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St Catherine's Association Choir,  
Senior Choir, Middle Chamber Choir  
& Camerata String Orchestra

# MESSIAH

HANDEL

SATURDAY 7<sup>TH</sup> MARCH 2020  
7.30PM

HOLY TRINITY CHURCH, GUILDFORD



St Catherine's  
ASSOCIATION

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## WELCOME

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On behalf of the St Catherine's Association and the whole School Community, a very warm welcome to tonight's concert at Holy Trinity Church, Guildford.

In the choir and orchestra this evening are current and former pupils, parents, staff and governors, as well as friends from Bramley village and beyond. We are particularly delighted to welcome once again our Soprano tonight, alumna Fleur de Bray (Year of 2002). This concert truly brings together all the members of our St Catherine's community and is therefore a favourite of mine and a highlight in the St Catherine's Association calendar.

The Association, at the heart of the St Catherine's community, plays a vital part in School life, offering a breadth of ways to engage. This year will see a summer reunion for students from the 1980s, a Trip to the D-Day beaches in Normandy, and the ever-popular *St Catherine's Presents* Lecture and Concert series. Next week, alumnae return to advise current pupils on '*What can I do with a degree in Biology or Chemistry*' and the following week, many of you will help young alumnae make career connections at The London Network Property event. In February, Dawn Pilkington and Fiona Haywood enjoyed evenings with alumnae studying at Bristol and Exeter universities, and daytime visits to some of our older alumnae in the area. The Association is constantly forging special relationships within its community.

Preparing for this concert would not have been possible without the commitment over the past six months of our Director of Music, Matthew Greenfield and Duncan Appleby, Head of Keyboard, who have worked with us in thoroughly enjoyable weekly rehearsals. This evening, the Association Choir are joined by Middle Chamber Choir, Senior Choir and our elite Camerata String Orchestra, directed by Silja Loya. She and Camerata have also been preparing over many months for tonight.

*Messiah* was premiered in Dublin in 1742 as a charitable benefit performance and in subsequent years Handel would continue to donate his score of *Messiah* and allow performances of his music for the benefit of numerous charitable foundations. It therefore seems only fitting that St Catherine's support tonight the work of Music For All, a charity promoting the life-changing benefits of music. There will be a retiring collection in aid of this most worthwhile cause.

I hope you will enjoy the music this evening and thank you for your support.

With very best wishes



**Mrs. Alice Phillips**

Headmistress - St Catherine's School, Bramley

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# THE ASSOCIATION CONCERT 2020

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## *Messiah*

By George Frederick Handel

Fleur de Bray      Soprano

Martha McLorinan      Alto

Ben Thapa      Tenor

Thomas Humphreys      Bass

Matthew Greenfield      Conductor

Interval: approximately 20 minutes

Drinks may be purchased before the concert and during the interval

There will be a retiring collection in aid of Music for All

Registered Charity Number 1055371

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# MESSIAH LIBRETTO

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## ***PART ONE: THE PROPHECY AND REALISATION OF GOD'S PLAN TO REDEEM MANKIND BY THE COMING OF THE MESSIAH***

### **Sinfonia (Overture)**

#### **Recitative (Tenor)**

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her Iniquity is pardoned. The voice of him that crieth in the wilderness; prepare ye the way of the Lord; make straight in the desert a highway for our God.

*(Isaiah 40 : 1-3)*

#### **Air (Tenor)**

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low; the crooked straight, and the rough places plain.

*(Isaiah 40 : 4)*

#### **Chorus**

And the glory of the Lord shall be revealed, and all flesh shall see together; for the mouth of the Lord hath spoken it.

*(Isaiah 40 : 5)*

#### **Recitative (Bass)**

Thus saith the Lord, the Lord of Hosts; Yet once a little while and I will shake the heav'ns and the earth, the sea and the dry land: And I will shake all nations; and the desire of all nations shall come.

