



QUEEN'S PARK
SINGERS



QUEEN'S PARK
Junior
SINGERS

Mozart

Requiem

Horn Concerto no. 3

Malcolm Williamson

The Valley and the Hill
(movements 5 & 6)

Sunday 18th November 2018
St Martin's Church
Mortimer Road





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Queen's Park Singers Autumn Concert

Featuring:

soprano **Christine Buras**

mezzo soprano

Felicity Buckland

tenor **Guy Withers**

bass **Angus McPhee**

natural horn **Daniel de Souza**

Queen's Park Singers

Queen's Park Junior Singers

The Asyla Ensemble

conductors **Oliver Till & Mary Phillips**

Concert management
Rebecca Sheridan

Programme notes

Glyn Jones

Carey Smith

Sunday 18th November
2018

St Martin's Church,
Mortimer Road, NW10

Dear all

Welcome to our autumn concert and this performance of Mozart's *Requiem*.

This is a well known piece which often resonates with people because of a particular event in their own lives. Whatever the truth of the many myths surrounding its composition it is heartbreaking music written by Mozart as he was dying at the tragically early age of 35 and although started as a commission would become the Requiem for his own funeral. From the hell and fury of the *Dies Irae* to the beauty of *Recordare* and the poignancy of *Lacrimosa* one cannot fail to be moved and we hope that whether you are listening to it tonight for the first or the fiftieth time you will find depth and meaning in this music.

We are pleased to welcome as always the Junior singers who will perform part of an opera by Malcolm Williamson telling the story of shepherds guiding their sheep safely through danger. The importance of all kinds of musical experience for children cannot be overstressed and as a choir we are delighted to support Mary Phillips in her work.

As always we have greatly enjoyed working with our conductor Oliver Till and our accompanist Hamish Brown both of whom with their talent and musicianship have contributed hugely to the development of the choir.

We would like to thank Mother Christine and her staff at St Anne & St Andrew's Church, Salusbury Road for their support and assistance in providing rehearsal space and to Father Graham Noyce and the staff of St Martin's for their help in putting on tonight's concert.

With best wishes for the coming festive season

Monica Healy

Chair

Queen's Park Singers

We would like to thank for their generous support:

THE SALUSBURY
WINESTORE





Wolfgang Amadeus Mozart (1756 - 1791)

Horn Concerto no. 3 in E flat K. 447

Allegro

Romanza (Larghetto)

Allegro

Malcolm Williamson (1931 - 2003)

The Valley and the Hill, scenes 5 and 6

with Queen's Park Junior Singers

 Interval 

Wolfgang Amadeus Mozart

Requiem in D minor K. 626

Introit

Kyrie

Sequentia

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Offertorium

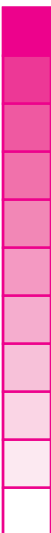
Domine Jesu

Hostias

Agnus Dei

Communio

Lux aeterna



Mozart: Requiem in D minor K. 626

The *Requiem* was the subject of speculation even before it was written. Some time around the middle of 1791 a mysterious visitor came to Mozart's apartment and offered him a considerable sum of money – half in advance and the rest on delivery - to write a requiem mass for a distinguished



person who wished to remain anonymous. In fact the visitor was the servant of Count Walsegg-Stupach, a nobleman who wished to have a requiem specially written and performed in memory of his young wife who had died in February of that year. An amateur musician himself, he regularly gave musical soirées at which he would include his own pieces among works that he had commissioned from prominent composers. He even went to the trouble of copying out the instrumental parts himself rather than give his musicians printed ones. He would have them play a

piece that he had commissioned and then ask the performers who they thought had written it, hoping they would guess that he was the composer (which they sometimes did, to humour him).

Whether he intended to try this with the *Requiem* is not certain, but it perhaps explains the secrecy surrounding the commission. For Mozart the effect of this was to engender a sense of foreboding bordering on dread. Already in poor health when he started writing the *Requiem*, he grew steadily worse as he worked on it and became haunted by the notion that he had been commissioned to write his own funeral mass. More than one contemporary witness reported him as saying, repeatedly, "I am writing a requiem for myself".

