

Vox Holloway, in association with
St Luke's Church, West Holloway, *presents*

A TIME TO
MOURN AND
A TIME TO
DANCE.

Music by **Henry Purcell**
and **Harvey Brough**



Sophie Junker Soprano
Catherine King Alto
Michael Solomon Williams Tenor
Nicholas Garrett Bass

Vox Holloway

Holloway Players

with Junior Voices:

North Bridge House Choir
Young Dissenters

Conducted By **Harvey Brough**



Sunday 28th June, 7.30 pm
St Luke's Church, West Holloway

voxholloway.com

AND A TIME TO
LAUGH. A TIME TO
MOURN AND A TIME TO
DANCE.

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Vox Holloway in association with St. Luke's Church, West Holloway presents

A Time To Mourn and a Time To Dance

Music of **Henry Purcell** and **Harvey Brough**

June 28 2015
St Luke's Church Holloway

Soprano **Sophie Junker**
Alto **Catherine King**
Tenor **Michael Solomon Williams**
Bass/Baritone **Nicholas Garrett**

additional solos
Soprano **Eryl O'Day**
Bass **Matthew Evan Smith**

Violin **Anna Curzon**
Violin **Claudia Norz**
Viola **Oliver Wilson**
Cello **Daisy Vatalaro**
Contrabass **John Henry Baker**

Oboe and Recorder **James Eastaway**
Oboe and Recorder **Catherine Latham**
Natural Trumpet **Richard Fominson**
Natural Trumpet **Richard Thomas**

Timps and Tenor Drum **Ben Fullbrook**

Harpsichord **Jane Chapman**
Organ **Michael Haslam**

Vox Holloway

Young Dissenters
Director **Harvey Brough**

North Bridge House Choir
Director **James Murray**

Conducted by **Harvey Brough**
Assistant Conductor
James Murray

A Time to Mourn and a Time to Dance

The music of Henry Purcell has been a constant source of inspiration for me all my musical life. I sang my first note of Purcell aged 7 or 8, in Coventry Cathedral Choir - I must have sung the anthems, **Remember not, Lord** and **Thou knowest Lord**, a hundred times or more over the years. They are outstanding examples of Purcell’s simplicity of expression, but there is an inner fire always burning. Alongside his devotional music, which reflects his humility and sense of mortality, there is also joie de vivre and sensuality, so clearly expressed in **‘My Beloved Spake.’** He truly was a man for all seasons and must have been a great guy to have around - ready to be extremely serious or seriously extreme, according to circumstance.

This whole hearted embrace of the richness of human life and the mystery of death was the starting point for the programme that we have assembled for you tonight. The title comes from the famous words of Ecclesiastes, asking us to give time for all human extremes - weeping, laughing and everything in between.

A TIME TO MOURN

So we start our programme with penitence - Thou knowest Lord the secrets of our Hearts:

*“And be not angry with us for ever.
Spare us, good Lord.”*

Then ponder the mysteries of death in **The Funeral Sentences** on the death of Queen Mary:

‘In the midst of life, we are in death, of whom may we seek for succour? ... deliver us not into the bitter pains of eternal death’.

Next, we celebrate the richness of life in **My Beloved Spake**:

*“Rise, rise, my love, my fair one, and come away.
The fig tree putteth forth her green figs,
And the vines with the tender grape give a good smell.
Rise, rise, my love, my fair one, and come away.
My beloved is mine, and I am his.”*

And the joy of music and companionship in **Sound the Trumpet**:

*“All the instruments of joy
That skillful numbers can employ,
To celebrate the glories of this day.”*

Then we are reminded again of the troubles of life in the amazing **Jehovah, quam multi sunt hostes mei**:

*“Lord, how are they increased that trouble me: many are they that rise against me”
ending in a blaze of glory
“blessing is upon thy people.”*

There is no shortage of wonderful Purcell music to make up a brilliant concert programme; rather the problem is deciding what to leave out. In the end I followed my heart and chose my favourite pieces. And then wondered what I could bring to the feast.

I have always been interested in how the music of Purcell

would have been performed in his time. As a composer though, I am more interested in exploring how to make music work for us, here and now. Clearly, with over a hundred singers in Vox Holloway, we are not going to do an ‘authentic’ Purcell concert. But we do have a baroque band, giving us astringency and refinement of tone, through use of gut strings, natural trumpets and simpler, wooden oboes, which gives some feeling of authenticity.