*(Haggai 2 : 6-7)*

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

*(Malachi 3 : 1)*



**Air (Alto)**

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

*(Malachi 3 : 2)*

**Chorus**

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

*(Malachi 3 : 3)*

**Recitative (Alto)**

Behold, a virgin shall conceive and bear a Son, and shall call his name Emmanuel, GOD WITH US.

*(Isaiah 7 : 14; Matthew 1 : 23)*

**Air (Alto) & Chorus**

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, behold your God! O thou that tellest good tidings to Zion, Arise, shine, for thy Light is come, and the glory of the Lord is risen upon thee.

*(Isaiah 40 : 9; Isaiah 60 : 1)*

**Recitative (Bass)**

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

*(Isaiah 60 : 2-3)*

**Air (Bass)**

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

*(Isaiah 9 : 2)*

**Chorus**

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

*(Isaiah 9 : 6)*

**Pifa (Pastoral Symphony)****Recitative (Soprano)**

There were shepherds abiding in the field, keeping watch over their flocks by night.

*(Luke 2 : 8)*

**Recitative (Soprano)**

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

*(Luke 2 : 9)*

**Recitative (Soprano)**

And the angel said unto them: Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

*(Luke 2 : 10-11)*

**Recitative (Soprano)**

And suddenly there was with the angel, a multitude of the heavenly host, praising God, and saying:

*(Luke 2 : 13)*

**Chorus**

Glory to God in the highest, and peace on earth, good will towards men.

*(Luke 2 : 14)*

**Air (Soprano)**

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem! Behold, thy King cometh unto thee; He is the righteous Saviour, and He shall speak peace unto the heathen.  
(*Zecharaiah 9 : 9-10*)

**Recitative (Alto)**

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.  
(*Isaiah 35 : 5-6*)

**Air (Alto and Soprano)**

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

(*Isaiah 40 : 11*)

Come unto Him, all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(*Matthew 11 : 28-29*)

**Chorus**

His yoke is easy, and his burthen is light.

(*Matthew 11 : 30*)

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**INTERVAL**

There will be a 20 minute interval during which drinks may be purchased

**PART TWO: THE ACCOMPLISHMENT OF REDEMPTION BY THE SACRIFICE OF JESUS,  
MANKIND'S REJECTION OF GOD'S OFFER, AND MANKIND'S UTTER DEFEAT WHEN TRYING  
TO OPPOSE THE POWER OF THE ALMIGHTY**

**Chorus**

Behold the Lamb of God that taketh away the sin of the world.

*(John 1 : 29)*

**Air (Alto)**

He was despised and rejected of men, a man of sorrows and acquainted with grief.

*(Isaiah 53 : 3)*

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

*(Isaiah 50 : 6)*

**Chorus**

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

*(Isaiah 53 : 4-5)*

**Chorus**

And with His stripes we are healed.

*(Isaiah 53 : 5)*

**Chorus**

All we, like sheep, have gone astray; we have turned every one to his own way, and the Lord hath laid on Him the iniquity of us all.

*(Isaiah 53 : 6)*

**Recitative (Tenor)**

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

*(Psalms 22 : 7)*

**Chorus**

He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him.

*(Psalms 22 : 8)*

**Recitative (Tenor)**

Thy rebuke hath broken His heart: He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

*(Psalms 69 : 20)*

**Air (Tenor)**

Behold, and see if there be any sorrow like unto His sorrow.

*(Lamentations 1 : 12)*

**Recitative (Soprano)**

He was cut off out the land of the living: for the transgressions of Thy people was He stricken.

*(Isaiah 53 : 8)*

**Air (Soprano)**

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

*(Psalms 16 : 10)*

**Chorus**

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

*(Psalms 24 : 7-10)*

**Chorus**

The Lord gave the word; great was the company of the preachers.

*(Psalms 68 : 11)*

**Air (Soprano)**

How beautiful are the feet of them: that preach the gospel of peace, and bring glad tidings of good things.

*(Romans 10 : 15)*

**Air (Bass)**

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed.

*(Psalms 2 : 1-2)*

**Chorus**

Let us break their bonds asunder, and cast away their yokes from us.