A more serious and enduring subject of speculation is the question as to how much of the *Requiem* was actually written by Mozart. When he died on 5th December 1791 he had fully arranged only the first movement, the *Introit*. The *Kyrie* was written out in full score, but only the chorus parts are in Mozart's hand, the orchestral parts being filled in by two assistants, namely his pupil Franz Josef Freystädler and Franz-Xaver Süssmayr. The latter had worked as a copyist for Mozart while he was composing his operas *Die Zauberflöte* and *La Clemenza di Tito*, both of which he had completed that year, before starting work in the *Requiem*.

In addition to these two movements, Mozart had sketched out the next two main sections, namely the *Sequentia* - the medieval Latin poem which begins with the *Dies Irae* and forms the core text





of the traditional requiem mass - and the *Offertorium*, consisting of the movements *Domine Jesu Christe* and *Hostias*. Mozart completed these in *particella* form – a reduced score consisting only of the vocal parts, first violin, organ bass and some indications of instrumental cues – except that he wrote only the first eight bars of the last movement of the *Sequentia*, the *Lacrimosa*.

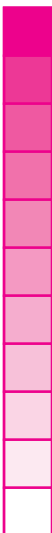
After Mozart's death his widow, Constanze, was keen to fulfil Walsegg's commission so that she could claim the balance of the fee. She asked Mozart's friend, the highly respected composer Joseph Leopold Eybler, to complete the score. He made a start but soon returned the manuscript saying he could not continue, perhaps because he could not bear to meddle with his late friend's masterpiece. Constanze then turned to Süßmayr. He took on the job, which involved completing the *Lacrimosa*, writing the remaining movements – *Sanctus*, *Benedictus*, *Agnus Dei* and *Communio* – and orchestrating the whole of the *Sequentia*. Süßmayr was able to write out the final draft in a way that made it look as if it were written in Mozart's own hand, and even forged Mozart's signature on the title page.

According to Constanze, Süßmayr worked from ideas that had been passed on to him by Mozart, either orally or on scraps of paper that were subsequently lost. This may be true, or it may have been part of her strategy to present the *Requiem* as being almost entirely Mozart's own work, in order to secure the best price for performing and publication rights. For the *Communio* Süßmayr recycled material from the

beginning of the work, claiming, perhaps correctly, that this is what Mozart had intended. Whether true or not, this means that we get to hear again the brooding, elegiac music used earlier to set "Te decet hymnus..."; the impassioned plea for eternal light to shine upon our departed loved ones - "...et lux perpetua luceat eis" - , and the magnificent double fugue of the *Kyrie*, now used to set the final words of the mass: "...cum sanctis Tuis in aeternum quia pius es".

Because Mozart's manuscript of the *Lacrimosa* breaks off abruptly after eight bars it is often supposed that this was the very last music that Mozart wrote, and that this point in the score marks the moment of his passing – fittingly, given the text that he was setting. However, we do not know in what order he composed the sections of the *Requiem*. Another, equally intriguing, possibility is that he died after writing "Quam olim da capo" at the end of the last page of his manuscript. This is the instruction to repeat the setting of the words "Quam olim Abrahae promisisti" at the end of the *Hostias*. In that case his very last creation was the setting of the preceding text: "Fac eas, Domine, de morte transire ad vitam" ("grant them, Lord, to pass from death to life"), itself a magical harmonic transition, and perhaps a deliberate musical reference to his own imminent transition from life to death.

The first performance of the *Requiem* was arranged as a benefit concert for Constanze in January 1793. Count Walsegg-Stupach finally got to hear it, conducted by himself, in December of that year.





