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HANDEL COMUS

28 APRIL 2011



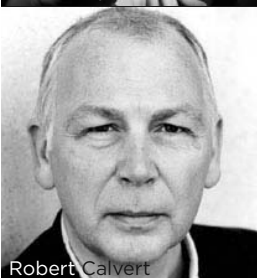
Katie Bray



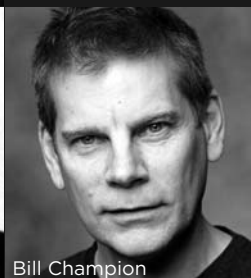
Savina Snow



David Webb



Robert Calvert



Bill Champion



Samuel Evans



Eunice Roberts



Elinor Rolfe Johnson

Thursday 28 April 7pm
St George's, Hanover Square, London, W1S 1FX

COMUS

by **GF Handel**

A semi-staged performance

A MODERN PREMIÈRE

Laurence Cummings *conductor*
Martin Parr *director*

The Lady
Comus
Elder Brother
1st Attendant Spirit
2nd Attendant Spirit
Younger Brother
Sabrina
Neptune/Shepherd

Shuna Snow
Bill Champion
Robert Calvert
Eunice Roberts
Elinor Rolfe Johnson (*soprano*)
Samuel Evans (*bass*)
Katie Bray (*mezzo-soprano*)
David Webb (*tenor*)

London Handel Orchestra
Adrian Butterfield *leader*

1st Violins
Adrian Butterfield
Jean Paterson
William Thorp
2nd Violins
Oliver Webber
Ellen O'Dell
Viola
Peter Collyer

Cello
Katherine Sharman
Bass
Peter Buckoke
Oboes
James Eastaway
Catherine Latham



Performance in memory of Anthony Hicks
who made possible this reconstruction of *Comus* by Colin Timms

This performance is
generously supported by:

Laurence Cummings
Mary Deissler
Jan Hanford
Sir Siegmund Warburg's Voluntary Settlement

We would like to thank Peter Jones, Claire Hammett, Revd Roderick Leece, John O'Hare, Stephen Wikner and St George's, Hanover Square.

Costumes supplied by National Theatre Costume Hire and Squadron HQ.
Cakes and sandwiches provided by Janet Parr.
Thanks to the Royal Academy of Music and ENO for rehearsal space.

LIST OF MUSIC FOR THIS EVENING'S PERFORMANCE

- Handel** Overture (from *Flavio*)
- Handel** Ritornello to 'Behold the monst'rous human beast' (from *Belshazzar*)
- Handel** Air 'To song and dance we give the day' (from *Samson*)
- Arne** Song 'By dimpl'd brook and fountain brim'
- Arne** Song 'By the gaily circling glass'
- Handel** Air 'Come, and trip it as you go' (from *L'Allegro*)
- Handel** Duet 'Smiling freedom, lovely guest' (from *Deborah*)
- Arne** Song 'Fly swiftly, ye minutes'
- Arne** Dance

Interval

- Handel** Overture (from *Esther*)
- Handel** Air 'Mirth, admit me of thy crew' (from *L'Allegro*)
- Handel** Air 'And ever, against eating cares' (from *L'Allegro*)
- Arne** Song 'Nor on beds of fading flow'rs'
- Arne** Song 'Preach me not your musty rules'
- Arne** Song 'Ye fauns and ye dryads'
- Handel** Aria 'Qual portento mi richiama' (from *Alcina*)
- An extempore Allegro
- Handel** Air 'There in blissful shades and bow'rs' (newly composed for Exton)
- Handel** Chorus 'Happy, happy, happy plains!' (newly composed for Exton)
- Handel** Air 'There sweetest flowers of mingled hue' (newly composed for Exton)
- Handel** Chorus 'Happy, happy, happy plains!'
- Handel** Air 'There youthful Cupid, high advanc'd' (newly composed for Exton)
- Handel** Chorus 'Happy, happy, happy plains!'

THE END

The complete list of music and stage directions for *Comus* appears in the London Handel Festival 2011 programme.

Programme note

George Frideric Handel
and **Thomas Augustine Arne**

COMUS: AN ENTERTAINMENT AT EXTON

This evening we hear the first performance of a reconstruction of a version of *Comus* that was put on at Exton (Rutlandshire), the seat of the Earl of Gainsborough, in 1745 and 1748, and which incorporated pre-existing movements by Handel and Arne and specially composed music by Handel.

