



**VIC HOYLAND – 75<sup>th</sup> BIRTHDAY CONCERT**  
**19:30 - 25<sup>th</sup> SEPTEMBER 2021**  
**ST MICHAEL-LE-BELFREY, YORK**

**DEBUSSY – SYRINX (LA FLÛTE DE PAN)**

**DEBUSSY – SONATA FOR FLUTE, VIOLA & HARP**

**DEBUSSY – CHANSONS DE BILITIS**

**[SHORT INTERVAL WITH SATIE – FURNITURE MUSIC]**

**HOYLAND (arr.) – E SI FUSSI PISCI (Premier)**

**HOYLAND – FOR DEREK JOHN BENTON; BECAUSE (Premier)**

**Performed by ChamberMade**

**Conductor: Ben Palmer**

## **OPENING WORDS**

Whether you are attending in person, listening via live-stream or watching on catch-up afterwards, we would like to thank you and offer you a very warm welcome to this celebration of the 75<sup>th</sup> Birthday of composer Vic Hoyland taking place at St-Michael-le-Belfrey in the centre of the city of York.

We had originally planned to do this concert in London in December 2020, and were unable to do so whilst the world was also battling with a pandemic of astronomical proportions. With some health problems battling Vic earlier in 2021, we then decided to relocate the concert closer to where he lives, and with his connections to York University Music Department, York seemed like the perfect place.

We would like to thank everyone involved in making this concert happen during such difficult times: to all of the performers & conductor; to the staff at St Michael-le-Belfrey; to York University Music Department; to St Giles-without-Cripplegate; to everyone at Composers Edition; to Josh King-Farlow for all his website updates; to Paul Roberts for his engraving skills; and to all of the many friends of Vic who have provided both help and encouragement throughout.

So, we invite you to sit back and enjoy listening of some of Vic's favourite music by Debussy along with two premieres of two new works by Vic.

## **THANK YOU**

## PROGRAMME NOTES

### DEBUSSY, CLAUDE – *Syrinx* (La Flûte de Pan), L.137(129)

*La Flûte de Pan* was written at the request of the playwright Gabriel Mourey as incidental music to his play *Psyché*, and the music was written to be played simultaneously with La Naiade's lines in Act III, Scene 1. It was first performed in Paris on 1 December 1913. Mourey asked Debussy to write 'the last melody that Pan plays before his death'. On receiving a copy of the lines during which the music was to be performed, Debussy directed that it be played out of sight in the wings of the stage.

Louis Fleury, the dedicatee, gave the première, subsequently often performing it on his concert tours. Fleury was said to have insisted that a screen always be provided behind which he would play *La Flûte de Pan*.

Although the piece was well enough known to French flutists, Louis Fleury owned the only copy of the score, and the work remained unpublished until after his death in 1926. It was first published in 1927 for the first time under its subtitle, *Syrinx*.

Though this short masterpiece reflects the delightful lines of Mourey, it is also a lament, for Pan will play no more; through his syrinx, he sensuously looks back upon his former conquests and his love of beautiful nymphs.

	<u>L'Oreade</u>	
Mais voici que Pan de sa flûte recommence a jouer		But hark, Pan begins to play his flute again
	<u>La Naiade</u>	
Prodige! Il semble que la Nuit ait dénoué Sa ceinture et qu'en écartant ses voiles Elle ait laissé, pour se jouer, Sur la terre tomber toutes les étoiles... Oh! comme, dans les champs solennels du silence, Mélodieusement elles s'épanouissent! Crois-tu que l'amant d'Eurydice Faisait vibrer de plus touchants Et plus sublimes chants Les cordes d'airain de sa lyre Non, n'est-ce pas?		It seems that the Night has loosened Her girdle and in shedding her veils Has let fall to play Upon the earth all of the stars... Oh! how, in the solemn fields of silence, Melodiously they bloom! Do you know that Eurydice's lover Plays the most touching And sublime songs On the strings of his lyre? Is this not so?
	<u>L'Oreade</u>	
Tais-toi, contiens ta joie, écoute.		Be silent, contain your joy, listen.
	<u>La Naiade</u>	
Si tu savais quel étrange délire M'enlace, me pénètre toute! Si tu savais... je ne puis pas te dire Ce que j'éprouve. La douceur Voluptueuse éparse en cette nuit m'affole... Danser, oui je voudrais, comme tes soeurs, Danser...frapper de mes pieds nus le sol En cadence et, comme elles, sans effort, Avec d'harmonieuses poses, Eperdûment livrer mon corps A la force ondoyante et rythmique des choses! Celle-ci qui, dans sa grâce légère, Elève vers le ciel là-bas Ses beaux bras, Ressemble, au bords des calmes eaux Où elle se reflète, un grand oiseau Impatient de la lumière... Et celle-là que des feuilles couronnent Et qui, si complaisamment, donne Aux lèvres de la lune à baiser ses seins blancs Et l'urne close de ses flancs...	If you but knew what strange rapture Entwines me, penetrates me totally! If you but knew ...I cannot tell you What I feel. The voluptuous Sweetness that pervades this night bewitches me... Dance, yes, I wish, like your sisters, To dance...with my bare feet to beat the ground Rhythmically and like them, without effort, In harmonious poses, Madly abandon my body To the undulating and rhythmic power of things! This one who, with nimble grace, Lifts toward the sky Her beautiful arms, Resembles, along the bank of calm waters, In which it is reflected, a large bird Impatient for the light... And that one there that leaves crown Who, so complaisantly, gives A kiss to the lip of the moon by her white breasts And closes the urn of her womb...	