*(Psalms 2 : 3)*

**Recitative (Tenor)**

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

*(Psalms 2 : 4)*

**Air (Tenor)**

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

*(Psalms 2 : 9)*

**Chorus**

Hallelujah! for the Lord God Omnipotent reigneth.

*(Revelation 19 : 6)*

The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever.

*(Revelation 11 : 15)*

King of Kings, and Lord of Lords.

*(Revelation 19 : 16)*

Hallelujah!

### **PART THREE: A HYMN OF THANKSGIVING FOR THE FINAL OVERTHROW OF DEATH**

#### **Air (Soprano)**

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth.  
And though worms destroy this body, yet in my flesh shall I see God.

*(Job 19 : 25-26)*

For now is Christ risen from the dead, the first fruits of them that sleep.

*(I Corinthians 15 : 20)*

#### **Chorus**

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

*(I Corinthians 15 : 21-22)*

#### **Recitative (Bass)**

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

*(I Corinthians 15 : 51-52)*

#### **Air (Bass)**

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption and this mortal must put on immortality.

*(I Corinthians 15 : 52-53)*

#### **Chorus**

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

*(Revelation 5 : 12-13)*

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# MESSIAH

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## G F HANDEL'S COMPOSITIONS - (HWV 56)

"A Sacred Oratorio"

Composed: London 1741-2

First Performed: Dublin 1742

The establishment of *Messiah* as a venerated English institution for Christmas and Choral Societies has a long and complicated history. A few excerpts are familiar to almost everybody, unlike any other work by its prolific and misunderstood composer. *Messiah* remains Handel's best known work, although this was not a status that it enjoyed until the last few years of his life, brought about by annual performances in Handel's oratorio seasons and charitable benefit concerts at the Foundling Hospital (an organisation for underprivileged children, and which still exists today as The Thomas Coram Foundation). It was not originally envisaged as a Christmas tradition, but its microcosm of Christian doctrine and faith was intended as a timely thought-provoker for Lent and Easter.

The popularity of the work grew through events such as the Handel Centenary Commemoration (Westminster Abbey, 1784) and huge-scale Victorian epics typified by thousands of performers crammed into the Crystal Palace. All such events progressively strayed further from Handel's musical world, attempting to make choirs and orchestras ridiculously large, often with 'new' parts created for extra instruments. However, ill advised 'improvements' grew to such an extent that by the 19th century editors and conductors had distorted *Messiah* beyond its Handelian origin. It is such misunderstanding that led Berlioz to describe Handel's music as "a barrel of roast pork and beer". The French innovator of romanticised orchestration obviously failed to recognise a kindred brilliance that radiates from so much of Handel's original score. The overwhelming popularity of *Messiah* not only led to a misconception of Handel's musical character and artistic intentions, but also eclipsed almost every other work he composed except the *Water Music* and *Fireworks Music* - both also highly un-typical of his orchestral abilities.

Handel, arguably the most cosmopolitan and versatile theatrical composer of the baroque period, was born and trained in Germany, achieved mastery and success in every musical genre while in Italy, and then settled for nearly five decades in England, during which time he assimilated all those nation's musical styles and specialised in operas and oratorios. These oratorios were almost always dramatic narratives, functioning like English operas composed for concert performances in theatres such as Covent Garden. Most are based on Biblical or



religious stories, but some, such as *Semele* and *Hercules*, are blatantly secular. Even *Messiah*, which does not tell a story in conventional terms and is therefore unlike almost all other baroque oratorios, amply demonstrates Handel's abilities as an operatic composer.

The libretto for *Messiah* was designed and selected from the Old and New Testaments with utmost care by Charles Jennens (1700-73), a literary scholar and editor of Shakespeare's plays who was educated at Balliol College, Oxford. However, despite his merit and ability, Jennens never gained his Degree or much recognition from society because he was a non-juror, refusing to acknowledge the Hanoverian dynasty as legitimate heirs to the throne of England. Yet Jennens could not be a Jacobite (i.e. a supporter of the deposed Catholic Stuarts) either because he was staunchly Protestant. Such figures are often forgotten by the oversimplification of history, but Jennens' upper-middle class background enabled him to live in some comfort at a fine house in Gosport, Leicestershire, and devote his time to artistic pursuits in the absence of a prominent public life.