Handel visited Exton in June 1745; his invitation there may have come through Gainsborough's sister Susan, who along with her husband, the fourth Earl of Shaftesbury, was one of the composer's keenest supporters. While he was there, the family decided to arrange a musical entertainment one evening and chose to perform a version of Milton's masque, which, in a theatrical adaptation by John Dalton and with music by Arne, was enjoying enormous success on the London stage. In addition to inserting a number of existing pieces by Handel, and even though the composer had come to Exton 'for quiet and retirement', the family prevailed on him to write some new music for the occasion, a task he reportedly took on with great pleasure. His contribution formed the finale of the entertainment.

Nothing was known of this episode until 1959, when Betty Matthews published extracts from two letters to the Earl of Shaftesbury that describe aspects of the compilation, composition and performance of this entertainment. Both of the letters were written at Exton – the first by Gainsborough's brother, James Noel, probably on 23 June 1745, the second on 1 August 1748 by Benjamin Martyn, who had been commissioned by his lordship to write a biography of the first earl. Taken together – and assuming that the 1745 and 1748 performances were more or less identical – these letters indicate: that the Exton *Comus* was a theatrical entertainment intended for a garden theatre (where it was performed in 1748 but not in 1745, owing to bad weather);

that it was based on Dalton and Arne but included music by Handel and reverted to Milton's text as often as possible; that it 'borrowed' Dalton's Second Spirit and incorporated at least two speeches from his adaptation; that the part of Comus was played by Lord Gainsborough, the Elder Brother by Noel, the Lady by Lady Betty (Elizabeth, Gainsborough's sister), Sabrina and a Spirit by Ladies Jenny and July (Jane and Juliana, his daughters) and 'a little Bacchanal' by Lord Campden (his eight-year-old son); that Gainsborough and his daughters sang 'the three songs made by Mr. Handel for this entertainment with the Chorus at the end of each of them' (Martyn); that two or three songs by Arne were sung 'in the character of a Bacchanal' by John Randall (organist of King's College, Cambridge), and that Randall must have been a tenor; that the orchestra was 'full' (implying oboes, bassoon, harpsichord and more than one player to each string part) and that it launched the entertainment with an overture by Handel; that in 1745 'the whole scheme was concerted and executed in five days', and that in 1748, at least, there were two performances on consecutive evenings (Friday 26 and Saturday 27 July).

The new music by Handel was thought to be lost, but in 1969 Anthony Hicks found that it survived as an anonymous 'serenata' in the Flower collection of Handel manuscripts in Manchester Central Library. The words of this piece had been adapted from the epilogue to Milton's masque, and the authorship of the music was confirmed by Handel's re-use of all the material in his *Occasional Oratorio*, composed in the winter of 1745-6. This so-called 'serenata' comprises three solo airs (for bass, first soprano and second soprano), each followed by the same 'chorus' (*i.e.*, a trio for the three soloists). The four movements are numbered from 21 to 24, implying that they concluded an entertainment that incorporated twenty other pieces of music. An edition of these four movements, by Hicks and the undersigned, was published in 1977, when they also received their first modern performance at the Barber Institute of Fine Arts, University of Birmingham.

Some years later Hicks also discovered a document in the Shaftesbury archives at St Giles's House, Dorset, that gives an outline of the whole entertainment, with

indications of the movements by Handel that were included and their position in the masque. The document, which had been enclosed with Noel's letter in 1745, makes clear that the performance was presented in two parts: the first, which embraced the long dialogue between the two Brothers, was preceded by the overture to *Flavio* (1723); the second, beginning where the scene changes to Comus's palace, was prefaced by the overture to *Esther* (1732). The document reveals that the entertainment drew on eight pieces of pre-existing vocal music by Handel – 'Behold the monst'rous human beast', from *Belshazzar* (1745); 'To song and dance we give the day', from *Samson* (1743); 'Come, and trip it as you go', 'Haste thee, nymph', 'Mirth, admit me of thy crew' and 'And ever, against eating cares', from *L'Allegro, il Penseroso ed il Moderato* (1740); 'Smiling freedom, lovely guest', from *Deborah* (1733), and 'Qual portento mi richiama', from *Alcina* (1735) – and that it included 'an extempore allegro', presumably on the harpsichord, at the moment when Sabrina disappears and 'the Lady rises out of her seat'. Finally, the document confirms that the Exton *Comus* concluded with Handel's new music.

Nevertheless, the document is silent on several important questions. It does not state: whether the entry of Comus was accompanied by the whole of 'Behold, the monst'rous human beast' or merely by its orchestral introduction; whether 'Smiling freedom' was given in full as a duet or restricted to its opening section for soprano; whether 'Mirth, admit me of thy crew' was the air in 4/4 for soprano or that in 6/8 for bass; whether the role of Sabrina was spoken (as seems likely), rather than sung (as in Milton and Dalton-Arne), or how the libretto was adapted to accommodate all the music. The document implies that no fewer than fourteen of the twenty-four musical items were by Handel, but it does not say which pieces by Arne were included, or mention the composer's name.