Et cette autre tout près qui, lascive, sans feinte,  
Se roule sur ce lit de rouges hyacinthes...  
Et cette autre dont on ne voit plus que les yeux  
Enticeler, telles deux taches  
De soleil, dans la frondaison de ses cheveux  
Qui l'enveloppent et la cachent...  
Par la chair d'elles toutes coule un feu divin  
Et de l'amour de Pan toutes sont embrasées  
Et moi, la même ardeur s'insinue en mes veines;  
O, Pan, les sons de ta syrinx, ainsi qu'un vin  
Trop odorant et trop doux, m'ont grisée'  
O Pan, je n'ai plus peur de toi, je t'appartiens!

And this one nearby, who lasciviously, openly,  
Rolls upon this bed of red hyacinths  
And this other one which no longer sees with eyes  
Sparkling, like two spots  
Of the sun, in the fronds of her hair  
Which envelopes and hides her ...  
From the flesh of all of them a divine fire flows  
And all are inflamed with love for Pan  
And me the same ardor spreads through my veins;  
O Pan the sounds of thy syrinx, like a wine  
Too fragrant and too sweet, have intoxicated me.  
O Pan, I no longer fear you, I am yours.

### **DEBUSSY, CLAUDE – Sonata for Flute, Viola & Harp, L.145(137)**

Debussy's Sonata for Flute, Viola, and Harp dates from the last years of Debussy's life. It was written in 1915 as part of a planned set of six sonatas for various instrumental combinations; Debussy's final illness and death in 1918 prevented the completion of the project.

Although Debussy used the familiar term "sonata" to describe the present work, there is very little that is traditional about either its combination of instruments or the formal structure of the work itself.

The first movement is not in sonata form, rather it features six themes whose repetitions are freely varied as the movement proceeds.

Similarly, the second movement, marked Tempo di minuetto, is a minuet in tempo only, its vaguely dance-like character manipulating material heard in the earlier movement.

The finale is, again, essentially freely structured though highly energetic, beginning with a persistent, motoric semiquaver figure passed between the harp and viola. An explicit restatement of material from the opening movement forms a brief respite from the action, before a return of the up-tempo music brings the sonata to its close.

### **DEBUSSY, CLAUDE – Musique de Scène pour Les Chansons de Bilitis, L.102(96)**

The incidental music for Chansons de Bilitis is little known and rarely performed. However, the relegation of this work to the realms of obscurity is highly unjustified. Chansons de Bilitis requires an unusual combination of instruments: two flutes, two harps, and celesta in addition to a reciter. The work is a theater piece in the tradition of melodrama, with spoken text and background music in alternation.

After setting three of his friend Pierre Louÿs's 1894 prose poems in Les Chansons de Bilitis, Debussy was asked by him to provide incidental music for a narrated recitation of another 12 poems. A single performance was given on 7 February 1901, after rehearsals of which Louÿs wrote: 'I'm spending every afternoon with naked women. It's nice.'

The poems were spoofs on those by Sappho, supposedly a friend of the non-existent Bilitis, and a review praised the music as 'ingeniously archaic'. Debussy's scoring evokes the imagined sound of ancient Greece: the two flutes represent the aulos, associated with satyrs and the Dionysian cult; and the two harps speak for the kithara, associated with Apollo. Interwoven with the music is the bright sound of the celesta, the metal instrument patented by Auguste Mustel in 1886 that constitutes a meeting point between the Apollonian and the Dionysian. The missing celesta part of the incidental music, no doubt taken by Debussy himself, was recreated by Pierre Boulez in the version heard this evening.

Despite the rather unique nature of the work, many of the melodic, textural, and orchestration devices for which Debussy is noted are evident. The music is through-composed; each movement mirrors and emphasizes the meaning and mood of the accompanying poem.

## I. Chant pastoral – Pastoral Song

Il faut chanter un chant pastoral, invoquer Pan,  
dieu du vent d'été.

Je garde mon troupeau et Sélénis le sien, à  
l'ombre ronde d'un olivier qui tremble.

Sélénis est couchée sur le pré.

Elle se lève et court, ou cherche des cigales, ou  
cueille des fleurs avec des herbes, ou lave son  
visage dans l'eau fraîche du ruisseau.

Moi, j'arrache la laine au dos blond des  
moutons pour en garnir ma quenouille, et je  
file. Les heures sont lentes.

Un aigle passe dans le ciel.

L'ombre tourne, changeons de place la  
corbeille de figues et la jarre de lait.

Il faut chanter un chant pastoral, invoquer Pan,  
dieu du vent d'été.

One must sing a pastoral song, invoke Pan,  
god of the summer wind.

I watch my herd and Sélénis hers, under the  
Round shade of the trembling olive tree.

Sélénis lies in the meadow. She rises and runs  
or looks for grasshoppers, or gathers flowers  
with the grass, or washes her face in the fresh  
Water of the stream.

Me, I pull the wool from the blond backs of the  
sheep to stick my distaff and I spin.

The hours are slow.

An eagle passes in the sky.

The shadow turns, let's move the basket of figs  
And the jar of milk. One must sing a pastoral  
song, invoke Pan,

god of the summer wind.

