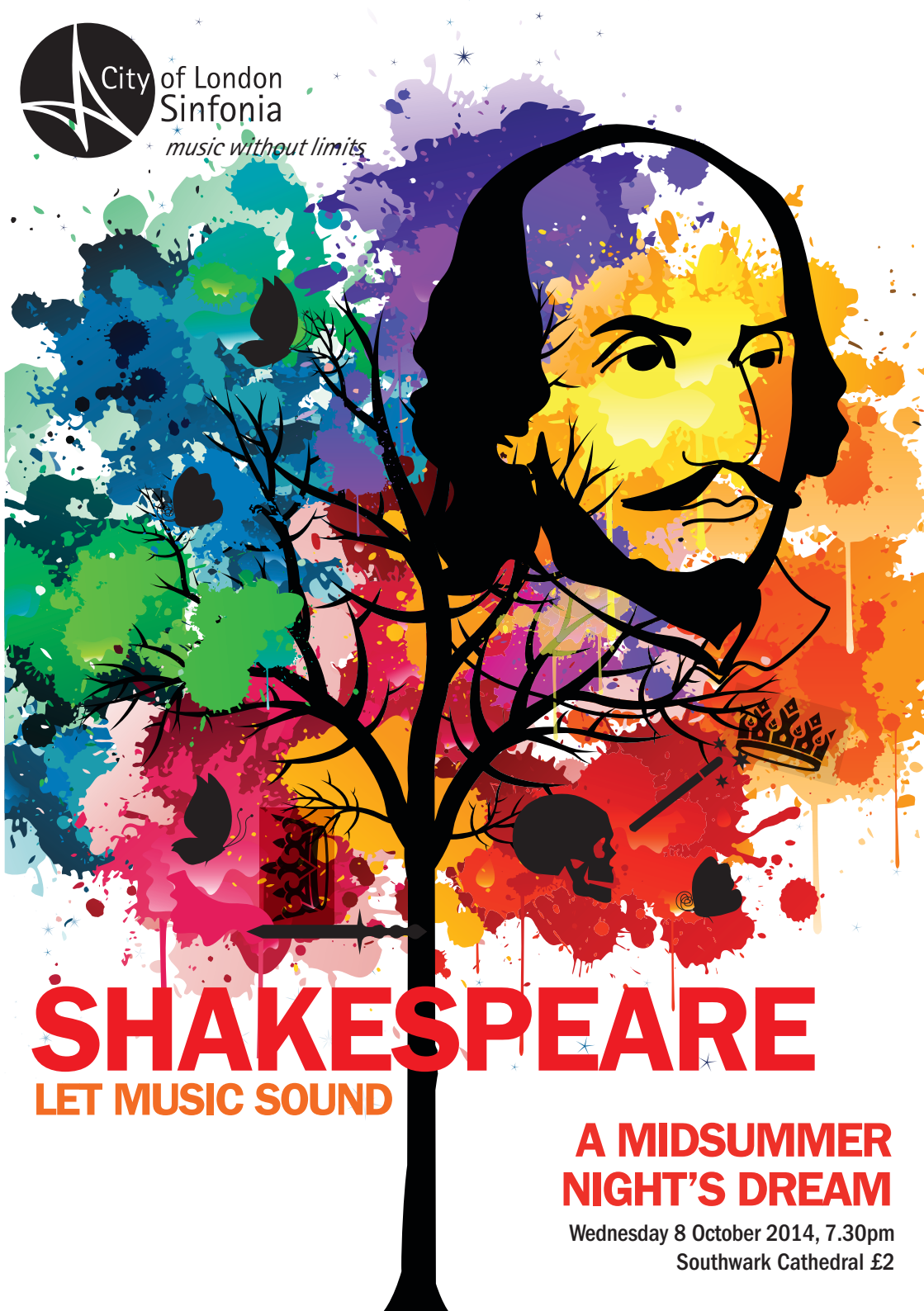




City of London
Sinfonia

music without limits



SHAKESPEARE

LET MUSIC SOUND

**A MIDSUMMER
NIGHT'S DREAM**

Wednesday 8 October 2014, 7.30pm
Southwark Cathedral £2

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Wednesday 8 October 2014, 7.30pm
Southwark Cathedral