Although the letters, scores and document discussed above do not provide all the information required for a definitive edition of the Exton *Comus*, they furnish enough clues to justify this attempt at reconstruction. It seems most likely that the pre-existing pieces by Handel were taken from early printed editions of his works and that

the ten unidentified items came from Arne's *Musick in the Masque of Comus* [1740]. It also seems likely: that the Brothers' dialogue was not interrupted by music, as it is in Dalton-Arne; that Part Two followed Milton more closely than does Dalton's Act III; that the entertainment included dancing as well as singing; that the only ensemble movement was the chorus in Handel's new conclusion, which was 'reserved for an Epilogue' (Noel); that this and the first of Handel's new airs were the only items for bass voice (Lord Gainsborough, who had also played Comus); that all the other airs were sung by soprano or tenor, and that orchestrally accompanied recitative was excluded.

Given that unanswered questions remain, the present reconstruction is inevitably more speculative than a scholarly edition and unlikely to be the last word on the subject. That being the case, it is appropriate that this note should conclude with further speculation. None of the sources identifies the person who performed the 'extempore allegro'. The music-master at Exton is mentioned in Noel's letter, but since he is not named he remains an unknown quantity. Randall, the organist of King's College, had a role on stage. The only person who is known to have been present and skilled at improvisation is Handel. Did Handel play the 'extempore allegro'? If he sat at the harpsichord, did he direct the entire performance? And if he was the musical director, did he also help compile the work? The answers to these questions may never be known.

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ANTHONY HICKS (1943-2010)

Anthony (Tony) Hicks died in London on 26 May, a month before his 67th birthday. He was born in Swansea, and through his Welsh mother he qualified as a Freeman of Llantrisant, where he was enrolled in 1966. He read Mathematics at King's College, London, graduating (BSc, AKC) in 1965; his ability as a mathematician may have come from his paternal grandfather, who was described in 1905 as an auditor. Tony's interest in music originated in his father, formerly manager of Swansea's Metropole Hotel, who was an amateur pianist; at King's he pursued his musical interests, playing the trumpet and conducted a college orchestra. After graduation his first post was with the Computer Services Division of ICT; he remained there until 1979, when he moved to Smith Brothers (stockjobbers) in the City.

In 1982 he joined the Management Services Division of the University of London, where he was successively programmer, team leader, systems analyst and senior analyst for the computer systems. Here he played a leading role in the specification, implementation and maintenance of the systems, dealing with the complexities created by an environment of large mainframe computers. He took early retirement in 1993, but his skills and experience remained available under a consultancy for two further years.

In parallel with his computing career Tony developed a scholarly interest in the music and life of George Frideric Handel. His first essays and reviews (of performances and musical literature) were published in musical journals during the 1960s, and he read papers at scholarly conferences in Britain and America from 1970 onwards. In the first edition of *The New Grove Dictionary of Music and Musicians* (1980) he was responsible for the work-list accompanying the article on Handel, and he collaborated with Stanley Sadie on the work-list for Mozart; in the second edition (2001) he was responsible for the complete article on Handel, and he contributed the articles on Handel's operas to *The New Grove Dictionary of Opera* (1992). He also collaborated with Sadie as joint editor of the *Handel Tercentenary Collection*, a volume arising from the London anniversary

conference in 1985, and was the principal advisor to the curator for the Handel exhibition at the National Portrait Gallery in that year. He was the first secretary of The Handel Institute at its foundation in 1987, was a Council member thereafter, and subsequently a Trustee as well. In the years preceding the formal establishment of the Institute he acted as secretary to the Provisional Council, and was active in the negotiations over the new collaboration with the *Hallische Händel-Ausgabe*: one of his few visits to continental Europe was made in November 1983, when he was one of the Provisional Council's representatives at meetings in Halle. In 2007 he was appointed a Research Fellow at The Open University to work on a new collected edition of 'Handel Documents'; he continued to make a major contribution to this project until a few weeks before his death.

Tony was particularly active in the promotion of historically-informed performances of authentic versions of Handel's works, and played a leading role as advisor to the Handel Opera Society in London, the Maryland Handel Festival (USA) and the London Handel Festival, often creating new music editions for specific performances; some of his important scholarship is embedded in programme notes for recordings and performances. As a critic his approach was forensic, applying logical thinking from his mathematical training to musical and historical issues concerning Handel. Apart from his contributions to *New Grove* and *New Grove Opera*, his lasting contributions to scholarship include important articles and book chapters on the late additions to Handel's oratorios (1983), Jennens's collaboration with Handel in the creation of the oratorio *Saul* (1987) and the Shaftesbury Handel Collection (1993), as well as the chapter on Handel's oratorios in *The Cambridge Companion to Handel* (1997). His musical publications included the first edition of Handel's music for *Comus* (1977, with Colin Timms), and a critical edition of Handel's first set of keyboard suites (1984); among the editions that he prepared for performance, the most significant was his reconstruction of the 1732 version of *Esther* for the London Handel Festival of 2008.

