



highgate choral society

2015–2016
Season

JS Bach **Mass in B Minor**

Saturday
25 June 2016
7pm

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With
Alison Rose – soprano
Rupert Enticknap – countertenor
Rupert Charlesworth – tenor
Benjamin Appl – bass
New London Orchestra
Ronald Corp conductor

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Bach: Mass in B Minor - a "Great Catholic Mass"?



1. It is certainly surprising to read about a "Great Catholic Mass" by a composer like Johann Sebastian Bach who so much embodies Lutheran church music. However, when JS Bach's son Carl Philipp Emanuel Bach put together a list of all works of JS Bach for publication in 1790 he referred to the work we now know as *Mass in B Minor* as "*Große Katholische Messe*" (*Great Catholic Mass*).

Bach's *Mass in B Minor* raises a number of questions: Is it a Lutheran mass or a Catholic mass? Why did Bach compose it at all? Is it really one work or is it rather a compilation of several works which were not necessarily meant to be performed together?

The answers to a lot of these questions are uncertain, but I want to shed some light on thoughts and ideas about possible answers.

2. The *Mass in B Minor*, BWV 232, is a setting of the Latin text of the mass with its five traditional parts (*Kyrie*, *Gloria*, *Credo*, *Sanctus* / *Benedictus* and *Agnus Dei*). It

consists of 18 choruses and 9 arias (solo or duets). Bach sets the text for five soloists, chorus and orchestra. In our performance the soprano 2 in the duet *Christe eleison* will be sung by the countertenor soloist and the solo aria *Laudamus te* for soprano 2 will be sung by the soprano soloist. The performance of the piece lasts nearly 2 hours.

The material for the *Mass in B Minor* spans almost the whole of Johann Sebastian Bach's professional career. The earliest musical material was composed in 1714 (originally for the cantata BWV 12 which Bach used for the *Crucifixus*). The latest part was composed in 1749. It was an afterthought to insert *Et incarnatus est* as a separate section and it is probably one of the last substantial pieces Bach composed before his death.

Unusual for a Latin mass, the *Mass in B Minor* is divided into four parts: (1) *Missa* (consisting of *Kyrie* and *Gloria*), (2) *Symbolum Nicenum* (*Credo*), (3) *Sanctus* and (4) *Osanna*,

Benedictus, *Agnus Dei*, *Dona Nobis*.

This division tells us something about the composition's history, but also about a potential use of parts of the mass for a Lutheran service.

3. What is the history of the *Mass in B Minor*? The central year for the *Mass in B Minor* is 1733. Bach had been kantor in Leipzig for ten years, but there were problems and discussions about his role and responsibilities and Bach thought about a new job. Frederick Augustus I, Elector of Saxony and King of Poland had died in February 1733. His son Frederick Augustus II became the new Elector of Saxony. Frederick Augustus I had converted to Roman Catholicism in 1697 to be eligible as King of Poland. The Catholic Court in Dresden was one of the most prestigious in Europe and Bach hoped for the post of court composer in the new court of Frederick Augustus II. He composed the *Missa* (*Kyrie* and *Gloria*) in the months after the death of Frederick

Augustus I when public mourning was ordered and no music was allowed to be performed. Once finished he presented it to the new elector. The style and scale of the *Missa* fitted a typical mass at the court in Dresden. At the same time the *Missa* with *Kyrie* and *Gloria* in Latin could also be used for a Lutheran service. Luther did not ban Latin altogether, he wanted to provide alternatives in the vernacular and the *Kyrie* and *Gloria* were still sung in Latin in services on high feast days. Bach was not promoted immediately, but he received at least the title of "court composer" three years later in 1736.

Bach used some parts of the *Missa* music for the cantata *Gloria in excelsis Deo* BWV 191 which was put together at short notice to celebrate the Peace of Dresden at the end of the Silesian War for a special service on Christmas Day 1745. It is likely that also the *Sanctus* which Bach had written for Christmas Day 1724 was performed at this occasion and some assume

that this performance inspired Bach to complete the setting of the Latin Ordinary.

There are a number of uncertainties:

It is not entirely clear when the *Credo* was composed. Some scholars think it was in the early 1740s, others hold the opinion that the *Credo* and the fourth part of the mass were written in the period from August 1748 until September 1749 at the very end of Bach's life.