City of London Sinfonia

Holst Singers

Stephen Layton *conductor*

Neal Davies *baritone*

Max Webster *director*

Richard Hope *actor*

Emma Pallant *actor*

Purcell

Fairy Queen Suite

Vaughan Williams *Three Shakespeare Songs*

Finzi

Let us Garlands Bring

Owain Park

New Work World premiere

Interval

Mendelssohn

A Midsummer Night's Dream

Tonight's concert will finish at approximately 9.30pm

SHAKESPEARE LET MUSIC SOUND

The newest edition *A Shakespeare Music Catalogue* (Gooch and Thatcher) takes over 3000 pages in five hefty volumes to list, in an ambitious attempt at comprehensiveness, every piece of music composed for the theatre, concert hall, cinema, television and radio that is directly based on the works of William Shakespeare. There are tens of thousands of entries, yet the work (unsurprisingly) is noticeably incomplete – few of my colleagues are there, and for theatre composers the Bard provides abnormally fertile top soil for regular cultivation and inspiration. Many of us have set some of those songs a half-dozen times. Thousands of new pieces of music are written every year for Shakespeare, some of which are heard on our stages at the Globe every day.

Enlarging our scope from dramatists, can there be any other author or poet in history who has inspired so very much music? You can look from Homer to Hemmingway and still not fill even a single volume of examples. Which begs the question – why is it that Shakespeare has spawned this ever-expanding, astonishingly diverse array of music in seemingly every musical genre?

A career in music for Shakespeare unearths a few possible answers. The more time one spends with the Bard as a musician, the more musical flora and fauna one uncovers. There are over

50 songs in the 37 plays, a few dozen dances, hundreds of alarums, sennets, tuckets, and other horn calls, music required for witchcraft and magic, memory and healing. And yet we know from modern scholarship that by and large these enticing musical stage directions – hautboys (shawms) playing under the stage for Hercules' spirit leaving Antony for example, which is my favourite – were rare indications of musical practices that typically would not have been included in the play texts. We know there was often preshow and interval music and a jig at the end, as well as bells, trumpets, drums and perhaps actors noodling on a lute in the corner of the stage. Taken together, Shakespeare simply employed more music in his plays than any other writer of the period (though John Marston comes a not-so-distant second).

Yet there are far more musical species involved in his landscape, for there is also the vast musicality of his poetry to consider. Who could argue that Shakespeare was even mildly dispassionate about how the sounds of his words help conjure meaning in the audience's imagination? ("To post with such dexterity to incestuous sheets" says Hamlet of his bed-turning mother – say that line aloud sometime with all those sibilant sounds, preferably alone). I whimsically call this the onomatopoetisation of Shakespeare, which in the Bard's true spirit is not really a word. Yet! On every page there are several astonishments

to consider in this category. Even given what little we know of the man, Shakespeare so clearly nurtured a deep aural connection to the world and its affections.

Most of the composers represented here in this enticing Bard 450 celebration would have read Shakespeare in English, but others of course did not. Beethoven, Verdi, Berlioz, Shostakovich and Wagner all possessed their own well-worn copies of the complete works in their mother tongue. That their love of Shakespeare was deep and life-long forces us English speakers to acknowledge that it is not his language per se but his imagery and his humanity that ignites the creative muse. It is his inspired lyricism, an unparalleled knack for a good yarn, and his egalitarian approach to giving every character under his pen integrity and a depth of spirit that universally provide the musical call to arms.

In the compositions of this series, it is these qualities that I sometimes hear transferred from one poet's imagination to another. This sensation invariably leads me to a comforting sort of *raison*: that in spite of our age's penchant for specialisation, we still share so very much between musician and actor, between orchestra and theatre, between languages and cultures, and between you and I – that this bond has survived over the centuries, and that the role of the performing arts, then, is to attempt to render that eternal connection more alive, more visible, more social, and more transformative, each and every time we take the stage.