A PERSONAL MEMOIR

My first contact with Tony came in the early 1970s, when I strayed into Handel scholarship. Through an unexpected chain of circumstances, I became interested in putting together a reconstruction of the *Anthem on the Peace* from its fragmentary sources, towards a performance with my choir and orchestra in Abingdon. I drafted an article on the subject – competent but hopelessly over-length – and optimistically submitted it to Stanley Sadie for publication in the *Musical Times*. In response I was told that it had been passed on to Anthony Hicks for comment, and that we should make contact. Tony was complimentary about my reconstruction of the anthem, which went beyond attempts that he himself had made, and suggested in detail how the article might be revised without losing the substance. It was published in December 1973, to coincide with its first modern performance, which Tony duly attended and reviewed; I met him for the first time after the première.

Although I did not realise it at the time, that sequence of events reflected the best outcomes of Tony's scholarship and personality. Presented with a draft of someone else's work, he was always comprehensive in his comments, acute in his detection of mistakes or false arguments, and generous in making his own specialist knowledge available; if, in addition, he could influence a performance, he always took the opportunity. His passion for factual accuracy and clear thinking was both an asset and a burden: the work-lists for the articles on Handel and Mozart in *The New Grove* saw him in his element. But since much of his wisdom appeared in reviews of books and performances, his rather meagre list of major publications – articles, book chapters and music editions – gives little hint of the range of his influence or of his contribution. He was exasperatingly difficult to involve in the timetabled delivery of large projects, and it would be all but impossible to collect together the rich legacy of forever-unfinished articles that he gave as conference papers, or his letters that *The Gramophone* declined to publish (he was assiduous in protesting at misinformation appearing in popular media through ignorance, carelessness or promotional spin).

That the Handel Institute is the principal beneficiary of Tony's financial legacy marks the final stage in the major contribution that he made to the Institute's establishment and sustenance. In the 1980s circumstances came together that both generated the need for the Institute and made its foundation possible. There was a substantial body of people with a range of interests and expertise in matters Handelian, and a realignment in the management of the *Hallsche Händel-Ausgabe* on an international basis that required representation from a specialist British institution; the 'authentic' performance of Baroque music had matured and moved into the middle ground of public acceptance; Handel's operas and oratorios were receiving performances on an unprecedented scale, and international vistas opened up with the European Music Year and the Maryland Handel Festival. The character of The Handel Institute, as described in our aim 'to bring together in the Council a group of leading scholars who are based in Britain and have research interests in the subject-area', was evolved through Tony's activity and through his insistence that the Institute should enjoy a strong and independent status.

In April 1974 *Music & Letters* announced its first Grant for Publication, to support 'a new edition of O. E. Deutsch's "Handel: A Documentary Biography", which is to be prepared by Anthony Hicks'. In retrospect, it is not surprising that he surrendered the commission after a couple of years: by 1975 the massive task was more than could be achieved by one person, even someone with Tony's capacity for absorbing and sorting information. Thirty years later there was at last a prospect that something might be done (though by then the task could no longer be described in terms of 'a new edition of Deutsch'), given institutional and financial support for three staff and an office base. Tony's consequent appointment as a Research Fellow at The Open University gave him a status that he clearly appreciated, though it also undermined his line of defence that, as a critic, he had the independence of an 'amateur'. He served the Handel Documents project actively until a few days before his death, and it is tragic that he did not live to see this long-term ambition completed. He will be sorely missed as a colleague, on

account of the rigour that he brought to Handel scholarship, and on account of the encyclopaedic knowledge that died with him.

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THE VIEW FROM THE HARPSICORD

Tony Hicks will be remembered for many things: his scholarship, his willingness to share information, his great passion for music and, above all, his steadfast determination that the performances of Handel's music by musicians all over the world should be as faithful as possible to the great composer's intentions. This manifested itself in some heated exchanges: no, there should NOT be organ continuo (or, even worse, guitar!) in recitative or aria unless specified in the rubric as a special effect; appoggiaturas should be observed, where possible, and why, oh why, must opera directors persist in skewing Handel's act plans and enforcing their needless 'concept' on to the drama? However, these criticisms were off-loaded more often with a shrug of the shoulders than with any real sense of anger, and Tony's inimitable twinkling eyes revealed the greater truth that, even if the performances were not perfect, at least the music of his dearly beloved Handel was getting the public airing it deserved.

