



Tamino Orchestra

Sophia Durrant *leader* Nicholas Ansdell-Evans *conductor*

Stephanie Marshall *mezzo-soprano*

Sunday 3rd February 2019 at 7.30pm

St. Stephen's Church, College Road, Dulwich
by kind permission of the Vicar and Churchwardens

Concerto Grosso Opus 6 no.1	George Frideric Handel
<i>Non vi turbate</i> from <i>Alceste</i>	Christoph Willibald Gluck
<i>Mother of God, here I stand</i>	Sir John Tavener
<i>Procession</i> (first performance)	Nicholas Ansdell-Evans

Interval of 20 minutes

<i>Metamorphosen</i>	Richard Strauss
----------------------	-----------------

Tamino Orchestra and Nicholas Ansdell-Evans gratefully acknowledge the generous support of Mr and Mrs Maurice Laniado who have made this concert possible.

Welcome to the second Tamino Orchestra concert.

'I hope my music brings about transmutation' (Sir John Tavener)

'Creation is a huge beginning, not a finished end. Experience is how we develop and grow. The human self is not a finished thing, it is constantly unfolding.' (John O'Donohue)

One of the themes of tonight's music is transformation and renewal.

Programme

Concerto Grosso in G major Opus 6 no. 1

G. F. Handel (1685-1759)

with soloists Sophia Durrant, Claire Sterling (violins), Tamsy Kaner (cello)

In 1739 England was in turmoil over her relationship with Europe. The English had conceded the right for customs checks on their trade in the Treaty of Seville, in order to pursue free trade elsewhere, but the Spanish did not keep their side of the agreement and were blocking British commerce. Parliament was in uproar. Meanwhile England suffered the hardest winter in living memory. The Thames froze over, packed with stranded ships. A Mr Cunningham of Fulham galloped a horse along the ice from London Bridge to Hammersmith and back in three quarters of an hour for a twenty guinea wager.

During those troubled times Handel composed some of his greatest instrumental music, the twelve Opus 6 concertos. A 'concerto grosso' is a concerto for a group of players. Although the soloists have some virtuoso moments, the interest lies in the conversation between the solo group and the full band. Handel adapted Italian precedents, notably Corelli, but these concertos have an inspiration, variety and lyricism all Handel's own.

Non vi turbate from Alceste

C. W. Gluck (1714-1787)

with Stephanie Marshall *mezzo-soprano*

Alceste's husband Admeto is mortally ill. According to the gods, he will only recover if someone offers to die in his place. No-one can be found to do so, until his wife secretly offers her life to the gods of death. Admeto miraculously recovers. Now Alceste begs the gods of death to be allowed to see her husband one more time before she has to die.

Gluck's opera received its première in Vienna in 1767 and was considered revolutionary in the directness and noble simplicity of its music.

*Non vi turbate, no, pietosi Dei,
Se a voi m'involerò qualche momento.
Anche senza il rigor de' voti miei
Io morirò d'amor e di contento.*

Do not be troubled, faithful gods,
If I leave you for a short while.
Even without the constraint of my vow
I will die of love and happiness.

Mother of God, here I stand from The Veil of the Temple (2003)

Sir John Tavener (1944-2013)

'I regard *The Veil of the Temple* as the supreme achievement of my life,' said Tavener. In its full form it is a seven-hour vigil for choir, soloists and orchestra, intended to be performed overnight and to offer a spiritual journey of transformation and renewal. This short extract was arranged by Tavener to stand as an independent choral or string piece. It begins as a quiet prayer, and ends in a blaze of light.

Procession (first performance)

Nicholas Ansdell-Evans (b. 1970)

Procession was inspired by the glorious plainchant Passiontide hymn, *Vexilla regis prodeunt* (*The royal banners forward go*). This is heard in different forms as the piece progresses, painting different pictures. A previous version for piano trio was performed in Vienna in 2015. This is the the first performance of the new version, recomposed for ten solo strings and harp.

Interval of 20 minutes.

Wine will be served. Donations are invited.

'Metamorphosis may be of three different types: regular, irregular, and accidental. Regular metamorphosis we might also call progressive: by transmutation of one form into another, it ascends as though on the rungs of an imaginary ladder, to the climax of Nature. (Goethe, *The Metamorphosis of Plants*)

Metamorphosen

Richard Strauss (1864-1949)

'Dear Hanna, Many thanks for your kind letter. I cannot write today. I am beside myself. Affectionate greetings, Richard.' So wrote Strauss to his sister on hearing of the bombing of Munich in 1944. Later he was similarly distraught at the bombing of Dresden and Vienna. Yet, as the war ground to its grim conclusion, Strauss began to sketch his 'Adagio for Strings'. He needed to go to Switzerland for medical treatment but was refused permission, for he was by then in trouble with the Nazis (at one stage dangerously so). To help, the Swiss conductor Paul Sacher agreed to organise a commission from Strauss, so that Strauss could be invited to the première and thus receive permission to travel. Strauss offered Sacher the Adagio. Thus in 1945 Strauss received his treatment, and the world received one of the great musical testaments of the twentieth century.