Mozart: Horn concerto no. 3 K. 447

Written in Vienna around 1783, this is one of four concertos Mozart wrote for the horn, a relatively new instrument in the orchestra at this time. Traditionally associated with hunting, the instrument had no valves, making it challenging to play, with the player having to rely on lip trills, hand-stopping (hand in bell) and rapid tonguing. The natural horn consists simply of a mouthpiece, long coiled tubing and a large flared bell. In this evening's performance Daniel will perform the concerto on a natural horn, true to Mozart's intentions.

This concerto in three movements was written for Mozart's lifelong friend, Joseph Leutgeb. Formerly a member of Prince-Archbishop Colloredo's court orchestra in Salzburg, Leutgeb had retired by the time this concerto was written but still performed as a soloist, and was evidently an outstanding player. Beautiful to listen to, the concerto is demanding to play, with virtuosic solo passages, harmonic complexities and subtle lyricity.

Malcolm Williamson: *The Valley and the Hill* (scenes 5 and 6)

Australian-born Malcolm Williamson (1931-2003) was rather controversially (as a non-British composer who led a somewhat scandalous private life), appointed Master of the Queen's Music in 1975. He wrote this mini opera (known as a 'cassation') for the Queen's Silver Jubilee in 1977. Written for 'musically untrained' children (i. e. not students of music), all the singing is in groups with no solos. It was intended to be a relaxed introduction to opera and was first performed before the Queen in Liverpool.

Based on Psalm 23, it tells the story of a journey through the seasons of the year. Scene 5 is harvest-time and finds shepherds and harvesters tossing bales of hay and treading grapes as they sing: 'Now the earth's in bloom with fruit and flowers/And the barns are filled till there's no more room'. They are enjoying a banquet at which they are joined by singing sheep. The shepherds decide to shear the sheep and offer up the wool as thanks.



Malcolm Williamson

In Scene 6 dark figures loom on the horizon bearing scythes and skulls. The harvesters and sheep sing: 'We are terrified! Where can we hide from these great dark devils?' Fortunately for all, angels appear with fluttering banners and the threat of evil disappears.





The words

REQUIEM

I. Introit: Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer, to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.*

II. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.*

III. Sequentia

1. Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.

*Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.*

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

*Great trembling there will be
when the Judge descends from heaven
to examine all things closely.*

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

*The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.*

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

*Death and nature will be astounded,
when all creation rises again,
to answer the judgement.*

Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

*A book will be brought forth,
in which all will be written,
by which the world will be judged*

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

*When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.*

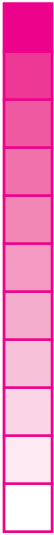
Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

*What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?*

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis.

*King of tremendous majesty,
who freely saves those worthy
ones, save me, source of mercy*





4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

.6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

IV. Offertorium

I. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.
Libera eas de ore leonis, ne absorbeat eas

*Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.*

*Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.*

*Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.*

*I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.*

*You, who absolved Mary,
and listened to the thief,
give me hope also.*

*My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.*

*Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.*

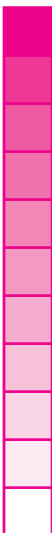
*When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.*

*I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition*

*That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.*

*Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.*

Lord Jesus Christ, King of glory,
liberate the souls of the faithful, departed
from the pains of hell and from the
bottomless pit.
Deliver them from the lion's mouth,





tartarus, ne cadant in obscurum.
Sed signifer sanctus Michael repraesentet eas
in lucem sanctam.
Quam olim Abrahae promisisti et semini ejus.

2. Hostias

Hostias et preces tibi, Domine, laudis
offerimus.
Tu sucipe pro animabus illis, quarum hodie
memoriam facimus.
Fac eas, Domine, de morte transire ad vitam,
Quam olim Abrahae promisisti et semini ejus.

V. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem.
Agnus Dei, qui tollis peccata mundi, dona eis
requiem sempiternam.

VI. Communio:

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternum dona eis, Domine,
et Lux perpetua luceat eis,
cum Sanctus tuis in aeternum, quia pius es.