For the performer, it is, perhaps, his work as an editor that proves to be his greatest legacy. As musical advisor to the London Handel Society, Tony acted as mentor and friend, providing programme notes and translations, all at the drop of a hat, and countless editions of cantatas, operas and oratorios. These editions were practical documents. Footnotes were provided by way of correspondence, and even if time did not permit a new typesetting of a huge work, Tony would provide detailed accompanying notes that even the hard of understanding could cross-reference with Chrysander to produce a faithful rendition. Some of the highlights of this dedicated work include the text for the first recording of *Silla* with James Bowman and Denys Darlow, the edition of all three parts of *Muzio Scevola* (though even Tony drew the line at performing all three in one evening!), his edition of the 1732 *Esther*, recorded for the 25th anniversary of the London Handel Festival, and the majority of the operas performed at the Festival for

nearly twenty years. His last edition, completed with his long-serving comrade-in-type, Peter Jones, was of *Saul*, an oratorio that was formerly a minefield of misinformation: we remembered Tony's enormous contribution to music with a special performance of this work on 12 April this year.

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BIOGRAPHIES

Katie Bray *Mezzo-soprano/Sabrina*

Katie Bray studies on the opera course at the Royal Academy of Music, taught by Elizabeth Ritchie and Iain Ledingham. She will be performing the role of Wu in the première of Peter Maxwell-Davies' new opera, *Kommilitonen!* at the Royal Academy in March 2011 and Polly Peachum in Weill's *Die Dreigroschenoper* in May 2011.

During her time as a postgraduate student at the Royal Academy of Music, Katie was awarded the 2009 Major van Someren-Godfrey Prize for English Song, the 2010 Elena Gerhardt Lieder Prize, the Alfred Alexander Scholarship and the Karaviotis and Sir Thomas Armstrong Awards. She was also the recipient of the Audience Prize in the 2010 Handel Singing Competition and third prize in the 2010 Jackdaws Vocal Award.

Adrian Butterfield *Violin/Director*

Adrian Butterfield specialises in performing music from 1600-1900 on period instruments. He is Musical Director of the Tilford Bach Society and Associate Musical Director of the London Handel Festival. He directs the London Handel Orchestra and Players and is increasingly invited as a guest soloist and director in Europe and Canada. His solo recordings include CPE Bach sonatas (ATMA), Handel's Violin Sonatas (Somm) and Leclair's 1st Book of sonatas (Naxos, 3 discs).

He leads two chamber ensembles in London. The London Handel Players, and The Revolutionary Drawing Room performing and recording classical string quartets on period instruments.

He works regularly with the Southbank Sinfonia, is professor of Baroque Violin at the RCM, gives masterclasses in Europe and North America and teaches on the Aestas Musica Baroque Course in Croatia. Highlights of the 2010-11 season include conducting Bach's B minor Mass at the Tilford Bach Festival, recording Leclair's Book 2 sonatas in London and Bach Suites in Toronto, organising a 'Chandos' day of events at Cannons in north London in the London Handel Festival, directing the Handel Players at the Wigmore Hall and at the Göttingen Handel Festival and

directing the Croatian Baroque Orchestra in Zagreb as well as giving a solo recital in Montreal.

Robert Calvert *Elder Brother*

Robert trained at Manchester Polytechnic. He has recently completed a season at The Theatre by the Lake in Keswick.

His theatre credits include: *The Lady in the Van* (Salisbury Playhouse); *Animal Farm* (West Yorkshire Playhouse); *London Assurance* (Newbury Watermill & Tour); *Amadeus*, *The Cherry Orchard*, *Teeth 'n' Smiles* (Sheffield Crucible); *The Bay at Nice*, *Of Mice and Men*, *Family Voices*, *A Midsummer Night's Dream* (Colchester Mercury); *Blue Remembered Hills* (Belgrade Theatre, Coventry); *Dealer's Choice* (New Vic Theatre, Newcastle-under-Lyme); *Waiting for Godot* (Compass Theatre Company Tour); *Troilus & Cressida* (RSC & International Tour); *The Lodger* (Royal Exchange Theatre, Manchester & Hampstead Theatre London); *The Devil's Disciple* (National Theatre); and several seasons for Manchester Library Theatre including: *The Resistible Rise of Arturo Ui*, *Hamlet*, *The Winter's Tale*, *The Merchant of Venice*, *A Christmas Carol* and *Noises Off*.

Robert's television, film & radio credits include: *EastEnders*, *Casualty* (for BBC); *Titanic - Birth of A Legend*, *Coronation Street*, *The Bill*, *Brides In The Bath*, *Family*, *Emmerdale*, *A&E* (for ITV); *Hollyoaks*, *Brookside* (Channel 4); *Titanic Town* (directed by Roger Michell), *Islands*, *House Spirit* (for BBC Radio 4).