The work is full of grief, anguish and anger, but also of the remembrance of joy. Why 'Metamorphosen'? As an escape and in search of understanding, Strauss had been rereading Goethe, whose theories of Metamorphosis ('change of shape') concern not just nature but human personalities and societies. On a technical level, the changes of shape in this work are the continually shifting musical themes and the reminiscences of classical works, such as the Funeral March from Beethoven's *Eroica* symphony. On another level, the work speaks of an autobiographical journey and of the sinister changes in society which Strauss had watched at first hand. It ends as a lament for the whole of Western culture, which Strauss in 1945 saw lying in ashes.

Metamorphosen shows how art can be a transcending force even in the darkest situation. You may have recognised that the poster for this concert depicts the rebuilt Frauenkirche in Dresden. The possibility of creating beauty from the ashes of destruction is the greatest metamorphosis of all.

In its final form the work was written for 23 solo strings. Strauss also mentioned a version for eleven players, although he never completed it in that form. As we contemplated an appropriate version for tonight's concert, we thought that a version for ten instruments might be suitably close to one of Strauss's original conceptions for the piece. As it turned out, the work lent itself easily to such an adaptation.

Nicholas Ansdell-Evans *conductor, composer*

Nicholas's work includes instrumental and chamber music, songs, choral music, choral works with orchestra, organ music and a piece for youth orchestra. His opera, *Carina*, received a highly acclaimed showcase at English National Opera in 2014. In addition to composing, he works as a pianist, accompanist, opera répétiteur and conductor. He joined the English National Opera as a répétiteur and assistant conductor in 2003, and he recently conducted their new production of Handel's *Acis and Galatea*. Nicholas works freelance at the Royal Opera House, Hallé, Philharmonia, BBC Symphony Orchestra and elsewhere. He was répétiteur for Sir Simon Rattle on the Aix/Salzburg Ring cycle with the Berlin Philharmoniker. Nicholas lives in Dulwich. ansdellevans.com

Stephanie Marshall *mezzo-soprano*

Winner of the 2001 Kathleen Ferrier Memorial Scholarship, Canadian mezzo-soprano Stephanie Marshall studied at McGill University and the Royal Academy of Music, where she was awarded the Queen's Commendation for Excellence. She trained on the young artists' programme at English National Opera and became an ENO Company Principal. Stephanie made her debut at the Royal Opera House, Covent Garden as Gwendolen Fairfax in Gerald Barry's *The Importance of Being Earnest*, reprising this role at Lincoln Centre, New York with the New York Philharmonic Orchestra. Stephanie has returned to the ROH for the world première of *The Crackle* by Matthew Herbert, singing the central role of Susannah, and for a new production of *The Rise and Fall of the City of Mahagonny*. Her engagements in North America include the title role in *The Handmaid's Tale* for the Canadian Opera Company, *Proserpina L'Orfeo* for the Handel and Haydn Society in Boston, Erika Vanessa and Nancy Albert Herring for Pacific Opera Victoria. Among numerous engagements at English National Opera are Cherubino *Le nozze di Figaro*, Annio *La Clemenza di Tito*, Mercedes *Carmen*, Sonja War and Peace, Wellgunde in Phyllida Lloyd's staging of *The Ring Cycle* and *Kasturbai Satyagraha* (Glass).

On the concert platform, Stephanie has performed with the Hallé, the BBC Symphony Orchestra and the Royal Philharmonic Orchestra as well as the Birmingham Contemporary Music Group.

As a recitalist, Stephanie has performed with Julius Drake, Christopher Glynn, Michael McMahon and Jonathan Papp. She made her debut at the Wigmore Hall in 2002. Her recitals have been recorded and broadcast by the both the BBC and the Canadian Broadcasting Corporation.

Tamino Orchestra

Sophia Durrant *violin* - leader

Sophia happily joined English National Opera in 2015 and is principal second violin. Prior to this she was a principal player in the Royal Opera House orchestra for fourteen years. Other work currently includes session recordings for film and TV and interesting freelance projects like this. Sophia's musical training includes the Yehudi Menuhin School, the Royal College of Music, Toronto University, Hans Eisler Hochschule in Berlin and the International Musicians' Seminar at Prussia Cove in Cornwall. She plays an 18th century Joseph Gagliano violin.