Jennens had been a known admirer of Handel's music since 1725, when he commenced regular subscriptions for publications of Handel's operas by ordering a copy of *Rodelinda*. By the mid-1730s Jennens became personally acquainted with Handel, and before *Messiah* had already furnished Handel with texts for the dramatic oratorio *Saul* (1738), the extensive masque *L'Allegro, il Penseroso ed il moderato* (1740), and later also provided the text for the striking masterpiece *Belshazzar* (1744). It is also now suspected that Jennens may have been involved with Handel's only other scriptural oratorio *Israel in Egypt* (1738). Despite a difficult working relationship - Handel later preferred to collaborate with lesser but more amiable writers - Jennens remained a life-long admirer and supporter of Handel's music. His own personal library of Handel manuscripts, the 'Aylesford' Collection (now held at Manchester Central Library), was copied by Handel's assistants from the autograph scores, and remains a priceless resource for Handel scholars.

*Messiah* was composed at Handel's usual quick speed, but was premiered a year later in Dublin without Jennens's involvement. Handel appears to have been reluctant to present such a sacred subject matter in a London theatre, which seems wise considering the Bishop of London's outrage in 1732 when cathedral choristers had sung in *Esther*. The theatre, and Handel's music, were still perceived by many ecclesiastics as profane and subversive. Even Dean Jonathan Swift, a cranky old man with *Gulliver's Travels* long behind him, almost prevented the Dublin performance by threatening to forbid singers from St. Patrick's Cathedral to take part. Swift relented, but the contention *Messiah* aroused was still considerable enough to persuade Handel that the London premiere, a year later, should be advertised under the title "A Sacred Oratorio", thus avoiding any charge of blasphemy.

Jennens's own explanation of *Messiah*, printed and distributed to his contemporary audience, can also illuminate a modern audience. It explains Jennens's thought process in taking seemingly random scriptures from the Mosaic Old Testament and the more benign teachings of the New Testament, reconciling apparent paradoxes, and enhancing our appreciation and understanding of Handel's musical settings.

There is no definitive musical text for *Messiah* because of the many changes Handel was obliged to make during the seasons it was performed. Some numbers were recomposed, such as "But who may abide", which is best known as the alto virtuoso piece composed for the castrato Guadagni in 1750. Others were customised for the soloists available, such as another version of "But who may abide" transposed up for an additional soprano soloist in 1754. Some earlier changes were simply made to satisfy the discontented Jennens (the choral version of "Their sound is gone out" replaced a less effective setting in a passage of the first version of "How beautiful are the feet"). Jennens was also unhappy that Handel devoted more energy to composing Newburgh Hamilton's *Samson* than finishing off *Messiah* in 1742.

Therefore it can be bewildering to sort out exactly which authentic version of Handel's *Messiah* - if any - to perform. The most satisfying historically accurate reconstructions generally date from the early 1750s. Ironically the rarest version heard in modern performances is the 1742 Dublin original. Yet *Messiah*, in one form or another, remains a well loved and familiar masterpiece that can cope with being presented in numerous ways. Conductors usually pick and choose their favourite versions to make an inauthentic composite programme, but the character and flair of Handel's music is rarely anything other than supremely dominant.

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## A 'ROUGH GUIDE' TO HANDEL'S MESSIAH

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The *Messiah* was written in 1741 in London at breakneck speed, Handel completing the score in three weeks taking little time for food, drink or sleep. Suffering from insomnia, depression and rheumatism at the time, he was driven by the creative muse and the need to make money. Handel confided to a friend that while writing it, he had a religious vision in which, he said, "I did think I did see all Heaven before me – and the great God himself." Not only was Handel losing money fast but he was also being denounced by leading churchmen for profaning the word of God and promoting performances of his works that included sacred text in places such as his Covent Garden Theatre with its dubious reputation.