Bill Champion *Comus*

Bill trained at the Central School of Speech and Drama and began his professional career with a long season at the Wolsey Theatre in Ipswich where he played Dennis in *Habeus Corpus*, Mike in *Golden Girls*, Gradgrind in *Hard Times*, Antipholus in *The Comedy of Errors*, Tom in *Tom & Viv*, and he danced & sang his way through *Cabaret* and *The Boyfriend*.

His many and varied theatre credits include: Ross in *Macbeth*; Peter in *Company*; Tony in *Woman in Mind*; *The Hunchback of Notre Dame*; *Pipe Dream*; *Music in the Air*; Cliff in *Cabaret* at the Octagon Theatre, Bolton; Dodson on the tour of *Pickwick*; Alfie in *Alfie* at The Oldham Coliseum; *Wild, Wild*

Women at the Orange Tree, Richmond; and *House and Garden* at Salisbury Playhouse; the Library Theatre in Manchester in *If I Were You*.

Bill has had a very long and successful relationship with Alan Ayckbourn's Stephen Joseph Theatre in Scarborough where he has appeared in: *They're Playing Our Song*; *Love Songs for Shopkeepers*; *Memories are made of this*; *Roleplay*, *Flat Spin*, *Game Plan* (the *Damsels in Distress* trilogy which subsequently transferred to the Duchess Theatre in the West End); *A Chorus of Disapproval*; *Haunting Julia*; *Moby Dick*; *Comic Potential*, which had a critically acclaimed run in the West End; *Intimate Exchanges*, which took him to New York where he was nominated as Best Actor in the Drama Desk Awards. Most recently he played Andy in *Woman in Mind* at the Vaudeville Theatre.

On television Bill has appeared in *Birds of a Feather*; *Eastenders*; 2 series of *Rockcliffe's Babies*; *Casualty*; *Messiah*; *Island at War*; *If Only*; *The Bill*; *Wallis and Edward*, playing George VI and *Return to Rose Abbey*. Most recently he has starred in *Blitz*, the latest film directed by Elliott Lester.

Laurence Cummings

Musical Director of the London Handel Festival

Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as conductor and harpsichord player. He is Music Director of the London Handel Festival and a trustee of Handel House London. He is also Music Director for the Orquestra Barocca Casa da Musica in Porto and was recently appointed Music Director of the Internationale Händel-Festspiele Göttingen beginning in 2012.

Opera credits include productions for English National Opera, Glyndebourne Festival Opera, Gothenburg Opera, Garsington Opera, English Touring Opera and at the Linbury Theatre Covent Garden.

He regularly conducts the English Concert and the Orchestra of the Age of Enlightenment and has worked with the Royal Liverpool Philharmonic, Ulster Orchestra, Handel and Haydn Society (Boston), St Paul Chamber Orchestra (Minnesota), Wiener Akademie, Hallé,

Britten Sinfonia, Northern Sinfonia, Jerusalem Symphony and Basel Chamber Orchestra.

He has made numerous recordings including the first recording of Handel's newly discovered *Gloria* with Emma Kirkby on BIS and CDs with Angelika Kirschlager and Lawrence Zazzo with the Basel Chamber Orchestra for Sony BMG and Deutsche Harmonia Mundi.

Future plans include productions for Garsington Opera and Glyndebourne, concerts with the Zurich Chamber Orchestra, English Concert, OAE and at the City of London Festival, along with his commitments in Porto and at the Göttingen Handel Festival.

Samuel Evans *Baritone/Younger Brother*

Samuel Evans is currently at the RCM International Opera School, where he is the Weinberger Scholar. For the RCMIOS he has performed the roles of Sprecher/*Die Zauberflöte* and Tirenio/*Il Pastor Fido*. He is a Samling Scholar, and was a finalist in the 2007 Kathleen Ferrier Awards. In 2009 he won the Maisie Lewis Prize, which led to a Wigmore Hall recital; he also took First Prize and the Audience Prize at London Welsh Young Singer of the Year. He was recently a finalist in the Welsh Singer of the Year Competition.

In opera, he appeared on the 2009 Essential Scottish Opera tour, and has also performed Figaro/*Le nozze di Figaro* and Guglielmo/*Così fan tutte* for Vignette Productions in London and France, Traveller/*Curlew River* for Mahogany Opera, Aeneas/*Dido and Aeneas* for the Armonico Consort, and Pallante/*Agrippina* for Barber Opera in Birmingham.