## II. Les Comparaisons – The Comparisons

Bergeronnette, oiseau de Kypris, chante avec  
nos premiers désirs! Le corps nouveau des  
jeunes filles se couvre de fleurs comme la  
terre. La nuit de tous nos rêves approche et  
nous en parlons entre nous.

Parfois, nous comparons ensemble nos beautés  
si différentes, nos chevelures déjà longues, nos  
jeunes seins encore petits, nos pubertés rondes  
comme des cailles et blotties sous la plume maissante.

Hier je luttais de la sorte contre Melanthô, mon  
aînée. Elle était fière de sa poitrine qui venait  
de croître en un mois, et, montrant ma tunique  
droite, elle m'avait appelée: Petite enfant.

Pas un homme ne pouvait nous voir, nous nous  
mîmes nues devant les filles, et, si elle vainquit  
sur un point, je l'emportais de loin sur les  
autres. Bergeronnette, oiseau de Kypris, chante  
avec nos premiers désirs!

Wagtail, bird of Kypris, sing with our first  
desires. The fresh body of young girls bloom  
with flowers like the earth. The night of all our  
dreams approaches and we speak of it  
between us.

Sometimes, we compare together, our different  
beauties, our already long hair, our young  
breasts still small, our puberties round like  
quails and nestled under the budding down.

Yesterday, I fought in this way against  
Melanthô, my elder. She was proud of her  
chest that had grown in a month, and, pointing  
Out my straight tunic, she called me: Little child.

No man could see us, we placed ourselves  
naked before the girls, and, if she conquered  
upon one point, I far vanquished her on the  
others. Wagtail, bird of Kypris, sing with our  
first desires!

## III. Les Contes – The Stories

Je suis aimée des petits enfants; dès qu'ils me  
voient, ils courent à moi et s'accrochent à ma  
tunique et prennent mes jambes dans leurs  
petits bras.

S'ils ont cueilli des fleurs, ils me les donnent  
toutes; s'ils ont pris un scarabée, ils le mettent  
dans ma main; s'ils n'ont rien, ils me caressent  
et me font asseoir devant eux.

Alors ils m'embrassent sur la joue, ils posent  
leurs têtes sur mes seins; ils me supplient avec  
les yeux. Je sais bien ce que cela veut dire.

Cela veut dire: « Bilitis chérie, redis-nous, car  
nous sommes gentils, l'histoire du héros  
Perseus ou la mort de la petite Hellé. »

I am loved by the little children; as soon as  
they see me, they run to me and cling to my  
tunic and take my legs in their  
little arms.

If they have picked flowers, they give them all  
to me; if they have caught a beetle, they put it  
in my hands; if they have nothing, they caress  
me and make me sit in front of them.

Then they kiss me on the cheek, they put their  
heads upon my breasts; they plead with their  
eyes. I know very well what that means.

That means: "Bilitis dear, retell us because we  
are good, the story of the hero Perseus of the  
death of the little Hellé."

#### IV. Chanson (ombre de bois) – Song (Shadow of the Woods)

« Ombre du bois où elle devait venir, dis-moi, où est allée ma maîtresse? — Elle est descendue dans la plaine. — Plaine, où est allée ma maîtresse? — Elle a suivi les bords du fleuve.  
— Beau fleuve qui l'a vue passer, dis-moi, Estelle près d'ici? — Elle m'a quitté pour le chemin. — Chemin, la vois-tu encore? — Elle m'a laissé pour la route.  
— O route blanche, route de la ville, dis-moi, où l'as-tu conduite? — A la rue d'or qui entre à Sardes. — O rue de lumière, touches-tu ses pieds nus? — Elle est entrée au palais du roi.  
— O palais, splendeur de la terre, rends-lamoi!  
— Regarde, elle a des colliers sur les seins et des houppes dans les cheveux, cent perles le long des jambes, deux bras autour de la taille. »

“Shadow of the woods where she was supposed to come, tell me, where has my mistress gone? – She has gone to the plain. - Plain, where has my mistress gone? - She Followed the banks of the river.  
- Beautiful river who saw her pass, tell me, is she close to here? – She left me for the path. - Path, do you see her still? – She left me for the road.  
- Oh white road, road to the city, tell me, where have you led her? – To the street of gold into Sardes – Oh road of light, do you touch her bare feet? – She entered the king’s palace.  
- Oh palace, splendor of the earth, give her back to me! – Look, she has necklaces on her breasts and circlets in her hair, one hundred pearls down to her legs, two arms around her waist.”

#### V. La Partie d'osselets – The Game of Jacks

Comme nous l'aimions toutes les deux, nous l'avons joué aux osselets. Et ce fut une partie célèbre. Beaucoup de jeunes filles y assistaient. Elle amena d'abord le coup des Kyklôpes, et moi, le coup de Solôn. Mais elle, le Kallibolos, et moi, me sentant perdue, je priais la déesse! Je jouai, j'eus l'Epiphénôn, elle le terrible coup de Khios, moi l'Antiteukhos, elle le Trikhias, et moi le coup d'Aphroditê qui gagna l'amant disputé.  
Mais la voyant pâlir, je la pris par le cou et je lui dis tout près de l'oreille (pour qu'elle seule m'entendit): « Ne pleure pas, petite amie, nous le laisserons choisir entre nous. »

As we both loved him, we played for him with jacks. And this was a famous match. Many girls watched.  
She began first with the stroke of Kyklôpes, and I, the stroke of Solon. But she the Kallibolos, and I feeling lost, I prayed to the goddess. I played, I had Epiphénon, she the terrible stroke of Khios, me the Antiteukhos, she the Trikhias, and me the stroke of Aphroditê which won the contested lover.  
But seeing her turn pale, I took her by the neck and I told her very close to her ear so only she heard me: “Don’t cry, my little friend, we will let him choose between us.”