I have, however, taken a little license with some of the orchestration. For instance, **The Funeral Sentences** were written to be performed with what at the time were extremely new-fangled “flatt and mournful trumpets” - trumpets with slides which enabled them to play semitones, opening up whole new harmonic possibilities for brass instrumentalists, who could only previously play the harmonic series of notes. To perform this piece as written is a serious (and very expensive) undertaking, which is why it is so seldom sung by normal choirs. But we have a 12 piece band, so I decided to do a new arrangement and some modern variations on the **Marches** and **Canzona**. And for **Sound the Trumpet**, the famous duet written only for continuo (cello, harpsichord / organ), I rather cheekily added some extra instruments. I don’t think Henry would mind!

Finally, I had the temerity to think that I might add a couple of my own pieces to the Purcell programme.

I had already written **A Particulare Care** for Vox Holloway and baroque orchestra - see the original programme note below. This performance adds children’s voices, which makes it even more poignant to me.

A Fairy Dream was written for a performance in the Barbican called the City Sings. I took four movements from Purcell’s **Fairy Queen** (the Masque of the Four Seasons) and inserted movements, using Shakespeare’s words from **A Midsummer Night’s Dream**, which tells the same story.

The whole suite, flitting between the real world of the Purcell and the fairy world of Shakespeare, also provides us with **A Time to Dance** - led by Bottom with his ass’s head, pursued by the besotted Titania.

The concert ends with Purcell’s invocation to the God of Nature - *“Hail! Great parent of us all!... Thou who giv’st, all, all, all, all, all, all Nature birth!”*

A PARTICULARE CARE

Between 1741 and 1760 some sixteen thousand children were admitted to the Foundling Hospital. The parents, mostly mothers, who left the foundlings, often left a token to identify their child, so that they could be identified later. Most of these tokens were fragments of fabric: these are now the only significant record of the clothes working people of the time would have worn - since only rich people’s clothes were judged to be worth preserving. Sometimes an object was left - a padlock and key for instance. And occasionally some words, a small poem or a request that

the child be treated kindly.

One of these messages really struck me -

“pray Let particulare care be take’en off this child, As it will be call’d for again;...”

I also found that William Blake had written two poems about this very subject - one from ‘Songs of Innocence’ and one from ‘Songs of Experience’. The first is rather a breathless description of the wondrous sight of the Foundling Children arriving at St Paul’s Cathedral in London:

*“walking two & two . . .
Till into the high dome of Paul’s they like Thames’ waters flow”*

The second is a much more hard hitting series of questions and conclusions, which ask why *“a rich and fruitful land”* is also

Remember not, Lord, our offences

Henry Purcell 1659 -1695

Remember not, Lord, our offences,
Nor th’offences of our forefathers;
Neither take thou vengeance of our sins,
But spare us, good Lord.
Spare thy people, whom thou has redeem’d
With thy most precious blood,
And be not angry with us for ever.
Spare us, good Lord.

Words: Litany from the Book of Common Prayer

Funeral Sentences

Music for the Funeral of Queen Mary
Henry Purcell

Man that is born of a woman
hath but a short time to live,
and is full of misery.
He cometh up, and is cut down like a flower;
he fleeth as it were a shadow,
and ne’er continueth in one stay.

In the midst of life we are in death:
of whom may we seek for succour,
but of thee, O Lord,
who for our sins art justly displeas’d?

Yet, O Lord, O Lord most mighty,
O holy and most merciful Saviour,
deliver us not into the bitter pains
of eternal death.

“a land of poverty!”

I chose to interweave the *“Let particulare care”* words between the two poems. As I wrote the piece I was very aware of the tragedy inherent in them - of the 16,282 children admitted, only 152 were ever reclaimed. I was also uncomfortably aware that the questions Blake asks in his second poem are still so relevant to the world we live in today - possibly more so if, in spite of all the advances in science and technology, so many of our fellow humans live in poverty.

Harvey Brough,

February 2012

Thou knowest, Lord, the secrets of our hearts;
shut not thy merciful ears unto our pray’rs;
but spare us, Lord most holy, O God most mighty.

O holy and most merciful Saviour,
thou most worthy Judge eternal,
suffer us not, at our last hour,
for any pains of death, to fall from thee. Amen.