There are also different theories why Bach decided to complete the setting of the full mass. Some speculate about a further commission (e.g. for the court in Dresden), but others think that he just wanted to set the whole mass as an abstract cycle similar to the *Art of Fugue*, the *Musical Offering* or other works of the last years. The *Mass in B Minor* would then be a kind of musical testament and culmination of his choral writing.

There are finally some speculations whether a (private) performance or at least a read-through of the full *Mass in B Minor* during Bach's life time had taken place, because his son Carl Philipp Emanuel's *Magnificat* contains allusions to parts of the *Mass* (including parts of the *Credo*). However many people think that JS Bach never heard a performance of the full work.

More than a hundred years after Bach's death would pass before the *Mass in B Minor* would finally be performed in its entirety. Even if the piece was not known to the public, the world of music was certainly aware of Bach's extraordinary achievement. Carl Philipp Emanuel Bach inherited the manuscript of the full mass and performed the *Credo* (*Symbolum Nicenum*) at a charity concert in Hamburg in 1786. Haydn had acquired a score in old age and Beethoven tried - unsuccessfully - to get one. Felix Mendelssohn had a score and considered performing the full mass for the inauguration of a Bach monument in Leipzig in 1843.

This did not happen, because of the lack of a reliable edition, and it took more than ten further years until a complete performance took place. The *Riedel-Verein* performed the complete work in St. Thomas Church in Leipzig in 1859 (in German).

4. Bach's *Mass in B Minor* is a so-called "parody mass". This means that Bach uses for many movements existing material, in particular from several cantatas which were written for special occasions or specific Sundays. He writes the movements in different styles. Some are written in *stile antico*, a style that refers back to the Renaissance and Palestrina's time. Other choral movements are influenced by a modern concerto grosso style, very often with independent solo instruments.

a. *Missa* (*Kyrie* and *Gloria*)

The *Kyrie* consists traditionally of three parts (*Kyrie eleison*, *Christe eleison*, *Kyrie eleison*). It is the plea to God for mercy.

Bach follows the traditional structure, but does not simply repeat the first *Kyrie* after the *Christe eleison*. He writes a very distinct different setting of the same text. The first *Kyrie eleison* is for chorus (5 parts, with divided soprano), *Christe eleison* is for two solo voices and the second *Kyrie eleison* is again for full chorus (4 parts). The whole section lasts approximately 20 minutes.

The beginning of Bach's *Kyrie* is based on Luther's own formulation of the *Kyrie* call in his *Deutsche Messe* (1526). The music for the two *Kyrie* sections is original material which was written by Bach specifically for this setting. There might be a model for the *Christe eleison*, but the origin is unknown. After a first section in which the whole chorus sings *Kyrie eleison*, a fugue follows which builds up starting with the tenors. Then a second fugue follows which starts with the basses. This movement is written in concerto style. *Christe eleison* is an intimate duet with two

soprano soloists (in our performance a soprano and a countertenor soloist) accompanied by violins and continuo. It can be seen as a more human side of the appeal for mercy. The second *Kyrie* is written in an older style (*stile antico*). The instruments play no independent part, but basically double the voices of the chorus.

The *Gloria* is divided into nine movements (*Gloria*, *Et in terra pax*, *Laudamus te*, *Gratias agimus tibi*, *Domine Deus*, *Qui tollis*, *Qui sedes*, *Quoniam tu solus sanctus* and *Cum sancto spiritu*). The *Gloria* is a celebratory part of mass which praises, lauds and glorifies God.

Gloria and *Et in terra pax* are both for chorus (5 parts with divided soprano). Other chorus movements are *Gratia agimus* (four part choir), *Qui tollis* (four part choir) and the final movement *Cum sancto spiritu* which is again for 5 parts (divided sopranos). Bach uses for the arias all soloists. *Dominus Deus* is a duet for soprano and tenor, *Laudamus te* is for soprano solo, *Qui sedes*

for alto solo and *Quoniam* for bass solo. The whole *Gloria* section lasts more than 30 minutes.

The *Gloria* starts with trumpets. It is a joyful and exuberant movement which is inspired by instrumental concertos. *Et in terra pax* is an original movement which is elegantly linked with the previous section. Each of the solo arias is accompanied by a different solo instrument. In the *Laudamus te*, the soprano is accompanied by strings and paired with a solo violin. In the *Dominus Deus* the duet for tenor and soprano becomes a trio by adding a solo flute. The alto solo is paired with an oboe d'amore for *Qui sedes* and the bass is accompanied in the *Quoniam* movement by two bassoons and a corno di caccia (hunting horn).

