that a little.

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Playlist

'Gabriel' features the following music:

Purcell 'Sound the trumpet and beat the warlike drum' from *Birthday Ode for the Duke of Gloucester*, Z342

Purcell 'If Love's a Sweet Passion' from *The Fairy Queen*, Z629

Purcell 'Come, Ye Sons of Art, Away' from *Come, Ye Sons of Art, Away* (Ode for the Birthday of Queen Mary 1694), Z323

Purcell Symphony from *Hail! Bright Cecilia* (Ode for St Cecilia's Day), Z328

Purcell Overture from *Birthday Ode for the Duke of Gloucester*, Z342

Purcell 'See, Even Night Herself is Here' from *The Fairy Queen*, Z629

Anonymous Ballad: 'Cold and Raw'

Purcell 'Farewell, all joys!', Z368

Purcell 'May her blest example chase' from *Love's Goddess Sure Was Blind* (Ode for the Birthday of Queen Mary 1692), Z331

Handel 'Eternal Source of Light Divine' from *Ode for the Birthday of Queen Anne*, HWV74

Purcell 'Shepherd, shepherd, leave decoying' from *King Arthur*, Z628

Purcell 'Sound the trumpet' from *Come, Ye Sons of Art, Away* (Ode for the Birthday of Queen Mary 1694), Z323

Purcell Act IV Symphony from *The Fairy Queen*, Z629

Handel Overture from *Atalanta*, HWV35

Purcell 'Farewell, all joys!', Z368

Purcell 'Come, if you dare' from *King Arthur*, Z628

Purcell 'Tis Women Makes Us Love', Z281

Purcell/Anonymous A New Irish Tune (Lillibullero), Z646

Purcell Act V Symphony from *King Arthur*, Z628

Purcell Rondeau from *The Fairy Queen*, Z629

Purcell 'The Complaint' from *The Fairy Queen*, Z629

Purcell Act V Prelude from *The Fairy Queen*, Z629

Purcell Act IV Act Tune from *Dioclesian*, Z627

Purcell Funeral Music for Queen Mary, Z860

Purcell Chaconne and 'They Shall be as Happy as They're Fair' from *The Fairy Queen*, Z629

About the performers

Lizzie Pattinson



Alison Balsom

Alison Balsom trumpet

Alison Balsom has performed with some of the greatest conductors and orchestras of our time, including Pierre Boulez, Lorin Maazel, Sir Roger Norrington, the Orchestre de Paris, San Francisco and Toronto Symphony orchestras, Philadelphia Orchestra and New York and London Philharmonic orchestras, as well as appearing as soloist at the Last Night of the BBC Proms. She regularly collaborates with leading early-music ensembles, including the Academy of Ancient Music, Il Pomo d'Oro, The English Concert and, most recently, The Balsom Ensemble (a handpicked group of leading Baroque soloists). She has received numerous prestigious awards, including *Gramophone's* Artist of the Year, the Nordoff Robbins O2 Silver Clef Award, three ECHO Klassik Awards and three Classic BRIT Awards.

She studied trumpet at the Paris Conservatoire and the Guildhall School of Music & Drama and, in addition to her honorary doctorates from Anglia Ruskin University and the University of Leicester, is now an honorary fellow and visiting professor at the Guildhall. She regularly gives masterclasses worldwide, including at the Juilliard School and the Curtis Institute. In addition to her busy performing schedule, she has previously given a TED talk, entitled 'Music as a Healer' and a lecture at Somerville College, Oxford, on 'Women in the Arts'. A passionate advocate of

the importance of music education, she is also an ambassador for the BBC's Ten Pieces project.

In 2013 she conceived and then became creative producer and protagonist of the critically acclaimed production *Gabriel* at Shakespeare's Globe, which she is reviving in concert here at the Barbican as part of her residency at Milton Court. Other projects that form part of her season as Artist-in-Residence include Miles Davis's *Sketches of Spain* with the Guildhall Jazz Orchestra and an experimental programme of Purcell and Birtwistle with Britten Sinfonia. Further highlights of this season include performances with Music of the Baroque in Chicago, the Academy of Ancient Music and Los Angeles Philharmonic.