*lest hell swallow them up, lest they fall into
darkness.*

*Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.*

*Sacrifices and prayers of praise, Lord,
we offer to You.*

*Receive them on behalf of those souls
we commemorate today.
And let them, Lord, pass from death to life,
which was promised to Abraham
and his descendants.*

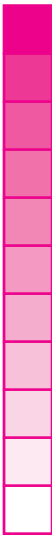
*Lamb of God, who takes away the sins of the
world, grant them eternal rest.*

*Lamb of God, who takes away the sins of the
world, Grant them eternal rest.*

*Lamb of God, who takes away the sins of the
world, grant them rest forever.*

*Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.*

*Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.*



Malcolm Williamson: *The Valley and the Hill*

Scene 5 – The descent to the harvest plain

Shepherds :- Now run brave Sheep, down the grassy slopes, Where the workers gather the grape and the grain of the harvest.

Harvesters :- When the world was new, And we scattered seed, And the sunlight came, And the rain and the dew. When the world was new. And we tended vines, And the Springtime came, And the grapes grew and grew, When the world was new. Now the earth's in bloom with fruit and flower, And the barns are filled till there's no more room. Now the earth's in bloom, And the earth is gold, And the earth is green and the Autumn glows, With a warm golden sheen, Now the earth is gold. Come, hungry Sheep, thirsty Sheep, Come hungry Shepherds, thirsty shepherds, Share our harvest banquet.

Shepherds and Sheep :- We shall share your banquet with thanks.

Shepherds :- After this our hot Summer exile, But as our thanks let us give you the wool from their backs. Shear them! Shear them! Shear them while they banquet by the stream.

Sheep :- But as our thanks let us give you the wool from our backs. Can you shear all the

fleecy wool as token of our thanks? Shear us! Shear us while we banquet by the stream.

Sheep :- We shall fear no evil, Though we pass through the Valley of the Shadow of Death, We shall fear no evil.

Shepherds :- For we are with you; Our rod and staff will bring you sweet comfort.

Scene 6 – At the feasting board

Dark Evil Figures :- We are Time passing, We are Doom encroaching, We are Death approaching you to bear you away. All hope abandon, Life is at an end; All love forgotten; Where you must go there will be neither friendship nor friend.

Harvesters and Sheep :- Where can we hide from these great dark devils? We are terrified!

Harvesters and Shepherds :- Raise your eyes to the skies; See the banners of Heaven blaze, Dazzling silver against the sun; Angel Squadrons the banners hold; Cloudless figures all aureoled; Whiter than the light of noon, Brighter yet than the sun and moon.

Dark Evil Figures :- We cannot bear that light! We cannot bear that glare! Ah! Ah!



Messiah December 2016





American soprano **Christine Buras** studied at the University of Chicago, the Indiana University Jacobs School of Music, and the Royal Academy of Music.

Operatic roles include Cupid in Purcell's *King Arthur* (Dartington International Festival), Suor Dolcina and La Prima Sorella Cercatrice in Puccini's *Suor Angelica* (Royal Academy Opera), Hélène in Chabrier's *Une Éducation Manquée* (Pop-Up Opera), Lucy in Menotti's *The Telephone* (Salon Opera), the title role in Handel's *Theodora* (Benslow Opera), and Belinda in Purcell's *Dido and Aeneas* (Indiana University). She also sings a wide variety of concert and song repertoire. She has worked for conductors including Sir John Eliot Gardiner, Emmanuelle Haïm, Masaaki Suzuki, Laurence Cummings, William Christie, and Marin Alsop. She is a founding member of Ensemble x.y, a contemporary chamber group devoted to commissioning and performing new music.



Felicity Buckland trained at the RNCM, and later on ENO's Opera Works programme. She studies with Mary Plazas.

Her solo oratorio highlights include Elgar *The Dream*

of Gerontius, Handel *Messiah* and *Dixit Dominus*, Mozart *Requiem*, Rossini *Petite Messe Solennelle*, Duruflé *Requiem*, Mendelssohn *Elijah* and Jenkins *The Armed Man*, conducted by the composer at the Royal Festival Hall.