#### VI. Bilitis – Bilitis

Une femme s'enveloppe de laine blanche. Une autre se vêt de soie et d'or. Une autre se couvre de fleurs, de feuilles vertes et de raisins.  
Moi je ne saurais vivre que nue. Mon amant, prends-moi comme je suis: sans robe ni bijoux ni sandales, voici Bilitis toute seule.  
Mes cheveux sont noirs de leur noir et mes lèvres rouges de leur rouge. Mes boucles flottent autour de moi libres et rondes comme des plumes.  
Prends moi telle que ma mère m'a faite dans une nuit d'amour lointaine, et si je te plais ainsi n'oublie pas de me le dire.

A woman wraps herself in white wool.  
Another wears silk and gold. Another covers herself with flowers, green leaves, and grapes.  
Me, I would only know to live naked. My lover, take me as I am: without clothes or jewels or sandals. Here Bilitis all alone.  
My hair is black from its blackness and my lips are red from its redness. My curls float around me free and round like feathers.  
Take me as my mother made me in a night of far away love, and if I please you thus don't forget to tell me.

#### VII. Le Tombeau sans nom – The Tomb Without a Name

Mnasidika m'ayant prise par la main me mena hors des portes de la ville, jusqu'à un petit

Mnasidika having taken me by the hand led me out of the gates of the city up to a small

champ inculte où il y avait une stèle de marbre.  
Et elle me dit: « Celle-ci fut l'amie de ma mère. »

Alors je sentis un grand frisson, et sans cesser de lui tenir la main, je me penchai sur son épaule, afin de lire les quatre vers entre la coupe creuse et le serpent:

« Ce n'est pas la mort qui m'a enlevée, mais les Nymphes des fontaines. Je repose ici sous une terre légère avec la chevelure coupée de Xanthô. Qu'elle seule me pleure. Je ne dis pas mon nom. »

Longtemps nous sommes restées debout, et nous n'avons pas versé la libation. Car comment appeler une âme inconnue d'entre les foules de l'Hadès?

uncultivated field where there was a marble headstone. And she said to me: "She here was my mother's lover."

Then I felt a great chill, and still holding her hand, I leaned against her shoulder, to read the four verses between the broken cup and the serpent:

"It is not death that has carried me away, but the Nymphs of the fountains. I rest here under the light earth with the cut hair of Xanthô. Let her alone cry for me. I do not say my name."

We stood there for a long time and we did not pour an offering. Because how can we call an unknown soul among the masses in Hades?

### VIII. Les Courtisanes égyptiennes – The Egyptian Courtesans

Je suis allée avec Plangon chez les courtisanes égyptiennes, tout en haut de la vieille ville. Elles ont des amphores de terre, des plateaux de cuivre et des nattes jaunes où elles s'accroupissent sans effort.

Leurs chambres sont silencieuses, sans angles et sans encoignures, tant les couches successives de chaux bleue ont émoussé les chapiteaux et arrondi le pied des murs.

Elles se tiennent immobiles, les mains posées sur les genoux. Quand elles offrent la bouillie elles murmurent: « Bonheur. » Et quand on les remercie, elles disent: « Grâce à toi. »

Elles comprennent le hellène et feignent de le parler mal pour se rire de nous dans leur langue; mais nous, dent pour dent, nous parlons lydien et elles s'inquiètent tout à coup.

I went with Plangon to the home of the Egyptian courtesans, above the old city. They have vases of clay, plates of copper and yellow mats where they squat without effort.

Their rooms are quiet, without angles and without corners, so much the successive layers of blue lime have dulled the pillars and rounded the feet of the walls.

They stay motionless, their hands resting on their knees. When they offer the porridge they murmur "happiness" and when we thank them they say "Thanks to you."

They understand Hellenic, and feign to speak it poorly, so as to laugh at us in their own language, but as for us, word for word, we speak Lydian and they are suddenly worried.

### IX. L'Eau pure du bassin – The Pure Water of the Basin

« Eau pure du bassin, miroir immobile, dis-moi ma beauté. — Bilitis, ou qui que tu sois, Téthys peut-être ou Amphirritê, tu es belle, sache-le.

« Ton visage se penche sous ta chevelure épaisse, gonflée de fleurs et de parfums. Tes paupières molles s'ouvrent à peine et tes flancs sont las des mouvements de l'amour.

« Ton corps fatigué du poids de tes seins porte les marques fines de l'ongle et les taches bleues du baiser. Tes bras sont rougis par l'étreinte. Chaque ligne de ta peau fut aimée.

— Eau claire du bassin, ta fraîcheur repose. Reçois-moi, qui suis lasse en effet. Emporte le fard de mes joues, et la sueur de mon ventre et le souvenir de la nuit. »

"Pure water of the basin, immobile mirror, tell me my beauty. — Bilitis, or whoever you are, Téthys maybe or Amphirritê, know that you are beautiful.

"Your face tilts beneath your thick hair, full of flowers and of perfumes. You soft eyelids scarcely opened and your hips are weary from the movements of love.