She has had numerous concertos written for her; she gave the world premiere of Guy Barker's *The Lanterne of Light* at the BBC Proms and her repertoire includes Thea Musgrave's *Trumpet Concerto*, Bramwell Tovey's *Songs of the Paradise Saloon* and Qigang Chen's *Joie Eternelle* amongst her repertoire. Recent career highlights include residencies at the Wigmore Hall and Cambridge Corn Exchange and concerto performances with the New York Philharmonic, City of Birmingham Symphony Orchestra and Orchestre National de Toulouse, as well as European tours with the Basle and Zurich Chamber orchestras and The Balsom Ensemble.

From 2018 to 2019 she was Artistic Director of Cheltenham Music Festival, where she commissioned 20 new works and brought together the City of Birmingham and London Symphony orchestras and Academy of Ancient Music alongside soloists Nicola Benedetti, Jess Gillam and Danielle de Niese.

Alison Balsom has an extensive discography on EMI Classics and, latterly, Warner Classics, and more than 12 solo albums. Her latest recording, *Royal Fireworks*, will be released next month. She will tour the album to Germany in December, including performances at the Konzerthaus Berlin, Alte Oper Frankfurt and Hamburg's Elbphilharmonie.



Harry Bicket

Harry Bicket conductor

Harry Bicket is internationally renowned as an opera and concert conductor of distinction, and is especially noted for his interpretation of Baroque and Classical repertoire. Since 2007 he has been Artistic Director of The English Concert, one of Europe's finest period orchestras. In 2013, following regular guest appearances for Santa Fe Opera, he became its Chief Conductor and in 2018 assumed the Music Directorship. Since taking up his position, he has conducted *Così fan tutte*, *Fidelio*, *La finta giardiniera*, *Roméo et Juliette*, *Alcina* and *Candide*. In the 2019 season he also performed Strauss's *Four Last Songs* with Renée Fleming. He was born in Liverpool and studied at the Royal College of Music and Oxford University.

Plans for this season include return visits to English National Opera (*Orphée et Eurydice*), the New York Philharmonic for performances of *Messiah*, the Metropolitan Opera (*Agrippina* and *Così fan tutte*) and the Royal Northern

Sinfonia. The English Concert continues its Handel opera series with performances of *Rodelinda* in Europe and the USA, at venues including Carnegie Hall and Los Angeles Opera. He will also conduct the orchestra at the Wigmore Hall and the Two Moors Festival at Exeter Cathedral, as well as in performances of *Gabriel* with Alison Balsom here at the Barbican and at Saffron Hall, and the orchestra embarks on a tour to Korea and China with Sumi Jo. Next summer he conducts *The Magic Flute* and *Rusalka* for Santa Fe Opera.

In addition to his regular Santa Fe Opera productions, highlights of recent seasons include acclaimed productions in the United States and Canada for the Metropolitan Opera (most recently *The Magic Flute*, *The Marriage of Figaro*, *Rodelinda*, *La clemenza di Tito* and *Giulio Cesare*), Lyric Opera of Chicago (*Ariodante*, *Orphée et Eurydice*, *Carmen* and *Rinaldo*), Houston Grand Opera (*The Marriage of Figaro* and *Rusalka*) and Canadian Opera Company (*Maometto II* and *Hercules*).

Symphonic guest conducting has included concerts with the Chicago and Cincinnati Symphony orchestras, Cleveland Orchestra, Los Angeles Philharmonic and Los Angeles Chamber Orchestra. He has also led masterclasses at the Juilliard School. He made his Glyndebourne Festival debut in 1996 with *Theodora* and returned in 1999 and 2003. His first Metropolitan Opera production (an acclaimed new production of *Rodelinda* in 2004) was quickly followed by *Giulio Cesare* (2006–7) and *La clemenza di Tito* (2008), and he is now a regular guest there.