Concert engagements have included Bach *Christmas Oratorio* at the Spitalfields Festival under Sir John Eliot Gardiner, Mozart *Requiem* and *Messiah* at the RAH, Mozart *Vesperae Solennes de Confessore* in Salzburg Cathedral, Bach *St Matthew Passion* at the Fairfield Halls, Bach *B minor Mass* at the Prague Conservatorium, Handel *Samson* in Canterbury Cathedral, and Rutter *Mass of the Children* with the Choir of London. He recently gave the world premiere performance of Karl Jenkins' *Gloria* at the RAH.

Forthcoming engagements include Bach *Christmas Oratorio* at Cadogan Hall in London, and recitals with the London Bridge Ensemble in the Peak Festival, and with pianist William Vann at St John's, Smith Square.

Martin Parr *Director*

Theatre appearances include Friar Laurence in *Romeo and Juliet* and Lucentio in *The Taming of the Shrew* (both USA tours), Tony in *Woman in Mind* (Vaudeville), Marlow in *She Stoops to Conquer*, Lysander in *A Midsummer Night's Dream* and Algernon in *The Importance of Being Earnest* (Mercury, Colchester), Francis Davey in *Jamaica Inn* (Salisbury Playhouse and UK tour), Gerald in *Time and The Conways* (UK tour), Stephen Guest in *Mill on The Floss* (Nottingham Playhouse), Prologue in *Flu Season* (Gate), Rawdon Crawley in *Vanity Fair* (Northcott, Exeter and Nottingham Playhouse), Jack Absolute in *The Rivals* (Swan, Worcester), Nunez in *The Country of the Blind* (Gate), Rutherford Junior in *Rutherford and Son* (Salisbury Playhouse), Gerald in *When we are Married*, Camillo in *The White Devil* and Algernon in *The Importance of Being Earnest* (Leicester Haymarket), Horner in *The Country Wife* (Bridewell), Hargrave in *The Tenant of Wildfell Hall* (New Vic), Al in *Maddie* (Lyric), Lexy in *Candida* and Willard in *The Rough Side of the Boards* (Bolton Octagon), Graham in *The Entertainer*, Freddie in *Pygmalion* and Chief Weasel in *The Wind in the Willows* (Birmingham Rep), Oliver in *Lady Betty* (ICA), the Good Angel in *Dr Faustus* (Arts Theatre, Cambridge).

TV includes *Doctors* (BBC), *Tchaikovsky* (BBC), *Casualty* (BBC) and *Lionel's Birthday* (Channel 4). Radio includes The Lunatic in *The Telltale Heart*, the Narrator in *The Red Shoes*, James Brett in *The Strange Affair of Adelaide Harris*, and Burwin Fosselton in *Diary of a Nobody*. Opera includes *Radamisto* (ENO).

Eunice Roberts *1st Attendant Spirit*

Eunice trained at the Bristol Old Vic Theatre School. Theatre credits include: *Mary Broome* (Orange Tree Theatre), *Broken Glass* (Theatre Royal, Northampton), *A Kind Of Alaska* (Derby Theatre), *The Winter's Tale*, *Much Ado About Nothing*, *Romeo and Juliet*, *All's Well That Ends Well*, *Twelfth Night*, *A Midsummer Night's Dream*

(Actors From The London Stage, US tours), *The Cherry Orchard* (HRC Centre, Austin), *As You Like It*, *Henry VIII*, *Time and the Conways*, *A Patriot For Me*, *Falkland Sound* (Chichester Festival Theatre), *Macbeth* (Nottingham Playhouse), *Educating Rita* (tour), *Hamlet* (Old Vic, World Tour), *Albertine In Five Times* (Bridewell Theatre), *Macbeth*, *Henry V*, *Arms and the Man*, *Edward III* (Theatr Clywd), *Ten Times Table* (Salisbury Playhouse), *Duet For One* (Northcott, Exeter), *Tartuffe*, *A Servant of Two Masters*, *It's A Madhouse* (Swan Theatre, Worcester). For London Shakespeare Workshop Eunice has been involved taking theatre into prisons, mainly Brixton and Send, which also led to a performance at the Criterion Theatre of *The House of Bernarda Alba*.

Eunice has toured her self-devised solo pieces: *Wonderful Women* on Ellen Terry and *...one,two,three...* based on *Twelfth Night*.

Television credits include: *Midsomer Murders*, *The Singing Cactus*, *Inspector Morse*, *The Bill*, *Casualty*, *Doctors*, *Brookside* and *Rumpole of the Bailey*.

Elinor Rolfe Johnson

Soprano/2nd Attendant Spirit

Elinor Rolfe Johnson studies with Beatrix Unsworth and Audrey Hyland. She has taken part in lessons and master-classes with Dame Felicity Lott, Barbara Bonney and Joan Rodgers.