Help was to come in the shape of the 3<sup>rd</sup> Duke of Devonshire, not only the uncle of the physicist and chemist Henry Cavendish but also ancestor of Diana, Princess of Wales. The Duke, a patron of the arts, was Lord Lieutenant of Ireland, and his official residence Dublin Castle was the centre of Irish society. Dublin in the 18<sup>th</sup> century was one of the musical centres of Europe, home also to Thomas Arne, composer of "*Rule Britannia*" and John Field, the Irish Chopin. Handel was invited to produce a series of charity concerts by the Duke and he seized this opportunity to produce the *Messiah* away from the strictures of the Bishop of London. However, all was not plain sailing: delayed from crossing the Irish Channel by adverse winds at Chester he rehearsed parts of the *Messiah* with some singers the cathedral organist recommended as they could sing at sight. Handel was infuriated by a bass, who transpired to be useless. "You scoundrel, didn't you tell me that you could sing at sight? The unfortunate man, a printer by trade replied, "Yes, Sir, and so I can, but not at *first* sight!"

On arrival in Dublin Handel now faced the ire of Dean Jonathan Swift, author of "*Gulliver's Travels*" for involving members of the cathedral choir in the performance of this work with sacred text in a theatre, the New Musick[sic] Theatre in Fishamble Street.

Swift wrote, " whereas it hath been reported that I gave a licence to certain vicars choral [cathedral choristers] to assist at a club of fiddlers in Fishamble Street, I do hereby annul and vacate the said licence, entreating my said Sub-Dean and chapter to punish such vicars as ever shall appear there, as songsters, fiddlers, pipers, trumpeters, drummers drum-majors, or in any other sonal quality, according to the flagitious aggravations of their respective disobedience, rebellion, perfidy and ingratitude."

Eventually Dean Swift relented and 26 boys and 5 men from the cathedral choir took part in the first performance on the 13<sup>th</sup> April, 1742. This was a great success with money being raised for several charities including a debtors' prison. Handel remained in Ireland for a further nine months and was able to restore his own finances.

This great work was recognised as a masterpiece by Mozart who would re-orchestrate the score and Haydn who exclaimed with tears in his eyes as he stood during the "Hallelujah" Chorus in Westminster Abbey, "He is the master of us all!" The famous tradition of standing for this chorus was started by the King himself, George the Second, during a performance at Covent Garden. As the King stood, the audience could no longer remain seated before their monarch. There have been various explanations for the King's behaviour: recognition of the supremacy of God's Kingdom over earthly kingdoms; a tribute to the composer; a startled response to the loud opening of the chorus from a somnolent King. [It should be remembered that this George spoke no English.]

The *Messiah* was soon established as one of the nation's most popular pieces of music and adopted by amateur singers, performances often being associated with charitable causes. The Victorian fashion for massed amateur choirs with over 3000 performers reached its apotheosis at the Crystal Palace Handel Festivals from 1857 – 1926 though this is out of tune with the modern taste for more authentic performance.

We can now enjoy this wonderful work celebrating "The Messiah", ["the anointed one" in Hebrew] with its message for Christmas and Easter, composed by a German later naturalised as a British subject and buried in Westminster Abbey along with the tombs and monuments of Chaucer, Shakespeare and Milton. From its original censure it has become part of Britain's national identity!

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## ST CATHERINE'S PERFORMERS

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### **ST CATHERINE'S ASSOCIATION CHOIR**

St Catherine's Association Choir was founded in 2004, shortly after the St Catherine's Association was launched. Over the years we have performed works by a variety of composers including: Mozart, Haydn, Vivaldi, Kodály, Ramirez, Villa-Lobos, Parry, Vaughan Williams, Fauré, Copland, Saint-Saëns, Rossini, Carl Orff, Rutter, Goodall and Queen! Members from throughout the school community come together with local friends to rehearse for our annual concert.