Simon Amund



Samuel Adamson

Samuel Adamson writer

Samuel Adamson devised *Gabriel*, a play using the music of *The Fairy Queen* and other pieces by Henry Purcell, in collaboration with trumpeter Alison Balsom. It was initially staged as part of the 2013 summer season at Shakespeare's Globe.

His other plays and adaptations include *Wife* (Kiln Theatre); *Running Wild* (based on the book by Michael Morpurgo, Chichester Festival Theatre/Regent's Park Open Air Theatre, 2015 UK Theatre Award for Best Play for Children and Young People); *The Light Princess* (book and lyrics, music by Tori Amos, National Theatre); *Southwark Fair*; *Mrs Affleck* (National Theatre); *Frank & Ferdinand* (National Theatre Connections); *Fish and Company* (Soho Theatre/National Youth Theatre); *Clocks and Whistles* (Bush Theatre); *Drink, Dance, Laugh and Lie* (Bush/Channel 4); *Grace Note* (Peter Hall Company/Old Vic); *Some Kind of Bliss* (Trafalgar Studios); *Tomorrow Week* (BBC Radio 3) and *All About My Mother* (from Pedro Almodóvar's film, Old Vic Theatre, 2008 Whatsonstage Theatregoers' Choice Best New Play).

In addition, he wrote original contributions to *Hoard* (New Vic, Stoke); *24 Hour Plays* (Old Vic); *A Chain Play* (Almeida); *Urban Scrawl* (Theatre 503/TheatreVoice) and *Decade* (Headlong).

Versions include Chekhov's *Uncle Vanya* (West Yorkshire Playhouse), *The Cherry Orchard* (Oxford Stage Company/Riverside Studios) and *Three Sisters* (OSC tour and West End); Ibsen's *Pillars of the Community* (National Theatre) and *A Doll's House* (Southwark Playhouse); Schnitzler's *Professor Bernhardt* (Dumbfounded/Arcola Theatre, also adapted for BBC Radio 3); Bernhard Studlar's *Transdanubia Dreaming* (National Theatre Studio) and Ostrovsky's *Larisa and the Merchants* (InSite Performance/Arcola Theatre).

Film credits include *Running for River* (Directional Studios/Krug).

Samuel Adamson's plays, including *Gabriel*, are published by Faber & Faber.



Dominic Dromgoole

Dominic Dromgoole director

Dominic Dromgoole is artistic director of Classic Spring Theatre Company, which presented a year-long Oscar Wilde season at the Vaudeville Theatre between October 2017 and 2018. These productions played to wide acclaim, were filmed and have since been seen in cinemas all over the world.

He is also the director of Open Palm Films, which has made six films since 2017: Dromgoole's

Making Noise Quietly, Simon Amstell's *Benjamin*, Bill Buckhurst's *Pond Life* and Lisa Mulcahy's *Undercliffe*, *The Man in the Hat* and *Tides*.

He was the artistic director of Shakespeare's Globe from 2006 to 2016, during which time it maintained and enhanced its reputation as an internationally renowned theatre of progressive ambition and radical scope. Among other projects, he created a UK-wide touring operation which he extended internationally, culminating in a two-year tour of *Hamlet* which travelled to every country in the world. As well as directing numerous Shakespearean productions during his tenure, he created a programme of new writing, premiering 30 plays and overseeing the transfer of two, Jessica Swale's *Nell Gwynn* and Claire van Kampen's *Farinelli and the King*, to the West End. He drove the creation of the Sam Wanamaker Playhouse, directing the inaugural production there, *The Duchess of Malfi*. In 2012 he also initiated and directed the Globe to Globe Festival, which hosted companies from 37 different countries to present Shakespeare's plays, each in their own language. He was previously artistic director of the Oxford Stage Company and the Bush Theatre.

Dominic Dromgoole is also the author of *The Full Room: an A-Z of Contemporary Playwriting* and *Will and Me: How Shakespeare Took Over My Life*, which won the inaugural Sheridan Morley Award. His latest book, *Hamlet: Globe to Globe*, was published by Canongate in 2017, and was included in *The New York Times*' Best Books of the Year.