Recent operatic appearances include Rossweisse in *Die Walküre* (Grange Park Opera); Angelina in *La Cenerentola* (High Time Opera); Olga in *Eugene Onegin* (Opera Up Close and Opera South East); Cherubino in *The Marriage of Figaro* and 3rd Lady in *The Magic Flute* (both Opera Up Close); Maddalena in *Rigoletto* (Park Opera); and Paquette in *Candide* (West Green House Opera.) She is currently making her debut at ENO as Ensemble/Cover Lily in *Porgy and Bess*, which transfers to Dutch National Opera in the New Year.

Felicity performs and records extensively as a professional consort singer, including appearing on Eric Whitacre's Grammy Award-winning choral disc *Light and Gold*. She is also a singing tutor and experienced choral animateur.





Guy Withers is a light-lyric tenor from Bristol studying with Mark Wilde at the Royal Academy of Music on a scholarship. In 2018, he was awarded the Royal Academy of Music English Song Prize. A Cardiff University Music

Graduate, he was awarded The University's David Lloyd Prize for singing and the Elizabeth Griffiths Prize, and was a Dean & Chadlington Singing Competition finalist in 2017.

Since 2015 Guy has been working as a soloist and chorus member with Opera Holland Park. In addition, he has worked with English Touring Opera, Mahogany Opera Group, The Helios Collective, the Theatre Royal Bath, Complicite, Festival d'Aix-en-Provence, Iford Arts and Glyndebourne Education. Roles include: Boy in *Paradise Planet* (English Touring Opera), Tenore Da Lontana in *Isabeau* (Opera Holland Park), Un Cenciaioulo in *Iris* (Opera Holland Park), Tom Rakewell in scenes from *The Rake's Progress* (Complicite and Aix-en-Provence Festival), cover for the title role in *Candide* (Iford Arts), Ferrando in *Così Fan Tutte* (London Young Sinfonia), the title role in *Albert Herring* (Aylesbury Opera Group), Prologue and Quint in *The Turn of the Screw* (Faded Ink Productions). In addition, he is Artistic Director of performance company Indomitable and Festival Director of the Waterperry Opera Festival.



Baritone **Angus McPhee** is a Masters graduate of the Royal Academy of Music where he studied with Alexander Ashworth and Jonathan Papp.

A former Head Chorister of St George's Chapel, Windsor

Castle, he went on to study music at King's College London, where he studied with the late David Trendell. Angus was a member of The Sixteen's training scheme 'Genesis Sixteen' with Harry Christophers, under whose baton he has subsequently gone on to perform and record, and is this year one of eight Monteverdi Apprentices under the guidance of Sir John Eliot Gardiner.

He sings with such other British ensembles as Britten Sinfonia Voices and Oxford Camerata and is increasingly in demand abroad, working with Collegium Vocale Gent, Trondheim Vokalensemble, the Nederlands Kammerkoor and the Nederlandse Bachvereniging. Angus' musical interests include arranging, accompanying and composing: he is delighted to have just received his first professional commission from The Sixteen.

In addition to his musical pursuits Angus is an avid rugby union fan and enjoys long walks with the family dogs, labrador Evie and springador Archie.





Daniel de Souza studied at the Guildhall School of Music and Drama, at

both undergraduate and postgraduate levels; he studied with Alec Frank-Gemmill, Jonathan Lipton and David Pyatt. As a freelance horn player he works a range of orchestras including the Royal Philharmonic Orchestra, BBC Concert Orchestra, Ulster Orchestra, and the Bournemouth Symphony Orchestra. A busy player of the natural horn and other historic instruments, he studied natural horn with Roger Montgomery at GSMD, and was a member of the Orchestra of the Age of Enlightenment Experience Scheme in 2017. He has performed the Mozart Horn Quintet at both the Ryedale and Chiltern Arts Festivals as well as Mozart's 3rd Horn Concerto with Nicholas Kramer. He works with period instrument groups including the OAE Education team, The English Concert, Brandenburg Baroque Soloists, and most recently the Steinitz Bach Players playing Bach's Brandenburg Concerto number 1 at St John's Smith Square.