We meet on Wednesday evenings during the Autumn and Spring Terms. There is no audition to join the Choir; a love of singing with others is all that is required. We always welcome new singers and are delighted to see members returning year after year. Many current parents enjoy singing with their daughters and sharing some of the limelight usually reserved for the girls. The Choir would like to thank Duncan Appleby for his invaluable role as répétiteur. To join, contact Fran Flammiger at [fran.flammiger@stcatherines.info](mailto:fran.flammiger@stcatherines.info) or call 01483 899692.

### **ST CATHERINE'S SENIOR CHOIR**

This is a large, un-auditioned choir which sings a variety of music in all styles and is open to any girl from L5-U6. The Choir sings at many School concerts and other special occasions. The Senior Choir also performs in the St Catherine's Day Gala Concert, the Carol Service in Guildford Cathedral and the Senior School Summer Concert, and goes on tour every two years with our instrumental ensembles.

### **MIDDLE CHAMBER CHOIR**

For those girls in the Middle School who really enjoy their choral singing, the Middle Chamber Choir is an auditioned choir of approximately 25 girls. Members of the Chamber Choir are also members of the U3 or Fourth Form Choirs. The Middle Chamber Choir also performs in the St Catherine's Day Gala Concert, the Carol Service in Guildford Cathedral and the Middle School Summer Concert.

### **CAMERATA**

Camerata is the flagship string ensemble at St Catherine's, comprising the most advanced string players in the School. The players demonstrate a willingness to rise to any challenge and engage with demanding musical works. Camerata offers the girls a chance to explore orchestral string music from the seventeenth century to the present, to further their knowledge of performance practices and styles, and to hone their ensemble playing. Many players have gone on to study music at university or at specialist music colleges.

**Violin I**

Agnes - Leader

Thalia

Icy

Annie

Lucy

Antonia

Charlotte

Silja Loya

**Violin II**

Annabelle - Principal

Marie-Louise

Evie

Saskia

Cecilia

Anastasia

Julia McDonough

**Viola**

Anji - Principal

Barry Sutton

**Cello**

Annie - Principal

Sunny

Annabel

India

Amy

**Double Bass**

Ruby

**Oboe**

Lucy

Aya

**Bassoon**

Connie

**Trumpet**

Victoria Isfryn

Imogen Hancock

**Timpani**

Ian Young

**Harpsichord & Organ**

Catherine Olver

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## MATTHEW GREENFIELD ~ CONDUCTOR

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Matthew took up the baton of Director of Music at St Catherine's in 2015. He is a graduate of the University of Oxford, where he was Assistant Director of the Chapel Choir at Oriel College. He is semi-active as a composer, arranger, conductor and accompanist, and has directed choirs on tour in a number of cathedrals around the country including Canterbury, Chichester, St Paul's, Winchester and Guildford. As well as his role at St Catherine's, Matthew is Director of Music at St Peter and St Paul's Church in Godalming.

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## FLEUR DE BRAY ~ SOPRANO

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Fleur is an alumna of St Catherine's. She trained at the Royal Northern College of Music with Sandra Dugdale and at the Wales International Academy of Voice, in Cardiff, with Dennis O'Neill CBE and Nuccia Focile, where visiting coaches included Dame Kiri Te Kanawa and Richard Bonyng. Fleur also has a Bachelor of Music Honours degree and Master of Music (Distinction) from Cardiff University, where she specialised in performance and composition. Awards include the Baroness De Turkheim Vocal Scholarship, Eva Turner Award, David Lloyd Vocal Scholarship and Sir Geraint Evans Prize.

In 2015, Fleur made her Royal Opera House debut, singing the high coloratura role of 'Bottle' and 'Victorian', in *Alice's Adventures in Wonderland* by British composer Will Todd in the Linbury Theatre. The previous year, she was also a Christine Collins Young Artist at Opera Holland Park, performing the role of Governess in Britten's *The Turn of the Screw*.