Jonathan Fensom

Jonathan Fensom designer

Jonathan Fensom's recent theatre credits include *Farinelli and the King* (West End and Broadway – Tony Award Nomination for Best Scenic and Costume Design); *Journey's End* (West End, Broadway, UK Tour – Tony Award Nomination for Best Scenic Design); *The Pope* (Royal & Derngate Theatre); *Our Lady of Kibeho* (Royal & Derngate Theatre and Theatre Royal Stratford East); *The Nightingales*, *Sherlock Holmes – The Final Curtain* and *The Real Thing* (Theatre Royal Bath); *Still Alice* (West Yorkshire Playhouse and UK Tour) and *The Other Place* (Park Theatre).

Jonathan Fensom has designed numerous productions for Shakespeare's Globe, including *Othello*, *The Tempest*, *Farinelli and the King* (also West End), *The Duchess of Malfi*, *Julius Caesar* and *King Lear*. He was Associate Designer on *The Lion King*, which premiered on Broadway and has subsequently opened worldwide.

Simon Armand



Elizabeth Watts

Elizabeth Watts soprano

Elizabeth Watts was a chorister at Norwich Cathedral and read Archaeology at Sheffield University before studying singing at the Royal College of Music. She was awarded an Hon DMus by Sheffield in 2013 and became a Fellow of the RCM in 2017.

Plans this season and beyond include Elgar's *The Apostles* with the London Philharmonic Orchestra under Martyn Brabbins; Britten's *Spring Symphony* with the Royal Liverpool Philharmonic Orchestra under Richard Farnes; *Messiah* with the Handel & Haydn Society of Boston under Richard Egarr; Mendelssohn's *Elijah* with the BBC Symphony Orchestra under Sakari Oramo; and Mahler's *Symphony No 2* with the Royal Philharmonic Orchestra under Vasily Petrenko. With the Rotterdam Philharmonic she will sing Bach's *Christmas Oratorio* conducted by Nathalie

Stutzmann and Beethoven's *Symphony No 9* with Andrew Manze. She will also return to the Wigmore Hall for a solo recital with Julius Drake, and a chamber concert with the Nash Ensemble.

Recent highlights have included the *Spring Symphony* under Sir Simon Rattle; Rossini's *Petite messe solennelle* under Gustavo Gimeno; Brahms's *A German Requiem* under Marin Alsop; Vaughan Williams's *Sea Symphony* under both Nicholas Carter and Sakari Oramo; Mozart arias under Christian Zacharias; Mahler's *Symphony No 4* with the Netherlands Philharmonic and Orchestre national de Lille; and Ligeti's *Le Grand Macabre* under Alan Gilbert and Rattle. At this year's BBC Proms she sang Beethoven's concert aria *Ah! Perfido* and Leonore's scene and aria 'Abscheulicher!' from *Fidelio*.

Her operatic appearances include Zerlina (*Don Giovanni*) and Marzelline (*Fidelio*) for the Royal Opera, Covent Garden; and Susanna (*The Marriage of Figaro*), Donna Elvira (*Don Giovanni*), Pamina (*The Magic Flute*) and Fiordiligi (*Così fan tutte*) for Welsh National Opera; as well as the Countess in both Mozart's opera and Elena Langer's sequel *Figaro Gets a Divorce*; and Almirena (Handel's *Rinaldo*) for Glyndebourne on Tour.

She is a prolific recording artist and has made critically acclaimed discs of *Lieder* by Schubert and Richard Strauss; Mozart arias; works by Alessandro Scarlatti and CPE Bach's *Magnificat* (which won the Gramophone Award).



Tim Morgan

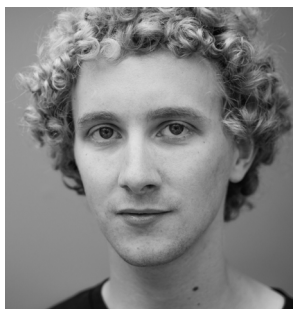
Tim Morgan countertenor

Tim Morgan recently completed his postgraduate studies at the Royal College of Music under Ben Johnson and Caroline Dowdle. A Samling Artist, he was a finalist in this year's Kathleen Ferrier Awards.