In the choral sections Bach uses again the new concerto style and the *stile antico*. An example for the *stile antico* is the fourth movement *Gratia agimus*. It is a four part fugue in which the voices are

first doubled by the instruments until two trumpets enter with independent lines over the top of the vocal structure. The theme is based on Bach's sacred cantata *Wir danken dir, Gott, wir danken dir* (We thank you, God, we thank you), BWV 29, which Bach composed for the inauguration of a new town council in Leipzig in 1731. This choice is particularly interesting, because *Gratia agimus* and the text of the cantata have the same meaning (to give thanks to God).

Also the following two movements of the *Gloria* are based on existing cantatas. *Dominus Deus* is based on a part of the secular cantata BWV 193a *Ihr Häuser des Himmels, ihr scheinenden Lichter* (Ye houses of heaven, ye radiant lights) and *Qui tollis peccata mundi* for chorus is based on the sacred Cantata BWV 46 *Schauet doch und sehet, ob irgend ein Schmerz sei* (Behold and see, if there be any sorrow) which was first performed in 1723. Bach made considerable changes to adapt this music of lament to

depict the Lamb of God who takes away the sins of the world. Two flutes duet in this movement over the falling lines of the choral parts. The whole section closes with another glorious movement for chorus *Cum sancto spiritu* which includes a fugue and finishes with the full orchestra including trumpets and timpani.

b. *Symbolum Nicenum* (*Credo*)

Also the *Credo* is divided into nine movements (*Credo*, *Patrem omnipotentem*, *Et in unum Dominum*, *Et incarnatus est*, *Crucifixus*, *Et resurrexit*, *Et in spiritum sanctum*, *Confiteor* and *Ex expecto*). The *Credo* sets the creed (Nicene Creed) to music, the summary of the Christian belief. Also this part lasts more than 30 minutes.

The chorus dominates this section of the mass. Seven of the nine parts are for chorus, only the *Et in unum Dominum* is a duet between solo soprano and solo alto and *Et in*

spiritum sanctum is for solo bass. The section mixes again settings in old style (*stile antiquo*) (*Credo*, *Et incarnatus est*, *Crucifixus* and *Confiteor*) and modern concerto style (*Patrem omnipotentem* and *Et resurrexit*). In the first movement (*Credo*) and the penultimate movement (*Confiteor*) Bach uses the traditional plain chant as a kind of *cantus firmus*.

The second movement *Patrem omnipotentem* is again for chorus (four parts) and it is based on material from the church cantata BWV 171 *Gott, wie dein Name, so ist auch dein Ruhm* (God, as Your name is, so is also Your praise) which was written for New Year's Day and probably first performed in 1729. A curious fact is that Bach wrote at the end of this movement the number 84 as number of bars in the movement. It seems that the number of bars was important for Bach. 84 is 14 times 6 which is in itself interesting, because 14 is the number symbolism for

BACH (B+A+C+H -> 2+1+3+8) and 6 stands for the six days of the creation. The phrase "patrem omnipotentem" is repeated 84 times in this movement. If one wants to go down this route, one can find more symbolism in the *Credo* section. The number symbolism for *Credo* is 43 and the word "Credo" is repeated 43 times in the first movement. In addition one can note that the first two movements together have 129 bars (3 times 43). Also the third and fourth movement have together 129 bars as does the last movement *Et expecto*. Three times 43, interpreted as three times *Credo* ("I believe"), could be seen as an expression of the belief in the Trinity, the belief in one God in three Divine Persons (Father, Son, Holy Ghost).

Even if one does not follow this symbolism of the numbers, one has to notice a great symmetry in the movement. This particularly applies after Bach had decided to include *Et incarnatus est* as a separate movement. The movements are

now symmetrical with *Crucifixus* as axis and centre point. In the heart of the *Credo* are movements 4, 5 and 6 and therefore the three important statements of Christian faith (Incarnation, Crucifixion and Resurrection of Christ). The music for the *Crucifixus* is based on the oldest music identified in the piece. It derives its motives from the first chorus of the cantata BWV 12 *Weinen, Klagen, Sorgen, Zagen* (Weeping, lamenting, worrying, fearing) which was written for the third Sunday after Easter and first performed in 1714. This also means that the oldest musical material stands next to the newest musical material in the *Et incarnatus est*.