Bill Barclay, Director of Music,
Shakespeare's Globe Theatre



PROGRAMME NOTES

Henry Purcell (1659–1695)

Fairy Queen Suite No. 1

Magic and mystery pervade much of Henry Purcell's music for the theatre. His opera, based on the story of the two classical lovers, *Dido and Aeneas* inserts sorcerers and witches into the plot, and in his telling of the King Arthur legend, Cupid, Venus and assorted spirits and sirens all make appearances along with Merlin. Even in his religious music, magic prevails – one listen to his setting of the words *Hear my prayer, O Lord* would be enough to convince any listener, even if only temporarily, that Purcell had supernatural connections.

The Fairy Queen, loosely based on Shakespeare's *A Midsummer Night's Dream*, contains a riotous magical menagerie of roles. The piece was a 'Restoration Spectacular' – a type of stage work with both sung and spoken text popular in the late 17th century. Three decades after Charles II had taken the throne, ending this country's brief and brutal time as a republic, the public mood was still reacting against Cromwell's puritan purges by embracing ostentatious theatrical fantasy, and Purcell did not disappoint his audience. To Shakespeare's lovers, drunks, fools and fairies, Purcell adds yet more fairies, various nymphs and the characters 'Mystery' and 'Secrecy'.

Composed in 1692, three years before his death aged only 35 or 36 (caused, according to some reports, by a chill he caught during a November night spent sleeping on his doorstep after his wife locked him out when he returned home late from the theatre!), it is thought to contain some of his best music for the theatre. Despite this, and successful performances in his lifetime, the work fell out of fashion and into obscurity after his premature death, before being revived in the early 20th century.

Ralph Vaughan Williams (1872–1958)

Three Shakespeare Songs

"Dear Armstrong. Here are three Shakespeare settings. Do what you like with them... Yours ever, R.V.W."

This was the note that accompanied Vaughan Williams' *Three Shakespeare Songs* when they were delivered to the composer Cecil Armstrong Gibbs, who commissioned them for a national choir competition in 1951. If Vaughan Williams' note seems rather throwaway, this could in part be due to his reluctance to write music for a competition – he took a democratic and egalitarian approach to music-making and wanted all people to make their own music, "however simple". Vaughan Williams did fulfil his commission though, as the pieces present a serious technical challenge for any choir.

These pieces set texts from two of Shakespeare's plays, *The Tempest* and *A Midsummer Night's Dream*. *The Tempest* seems to have held particular resonance for Vaughan Williams, who used words from the play to describe his sixth symphony, which he wrote only a few years before the *Shakespeare Songs*:

*"We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep"*

Vaughan Williams was enjoying a creative Indian summer when he wrote the settings, and produced an incredible volume of work between the Second World War and his death in 1958, including symphonies, concertos and film scores, and supervised recordings of much of his work. As well as being the leading British composer of his day, Vaughan Williams had spent a lifetime collecting folksongs and working with hymn tunes (he was the editor of the original English Hymnal in 1904). This very English heritage is evident in all his music, particularly so in these settings.

Full Fathom Five

The Tempest Act 1 scene 2:

*Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, – ding-dong bell.*

The Cloud-Capp'd Towers

The Tempest, Act IV scene 1

*The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.*

Over Hill, Over Dale

A Midsummer Night's Dream Act II scene 1

*Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.*

Gerald Finzi (1901–1956)

Let us Garlands Bring

Finzi knew death from an early age; his father died when the composer was eight, and he lost a further three brothers and a favourite music teacher in the First World War. His refuge was poetry, and during the course of his life he amassed a library of over 3,000 volumes of English verse. Finzi was of German Jewish and Italian Jewish descent, but he is regarded as the most 'English' composer of his generation and his **set-tings** of English verse are held to be some of the best of the 20th **century**. **Thomas** Hardy, whose bleak fatalism was shared by Finzi, was particularly important, but so was Shakespeare, whose texts he set in *Let us Garlands Bring*.

Finzi dedicated these settings to Vaughan Williams, a friend and great supporter of the composer, and were first performed on Vaughan Williams' 70th birthday. The performance took place at the National Gallery's wartime concert series – the morale boosting free concerts that took place in the building while its paintings were taken out of London and away from the Nazi bo

Come away, come away, death

*Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.*

*Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!*

Did you know City of London Sinfonia brings music to over 10,000 children and young people annually?

Who is Silvia?