Recent opera highlights include Cupid (*Blow's Venus and Adonis*) with the Dunedin Consort; Ferdinand (*The Enchanted Island*) with British Youth Opera; Oberon (*A Midsummer Night's Dream*) for Nevill Holt Opera and the Royal College of Music International Opera School; Gerlando (*Faramondo*) at the London Handel Festival; and a European tour of Monteverdi's *L'Orfeo* with the Monteverdi Choir.

Highlights on the concert platform include a staged performance of Bach's *St John Passion* with the Orchestra of the Age of Enlightenment under Sir Simon Rattle and directed by Peter Sellars; Arsace (*Handel's Berenice*) with La Nuova Musica and the London Handel Festival, where he also sang the role of the High Priest (*Esther*); Monteverdi's *Vespers of 1610* with the Monteverdi Choir; numerous performances with the Hanover Band; and a duet recital with Michael Chance.

Recent and future engagements include the title-role in Handel's *Giulio Cesare* for English Touring Opera; Purcell's *The Indian Queen* with Emmanuelle Haïm and Le Concert d'Astrée at Opéra de Lille; Pergolesi's *Stabat mater* with the OAE; Vivaldi arias with Norwich Baroque Orchestra; and Purcell's *King Arthur* with Vox Luminis.



Gwilym Bowen

Gwilym Bowen tenor

British tenor Gwilym Bowen is acclaimed for his dynamic stage presence and the clarity and beauty of his singing. He performs internationally with orchestras and ensembles of the highest calibre. Forthcoming engagements include Bach's *St Matthew Passion* with BBC National Orchestra of Wales and debuts with The English Concert in Bach and Purcell, with recordings of Handel and Hasse to be released imminently.

His repertoire ranges from the Baroque to contemporary music, with a particular focus on Bach, Monteverdi and Handel. Recent operatic highlights include Valletto (*L'incoronazione di Poppea*) for Angers-Nantes Opéra; Eurimaco/Giove (*Il ritorno d'Ulisse in patria*) at the Grange Festival; Lysander (*A Midsummer Night's Dream*) in Aldeburgh; Damon (*Acis and Galatea*) with the Academy of Ancient Music at Milton Court; multiple roles in *Poppea* and *Il ritorno d'Ulisse* with the AAM here at the Barbican, in Bucharest and Venice; Sylph (Rameau's *Zaïs*) with the Orchestra of the Age of Enlightenment at the Queen Elizabeth Hall; Tom Rakewell (*The Rake's Progress*); Davey (Jonathan Dove's *Siren Song*); and Intelletto (Emilio de' Cavalieri's *Rappresentazione di anima e di corpo*).

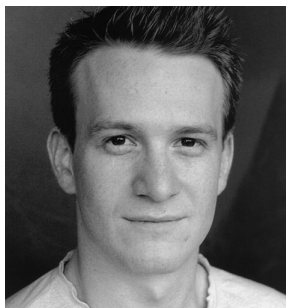
In new music he has created the roles of Tamino (*Be With Me Now*) at the Aix-en-Provence Festival, with further performances at the Paris Philharmonie, La Monnaie and the National Opera of Poland; the protagonists in two operas by Kate Whitley – *Unknown Position* and *0520* – and Smith (Matt Rogers and Sally O'Reilly's *And London Burned*).

In concert he has sung the Evangelist in Bach's *St John Passion* with John Butt and BBC National Orchestra of Wales and in the *St Matthew*

Passion for the Netherlands Bach Society; Bach cantatas with Masaaki Suzuki at Lincoln Center; Monteverdi and Schütz with the Dunedin Consort at the Edinburgh International Festival; arias in Bach's *Christmas Oratorio* across Australia with Richard Tognetti and the Australian Chamber Orchestra; Mahler's *Das Lied von der Erde* with the City of London Sinfonia; *Messiah* with the Seattle Symphony Orchestra, West Australian Symphony Orchestra and Adelaide Symphony Orchestra under Stephen Layton; and Bach's Mass in B minor and *St John Passion* arias with the Orchestra of the Age of Enlightenment at St John's, Smith Square.