The beginning of the next movement *Et resurrexit* ("And he is risen") could not be more different. It is an outburst of joy after the sombre *Crucifixus* movement. The chorus (five parts, divided soprano) starts immediately without any introduction. Also the material for the final movement in this section

Et expecto comes from one of Bach's cantatas BWV 120 *Gott, man lobet dich in der Stille* (God, You are praised in the stillness) which was first performed in 1742 at a church service for the inauguration of a new town council in Leipzig.

c. *Sanctus*

The *Sanctus* consists traditionally of four parts: *Sanctus*, *Osanna*, *Benedictus* and a repetition of the *Osanna*. The *Sanctus* is sung in the mass after the preface of the Eucharistic Prayer. It is the praise of God by the saints and angels.

Bach composed initially only the *Sanctus* itself in 1724. It was performed on Christmas Day in Leipzig. The *Sanctus* (without *Osanna* and *Benedictus*) is another part of the mass which was sung in a Lutheran service in Latin on high feast days. The *Sanctus* is for chorus (in six parts with divided sopranos and divided altos). It

makes extensive use of triplets and pairs usually three voices together. The *Pleni sunt coeli* is an elaborate fugue which is written in triple time. These references to the number three can again be seen as a symbol of the Trinity. The *Sanctus* is comparatively short and lasts about 5 minutes.

d. *Osanna*, *Benedictus*, *Agnus Dei*, *Dona Nobis Pacem*

These last movements of the mass were added at its final compilation and the whole section lasts roughly 20 minutes.

The *Osanna* expands the voices even more and is scored for double choir (in eight parts). It is repeated after the *Benedictus* which is set for tenor solo. It is interesting that Bach did not specify a solo instrument for the *Benedictus* movement. Usually a flute or violin is given the solo part and also in our concert this part will be played by a solo flute.

The *Agnus Dei* consists, as the *Kyrie*, traditionally of three sections. The text “Lamb of God who takes away the sins of the world” is repeated three times. The first two times the sentence finishes with the plea “have mercy on us”. The third time it ends with “give us peace” (*Dona nobis pacem*). Bach decides to set only the last part *Dona nobis pacem* separately.

The first movement, the *Agnus Dei* is an aria for alto solo accompanied by a solo violin. The *Dona nobis pacem* at the end of the work is again for chorus (four parts). Bach uses his setting of the *Gratia agimus* from the *Gloria* with the new words *Dona nobis pacem*. This repetition of the music of this earlier movement has two effects. From a structural perspective it is an element of unity of the whole mass. In substance it links the plea for peace closely with the giving of thanks to God.

Simone Theiss

5. When Hans Georg Nägeli, the first publisher of the work, wrote his advertisement, he called Bach’s *Mass in B Minor* the “Greatest Musical Work of All Times and All People”. I want to leave it to the audience to decide whether they share Nägeli’s assessment. Bach’s *Mass in B Minor* is certainly a remarkable choral piece which transcends time and place and may have a different meaning for every performer and every member of audience. I started my programme note with the question whether it is a Catholic mass or a Lutheran mass. I want to end with a quote by Albert Schweitzer which seems to answer this question perfectly. He emphasises the duality of the work as “...one in which the sublime and intimate co-exist side by side, as do the Catholic and Protestant elements, all being as enigmatic and unfathomable as the religious consciousness of the work’s creator”.

Bach: Mass in B Minor

I. Kyrie

Chorus:
Kyrie eleison

Lord, have mercy

Duet (Soprano & mezzo-soprano):
Christe eleison

Christ, have mercy

Chorus:
Kyrie eleison

Lord, have mercy.

II. Gloria

Chorus:
Gloria in excelsis Deo.

Glory be to God on high.

Chorus:
Et in terra pax
hominibus bonae voluntatis.

And on earth peace
to men of good will.

Air (Mezzo-soprano):
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.

We praise Thee,
we bless Thee,
we worship Thee,
we glorify Thee.

Chorus:
Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to Thee
for Thy great glory.

Duet (Soprano & tenor):
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe altissime.
Domine Deus,
Agnus Dei,
Filius Patris.

Chorus:
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

Air (Mezzo-soprano):
Qui sedes ad dextram Patris,
miserere nobis.

Air (Bass):
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.