Words: The Book of Common Prayer

My beloved Spake

Henry Purcell

My beloved spake, and said unto me,
Rise, rise, my love, my fair one, and come away.

For lo, the winter is past, the rain is over and gone;
The flow’rs appear, appear upon the earth;
And the time of the singing of birds is come.
Hallelujah!

And the voice of the turtle is heard in our land.
The fig tree putteth forth her green figs,
And the vines with the tender grape give a good smell.

Rise, rise, my love, my fair one, and come away.

My beloved is mine, and I am his. Hallelujah!

Words: Song of Solomon 2 vv. 10–13, 16

Sound the Trumpet

Henry Purcell

Sound the trumpet till around
You make the list'ning shores rebound.
On the sprightly hautboy play
All the instruments of joy
That skillful numbers can employ,
To celebrate the glories of this day.

Words: attr. Nahum Tate

A Particulare Care

Harvey Brough, 2012

The note pictured here, with a scrap of cotton pinned to it, was left by a parent who brought their child to the Foundling Hospital: Florella Burney Born june the 19: 1758: In The Parish off St. Ann’s So Ho. not baptized, pray let particulare care be take’en off this Child As it will be call’d for Again;...

Other words by William Blake (1757-1827)

Holy Thursday

from Songs of Innocence

’Twas on a Holy Thursday, their innocent faces clean,
The children walking two & two, in red & blue & green,
Grey-headed beadles walk’d before, with wands as white as snow,
Till into the high dome of Paul’s they like Thames’ waters flow.
O what a multitude they seem’d, these flowers of London town!
Seated in companies they sit with radiance all their own.
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys & girls raising their innocent hands.
Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of Heaven among.
Beneath them sit the aged men, wise guardians of the poor;
Then cherish pity, lest you drive an angel from your door.

Holy Thursday: Is this a holy thing to see

from Songs of Experience

Is this a holy thing to see
In a rich and fruitful land,
Babes reduced to misery,
Fed with cold and usurous hand?

Is that trembling cry a song?
Can it be a song of joy?
And so many children poor?
It is a land of poverty!

And their sun does never shine,
And their fields are bleak and bare,
And their ways are filled with thorns:
It is eternal winter there.

For where’er the sun does shine,
And where’er the rain does fall,
Babes should never hunger there,
Nor poverty the mind appall.

Jehovah, quam multi sunt hostes mei

Henry Purcell

Jehova, quam multi sunt hostes mei: quam multi insurgunt contra me.
Quam multi dicunt de anima mea: non est ulla salus iste in Deo plane.

At tu, Jehova, clypeus es circa me: gloria mea, et extollens caput meum.

Voce mea ad Jehovam clamanti:respondit mihi e monte sanctitatis suae maxime.

Ego cubui et dormivi; ego expergefeci me:quia Jehova sustentat me.

Non timebo a myriadibus populi: quas circum disposuerint metatores contra me.

Surge, Jehova, fac salvum me Deus mi: qui percussisti omnes inimicos meos maxillam, dentes improborum confregisti.

Jehova est salus: super populum tuum sit benedictio tua maxime.

Translation:

Lord, how are they increased that trouble me: many are they that rise against me.

Many one there be that say after my soul: there is no help for him in his God.

But thou, O Lord, art my defender: thou art my worship, and the lifter up of my head.

I did call upon the Lord with my voice: and he heard me out of his holy hill.

I laid me down and slept, and rose up again: for the Lord sustained me.

I will not be afraid for ten thousands of the people: that have set themselves against me round about.

Up, Lord, and help me, O my God: for thou smitest all mine enemies upon the cheekbone; thou hast broken the teeth of the ungodly.

Salvation belongeth unto the Lord: and thy blessing is upon thy people.

A Fairy Dream

Henry Purcell/Harvey Brough
1692/2009

Hail great parent of us all
Hail Great Parent of us all
Light and comfort of the Earth
Hail Great Parent of us all
Before your shrine the seasons fall
Thou who giv’st all Nature birth

I do wander everywhere
Over hill, over dale,
Through bush, through brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon’s sphere;

And I serve the Fairy Queen,
To dew her orbs upon the green,
The cowslips tall her pensioners be,
In their gold coats spots you see,
Those be rubies, fairy favours,
In those freckles live their savours.
I must go seek some dewdrops here,
And hang a pearl in every cowslip’s ear.