*Who is Silvia? what is she,
That all our swains commend her?
Holy, fair and wise is she;
The heaven such grace did lend her,
That she might admiréd be.*

*Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.*

*Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.*

Fear no more the heat o' the sun

*Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.*

*Fear no more the frown o' the great;
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.*

*Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan;
All lovers young, all lovers must
Consign to thee, and come to dust.*

*No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownéd be thy grave!*

O mistress mine

*O Mistress mine, where are you roaming?
O stay and hear; your true love's coming
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.*

*What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.*

It was a lover and his lass

*It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass.
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.*

*Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.*

*This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.*

*And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring*

Owain Park (b. 1993)

Shakespeare Songs of Night-Time (World premiere)

There is no shortage of inspirational material available to a composer looking to set words by Shakespeare. In this work, the texts are chosen from a variety of his plays, and one sonnet. Some deal with dreams, some with sleep, and some with the nightmarish qualities that darkness can bring when the light thickens...

The work opens with a bleak soundscape. An open chord is coloured with notes in close proximity, before the upper voices lead the crowd to the wood. They then provide a gently rocking accompaniment to the descending idea in the lower voices, who then pronounce the 'Come, gentle night' theme for the first time.

A resigned weariness ensues in the second song, which sets Sonnet 27, juxtaposing lethargic swoops with tiptoeing staccatos. As the limbs begin to tire, a duet between the protagonist's voice and his mind begins, portrayed by the contrasting timbres of the bass and soprano voice. As the accompaniment thickens, with flickering reflections, suddenly silence falls. The pain of the blind's suffering is then shown through clashing sonorities, before repose is found. The initial theme is explored in the upper voices, before a held chord leads into 'Come, gentle night'.

Now it is the time of night splits the choir into two; both have very different roles to play. Whilst Choir 2 provides a spiky accompaniment, Choir 1 administers the gong-like ascending threats of the churchyard ghosts. Quite suddenly, the animals of the night appear, before the ploughman's heavy snoring gradually relieves the tension.

Continuing in this gentle slumber, the lower voices of the choir begin the 'Let fall the windows of thine eyes'. Harmonies that evoke dreams are then sung in the upper voices, before both sets combine and provide a backdrop to the soaring mind of the sleeping protagonist.

The opening of the fifth song juxtaposes a jagged setting of 'be not afraid' with gentler passages. As the sometime voices build up, so too are they quietened, before a dream-like chord leads the

music back into the opening material.

The cloud-capp'd towers is built upon harmonies that slowly evolve from a simple chord through many ideas that share a constant plateau in the bass, culminating in richly sonorous added-note chords. Towards the end of this song, the sonorities encountered in the first song revisit to haunt the music, before the final calling of *Come, gentle night* is eventually answered.

Owain Park

Felix Mendelssohn (1809–1847) A Midsummer Night's Dream

Listeners have marvelled at Felix Mendelssohn's music for *A Midsummer Night's Dream* for many years. Even today, in an age of ever more youthful musical prodigies, it still seems amazing that a teenage Mendelssohn could have written the Overture to his music for the play.

Mendelssohn was aged 17 years and 6 months when a new German translation of Shakespeare's play inspired him to write the Overture. A child prodigy on the piano, Mendelssohn had been performing in public since the age of nine, and was active as a composer aged 12.

Even against this background, the Overture held a special importance to him, to the extent that he travelled 80 miles through a snowstorm to attend the first performance of the piece, in a concert where he also appeared as a piano soloist and violinist.

It was 16 years later that he returned to the play, having been asked by the Prussian King to write music to accompany a staging of *A Midsummer Night's Dream* at his Royal Theatre, played by the Leipzig Gewandhaus Orchestra (the orchestra, founded in 1781, are still in existence today and are regarded by many as the first 'modern orchestra', that is one founded by the merchant and professional classes rather than by Royal Patronage).

That the play held a special place for Mendelssohn is perhaps not surprising given his combination of skittish wit and temperament. According to his sister Fanny, *"We were entwined with A Midsummer Night's Dream and Felix particularly*

made it his own. He identified with all of the characters. He recreated them, so to speak, every one of them whom Shakespeare produced in the immensity of his genius".

Mendelssohn was, in effect, writing what we would regard today as 'film music'. The score was designed to enhance the emotional impact of the staged play, often shimmering under spoken narrative, and contains some of Mendelssohn's best-known music, not least the *Wedding March*.