Chorus:
Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ most high.
O Lord God,
Lamb of God,
Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand of the Father,
have mercy upon us.

For Thou only art holy,
Thou only art the Lord,
Thou only art the most high, Jesus Christ.

With the Holy Ghost,
in the glory of God the Father.
Amen.

INTERVAL

III. Credo (Symbolum Nicenum)

Chorus:
Credo in unum Deum.

Chorus:
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Duet (Soprano & mezzo-soprano):
Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de coelis.

Chorus:
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

Chorus:
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.

I believe in one God.

The Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of the Father before all worlds.
God of God, Light of Light,
True God of true God,
begotten, not made,
being of one substance with the Father,
by whom all things were made.
Who for us men
and for our salvation,
came down from heaven.

And was incarnate
by the Holy Spirit
of the Virgin Mary,
and was made man.

And was crucified also for us
under Pontius Pilate;
He suffered and was buried.



Chorus:
Et resurrexit tertia die,
secundum scripturas;
et ascendit in coelum,
sedet ad dexteram Dei Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.

And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sitteth at the right hand of God the Father.
And He shall come again with glory
to judge both the living and the dead,
whose kingdom shall have no end.

Air (Bass):
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.

And I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together
is worshipped and glorified;
who spake by the prophets.
And I believe in one holy catholic
and apostolic church.

Chorus:
Confiteor unum baptisma
in remissionem peccatorum.

I acknowledge one baptism
for the remission of sins.

Chorus:
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

And I await the resurrection of the dead
and the life of the world to come. Amen.

IV. Sanctus

Chorus:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria ejus.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of His glory.

Chorus:
Osanna in excelsis.

Hosanna in the highest.

V. Benedictus

Air (Tenor):
Benedictus qui venit
in nomine Domini.

Blessed is He that cometh
in the name of the Lord.

Chorus:
Osanna in excelsis.

Hosanna in the highest.

VI. Agnus Dei

Air (Mezzo-soprano):
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

O Lamb of God,
that takest away the sins of the world,
have mercy upon us.

Chorus:
Dona nobis pacem.

Grant us peace.



highgate choral society

Musical director
Ronald Corp OBE

Accompanist
Alexander Wells

Patrons
Rt Hon Lord Jenkin of Roding
Lynne Featherstone
Peter Frankl
Gilly Sonin

The Highgate Choral Society is a choir which has been bringing music to the people of north London for more than 130 years.

It has grown into an organisation with more than 200 members of all ages, drawn from all walks of life, with a common interest in singing and performing music in our own community. The choir performs up to six concerts a year locally, and enjoys an enviable reputation for the high standard of its concerts. 'Strong impactful singing across the board' was how one music critic described its July 2011 performance at the Royal Festival Hall. It is also renowned for its unusual repertoire which encompasses new commissions and rarely performed works from the English choral canon, as well as the more popular choral pieces. Recent commissions include the – Behold the Sea by Ronald Corp – which was premiered at the Royal Festival Hall on 7 March 2016.

HCS regularly works with professional musicians, including the New London Orchestra, and performs at the Royal Albert Hall, Royal Festival Hall and the Barbican. The choir is also proud to work alongside a variety of established and up and coming young soloists: Anna Devin, Rebecca Evans, Sam Evans, Magid el-Bushra, Grace Davidson and Catherine Hopper are just a few of the talented performers who have shared a stage with HCS. Overseas tours are a regular feature and the choir has been privileged to sing in some of the great cathedrals of Europe including Nôtre Dame, Brussels, St Mark's, St Vitus, Salzburg, Lisbon and Santarém with a trip to Naples planned for 2017.

HCS remains true to its founding principles, giving local people the opportunity to take part in first-rate, high quality performances in a sociable context where they are able to learn and enjoy choral music for its artistic quality and splendour. As London's Evening Standard wrote, 'HCS is a standard bearer of London's great amateur choral tradition'.



*HCS in front of Santarém Cathedral,
Photo: Dr Mark Johnson*

Ronald Corp - Conductor



© Thomas Volker

Ronald Corp is Musical Director of The London Chorus, New London Children's Choir and Highgate Choral Society. He is also Artistic Director of New London Orchestra and New London Children's Choir, both of which he founded, respectively, in 1988 and 1991.