Other operatic roles performed include Queen of the Night in *The Magic Flute*; Donna Anna in *Don Giovanni*; Madame Herz in *Der Schauspieldirektor*; Belinda in *Dido and Aeneas*; Queen Nitocris in *Belshazzar*; Frasquita in *Carmen*; Miss Rose in *Lakme*; Adina in *L'elisir d'amore*; Clorinda in *La Cenerentola*; Musetta in *La Boheme*; Adele in *Die Fledermaus*; Le Feu in *L'Enfant et Les Sortilèges*; Cunegonde in *Candide*; Josephine in *HMS Pinafore* and Norina in *Don Pasquale*.

Fleur recently returned to the National Theatre as principal soprano Katherina Cavalieri in the revival of the sell-out production of Peter Shaffer's *Amadeus* with the Southbank Sinfonia. Concert work includes soprano soloist at the Royal Festival Hall in Mozart Masterpieces with the Mozart Festival Orchestra; Queen of the Night at the Royal Albert Hall for a tercentenary celebration concert and a tour around the Valencia region of Spain with song repertoire for voice and guitar by Rodrigo, Walton and her own art song compositions.

Fleur also recently completed her PhD in Composition, specialising in contemporary vocal works and opera writing, at Cardiff University School of Music.

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## MARTHA MCLORINAN ~ ALTO

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Martha McLorinan studied at the RWCMD, and has received prizes at the Royal Overseas League and the Thelma King Award.

Solo oratorio highlights include Bach's *St. Matthew Passion* in Malta (Orchestra of the Age of Enlightenment/John Butt), *St. John Passion* in Russia (Taverner Consort and Players/Andrew Parrott), *Christmas Oratorio* in Luxembourg and Spain (Le Concert Lorrain/Andrew Parrott), *B Minor Mass* in Germany (The Gabrieli Consort and Players/Paul McCreesh) and the British Museum (Academy of Ancient Music/Nigel Short), *Magnificat* at Snape Maltings (Les Siecles and London Voices/Francois Xavier-Roth), Handel's *Messiah* at Birmingham Symphony

Hall (City of Birmingham Symphony Orchestra/Simon Halsey), Cadogan Hall (English Chamber Orchestra/Nigel Short) and Mormon Tabernacle (Tenebrae/Nigel Short), Haydn's *Harmoniemesse* in Holland (The Sixteen and the Orchestra of the Eighteenth Century/Harry Christophers), and Copland's *In The Beginning* at St. Giles', Cripplegate (Ex Cathedra/Jeffrey Skidmore).

Operatic roles include The Notary's Wife and cover Anna (Strauss's *Intermezzo*) and Lotinka (Dvorak's *The Jacobin*) for Buxton Festival Opera, La Messaggera and Proserpina (Monteverdi's *L'Orfeo*) at Cheltenham and Swidnica festivals for i fagiolini, First Witch (Purcell's *Dido and Aeneas*) at Festival Hall (London Philharmonic Orchestra/Sir Roger Norrington) and Second Witch at Cadogan Hall (Trevor Pinnock and Friends). She has also been broadcast on BBC Radio 3 singing Third Lady in excerpts of Mozart's *Die Zauberflöte*.

Martha features on various recordings, and can be heard as a soloist in Garcia's *Missa Pastoril* (Brazilian Adventures, Ex Cathedra/Jeffrey Skidmore) and in Judith Bingham's *The Drowned Lovers* (Music of the Spheres, Tenebrae/Nigel Short).

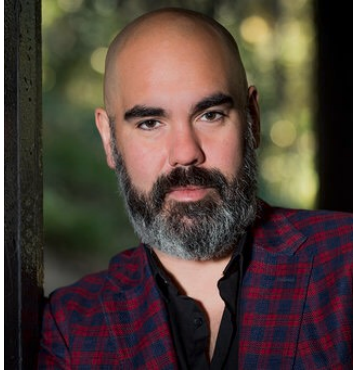
Future plans include recording a disc of Alec Roth songs with Mark Padmore for Signum records, and singing Mendelssohn's *Die Erste Walpurgisnacht* and Dan Forrest's *Requiem for the Living* at the Musiekgebouw, Amsterdam with Berkshire Choral International.