Queen's Park Singers accompanist **Hamish Brown** was born in 1993 and grew up in Marlborough, Wiltshire. From 2011-14, he read music at the University of Manchester, studying piano with

Andrew Wilde, graduating with First Class Honours.

He continued his studies as a postgraduate at the Royal College of Music, where his support included a Help Musicians UK Harrison Award, studying Piano Accompaniment with Simon Lepper and Roger Vignoles, graduating in July 2016 with Distinction. During his studies, he won first prizes for accompaniment in all of the RCM vocal competitions.

In June 2016, he was selected as a student of the Britten-Pears Young Artist Programme in Aldeburgh, supported by a Viola Tunnard Scholarship. Hamish has also performed at the Leeds Lieder, Oxford Lieder and Deal festivals, and at venues including Cadogan Hall, Wigmore Hall, V&A Museum, Royal Over-Seas League, Royal Festival Hall and Elgar Room.



Oliver Till is a conductor and répétiteur praised by The Times for 'ambitious, intelligent programming'. Musical Director of the Asyla Ensemble and Queen's Park Singers, Ollie's musical life started as a chorister at Westminster Cathedral. Having studied composition and piano at the Royal College of Music Junior Department, Ollie gained his bachelor's at the University of Manchester and received further training at Dartington, RNCM and the Järvi Academy, Estonia.

Recent highlights include conducting Mozart's Da Ponte operas from the harpsichord, the UK premiere of CPE Bach's St John Passion (1772) on period instruments, and assisting Gergely Madaras at the BBC Symphony Orchestra. Dedicated to new music Ollie has conducted over 60

works by living composers including 40 world premières.

Upcoming projects include conducting the London Medical Orchestra, a new community opera in Hackney, Schoenberg's Piano Concerto at the Waterloo Festival and the new community opera *The Queen's Park* by Mary Phillips.

Mary Phillips played the clarinet in the National Youth orchestra of Great Britain before reading music at the University of York. After winning the John Lobb Memorial Prize for singing, she went on to study with Corinne Shirman-Sarti and then Liz Brice.

For many years she has sung with London Voices, London Sinfonietta and the BBC Singers as well as the Electric Voice theatre, Britten Sinfonia and Opera Ra Ra, and is a regular soloist in oratorio and recitals at home and abroad.

She is director of the Queen's Park Junior Singers who recently performed Benjamin Britten's *Noyes Fludde* (2013) and *The Happy Prince* by Malcolm Williamson (2014). QPJS has recently completed a recording project of *The Happy Prince*. Although the opera was written for children's voices, this is the first recording including children. The CD of this recording is now available. Mary has recently written an opera called *The Queen's Park*, a community chorus project for the Brent Borough of Culture celebrations in 2020.

Mary teaches singing at South Hampstead High school and Trevor-Roberts Preparatory school and freelances as a choral conductor.



The Asyla Ensemble

Founded in 2013, the Asyla Ensemble is named after the eponymous work by British composer Thomas Adès. The ensemble ventures to present thought-provoking programmes, whereby works and composers are contextualised in a didactic yet accessible setting. Recently praised by The Times as “a young ensemble with bags of promise” Asyla has presented performances of rare works by CPE Bach, Berio, Ives, Janáček, Kaija Saariaho, Rameau, Steve Reich, Rossini, Schoenberg and Schubert, featuring young soloists, composers, and is fortunate that its members, past and present, have played in almost every major professional orchestra in the UK.