Among his extensive discography as a conductor are award-winning Hyperion discs of British Light Music Classics (1996 to 2002) with New London Orchestra and an acclaimed recording of Rutland Boughton's opera, *The Queen of Cornwall* (2010).

Corp is well known as one of Britain's most prolific choral composer-conductors, and in recent years has become an increasingly established composer of orchestral and chamber music. His compositions include Symphony, Piano Concerto, Cello Concerto, and the orchestral triptych *Guernsey Postcards*, which all feature on CDs on the Dutton Epoch label.

Other works include *The Wayfarer* (In Homage to Mahler), which was given its world première at a Royal Festival Hall concert in July 2011, and *This Scepter'd Isle*, also for choir and orchestra, which was given its première in a June 2012 Barbican concert with Highgate Choral Society, marking the Queen's Diamond Jubilee and *Behold the Sea* which was given its world première at the Royal Festival Hall concert in March 2016.

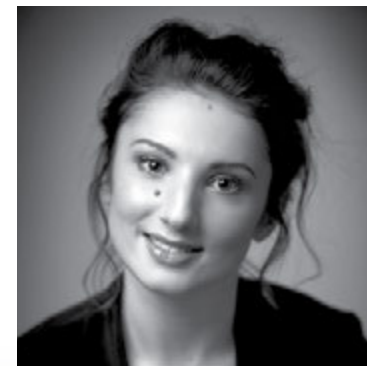
Releases on CD include *The Songs of Ronald Corp* sung by Mark Stone, *Dhammapada*, a setting of Buddhist texts for chamber choir, *Things I Didn't Say*, a work in which a son deals with the death of his mother from Alzheimer's disease, three String Quartets, a Clarinet Quintet (Crawhall), 'Fields of the Fallen' – setting of poems by British and German poets who died in the First World War and a setting of *The Yellow Wallpaper*. His most recent works are *Songs of the Elder Sisters* and *Lullaby for a Lost Soul*. The latter three pieces have been choreographed by Chantry Dance Company as a triple bill – *Corp de ballet*.

Recent projects include *The Pelican* an opera based on Strindberg's play, *An Essex Posy* for the Chigwell Choir, *Riddle me this* for the Frinton Festival and *Letters from Lony* – a setting of letters written by a Jewish grandmother in Nazi controlled Amsterdam to her newly born grandson in England.

His experience and expertise in choral directing are crystallised in the textbook *The Choral Singer's Companion*, which is now in its third edition.

Ronald Corp was awarded an OBE for services to music in the Queen's 2012 New Year Honours. He has been made an Honorary Doctor of Music by Anglia Ruskin University and has received an Hon D Mus from University of Hull.

Alison Rose - Soprano



Alison Rose is the winner of the 2015 Maggie Teyte Prize and recently completed her studies on the opera course at the Guildhall School of Music and Drama. She is a National Opera Studio Young Artist for the 2015/2016 Season where she is sponsored by the Glyndebourne New Generation Programme. Alison is a member of The Countess of Munster Musical Trust Recital Scheme and is an Oxford Lieder Young Artist.

Operatic roles include; Frasquita, *Carmen* (understudy for Glyndebourne Festival Opera); Lady in Waiting, *Gloriana* with Martyn Brabbins (St Endellion Festival); Miranda, Arnold's *The Dancing Master* (GSMD); Bětuška, Dvořák's *The Cunning Peasant* (GSMD); Rosaura, *The Adventures of Pinocchio* (GSMD); Adele, *Die Fledermaus* (Clonter Opera) and Servilia, *La Clemenza di Tito* (RNCM).

Performances at the National Opera Studio have included residencies with Opera North, Welsh National Opera, and a performance of Contemporary Opera Scenes at Sadler's Wells with acclaimed director Graham Vick.

Concert highlights include Bach *St John Passion* at Milton Court, Iain Burnside's musical play *Shining Armour* with Roderick Williams and Victoria Newlyn, Mendelssohn *A Midsummer Night's Dream* with the Manchester Camerata, Mendelssohn *Elijah* for the Dartington Festival, *Haydn The Creation* for the St Endellion Festival, Schubert's *Der Hirt auf dem Felsen* at the Southwell Music Festival and solo recitals at the Oxford Lieder Festival, King's Place and the Royal Opera House Crush Room.

Future engagements include *Gloriana* with Martyn Brabbins (St Endellion Festival) and Vaughan Williams' *Serenade To Music* at the BBC Last Night of the Proms 2016.