Recordings include the *St John Passion* arias with Netherlands Bach Society and in a world-first Welsh language broadcast for S4C, and the Mass in B minor with the Choir of Trinity College, Cambridge and the OAE.

Gwilym Bowen was born in Hereford and was a choral scholar at Trinity College, Cambridge, before studying at the Royal Academy of Music.



Jamie Parker

Jamie Parker actor

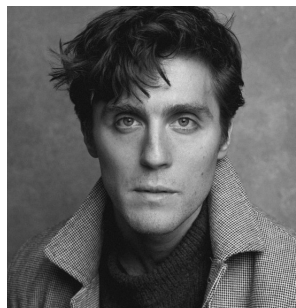
Jamie Parker is an English actor and singer, best known for his role as Harry Potter in the original cast for the West End play *Harry Potter and the Cursed Child*, for which he received an Olivier Award for Best Actor. He also received a Tony Award nomination for Best Actor in a Play as a member of the original Broadway version.

Other theatre roles include Sky Masterson in *Guy and Dolls* at The Savoy Theatre in the West

End, and Mike Connor in *High Society* at the Old Vic Theatre.

Films include Sam Mendes's *1917* for Amblin Partners, and *The Lady in the Van* for BBC Films and *The History Boys* for Fox Searchlight, both directed by Nicholas Hytner.

Television roles include Captain in *The Cloud* for Channel 4, Major Grant in *Jonathan Strange & Mr Norrell* for BBC1, as well as Aide in *Count Arthur Strong* for BBC2.



Jack Farthing

Jack Farthing actor

Jack Farthing is an English actor who is known for playing Freddie Threepwood in *Blandings* and the villain George Warleggan in the BBC1 drama series *Poldark*. Other television roles include Donald in *The ABC Murders* for Mammoth Screen, John Lennon in *Cilla* for ITV, Gerald Paynter in *Poirot: The Big Four* for Mammoth Screen and ITV and Hamlet in *Shakespeare Uncovered: Hamlet* for Blakeway Productions/BBC.

In films he has appeared as George Balfour in *The Riot Club*, Marc in *Love. Wedding. Repeat* and the lead, Dan, in *Burn Burn Burn*.

Theatre roles have included Andrew in *Wild* at the Hampstead Theatre, Carmen in *Carmen Disruption* at the Almeida and the lead role Leonard in *Mary Broome* at the Orange Tree Theatre.



Anjana Vasan

Anjana Vasan actor

Anjana Vasan is a Singaporean actor who trained at the Royal Welsh College of Music & Drama.

She most recently appeared as the lead in *A Doll's House* for the Lyric Hammersmith, in a new adaptation by Tanika Gupta and directed by Rachel O'Riordan.

Other theatre credits include: *Summer & Smoke* (Almeida/West End), *Rutherford & Son* (National Theatre), *An Adventure* (Bush Theatre), *A Midsummer Night's Dream* and *King Lear* (Shakespeare's Globe) and *Life of Galileo* (Young Vic).

On television she has featured in *Sex Education* and *Black Mirror* for Netflix, *Brexit: The Uncivil War*, *Ill Behaviour* and *Fresh Meat* for Channel 4 and *Temple* for Sky. Films include *Mughal Mowgli* and *The Children Act* for BBC Films.



Amanda Wilkin

Amanda Wilkin actor

Amanda Wilkin studied at the Royal Welsh College of Music & Drama.