"Your body tired from the weight of your breasts carries slight nail marks and the bruises from lovemaking. Your arms are red from the Embrace. Each line of your skin was loved.

- Clear water of the basin, your freshness rests. Receive me, who am tired indeed. Carry away the make-up for my cheeks, and the sweat of my stomach and the memory of the night."

## X - La Danseuse aux crotales – The Dancer of Crotales

Tu attaches à tes mains légères tes crotales retentissants, Myrrhinidion ma chérie, et à peine nue hors de la robe, tu étires tes membres nerveux. Que tu es jolie, les bras en l'air, les reins arqués et les seins rouges! Tu commences: tes pieds l'un devant l'autre se posent, hésitent, et glissent mollement. Ton corps se plie comme une écharpe, tu caresses ta peau qui frissonne, et la volupté inonde tes longs yeux évanouis. Tout à coup, tu claques des crotales! Cambretois sur les pieds dressés, secoue les reins, lance les jambes et que tes mains pleines de fracas appellent tous les désirs en bande autour de ton corps tournoyant! Nous, applaudissons à grands cris, soit que, souriant sur l'épaule, tu agites d'un frémissement ta croupe convulsive et musclée, soit que tu ondules presque étendue, au rythme de tes souvenirs.

You attach your light hands your resounding crotales, Myrrhinidion my dear, and taking off your robe you stretch your nervous limbs. How pretty you are, your arms in the air, your arched hips and red breasts. You begin: your feet one in front of the other posing, hesitant, and softly slide. Your body bends like a scarf, you caress you shivering skin, and the voluptuousness floods your long hidden eyes. All of a sudden you slap the crotales! Bend on raised feet, shake your hips, fling your legs and may your hands full of clamour call all the desires grouped around your turning body! We applaud with great cries, whether smiling over your shoulder, you shake and quiver your convulsive and muscular rear, or whether you undulate almost sprawling to the rhythm of your memories.

## XI. Le Souvenir de Mnasidika – The Memory of Mnasidika

Elles dansaient l'une devant l'autre, d'un mouvement rapide et fuyant; elles semblaient toujours vouloir s'enlacer, et pourtant ne se touchaient point, si ce n'est du bout des lèvres. Quand elles tournaient le dos en dansant, elles se regardaient, la tête sur l'épaule, et la sueur brillait sous leurs bras levés, et leurs chevelures fines passaient devant leurs seins. La langueur de leurs yeux, le feu de leurs joues, la gravité de leurs visages, étaient trois chansons ardentes. Elles se frôlaient furtivement, elles pliaient leurs corps sur les hanches. Et tout à coup, elles sont tombées, pour achever à terre la danse molle... Souvenir de Mnasidika, c'est alors que tu m'apparus, et tout, hors ta chère image, me fut importun.

They dance one in front of another, with rapid and elusive movements; they seemed always desiring to embrace and yet not touching at all, unless with the tips of their lips. When they turned their backs in dancing, they looked at each other, the head on the shoulder, and the glistening perspiration under their raised arms, and their fine hair passing before their breasts. The languor in their eyes, the fire of their cheeks, the solemnity of their faces, were three ardent songs. They furtively brushed against each other, they bent their bodies at their hips. Suddenly, they fell, to finish the soft dance on the ground... Memory to Mnasidika, it is while you appeared to me, and all, except your dear image, troubled me.

## XII. La Pluie au matin – The Morning Rain

La nuit s'efface. Les étoiles s'éloignent. Voici que les dernières courtisanes sont rentrées avec les amants. Et moi, dans la pluie du matin, j'écris ces vers sur le sable. Les feuilles sont chargées d'eau brillante. Des ruisseaux à travers les sentiers entraînent la terre et les feuilles mortes. La pluie, goutte à goutte, fait des trous dans ma chanson. Oh! que je suis triste et seule ici! Les plus jeunes ne me regardent pas; les plus âgés m'ont oubliée. C'est bien. Ils apprendront mes vers, et les enfants de leurs enfants.

The night fades. The stars move away. Here the last courtesans have returned with lovers. And me, in the morning rain, I write these verses in the sand. The leaves are weighed with brilliant water. The streams that cross the paths carry away the earth and the dead leaves. The rain, drop by drop, makes holes in my song. Oh! how I am sad and alone here! The youngest don't look at me, the oldest have forgotten me. It's well. They will learn my verses and the children of their children.



Voilà ce que ni Myrtalê, ni Thaïs, ni Glykéra  
ne se diront, le jour où leurs belles joues seront  
creuses. Ceux qui aimeront après moi  
chanteront mes strophes ensemble.

Here is neither Myrtalê, nor Thaïs, nor Glykéra  
will say to each other, the day when their  
beautiful cheeks will be sunken. Those who  
Will love me after me will sing together my stanzas.

### **SATIE, ERIC – Furniture Music “Carrelage Phonique” – [played during interval]**

Furniture music, or in French *musique d’ameublement* (sometimes more literally translated as furnishing music), is background music originally played by live performers. The term was coined by Erik Satie in 1917.

Although other selections of Erik Satie's music can be experienced (and are sometimes indicated) as furniture music, Satie himself applied the name only to five short pieces, composed in three separate sets, of which *Carrelage Phonique* is the second of two pieces in the first set.

*Carrelage phonique* – Peut se jouer à un lunch ou à un contrat de mariage – Mouvement: Ordinaire (Phonic tiling – Can be played during a lunch or civil marriage – Movement: Ordinary).