Prior to the GSMD, Alison studied at the RNCM and then on the Masters programme at the RAM, graduating with First Class Honours and the prestigious DipRAM. Her studies have been generously supported by Help Musicians UK and The Countess of Munster Musical Trust. Alison continues her vocal studies with Gary Coward in London.

Rupert Enticknap - Countertenor



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Rupert Enticknap was a chorister at Magdalen College, Oxford, before studying at King's College London and the Royal College of Music. A former member of the Junges Ensemble des Theater an der Wien, Vienna, where his roles included the title roles in *Radamisto* and *Orlando*, his more recent opera engagements include the European in Kagel's *Mare nostrum* for the Wiener Kammeroper; Ottone (*L'incoronazione di Poppea*) at the Innsbruck Music Festival; Ascalax in Telemann's *Orpheus* for the Classical Opera Company; the title role in Handel's *Riccardo primo* and Unulfo (*Rodelinda*) for the London Handel Festival; and Arasse in Hasse's *Il Siroe, re di Persia* and Apollo in Vinci's *Il Medo* with Ensemble Serse.

He made his Royal Opera debut as Love/Nerillus (*L'Ormindo*) at the Sam Wanamaker Theatre, London in 2015, having previously performed in the world premiere of Richter's *SUM* for ROH2 in the Linbury Studio Theatre.

Further highlights are his appearances in Gassmann's *L'opera seria* at La Monnaie, in Steffani's *Amor vien dal destino* at the Schillertheater in Berlin and in the title role of *Tamerlano* at the Buxton Festival.

Next season follows his debut at the Opéra Bastille with Rimsky-Korsakov's *Snegurochka*. He performs in concert with many leading orchestras and period ensembles, collaborating with such notable conductors as Laurence Cummings, Alan Curtis, René Jacobs, Ian Page, Christophe Rousset and Jean-Christophe Spinosi. His engagements include David (*Saul*) in Copenhagen; Lichas (*Hercules*) with The English Concert; and Handel arias and duets on tour with the Freiburg Baroque Orchestra.

Rupert Charlesworth - Tenor



Rupert Charlesworth read Music at King's College London and continued his studies at the Royal Academy of Music where he was generously supported by the Karaviotis Scholarship, the John Kenneth Adams Scholarship, the Josephine Baker Trust, the Countess of Munster Trust and Mr and Mrs Sommerville.

Rupert's opera roles include Damon Acis and Galatea and Younger Son in *Trauernacht* – Katie Mitchell's staging of Bach cantatas – Lysander *Midsummer Night's Dream* for the Aix-en-Provence Festival; Soldier Der Kaiser von Atlantis for English Touring Opera and *Hermit Wakening Shadow* – Luke Styles' realisation of Britten canticles – for the Glyndebourne *Jerwood Programme* under Vladimir Jurowki; Lucano/ Soldier *L'Incoronazione di Poppea* for Theater an der Wien; First Armed

Man – *The Magic Flute* at ENO under Mark Wigglesworth. In concert he has appeared as Narrator *Il Combattimento di Tancredi e Clorinda* with the Orquestra Barroca Casa da Musica, Porto / Laurence Cummings and Angel 3 and John in George Benjamin's *Written on Skin* with the Gulbenkian Foundation Orchestra.

His recent and forthcoming engagements include a recitals of his disc of English and French repertoire with pianist Edwige Herchenroder; A disc of CPE Bach arias and Cantatas with Ensemble Cafe Zimmermann; plus further performances of *A Midsummer Night's Dream* in Beijing as well as *Trauernacht* and *Written on Skin* in Moscow. Rupert will return to Theater an Der Wien next season to perform in Purcell's *Fairy Queen* conducted by Christophe Rousset.

Benjamin Appl - Bass



Benjamin Appl is a BBC New Generation Artist and ECHO Rising Stars artist. He had the great fortune to be mentored by Dietrich Fischer-Dieskau, and continues his studies with Rudolf Piernay. Awards include the Deutsche Schubert Gesellschaft Schubertpreis.

In opera he has performed at the Prinzregenten Theater, Munich, at the Deutsche Staatsoper and Bregenz Festival. He works in recital with Graham Johnson, Julius Drake, Malcolm Martineau and James Baillieu, appearing at the Heidelberger Frühling, de Singel Antwerp, Carnegie Hall, and

regularly at the Schubertiade Festival and Wigmore Hall. He made his first appearances at the BBC Proms in 2015 with the *Brahms Triumphlied* and *Carmina Burana*.