Elinor has performed at venues including the Wigmore Hall, St George's Hanover Square, St. Martin-in-the-Fields, Canterbury Cathedral and Chester Cathedral. Elinor has also performed abroad for the Aix-en-Provence and Beijing Opera Festivals working with English Voices, and has toured throughout France as a soloist with Oxford Voices.

Repertoire includes Oratorios by Handel, Bach, Brahms, Tippett and Mozart; Opera including works by Handel, Mozart, Strauss and Britten; and songs by composers including Schubert, Schumann, Poulenc, Debussy, Quilter and Gurney. She performed at the Wigmore Hall as a finalist in the 2009 Great Elm competition and in the 2010 Handel Singing Competition. Upcoming performances include Rossini *Petite Messe Solennelle*

in Reading and Handel's Samson in Chester Cathedral. Elinor is very much looking forward to beginning her Masters in Opera at the Royal Scottish Academy of Music, where she has been awarded a scholarship to study from September 2011.

Shuna Snow *The Lady*

Shuna trained at The Poor School. Theatre work includes: Mara in *Welcome to Ramallah* (Arcola); Helen in *Cymbeline*, Balthazar in *Much Ado About Nothing*, Sister in *Kenneth's First Play* (RSC); Miss Meacham in *Separate Tables*, Mrs Moors in *Me and the King* (Manchester Royal Exchange); Nora Joyce in *James and Nora* (Fortune); Narrator in *The Magic of Michael MacLiammoir* (Vaudeville); Perseda in *Soliman and Perseda* (Shakespeare's Globe); Jane in *Absurd Person Singular* (Oldham Coliseum); Lady Montague in *Poor Mrs Pepys* (New Vic, Stoke), 'Z' in *Village Wooing* (Southwold Theatre); Frances Purcell in *The Masque of Henry Purcell* (Southwark Playhouse); Sonya in *Uncle Vanya*, Olga in *Three Sisters*, Nurse in *Romeo and Juliet*, Cassius in *Julius Caesar*, Princess Leonide in *The Triumph of Love*, Emma in *Betrayal*, Brenda/Helen in *Road and Clytemnestra* in *Iph* (Mercury Theatre, Colchester). Radio work includes: Niamh in *Baldi*, Lady Eustace in *The Pallisers*, Mrs Witterterly in *Nicholas Nickleby*, Mademoiselle de Gillenormand in *Les Misérables*, Mrs Chatsworth in *Feelings Under Siege*, Lepidina in *Voices from Vindolanda* and Shuna in *With Great Pleasure at Christmas* (BBC Radio 4). TV includes: Nurse Josephine in *Midsomer Murders* (ITV) and Hermione Duckworth in *The Royal Today* (YTV).

Professor Colin Timms *Editor*

Colin Timms read music at Cambridge and at King's College London, where he was supervised by Thurston Dart. Specialising in secular Italian music of the late Baroque period, he has edited chamber cantatas and duets by Steffani, serenatas and an oratorio by Stradella, and, with Lowell Lindgren, Steffani's correspondence with Giuseppe Riva. Having published also on Corelli, Marcello and Vivaldi, he is currently working on a Vivaldi edition and on the patronage of a Medici princess. His interests extend also to Handel: he edited *Theodora* for the HHA, is secretary of The Handel Institute and editor of its Newsletter, and is a board member of the Gerald Coke

Handel Foundation. At the University of Birmingham, where he is Peyton and Barber Professor of Music, he has conducted operas and concerts of choral and orchestral music from the sixteenth to the twentieth century; next year he will conduct Steffani's *Orlando generoso*.

David Webb *Tenor*

David Webb began his musical career as Head Chorister of Exeter Cathedral, later becoming a choral scholar at Truro Cathedral. After this, he came to the RCM to study as an Undergraduate, before going straight into the RCMIOS as the Irene Hanson Scholar.

2010 saw David make his debut at the Opera Comique and The BAM, New York, as Autumn in *The Fairy Queen*, and his Spanish debut at the Teatro Real as Secondo Soldato and Consoli in *L'incoronazione di Poppea* with Les Arts Florissants conducted by William Christie. Other operatic roles include, Nemorino (*L'elisir d'amore*, BYO Anghiari 08), Count Almaviva (Rossini, *Il Barbiere di Seviligia*) Tamino (*Die Zauberflöte*, RCMIOS) and Vasek (*The Bartered Bride*, RCMIOS)

Future engagements include Britten's *Serenade for Tenor, Horn and Strings* in Paris, *Messiah* at St Martin-in-the-Fields and the role of Ferrando (*Così fan tutte*) and Grimoaldo (*Rodelinda*) at the RCMIOS.

London Handel Festival
in collaboration with
To sea in a sieve

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