Elsewhere, braying donkeys, moonlit Nocturnes (meaning 'night' music) and impish Scherzos (fast and often humorous music) are as effective as any Hollywood score – so much so that in 1935, Erich Korngold (whose music for *Much Ado About Nothing* we are performing on Tuesday 21

October), used whole tracts of Mendelssohn's music for a Hollywood film of the play. Mendelssohn may have been regarded as having a rather conservative musical style by some of his contemporaries, but few other composers have the ability to tug on our heart strings quite so effectively.

Tonight's performance, in a new 'scenario' specially created for City of London Sinfonia, remarries the music to Shakespeare's text to give a sense of what audiences in Mendelssohn's day would have experienced. While our scenario doesn't attempt to tell Shakespeare's full story, the combination of Mendelssohn's music and a selection of Shakespeare's words contain beauty and magic enough – no surprise that the music is as popular today as it ever was.



TONIGHT'S PERFORMERS

City of London Sinfonia creates dynamic and engaging musical experiences for people of all ages and backgrounds. We perform throughout London and the UK in venues ranging from traditional concert halls, to schools and hospitals, alternative venue spaces and diverse community settings. We place our audiences at the heart of everything we do, bringing them unforgettable music and cultural events.

Led by our Artistic Director, Stephen Layton, and Principal Conductor, Michael Collins, we regularly work with world class artists as well as up and coming talent, including in the last year: Gwilym Simcock, Tim Garland, Polyphony, Hugh Brunt, Roderick Williams and Elizabeth Watts among others. We perform across London at all the major concert halls and venues, as well as St Paul's Cathedral and other venues in the City of London and on the fringes. We are resident orchestra at the capital's popular Opera Holland Park and regular guests at major UK festivals, performing at the BBC Proms, Brighton, Spitalfields Music and Cheltenham Festivals in the last year.

Our education and outreach programme, Meet the Music, was one of the first established by a UK orchestra. Last year our musicians spent over 100 days making music with a wide range of groups throughout the country, reaching over 10,000 people. Recent projects include our *Lullaby* concert tour for young children in rural and isolated parts of England and *First Time Live* touring programme for 10-14 year olds, both in partnership with Orchestras Live, as well as our ongoing work with 5-7 year olds in the London Borough of Tower Hamlets. We also regularly work with Great Ormond Street Hospital, Evelina Children's Hospital, the Royal Hospital for Neuro-disability, Jewish Care homes, St Joseph's Hospice, Hackney and the Dementia Research Centre.

The Orchestra has an extensive discography of over one hundred recordings, which includes the award-winning recording of Benjamin Britten's *Peter Grimes*. Our current recordings include Weber's *Clarinet and Horn Concertos* with Michael Collins on CHANDOS, and Britten's *St Nicolas* with the Choir of Trinity College, Cambridge, Holst Singers and Stephen Layton, on Hyperion.

We are a registered charity and in addition to income from fees and ticket sales, we need to raise over £600,000 this year in order to make our ambitious programme of events happen. We are extremely grateful for all the corporate sponsorship, grants and donations we receive from individuals, companies and trusts and foundations who help support our work.

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Did you know City of London Sinfonia was one of the first UK orchestras to set up a music education programme?

CITY OF LONDON SINFONIA

Violin 1

Alexandra Wood*
*supported by Teruko
Iwanaga OBE
Nicole Wilson
Charlotte Reid
Ann Morfee
Fiona McCapra
Joan Atherton
Kathy Shave
Vladimir Naumov

Violin 2

Jane Carwardine
Helen Paterson
Jessica O'Leary
Jane Gordon
Edward Barry
Jenna Sherry