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## BEN THAPA ~ TENOR

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British Tenor, Ben Thapa, studied at the Guildhall School of Music and Drama, the Royal College of Music and the Wales International Academy of Voice, supported by the Musicians Benevolent Fund, the Wagner Society and the Joaninha Trust. Currently, Ben runs a busy diary on opera and concert stages across the UK and abroad.

Recent successes include the role of Arbace (*Idomeneo*, Buxton Festival), Siegfried (*The Quest for the Ring*, Royal Festival Hall/Opera North), as well as concert performances taking in the Royal Albert Hall, Royal Festival Hall, St Martin-in-the Fields and Birmingham Symphony Hall. Ben has performed several recitals at Leeds Town Hall, including premiering Simon Lindley's *Five Hymns to the Virgin*. Recordings include Mat of the Mint (*The Beggars Opera*, Royal Opera, Chandos).

In 2012, Ben performed the role of the President in the UK premiere of Stockhausen's *Mittwoch aus Licht* for Birmingham Opera Company, repeated in 2013 at the BBC Proms. Further operatic roles include Tamino (*Die Zauberflöte*) and Florestan (*Fidelio*) for Garsington Opera Emerging Artists, Vanya Kudrjas (*Katya Kabanova*) for Scottish Opera, Tito (*La Clemenza di Tito*) at the Teatru Manoel, Malta, Kuzka (*Kovanschina*) for Birmingham Opera Company. Melot (*Tristan und Isolde*) for Longborough Festival Opera. Ben's concert repertoire is incredibly varied, ranging from Monteverdi Vespers and the Bach Passions, through to the dramatic Romantic repertoire, including Beethoven, Mendelssohn, Verdi, Puccini and Elgar.

Current and forthcoming highlights include ENO's Baylis production of *Carmen*, the cover of Florestan (*Fidelio*) for Garsington Opera and of Achilles (*King Priam*) for ENO, *Messiah* with the CBSO alongside concerts around the UK and beyond.

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## THOMAS HUMPHREYS - BASS

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Thomas Humphreys began singing as a chorister at Christ Church Cathedral, Oxford and studied at the Royal Academy of Music.

In opera, he has sung the title role in *Don Giovanni* for the Opera Holland Park Young Artist Programme, as well as returning for their 2018 season to sing the roles of *L'araldo Maggiore* (Isabeau) and *The Wigmaker* (Ariadne auf Naxos). He made his debut with Glyndebourne Touring Opera as *Servo di Flora* (La Traviata), as well as covering the role of *The Captain* (Eugene Onegin) for Glyndebourne Festival Opera. He has been critically acclaimed for

his performance of *Jake Wallace* (La Fanciulla del West) for Grange Park Opera. He has also sung and understudied roles for Opera Holland Park, English Touring Opera, the Merry Opera Company, and the King's Head Theatre, recently singing *Le Grand Pretre de Dagon* (Samson et Dalila) for the Grimeborn Festival.

Thomas is in high demand on the concert platform, regularly performing with the premiere orchestras and choirs of the UK at venues such as the Barbican Hall, Cadogan Hall, Wigmore Hall, St. John's, Smith Square among many others. His repertoire includes *Messiah* (Handel), *Elijah* (Mendelssohn), *St. John Passion* (Bach), *Christmas Oratorio* (Bach), *Ein deutsches Requiem* (Brahms), *Requiem* (Mozart), *Requiem* (Faure), *The Creation* (Haydn), *Nelson Mass* (Haydn), *Five Mystical Songs* (Vaughan Williams). He has also often performed further afield in France, Italy, Russia and Bulgaria.

Future plans include the role of *Don Giovanni* for the Merry Opera, Handel's *Messiah* at Cadogan Hall, Mahler's 8<sup>th</sup> Symphony at Bridgewater Hall, Manchester and the role of *Roger* in *Ciboulette* (Hahn) for Buxton Festival Opera.

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