As Satie's pieces of furniture music were very short pieces, with an indefinite number of repeats, this kind of furniture music later became associated with repetitive music (sometimes used as a synonym of minimal music), but this kind of terminology did not yet exist in Satie's time.

### **HOYLAND, VIC (arr.) – E Si Fussi Pisci [programme notes by Vic Hoyland]**

E si fussi pisci, lu mari passassi  
E si fussi aceddunni, tia vinissi  
E vucca cu’ vucca ti vurria Vasari  
E visu cu’ visu parlari cu’ tia.

And if I were a fish, I would cross the sea  
And if I were a bird, I would fly to you  
And mouth to mouth I want to kiss you  
And face to face to talk to you.

I would have chosen Luciano Berio's arrangement of this, his favourite Sicilian folk song which he made during the last days of his life. However, it is composed for a large choir, so here is my version made to suit tonight's line up of performers.

I owned an apartment in Palermo for 10 years, having already visited Sicily 10 years before that and then spent all my summers there. I composed all but *In Transit* (written at high speed at Droitwich-Spa, Worcester) of my orchestral works, completing a trilogy with *Phoenix*. 1 being *Vixen* and 2 being *Qibtî* (the Italian for Coptic Egyptian).

Only life-threatening illness caused me to sell the apartment, 8 years ago. I did return to celebrate my 70<sup>th</sup> birthday.

### **HOYLAND, VIC - For Derek John Benton: because [programme notes by Vic Hoyland]**

My 75<sup>th</sup> birthday is celebrated here with my cousin/agent, Derek John Benton, for whom I composed this new work which completes tonight's concert.

Only in November 2019 did I locate Derek, via Ancestry DNA, and we became committed good friends immediately. I proposed to compose a new work for him and we proposed to organise a celebratory concert together.

The fact that we are both December-born - he on the 1<sup>st</sup> and I on the 11<sup>th</sup> - determined near everything, even to the date of the concert. Certainly, the ideas and content of the 30minute work which was made at high speed and completed in March 2020.

Having let Derek know that I would compose a new work, I dreamt the love song by Guillaume de Machaut. Its opening 3 notes are the same as Larry Bernstein's "Maria" from *West Side Story*, composed in the early 1960s. My music master at Normanton Boys' Grammar School, David Jones, newly arrived from Manchester University, had been introduced to this music by his German tutor; the music recovered in the 1930s.

Birtwistle commissioned me to make a purely instrumental version of Guillaume de Machaut's "Hoquetus David", for the South Bank Summer-scope 1988. I composed it mostly at Ferrara in 1987 (after a Bellagio

Rockefeller residency to complete Vixen), and completed it at Worcester, in July. In my manuscript, as well as the composers listed below, I included Berlioz, Stravinsky, Wagner, Ravel, Birtwistle, Poulenc, Feldman. I also tracked the tonal shifts of this pre-tonal original work. Machaut uses only the white note scale starting on G (A B C D E F G) when sounding the plainchant. However, he begins on the scale of C then G, then F, G, D, A, G, C, G/D, D, C, D, G, D, A, D, G, F, D, G/F, Am, G, C/F, D, Dm, G, F, A, C, F, C, D/G, C, D/G, Dm, G, ending on G. 123 bars in modern measure, c. 4 minutes duration.

A new version, employing 4 solo voices and the text from which his plainsong is drawn. Machaut only uses the fragment of plainsong which has the single word: Alleluia. I chose to employ the whole Nativity text and plainsong and surround "Hoquetus David" with it.

The writer of this text is anonymous - unknown.

Alleluia nativitatís gloriose Virginis Marie ex semine Abrahe orta de tribulu clara ex stirpe David

I set most of this text to the rhythm belonging to the ancient Greek song, Seikilos.

Translation into English of Alleluia nativitatís: Alleluia; he was born of the glorious Virgin Mary, a descendant of Abraham, from the tribe of the lineage of David. Hence its title: "Hoquetus David".

Though my compositional technique grew out of integral serialism, I have always been interested in ethno - musicology, beginning with ancient Greece, (BC 2000) and Classical Persia (c. 900 AD). This new work seeks to bind 20<sup>th</sup> century composers, such as Debussy, Satie, Bartok, Stravinsky, Webern, Messiaen, Cage, Nancarrow, and myself, to composed music's earliest developments in skill and ambition. Derek asked if I could cite Poulenc and Wagner as well.

Since this collaborative effort bound us in deep affection and professional respect, and since I dreamt it, Machaut's love song, Amours me fait desirer (c. 1370?), opens this new work in my more colourful instrumentation.

Amours me fait desirer	Love makes me desire
Et amer	And love
Mais c'est si foiblement	But it is so wild
Que je ne puis esperer	That I cannot hope
Ne penser	Or think
N'ymaginer nullement	Or imagine in any way
Que le dous viaire gent	That the sweet, noble face
Qui m'esprent	Which has stolen my heart
Me doie joie donner,	Might give me joy
S'amours ne fait proprement	If love does not act helpfully
Telement	So
Que je l'aie sans rouver.	That I can have it without struggling
S'ay si dur à endure	So hard is what I have to endure
Que durer	That I cannot
Ne puis mie longuement;	Last for long;
Car en mon cuer vueil celer	For I wish to hide my heart
Et porter	And carry around
Ceste amour couvertement,	This love secretly
Sans requerre aligement,	Without seeking relief
Qu'à tourment	As in torment
Vueil miex ma vie finer.	I wish to end my life.
Et si n'ay je pensement	And yet I do not think
Vraiment	Truly
Que je l'aie sans rouver.	That I can have it without struggling.