Viola

Sophie Renshaw
Sue Dench
Fiona Leggat
Catherine Bradshaw

Cello

Judith Herbert
Rebecca Knight
David Burrowes
Alexandra Mackenzie

Bass

Markus van Horn
Paul Sherman

Flute

Anna Noakes
Debbie Davis

Oboe

Dan Bates
Helen McQueen

Clarinet

Katherine Spencer
Derek Hannigan

Bassoon

Lorna West
Stephen Maw

Horn

Mark Paine
Sue Dent

Trumpet

Antony Cross
Timothy Hayward
Philip Bainbridge

Trombone

Amos Miller
Simon Baker
Peter Harvey

Tuba

Jonathan Riches

Timpani

Tristan Fry

Percussion

Glyn Matthews
Geoff Boynton

*correct at time of
going to press*

Stephen Layton conductor

Stephen Layton succeeded the late Richard Hickox as Artistic Director and Principal Conductor of City of London Sinfonia in September 2010. Founder and Director of Polyphony, he is also Music Director of the Holst Singers and in 2006 was made a Fellow and Director of Music of Trinity College, Cambridge. Stephen Layton guest-conducts widely and has recently appeared with the Philadelphia Orchestra, Minnesota Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, Hallé, Melbourne Symphony Orchestra, Auckland Philharmonia, Orchestra of the Age of Enlightenment, Academy of Ancient Music and Britten Sinfonia.

Highlights this season include appearances with the Melbourne Symphony Orchestra, for performances of Bach *Mass in B Minor*;

Auckland Philharmonia and Choir for Bach *St John Passion*; the Orchestra of the Age of Enlightenment, and Polyphony for Bach *St John Passion*, in London and at DeSingel, Antwerp; Danish National Vocal Ensemble, for further performances of Ugis Praulins' *The Nightingale* with Michala Petri; MDR Rundfunkchor, Leipzig; Eric Ericson Chamber Choir, Stockholm; and the Slovenian Chamber Choir. Projects with the City of London Sinfonia include a performance of Pärt *Litany*, with the Hilliard Ensemble, at Southwark Cathedral, a performance of Tavener's *Protecting Veil*, with Matthew Barley and City of London Sinfonia, at Christ Church, Spitalfields, as well as a continuation of the CLS Cathedrals Project which began last season.

Highlights in recent seasons have included critically acclaimed performances of Handel *Joshua* with Opera North; Bach *Christmas Oratorio* with the Copenhagen Philharmonic;

Handel *Messiah* with the Halle Orchestra and Chorus; a residency at the Cheltenham Festival, with The Choir of Trinity College, Cambridge, and City of London Sinfonia; as well as performances with Polyphony at the Concertgebouw, Amsterdam; the Three Choirs Festival, with the Philharmonia Orchestra; and the BBC Proms, with City of London Sinfonia.

Stephen Layton's eclectic discography encompasses a wide range of repertoire, composers and genres, and his recordings have won two Gramophone Awards and have received four Grammy Award nominations. His recent disc, *The Nightingale*, with Michala Petri and the Danish National Vocal Ensemble on OUR Recordings, was nominated for two 2013 Grammy Awards and also won an Echo Klassik Award in Germany. Last year Stephen Layton received a Gramophone Award for his Hyperion disc of Herbert Howells's *Requiem*, with the Choir of Trinity College, Cambridge, as well as being nominated, in the same choral category, for his Poulenc disc, *Half Monk, Half Rascal* also on OUR Recordings, with the Danish National Vocal Ensemble. Other recent releases include a much-anticipated Bach *St John Passion* recording with the Orchestra of the Age of Enlightenment and Polyphony, Handel's *Chandos Anthems* and Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment and The Choir of Trinity College Cambridge.

Holst Singers

The Holst Singers are based in London and one of Britain's foremost choirs, described by the BBC as "a leading chorus on the international stage". With the support of their President, James Bowman, and Musical Director, Stephen Layton, the choir has developed an interest in exploring new and neglected works as well as core choral repertoire. In concert, the choir is renowned for dramatic and engaging performances, described by The Times as "interactive concert-going at its

most revelatory".

Recent CD releases include *A Ceremony of Carols & St. Nicolas* [2012] with Allan Clayton, City of London Sinfonia and the Choir of Trinity College, Cambridge; and *Ikon II* [2010], the long-awaited sequel release to *Ikon* [1997], a disc that immediately became a cult classic and best-seller. *Ikon II* was described by BBC Radio 3 Record Review as "impeccable" and "so, so well-conceived", with a "phenomenal sound". Other notable recordings include Veljo Tormis [2008] on Hyperion (after which release the choir was invited to Estonia to perform his music); the Tavener Collection on Decca [2003] (which followed critically-acclaimed performances of which The Times commented that "I don't think I shall hear singing this year more thrilling"); Gretchaninov's *Vespers* on Hyperion [1998] and Vaughan Williams's setting of *Shakespeare Songs* and other English folk songs on Hyperion [1995].