I know a bank

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,

Lulled in these flowers with dances and delight:
And there the snake throws her enamelled skin,
Weed wide enough to wrap a fairy in.
And with the juice of this I’ll streak her eyes,
And make her full of hateful fantasies.

You Spotted Snakes

You spotted snakes with double tongue,
Thorny Hedgehogs, be not seen.
Newts and blind-worms, do no wrong,
Come not near our Fairy Queen.

Philomel with melody
Sing in our sweet lullaby
Lulla, lulla, lullaby,
Lulla, lulla, lullaby.

Weaving spiders come not here.
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.

Never harm,
Nor spell nor charm,

Come our lovely lady nigh:
So good night, with lullaby.

Thus the ever grateful Spring

Thus the ever grateful Spring
Does her yearly tribute bring
All your sweets before him lay
Then round his altar sing and play

Are you not he?

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow. Are you not he
That frights the maidens of the villagery,
Skim milk, and sometimes labour in the quern,
And bootless make the breathless housewife churn,
And sometimes make the drink to bear no barm,
Mislead night-wanderers, laughing at their harm?

Those that Hobgoblin call you and sweet Puck,
You do their work and they shall have good luck.
Are you not he?

Here’s the summer, sprightly, gay

Here’s the summer, sprightly, gay,
Smiling, wanton, fresh and fair
Adorn’d with all the flowr’s of May
Whose various sweets perfume the air

Thorough bog, thorough bush, thorough brake, thorough brier.

Thorough bog, thorough bush, thorough brake, thorough brier.
Sometimes a horse I’ll be, sometimes a hound,
A hog, a headless bear, sometimes a fire,
And neigh and bark and grunt and roar and burn,
Like horse, hound, hog, bear, fire, at every turn

Bottom’s Song and Dance

I see their knavery; this is to make an ass of me.
I will walk up and down here and I will sing, that they shall hear
I am not afraid

The ousel cock so black of hue,
With orange-tawny bill,
The throistle with his note so true,
The wren with little quill,

Titania

What angel wakes me from my flow’ry bed?

Bottom

The finch, the sparrow and the lark,
The plainsong cuckoo grey,
Whose note full many a man doth mark,
And dares not answer nay -

Titania

Thou art as wise as thou art beautiful
Peaseblossom, Cobweb, Moth, Mustardseed!

Four fairies
Peaseblossom Ready!
Cobweb And I!
Moth And I!
Mustardseed And I!

Titania
Be kind and courteous to this gentleman.
Hop in his walks and gambol in his eyes,
Feed him with apricocks and dewberries,
With purple grapes, green figs and mulberries,

Bottom
Your name, honest gentleman?
Peaseblossom!
Pray commend me to Mistress Squash your mother and to
Master Peascod your father
I beseech your worship's name
Cobweb!
I shall desire you of more acquaintance, Master Cobweb
Your name I beseech you, sir?
Mustardseed!
Give me your neaf, Mustard-seed!
Your name I beseech you?
Moth!

Titania
Come sit thee down on this flowery bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears my gentle joy

Sleep and I will wind you in my arms
O how I love thee! How I dote on thee!

Oberon
See'st thou this sweet sight?
Her dotage I now begin to pity

Be as thou wast wont to be
Be as thou wast wont to be;
See as thou wast wont to see.
Dian's bud o'er Cupid's flower
Hath such force and blessed power
Now, my Titania, wake you my sweet queen.

See, see my many colour's fields
See, see my many colour's fields
And loaded trees my will obey
All the fruit that Autumn yields
I offer to the God of Day

Lovers, to bed/Next, Winter comes slowly
Lovers, to bed, 'tis almost fairy time.
I fear we shall out-sleep the coming morn
As much as we this night have overwatched

Puck
Now it is the time of night
That the graves all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide.
And we fairies that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,

Fairies
Trip away, make no stay;
Meet me all by break of day

Oberon
Through the house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from briar,
And this ditty, after me,
Sing and dance it, trippingly.
Next Winter comes slowly, pale, meagre and old
First trembling with age and then quivering with cold

Puck
If we shadows have offended,
Think but this, and all is mended,
That you have but slumbered here
While these visions did appear.

And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend.
If you pardon, we will mend.