# TONIGHT'S PERFORMERS

## About ChamberMade

ChamberMade is shaking up the rigid, conventional ways we experience the performing arts - for performers and audiences alike. We're reconnecting with the arts as a stimulus for social and cultural exchange on an intimate scale, and as a catalyst for lives of passion and purpose.

Founded in 2017, ChamberMade is the brainchild of friends in life and music-making Adam Clarke and Derek Benton, who realised that chamber music - ie the intimate sharing of personal passions between friends - could be an antidote to the paradox of an ever-more "dys-connected" world. What was needed was a new platform for free-flowing social, cultural, artistic, and intellectual exchange - that would also restore the primacy of meaningful experiences that are only possible at the level of human touch, eye-contact, airspace and bread broken together. Where the conversation is nearly as (if not more) important than the content. Where individualism and diversity are celebrated, rather than instantly co-opted, flattened, and made common at the speed of mass networks. Where passion is acknowledged purely in the act of generous expression by the passionate, rather than narrowly validated by the accumulation of "likes". Where true inspiration and influence occur at the level of authentic human relationships, rather than superficially-connected herds of farmed "followers". Indeed, where "follower" and "followed" are one-in-the-same.

We invite you to join us - friends guiding each other through the dense fog of impersonal hyperconnectivity, information overload and conformity - to fearlessly explore your curiosities and rediscover what it means to be personally co-enriched. To be, in a word, "chamber-made".

## Ben Palmer – Conductor

Ben Palmer is Chief Conductor of the Deutsche Philharmonie Merck in Darmstadt, and Founder and Artistic Director of Covent Garden Sinfonia, one of London's most innovative and dynamic chamber orchestras. He is a regular guest with the Hallé, the Orchestra of Opera North, St Petersburg Symphony Orchestra, and Grimethorpe Colliery Band, and can often be heard on BBC Radio 3 conducting the BBC Singers and the BBC orchestras. Recent guest conducting engagements include the Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Symphony Orchestra, BBC Philharmonic, BBC Concert Orchestra, BBC National Orchestra of Wales, Royal Scottish National Orchestra, London Mozart Players, Royal Northern Sinfonia, the Orchestra of Welsh National Opera, National Youth Jazz Orchestra, Hong Kong Philharmonic Orchestra, Sinfonietta Riga, Heidelberger Sinfoniker, Württembergische Philharmonie Reutlingen, Deutsches Filmorchester Babelsberg, Babylon Orchester Berlin, Sinfonietta de Lausanne, Plzenska filharmonie, and Czech National Symphony Orchestra. His recordings include albums with the NDR Radiophilharmonie (for Sony Classical, nominated for an Opus Klassik award), BBC Concert Orchestra, BBC National Orchestra of Wales, Covent Garden Sinfonia, Deutsche Philharmonie Merck, and Deutsches Kammerorchester Berlin.

Personally authorised by John Williams to conduct his film scores in concert, Ben Palmer is one of Europe's most sought-after specialists in conducting live to picture. He is regularly invited to appear at the Royal Albert Hall with films such as Jurassic Park, E.T. the Extra-Terrestrial, Home Alone, Brassed Off and The Snowman. His film-with-orchestra repertoire includes the Star Wars trilogy, Harry Potter and the Prisoner of Azkaban, Jaws, Raiders of the Lost Ark, Back to the Future, Casino Royale, Skyfall, Beauty and the Beast, Under the Skin, The Pink Panther (European premiere), Psycho, and Casablanca. He is also an expert at conducting silent films such as Metropolis (notably at the Babylon cinema with the Babylon Orchester Berlin), The Gold Rush, and Modern Times. He gave the world premieres of Neil Brand's scores for Oliver Twist and Hitchcock's The Lodger, which he also conducted at the closing concert of Le Giornate del Cinema Muto, the world-famous Pordenone Silent Film Festival. In 2017 he was invited by the Philharmonia Orchestra to assist Vladimir Ashkenazy with a screening of Battleship Potemkin.

In addition to his work as a conductor, Ben Palmer is in demand as a composer, arranger and orchestrator. He has written music for Fitbit (The Fitbit Stress Symphony, which has more than 7.5M views on YouTube),

Birmingham Contemporary Music Group, Deutsches Kammerorchester Berlin (several works premiered at the Berliner Philharmonie), Covent Garden Sinfonia, Deutsche Philharmonie Merck, BBC Singers, Grimethorpe Colliery Band, Thaxted Festival, City of London Sinfonia, Birmingham University Symphony Orchestra, Woking Choral Society, and The English Music Festival, among others. His arrangements have been performed by the Synchron Stage Orchestra Vienna, BBC Symphony Orchestra, London Mozart Players, the Royal College of Music Philharmonic, and Fibonacci Sequence, at venues such as the Royal Albert Hall, Cadogan Hall and St John's Smith Square, and as far afield as South Korea. He studied composition with Vic Hoyland and Erik Oña at the University of Birmingham, and with Simon Bainbridge at the Royal Academy of Music. Commissions in preparation include Urban Fox (a companion piece for The Rite of Spring) for Chetham's Symphony Orchestra, and an orchestration of Lili Boulanger's *D'un matin de printemps* for the Hallé, both of which he will conduct at the Bridgewater Hall in 2022.