Concert highlights of the last two years include the Scott Centenary Concert Tour with City of London Sinfonia; Gabrieli at Temple Church and Trinity College, Cambridge in May 2012; performances of Poulenc's *Gloria* and Fauré's *Requiem* with City of London Sinfonia at Gloucester Cathedral in July 2013; the world premiere of 'City Songs', a commission from Eriks Esenvalds for the Voices Now Festival in Camden in June 2013; Howells's *Requiem* on All Souls' Day 2013; a concert of Sir John Tavener's unaccompanied choral music at Christ Church Spitalfields; a concert of unaccompanied Russian and Eastern European music at Temple Church; and Handel's *Israel in Egypt* at St John's Smith Square in June.

Recent touring has included Estonia in March 2009; Santiago de Compostela with the Hilliard Ensemble in Easter 2011; and Northern Ireland in October 2013.



Did you know over 350 young people took advantage of City of London Sinfonia's FIVER ticket scheme last year?

Did you know City of London Sinfonia has commissioned over 60 pieces of new music in their 43 year history?

Soprano

Bronwen Aldridge
Helen Cocks
Katy Cooper
Sinead Faherty
Cate Hall
Polly Jackman
Rachel Lindley
Wendy Moor
Bethan Moore
Anna Ramell
Louisa Unwin

Alto

Rachel Beaumont
Myriam Burr
Kate Caro
Lucy Elwell
Peter Hayward
Kat Holdsworth
Tiffany Hore
Caroline McLaren
Anna Williams

Neal Davies baritone

Neal Davies studied at King's College, London, and the RAM, and won the Cardiff Singer of the World Lieder Prize. He has appeared with the Oslo Philharmonic, BBC Symphony, Cleveland, Philharmonia, London Symphony and Vienna Philharmonic orchestras, with Elder, McCreesh, Bolton, Jansons, Boulez, von Dohnanyi, Harnoncourt, Brüggén and Harding. He has been a regular guest at the Edinburgh Festival and the BBC Proms, and has recorded for the major labels.

For the Royal Opera Covent Garden he sang Figaro (*Le nozze di Figaro*) and in Giulio Cesare for the Royal Opera House, Covent Garden; L'Allegro, Zebul (*Jephtha*), Publio (*La clemenza di Tito*), Ariodates (*Xerxes*) and Kolenaty (*The Makropoulos Case*) for the English National Opera; Guglielmo and Don Alfonso (*Così fan*

Tenor

Richard Benwell
Mark Darling
Jim Follett
Murray Goulstone
Matthew Horne
John Lee
Barnaby Martin
James Williams

Bass

Edward Chaddock
Nick Handel
David Henderson
Simon Herbert
Andrew Hunter Johnston
Duncan McKenzie
Tim Meunier
Richard Shillito
Paul Suter
Nick Wakelin

tutte), Papageno (*Die Zauberflöte*), Leporello, Dulcamara (*L'elisir d'amore*), Zebul and Sharpless (*Madame Butterfly*) for the Welsh National Opera, and has sung with the Scottish Opera, the Deutsche Staatsoper, Berlin, and the Lyric Opera of Chicago. He sang in the Aix-en-Provence Festival production of Charpentier's David et Jonathas with Les Art Florissants and Christie, which is available on DVD.

Upcoming engagements include the Barbican Centre production of *Curlew River* on tour in North America, a return to the Royal Opera, Covent Garden for *Rise and Fall of the City of Mahagonny* and Don Alfonso for the Garsington Opera.