Claire Sterling *violin*

Claire is from Australia. She was principal second violin in the Scottish Chamber Orchestra for seven years. She plays in the orchestra of English National Opera, the Orchestra of the Age of Enlightenment and Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique. She performs chamber music at the Wye Valley Festival and Kinnardy Festival.

Catherine Haggo *violin*

Cath studied violin at Chetham's School of Music with Richard Deakin and continued her studies at The Royal Academy of Music with Erich Gruenberg. In 2000 she joined the Royal Philharmonic Orchestra before joining English National Opera in 2009.

Naomi Timms *violin*

Naomi played in the orchestra of Cologne Opera and Westdeutscher Rundfunk. She now plays in the orchestra of English National Opera.

Rebecca Chambers *viola*

Rebecca is principal viola at English National Opera. She has previously held positions in the Philharmonia and BBC Symphony Orchestra.

Terry Nettle *viola*

Terry is a member of the English National Opera orchestra and has been playing the viola for more years than he cares to remember. In his spare time he enjoys playing chamber music with his wife and two children who seem to think that all viola jokes are about him.

Tamsy Kaner *cello*

Tamsy studied the cello with Dulce Rappaport and then at the Guildhall School of Music and Drama with Leonard Stehn. Tamsy spent two years in the Scottish National Orchestra under Neemi Järvi and then played with the Royal Philharmonic Orchestra until taking up her current position with the BBC Symphony Orchestra.

Hannah Sloane *cello*

Hannah is the cellist of the Eusebius Quartet, with whom she has performed extensively in the UK and abroad, most recently at the Wye Valley Festival and FitzFest and live on BBC Radio 3's *In Tune*. The quartet's engagements for 2019 include Kings Place and a residency at Snape Maltings as part of the Britten Pears Young Artists Programme. Hannah has worked as guest principal cello with the Irish Chamber Orchestra, Spira Mirabilis and the Orchestra of Scottish Opera. She also plays with the London Chamber Orchestra, English Chamber Orchestra and the MultiStory Orchestra. She graduated from The Juilliard School in New York in 2013 and plays on a Piattellini cello, kindly on loan from the Stark family.

George Hoult *cello*

George comes from Manchester. He studied at the Royal Northern College of Music with Nick Trygstad and at the Royal College of Music with Melissa Phelps, graduating in 2014. He was awarded first prize in the UK final of the 2012 Lions European Cello Competition, first prize in the RNCM Weil Prize for chamber music, and scholarships from the Martin Musical Scholarship Fund and the Countess of Munster Trust. George enjoys regular chamber music collaborations with the Pelléas Ensemble and Sinfonia Cymru. George is an accomplished orchestral cellist. He plays with the London Philharmonic, BBC Symphony and Royal Philharmonic Orchestras, and has also worked with the Hallé, City of Birmingham Symphony Orchestra, BBC Philharmonic and with the London Symphony Orchestra as a participant of the 2014 String Experience Scheme. He has also been principal cello of the Pacific Music Festival orchestra in Japan.

Benjamin Russell *double bass*

Benjamin is guest principal with the Academy of St. Martin in the Fields, the English Chamber Orchestra and Britten Sinfonia, and plays extensively with other orchestras.

Tamara Young *harp*

Tamara comes from Kent and studied at Trinity Laban Conservatoire and the Hochschule für Musik und Theater, Munich. She was awarded first prize at the Camac Harp Competition and the John Marson harp prize. As a solo recitalist she performs in the UK and in Paris, Munich and Israel, and she has performed Mozart's Concerto for Flute and Harp, Debussy's *Dances*, and Ravel's *Introduction and Allegro* live on Radio 3 from Snape Maltings with the Mahler Chamber Orchestra. She has also enjoyed playing at Regent's Park Open Air Theatre, Ronnie Scott's Jazz Club with Sir John Dankworth, and live on ITV's Daybreak breakfast show. Tamara is part of flute and harp duo Syrinx. She plays with the London Philharmonic, Royal Philharmonic and Royal Opera House Orchestras, and with the Northern Ballet Sinfonia, BBC Scottish Symphony Orchestra and Oslo Opera.

LOCAL CONCERTS

Saturday 2nd March 7.30pm

All Saints Church, Rosendale Road, West Dulwich SE21.

Messiah Handel. Performed in memory of Timothy Penrose. Conducted by Ruth Holton.

Saturday 9th February 7.30pm

St Bartholomew's Church, Westwood Hill, SE26.

Ensemble SE26 with tonight's cellist Hannah Sloane.

Mozart's piano quartet in G minor and Mendelssohn's piano trio in D minor.

Thursday 5th September 2019 7.30pm

St Christopher's Hospice.

Song recital in aid of the Hospice.

Julian Empett *bass-baritone*, Nicholas Ansdell-Evans *piano*

Tickets available via the website: www.stchristophers.org.uk