Benumb'd with hard frosts and with snow covered o'er
Prays the sun to restore him and sings as before

Hail great parent of us all
Hail Great Parent of us all
Light and comfort of the Earth
Hail Great Parent of us all
Before your shrine the seasons fall
Thou who giv'st all Nature birth

*Words: Anon, from The Fairy Queen after William Shakespeare
(1564-1616) William Shakespeare from A Midsummer Night's Dream*

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VOX HOLLOWAY
(the voice of Holloway)

Founded in 2009 by Justin Butcher, Vox Holloway is a community choir open to all: there are no auditions and members are not required to have previous singing experience, belong to any faith, or live in a particular postcode. VH performs three times per year, singing an eclectic range of classical, ecclesiastical, folk, pop, and world music. Previous concerts have included Handel's *Messiah*

SOPRANOS	Lucy Northeast	Francesca Elston	Chris Wise
Polly Barker	Eryl O'Day	Perpetual Emovon	Tricia Zipfel
Helen Barnett	Yemi Oloyede	Susan Fox	
Sarah Bennison	Natalie O'Tham	Taahra Ghazi	TENORS
Helen Britten	Liesbet Paterson	Karen Gledhill	Joern Janssen
Rosa Cagnoni	Suzy Pearson	Janet Henfrey	Rick Leigh
Bruna Cattini	Stevie Porter	Mandy Hosking	David Moreno
Imogen Cauthery	Natalia Scorer	Sian Jones	Alan Murray
Sheena Cruse	Pippa Stubbs	Sarah Kent	Mark Reihill
Ulrike Dewhurst	Jane Sugarman	Jan Logan	Phoebe Reith
Frances Diamond	Farah Syed	Amy MacGibbon	Hugh Richardson
Susi Drake	Deirdre Vereker	Shelley Malcolm	Adam Skalski
Oenone Dudley	Tammy Walker	Ruth Melhuish	Philip Woods
Natasha Gomperts	Alexandra Wehlau	Isobel Mitchell	
Barbara Grender-Jones	Inga Wolf	Maddy Paxman	BASSES
Kathy Grimes		Shane Rowles	Jonathan Adams
Sue Hallam	ALTOS	Sarah Schofield	Tim Bushe
Maureen Hanscomb	Ros Brown	Jenny Settingerton	Jacob Doran
Patricia Higgins	Lorna Burn	Joanna Sholem	Jim Joseph
Lona Jones	Freddie Byron	Margaret Simonot	John Larking
Jane Keeley	Marion Chadwick	Anna Skalski	Tim MacFarlane
Emma Leigh	Fay Clark	Ruth Skinner	Martin McEnergy
Sheila Lowery	Lynda Collingwood	Lauren Souter	J Chris McGowan
Louise Lyon	Ginny Cooper	Nicolette Spera	Archie Onslow
Elle Mcall	Marion Cullen	Elaine Spicer	Tristan Russell
Nula McGarth	Susan Daniels	Amanda Taylor	Bob Smith
Elizabeth McHale	Susan Davey	Maggie Tomlin	Matthew Evan Smith
Sue McIntosh	Rosemary Davies	Jo Tunnard	
Storm Moncur	Sandra Debo	Bethan Williams	

Rehearsal sectional leaders: Ruth Melhuish and Matthew Evan Smith

NORTH BRIDGE HOUSE CHOIR

Directed by **James Murray**

Eigo Matsumoto (soloist)
Rex Boulter
Eben Terry
Nicholas Bondarr
Oliver Brookes
Tania Pavlova
Asrita Ganesh
Eva Boettcher
Alex Gabran
Ethan Dougall
Jack Randall
Carsten Oven

YOUNG DISSENTERS

Joseph Bierman
Lyla Bowers
Buddy Deering
Daisy Deering
Octavia Farrelly
Mischa Lampe
Maere Newham
Petra Norman
Ronnie Phillimore
Dory Phillimore
Sarah Piper
Isaac Ramsay
Esther Ramsay



HARVEY BROUGH is one of the UK's most accomplished and diverse musicians. Harvey and the Wallbangers had great success in the 1980s throughout Europe. Harvey worked with Jocelyn Pook on the music for the films *Merchant of Venice* and *Eyes Wide Shut* and television work includes the BBC2 series *In a Land of Plenty*. Harvey's composition *Requiem in Blue* (1999) has been performed more than 40 times throughout Europe. Other compositions include *Valette in Pace* (2004), *Thecla* (2008), *A Fairy Dream* (2009), and *Beached*, an opera with librettist Lee Hall, commissioned by Opera North. Current commissions include a companion piece to Britten's *Nuys's Fludde*, to be performed in the Tithe Barn, Bradford on Avon, Summer 2013, and a new oratorio of *Pilgrim's Progress*, to be performed April 2014 by Bedford School and his band of players. Harvey is a Turner Sims Professor of Music at the University of Southampton.