This season Benjamin Appl appears in recital at the Schubertiade Festival and Wigmore Hall with Graham Johnson, and the many major venues across Europe as part of the ECHO series. In concert he appears for the RTE National Symphony Orchestra, Les violons du Roy (Bernard Labadie) and the BBC Scottish Symphony Orchestra.

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www.nlo.co.uk

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Ronald Corp OBE

Patrons
Gerald Clarke CMG
Professor Malcolm Grant CBE
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Rt Hon Lord MacGregor OBE
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The New London Orchestra celebrated its 25th anniversary in 2013. The NLO was founded by its Artistic Director, Ronald Corp OBE, with a mission to be the most adventurous and innovative chamber orchestra in London. This founding principle is demonstrated by its deep-rooted commitment to quality music that is neglected and rarely heard in concert. In the past it has championed composers such as Martinu, Ibert, Thomson, Ravel, Honegger, Roussel, Kabalevsky and Sibelius. Through its Adventures in Music® brand the NLO works to engage new and undernourished audiences by investing in ambitious creative partnerships, and promoting excellence, while remaining accessible and affordable.

Significant events in the NLO's calendar have included a concert performance of the opera 'A Village Romeo and Juliet' by Delius, the CD recording of Boughton's opera 'The Queen of Cornwall' and major concerts in the Barbican and the Cadogan Hall. With the Highgate

Choral Society the NLO most recently performed Vaughan Williams 'Sea Symphony' at the Royal Festival Hall. The NLO also performs concerts of contemporary music and recently presented a sell-out concert of music by Michael Nyman, Max Richter, John Luther Adams and Gabriel Prokofiev (amongst others) in the Hackney Downs Studios.

The Orchestra's policy of reviving little-known works is reflected by its legacy of over twenty-five recordings. Among these are the best-selling British Light Music Classics series, which runs to four volumes on Hyperion and remains popular with radio listeners in the UK and abroad. The NLO has also recorded works by composers such as Erik Satie, Darius Milhaud, Virgil Thompson, Sergei Prokofiev, Poulenc and Tchaikovsky.

Recent innovations have included a sell-out concert of contemporary music in the Hackney Downs Studios.

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Yuri Kalnits
Lucy Jeal
Orpheus Papaphillipou
Carolyn Franks
Timothy Warburton

Violin 2:

Max Baillie
John Garner
Caroline Bishop
Amy Yuan

Viola:

Rachel Bolt
Marie Scheer
Jenny Ames
Fran McGuinness-
Gilbert

Cello:

Julia Desbruslais
Matthew Lowe
Sarah Oliver

Bass:

Adam Wynter
Billy Cole

Flute:

Sarah Newbold
Jill Carter
Chloe Vincent

Oboe:

Ruth Bolister
Judy Proctor

Clarinet:

David Fuest
Derek Hannigan

Bassoon:

Gavin McNaughton
Lorna West
Ruth Rosales
Danielle Hartley

Horn:

Tim Caister
Philippa Slack
Jane Hanna
Andy Budden

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Neil Brough
Ruth Shaddock
Robin Totterdell
Joe Sharp
Niall Keatley
Christopher Cotter
Charlotte Buchanan
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Sue Addison
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Tuba:

David Powell

Timpani:

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Bass Drum:

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Debbie
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Anne-Sophie
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Emily Armour
Jackie Benson
Jane Blundell
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Carolyn Pascall
Jacquie Pederson
Ruth Pitman
Liz Sagar
Jane Shepard
Lalage Stephens
Judy Taylor
Maja Wang
Elizabeth Wardle
Alison Watson
Anna Wells
Anne Wiggins

Alto 1

Celia Ballantyne
Marcia Beer
Sophie Birch*
Anne Bouvier
Arianna Branca*
Ruth Chadwick
Caroline Dove
Julia Edwards
Marie-Hélène
English
Fiona Hackett
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Alan Davis
Benedek Dorgo
Julian
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Michael Kurer
Chris Lombard
Francis Macura
Roger Pilgrim
Margaret Pitt
Clive Seal
Don Skinner
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Crowhurst
John Findon
Tony Gardner-
Medwin
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Janmohamed*
Tim McCarron
William Seward
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