Max Webster director

UK Directing work includes: *Much Ado About Nothing* (Globe Theatre), *Twelfth Night* (Regent's Park), *My Generation* (West Yorkshire Playhouse), *The Shape of the Impossible* (NT Shed), *Orlando, To Kill A Mocking Bird* and *My Young and Foolish Heart* (Royal Exchange), *Anna Karenina* (Arcola Theatre), *Prospero & Ariel* (NT Studio, workshop), *Sense* (Southwark Playhouse), *Finisterre* (Theatre503), *Mustard* (Soho Theatre, Studio). International directing includes: *The Chalk Circle* (Aarohan Theatre, Nepal & NSD Festival, Delhi), *Carnival Under the Rainbow and Feast Kakhulu* (Hilton Festival, South Africa), *Longing for Darkness* (Havana International Festival, Cuba) and *El Mono* (El Cooperacion, Buenos Aires). He has worked as an assistant for Simon McBurney (Complicite) and Eugenio Barba (Odin Teatret), and taught at drama schools round the UK. Upcoming productions include *James and the Giant Peach* (West Yorkshire Playhouse) and *Mary Stuart* (Parco Theatre, Japan).

Richard Hope actor

Richard trained with the National Youth Theatre. He has worked with many theatre companies including the National, RSC, Shakespeare's Globe and Le Grand Magic Circus. He played Ford Prefect in the first stage production of *The Hitchhikers Guide* to the Galaxy with the Science Fiction Theatre of Liverpool. He also appeared in their 24 hour epic *The Warp*. Richard played Levin and was Associate Director for Shared Experience's UK and World tour of *Anna Karenina*. He was Pierre in *War and Peace* at the National Theatre London. He played Max Kellerman in the West End stage show of *Dirty Dancing*. In 2012 he was in *Democracy* at the Old Vic and Albany in *King Lear* at the Almeida. This year he played Queen Elizabeth I / Narrator in the UK premiere of *Orlando* at Manchester Royal Exchange. Richard has many tv and film credits including *Brideshead Revisited*, *Poirot*, *Midsomer Murders*, *Foyle's War*, *Piece of Cake*, *The French Lieutenant's Woman* and *Bellman and True*. He played Grigoriev in *Riot* at the Rite, a dance drama of Stravinsky's Rite of Spring with BBC Symphony Orchestra and Finnish National Ballet. He is Malohkeh, the Silurian, in *Dr Who*. He has just finished filming a new tv series of *Poldark*. Richard is an Associate Member of Complicite.

Emma Pallant actor

Theatre credits include: *Much Ado About Nothing*, *Romeo and Juliet*, *As You Like It*, *A Midsummer Night's Dream*, *A Comedy of Errors* and *Macbeth* (Shakespeare's Globe); *On Golden Pond*, *The Herbal Bed* (Salisbury Playhouse), *Cherry Orchard*, *His Dark Materials*, *Katherine Desouza* (Birmingham Rep); *Bleak House*, *Great Expectations*, *Romeo and Juliet* (New Vic, Stoke); *The House Of Bernada Alba* (Belgrade Theatre); *The Taming Of The Shrew* (Oxford); *Top Girls* (Watford Palace); *Cymbeline* (Regents Park);

Pedro The Great Pretender, *House Of Desires*, *Dog In A Manger*, *Tamar's Revenge*, *As You Like It*, *Henry IV Parts I and II*, *Laughter In The Dark* (RSC); *Precious Bane* (Pentabus). Television and film includes: *Casualty*, *Our Life Together*, *Holby City*, *Doctors*. Radio includes: *Messages To A Submariner* and *Daughter Of The Air*.

Owain Park composer

Owain Park is a prize-winning young composer. His compositions have been published by Novello, Oxford University Press, Peters Edition and Inspirium Publications. His music has been performed internationally, by ensembles including the Tallis Scholars, the Aurora Orchestra and Reverie. Recent works include *Beati Quorum Via*, commissioned by the Wells Cathedral Chorister Trust for The Countess of Wessex, and The Gloucester Service for the RSCM Millennium Youth Choir, which will be broadcast on BBC Radio 3. This season, *Judas mercator pessimus* was included by The Choir of Trinity College Cambridge in their tour programme to Canada.

Owain founded the chamber choir, Vospiri and is a founder member of the Trinity Consort. He also conducts The Gesualdo Six, a male ensemble specialising in early music. Holding the FRCO diploma, Owain is currently Organ Scholar at Trinity College Cambridge and was formerly Senior Organ Scholar at Wells Cathedral.

To find out more, please visit:
www.owainpark.co.uk.



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