SOPHIE JUNKER studied at the IMEP and the Guildhall School in London and is the holder of two prestigious prizes, The London Handel Competition in 2010 and the 2012 International Cesti Competition. Sophie has worked with The King's Consort, The Academy of Ancient Music, The Wiener Akademie, The Bach Collegium of Japan, The orchestra of Age and Enlightenment, Le concert des Nations, Le poème Harmonique. Recent opera highlights include her debut at ENO in Charpentier's *Medea*. She sang Belinda in Purcell's *Dido and Aeneas* for the Innsbruck Festwochen, and Lucy in Menotti's *Telephone* for the festival Consonances. At the Nantes-Angers opera, she was Constance in the *Dialogue des Carmélites*, and Amour in *Orphée et Eurydice*. At the Opera Royal de Wallonie, she performed the role of Wanda in *La Grande Duchesse*, and Anna Reich in *The Lustigen Weiber Von Windsor*. This season she was Eurydice in Charpentier's *La Descente d'Orphée* with Opera2day, performed the role of Caio in Vivaldi's *Ottone in Villa* with the Concerto Copenhagen and the main role in Gretry's *L'Épreuve Villageoise* with Opera Lafayette in New York and Washington. Her most recent recordings include *Figlia in Jephthe* with the Nuova Musica ensemble for Harmonia Mundi and the role of Diana in Bach's *Hunting Cantata* with the Bach Collegium of Japan.

Her most recent recordings include *Figlia in Jephthe* with the Nuova Musica ensemble for Harmonia Mundi and the role of Diana in Bach's *Hunting Cantata* with the Bach Collegium of Japan.



CATHERINE KING studied at Trinity College Cambridge and the Guildhall School of Music and now lives near Ross-on-Wye. Concerts range from *Verdi Requiem* in Symphony Hall Birmingham and Elgar in Krakow to medieval songs in the USA and Spain (caves and ancient churches), from Bach throughout Europe, and Italian Baroque arias in Genoa to Scottish 20th and 21st Century songs in Poland. She performs across the world with recent concerts in France and Spain (*medieval*), Munich (*Kleiberg Requiem*) and Worcester (*Sea Pictures and Gerontius*), and Wagner's *Ring Cycle* at Longborough. She has had many works written for her, including song cycles by Larisa Vrhunc, Tansy Davies and Barry Ferguson. CDs include Bach 'Alto Arias' on Linn, Galuppi 'Forgotten Arias' (Gramophone Editor's Choice), 'Airs de Cour' (BBC Music Magazine Editor's Choice) www.catherineking.org.



MICHAEL SOLOMON WILLIAMS was a music scholar at the City of London School and a graduate of the BMus programme at the University of Leeds and the University of North Texas College of Music, Michael was awarded the Dixon scholarship for the MA in Vocal Studies at York, graduating with distinction, and went on to study at the GSMD with Adrian Thompson and on the Britten-Pears Young Artists programme at Aldeburgh. He works frequently with groups such as the Academy of Ancient Music, London Voices and the Monteverdi Choir, as well as with leading European period ensembles including Le Concert d'Astrée (Emmanuelle Haim), Les Éléments (J. Subihietto), Stradivaria (Daniel Cuiller), Ensemble Matheus (Jean-Christophe Spinosi) and Le Cercle d'Harmonie (J. Rhorer). Concert and opera work has taken him to many of the major venues in London and opera houses and concert halls of Europe, in concert and recording with orchestras including the LSO, LPO, Philharmonia, RPO and Aurora Orchestra. Original projects include *Poniente* (Spanish song and flamenco) and the *Timekeepers* (English song band). www.m-s-w.co.uk

Opera National de Paris, Scottish Opera, Opera North, Opera de Nantes, English Touring Opera and Teatro de la Zarzuela, Madrid. For Théâtre du Châtelet: Count Carl Magnus- Malcolm *A Little Night Music*; Anthony, *Sweeney Todd*; Max, *The Sound Of Music*; Jigger, *Carousel*; Boatman, *Sunday In The Park With George*; Baker, *Into the Woods*. For Opera Holland Park: Escamillo, *Carmen*; Don Giovanni, Title Role; Alfonso, *Così Fan Tutte*; Sonora *Fanciulla del West*; Scarpia *Tosca*.