Her theatre credits include *A Midsummer Night's Dream*, *Emilia*, the Globe to Globe Festival's *Hamlet*, *Gabriel* and *The Tempest* (all at Shakespeare's Globe); *Emilia* (Vaudeville Theatre/West End); *The Little Sob* (Sam Wanamaker Festival); *White Teeth* (Kiln Theatre); *The Grinning Man* (Trafalgar Studios); *The 306: Day* (National Theatre of Scotland); *La Ronde* (Bunker Theatre); *Pilgrims* (Theatr Clwyd/Hightide); *Hopelessly Devoted* (Paines Plough/Birmingham Rep); *Arabian Nights* (Watermill Theatre); *Blood Wedding* and *The Bacchae* (Royal & Derngate Theatre); *Marat/Sade* and *A Midsummer Night's Dream* (RSC); *Stamping, Shouting and Singing Home* (Nuffield Theatre, Southampton) and *The Twits* (Dukes Theatre, Lancaster).

On television she has appeared in *Berlin Station*, *Doctors* and *Gavin and Stacey*. Her film credits include *Mamma Mia! Here We Go Again*.

Guildhall Consort

Guildhall Consort, led by Eamonn Dougan in collaboration with The Sixteen and the Historical Performance Department, is the Guildhall School's advanced vocal ensemble. Its repertoire ranges from the Renaissance to the 21st century and it performs regularly throughout the year, either a *cappella* or with ensembles such as the Guildhall School's Baroque Orchestra, offering students the opportunity to develop high-level consort-singing skills.

Recent highlights have included a concert of works by Arvo Pärt, broadcast by the BBC; Bach motets at St Bartholomew the Great, Smithfield; a performance at St Martin-in-the-Fields; and pre-concert events for The Sixteen at the Barbican Centre and Southbank Centre.

Graduates of the Guildhall Consort are achieving success in a number of specialist vocal ensembles, with many moving into solo roles.



The English Concert

The English Concert is an outstanding orchestra: exceptional, in the world-renowned quality, ambition and variety of its live and recorded output; unique, in the zeal of its players for working and performing together; unwavering, in its desire to connect with its audience throughout the world.

Under the artistic direction of Harry Bicket and principal guest director Kristian Bezuidenhout, The English Concert has earned a reputation for combining urgency, passion and fire with precision, delicacy and beauty.

The artistic partners with whom it collaborates reflect and enhance its pursuit for new ways to bring music to life. Joyce DiDonato, Dame Sarah Connolly, Iestyn Davies, Alison Balsom, Trevor Pinnock, Dominic Dromgoole, Tom Morris and many more have not

only brought their extraordinary skills to individual projects but continue to help the orchestra shape the way it performs.

One cornerstone of its annual cycle is the international Handel Opera tour. Blossoming from an ongoing relationship with Carnegie Hall, the itinerary now regularly takes in the Theater an der Wien, Théâtre des Champs-Élysées, the Elbphilharmonie and Barbican Hall, and the roster of great halls continues to grow. Meanwhile, the ensemble's regular London series allows it to explore a radically different path, presenting programmes to its home audience that are challenging and inspiring for musicians and audience alike.

The English Concert launched its partnership with Garsington Opera this year with performances of Monteverdi's *Vespers of 1610*.

Guildhall Consort

Soprano

Chloe Todd
Jessica Smith
Eleanor Neate
Ella Bodeker
Avalon Summerfield

Alto

Simone Ibbett-Brown
Eleanor Oldfield
Nancy Holt
Jack Lindberg
Elizabeth Unsworth-
Wilson

Tenor

Mark Bautista
Nkululeko Masuku
Joseba Ceberio
González
Jack Dolan

Baritone

Thomas Niesser
Jonathan Evers
Peter Norris
Benjamin Reason

The English Concert

Violin

Alice Evans *leader*
Julia Kuhn
Kinga Ujszászi

Viola

Louise Hogan

Cello

Joseph Crouch

Double Bass

Kate Aldridge

Theorbo/Lute

Christoph Sommer

Oboe/Recorder

Katharina Spreckelsen

Bassoon

Joe Qiu

Trumpet

Russell Gilmour
Wolfgang Gaisbock

Sackbut

Miguel Tantos
Sevillano

Percussion

Robert Howes

Harpsichord/Organ

Tom Foster

*Keyboards supplied
and tuned by
Simon Neal*