Clarinet

Mary Tyler
Matthew Wilshire

Bassoon

Llywelyn Edwards
Alice Quayle

Trumpet

Matthew Rainsford
Imogen Hancock

Trombone

Ellie Chambers
William Barnes-
McCallum
Barney Medland

Timpani

Aidan McAtominey

Violin 1

Siobhan Doyle
Kirsty Main
Jack Greed
Josh Dalton

Violin 2

Andrej Kapor
Salome Rateau
Maddy Pickering

Viola

Betti Racz
Henrietta Hill
Matyas Csiba

Cello

Cliona Ni Choileain
Lydia Hillerudh

Double Bass

John Henry Baker



QUEEN'S PARK Junior SINGERS

Queen's Park Junior Singers is a choir open to children between the ages of eight and 18.

Serious choral skills are at the core of Queen's Park Junior Singers. The choir's director Mary Phillips imparts vocal training with the belief that children are quite easily capable of handling more challenging music than they are usually given credit for.

As well as performing in concert, children are also given the chance to take part in fully staged opera productions.

Performing this evening:

Natasha Alexander
Emily Alexander
Ava Beech-Jones
Estelle Bulku
Jiannoula Couling-Dini
Celia Guasch Bloomer
Jacob Lawrence
Raffi Melkonian Payne
Evie Morris
Maia Mulinda
KatieTan Khoo
Briony Thomson
Milly Thomson
Laurel Timpson



QUEEN'S PARK SINGERS

Queen's Park Singers are a friendly choir based in Queen's Park London NW6. Our aim is to sing to a standard that gives pleasure to our audiences and is rewarding for us. Our repertoire ranges from choral music from the Tudor period to works by contemporary composers. We often perform with a chamber orchestra.

The choir was founded 20 years ago by David Till and later directed by Peter Burtt-Jones. Our Music Director since October 2016 is Oliver Till.

We usually give three concerts each season, in December, March/April and June. We welcome new members who share our aims. If you would like to sing with us please contact membership@queensparksingers.org.uk or via the contact form on our website: www.queensparksinger.org.uk.

Soprano

Evanthe Blandy
Jana Burtt-Jones
Christine Cargill
Louise Clark
Gabrielle Crockatt
Adrienne Fresko
Hinda Golding
Tabea Grimm
Gillian Hallifax
Lizzie Howard
Jo Hurley
Molly Moody
Una O'Gara
Virginie
Pappantoniou
Katy Payne
Stella Ruszczyński
Nikki Saunders
Meira Shore

Alto

Julia Bell
Francesca Burtt-Jones
Louise Coopman
Graziella Doardo
Rachel Donnison
Helen Dymond
Jill Forgham
Frances Freeman
Rachel Groves
Monica Healy
Nuria Inglada
Rahel Ira
Reiko Kimura
Esther Krivonozka
Katherine Lawson
Catherine Marris
Denise O'Reilly
Carey Smith
Tania Spooner
Liz Till
Susannah Tomkins
Evelyn Velleman

Tenor

Nick Dibb
Cathie Hammond
Peter Howson
Glyn Jones
Julie Krausz-Rogerson
Mario Mansilla
Amanda Robinson
Paul Ver Bruggen

Bass

Philip Alexander
Roger Bloomfield
Peter Burtt-Jones
Marc Fresko
Mark Hine
Simon Judge
Henry Lancashire
Stephen Morrall
Liam O'Brien
Adam Ritchie
Richard Scottow
Peter Walter
Peter Weigall



For your diary...

Sunday 24th March 2019

Britten *Jubilate Deo*
Elgar *Great is the Lord*
Biber *Requiem* in F minor
Holst *Ode to Death*

Sunday 23rd June 2019

Music from many lands, including
Bach *Komm Jesu Komm*
Grieg *Ein Traum* arr Oliver Till
Messiaen *O Sacrum Convivium*
Clara Schumann *Ich stand in
dunklen Träumen* arr Hamish
Brown
Marenzio *Solo e pensoso*
Scriabin *Romance* arr Oliver Till
Leighton *Drop drop slow tears*
Trad arr Rutter *Dashing away
with the smoothing iron*



C.P.E. Bach St John Passion, March 2018





In rehearsal for Brahms A German Requiem at the Brandenburg Choral Festival, January 2018

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