NICHOLAS GARRETT studied voice and piano at Trinity College of Music and is a Wolfson award winner. Initially a member of the Swingle Singers, Nicholas made his operatic debut at the ROH in *Palestrina* and at ENO as Angelotti in *Tosca* with Sir David McVicar. He has sung numerous roles for the

Opera National de Paris, Scottish Opera, Opera North, Opera de Nantes, English Touring Opera and Teatro de la Zarzuela, Madrid. For Théâtre du Châtelet: Count Carl Magnus- Malcolm *A Little Night Music*; Anthony, *Sweeney Todd*; Max, *The Sound Of Music*; Jigger, *Carousel*; Boatman, *Sunday In The Park With George*; Baker, *Into the Woods*. For Opera Holland Park: Escamillo, *Carmen*; Don Giovanni, Title Role; Alfonso, *Così Fan Tutte*; Sonora *Fanciulla del West*; Scarpia *Tosca*.



MATTHEW EVAN SMITH received tuition with the Essex Music Service and as Principal bassoonist with the county's Youth Orchestra, he toured USA, USSR and Europe. He studied bassoon with Paul Carroll, Vernon Elliot and Nic Hunka and voice with Ian Ray, Norman Tattersal and

Patrick McCarthy and was an established freelance musician on graduating from Colchester Institute in 1985. He has sung classical, jazz, gospel and world music with Marin Alsop, Jurowski, Paco Pena, Mark Deller, Harvey Brough, Scott Stroman, Ian Shaw and Pete Churchill including several premieres, solos and recordings and is regularly selected for prestigious 'Voicelab' ensembles at Southbank. He often performs with chamber choir Collegium Musicum and as a guest singer for other ensembles. He has sung in London, France, Germany and Malta. He has coached the bass section of Vox Holloway for over five years and this is his second appearance here as soloist. Matthew also composes and directs and in November will conduct the London Premiere of Donald Fraser's choral arrangement of Elgar's *Sea Pictures*.



JAMES MURRAY studied piano and composition at the Royal Academy of Music, and conducting at the Royal College of Music, where he graduated with distinction in 2014. He has conducted more than 100 premieres of contemporary new works. From 2006-2010 he shadowed the chief conductor of the BBC

Philharmonic Orchestra, and more recently conducted the Bournemouth Symphony Orchestra. He is chief conductor and co-founder of the Sydenham Sinfonia, chief conductor of the Vanbrugh Ensemble and has conducted the Yorke Trust chorus and orchestra. He recently performed Stravinsky's *The Soldier's Tale* at the Royal College of Music, with dancers from the Royal Ballet School. As a composer, James' works include a musical for children based on the *Pied Piper*, a concerto for Musical Saw and orchestra for the Really Terrible Orchestra in London and New York, and the award-winning *Variations on a Theme by Tarrega*. He also appeared in the BBC documentary *How to be a Composer* in 2009.



ERYL O'DAY has been a member of Vox Holloway for more than five years. She comes from a very musical family and loves to sing. She is also a member of St Luke's church choir and is really grateful to Harvey and Justin for helping her develop as a singer and gain the confidence to take on solo parts.

YOUNG DISSENTERS is the junior choir to Chorus of Dissent, the Stoke Newington choir, led by Ruth Whitehead. Their debut, in April 2015, was at St Matthias Church, Dalston. This is their second performance... of many, we hope!

A NOTE OF THANKS

Vox Holloway is grateful to Justin Butcher, Founder and Artistic Director of Vox Holloway for his unwavering support. We also want to thank Keith McGowan for his wisdom and expert tuning, and for providing the Organ and Harpsichord; and Ruth Whitehead, @ chorus of dissent, for her commitment to community music and for helping to establish the Young Dissenters. Thanks also to Dave & Pat Tomlinson and the wardens, PCC and community of St Luke's; our rehearsal sectional leaders; Hannah Barton for graphic design and Jif Thompson for stage management. We are also grateful for the support of our patrons Lee Hall, Kevin McCloud and Emma Thompson.

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