Ben Palmer graduated in 2003 with first class honours in music from the University of Birmingham, where he stayed on to complete an MPhil in composition. From 2011-16 he worked as assistant to Sir Roger Norrington, and has twice acted as rehearsal conductor for Bernard Haitink, as well as assisting Paul McCreech with the Gabrieli Consort & Players and Wrocław Baroque Orchestra. In 2017 he was elected an Associate of the Royal Academy of Music (ARAM), and is more than three quarters of the way through his lifetime ambition to conduct all 107 of the Haydn symphonies. He is editor of Volume 17 of the Elgar Complete Edition, currently in preparation.

### **Derek Benton – Flute/Piccolo**

Derek Benton has been principal flute with the West London Sinfonia & London Gay Symphony Orchestra for several years. He plays regularly in a number of other orchestras and also smaller chamber groups. He is a core member of the London Flute Quintet and founder of ChamberMade.

Born in 1972, into an army family, Derek moved around a lot when he was young, living in Cyprus and Germany as well as a number of places in the UK. He was introduced to classical music by his parents and began playing the flute when he was 11 years old after his family moved and settled in South Yorkshire. He quickly began to develop a real skill and passion for music and gained prominence in his local area as a flute player. He studied music in Manchester with his flute tuition under the guidance of Alan Lockwood from the BBC Philharmonic.

He later went on to study law, qualifying as a Barrister, and worked for many years in the private sector in senior HR roles. These days, Derek focuses on his passions in life: helping people make the best of themselves (through ground-breaking personal development work he does with clients, called DNA Light Up); and his musical activities, where he works as the Agent for composer Vic Hoyland, and as a professional musician and flute teacher.

He has continued to perform regularly throughout his career, as both a professional and amateur, and considers himself fortunate that he has always had a great balance between his work and his musical activities. He has a vast musical experience, having played a whole spectrum of music from all periods of music including solo, ensemble, and orchestral works, providing a great flexibility in his style. Previous concerti Derek has played include Mozart's Flute & Harp Concerto, Nielsen's Flute Concerto, Francaix's Quadruple Concerto, Bloch's Concertino, Bach's Suite in B-minor, and Poulenc's Flute Sonata (arr. Berkeley)

### **Laura Cioffi – Flute/Alto Flute**

Originally from Malta, Laura has performed all over the UK, from the back of a trailer van in the Highlands to the O2 arena. Equally at ease improvising alongside Deep House Producers in music festivals and performing on baroque flute, she studied at Trinity Laban and Edinburgh Napier University with Anna Noakes, Christopher Green and Andrea Kuypers. She performs regularly with Scottish Opera Education, English Classical Players and Malta Philharmonic Orchestra and has appeared behind famous names like Andrea Bocelli, Bryn Terfel, Hans Zimmer and Billie Eilish. Laura is a Sheva contemporary artist and her flute playing has also been featured on BBC Radio 3 and on vinyl b-sides.

## **Esther Williams – Oboe/Cor Anglais**

Born and raised in London, Esther Williams began her musical journey at a young age, picking up the violin at four years old, opening up a lifelong passion to music. Fiercely independent and pro-active, she taught herself music theory, piano, guitar, recorder, alto saxophone and, by the time she was 16, was adept on eight instruments, including cor anglais, recorder (descant, treble and tenor), singing and the instrument that would define her journey: the oboe.

Further advancing her talents, she studied at the Royal Welsh College of Music and Drama, receiving tutelage from esteemed oboists such as John Anderson, Catriona Southall, Sarah-Jayne Porsmoguer, Murray (Sandy) Johnson and Gordon Hunt. Furthermore, Esther has participated in masterclasses from François Leleux, Sarah Francis, Ludovic Armin Cora, Albrecht Mayer, and is currently studying with the world-renowned oboist, Nicholas Daniel.

Owing to her versatility as a performer and distinct emotive sound, she is a highly sought-after freelance player, and has professionally performed across the UK and Europe, encompassing musicals, operas, marching bands, solo and orchestral work. Esther balances her musical career with a role in Finance at the Royal Academy of Music (RAM). She also teaches at the Royal Hospital School, Richmond Music Trust and gives private tuition.

Esther is currently a member of the Chineke! Orchestra, the first professional orchestra in Europe to be made up of 'majority' Black & ethnically diverse musicians, founded in 2015 by Chi-chi Nwanoku OBE. In addition to her performative duties, Esther also serves as a woodwind mentor for Chineke! Junior Orchestra, who recently reached the semi-finals on Britain's Got Talent 2020.

## **Zami Jalil – Viola**

Zami Jalil studied viola with Clare Barwick at York University and then continued at the London College of Music with Susie Meszaros and Robin Ireland on viola, and Suzanne Stanzeleit on violin.

Zami regularly plays a variety of chamber music and is currently the viola player of the Aralt String quartet. He has performed both the Mendelssohn Octet and the Brahms Sextet alongside members of the acclaimed Primrose Piano quartet. Zami was part the Britten Pears Young Artist Programme in April 2012. He has also performed as soloist in Harold In Italy at St James Piccadilly with the London Charity Orchestra and Mozart's Sinfonia Concertante with the Chamber Academy Orchestra.

Zami has played in the viola section of Chineke! Zami also freelances with Multi-Storey Orchestra, Kent Sinfonia, Opera de Bauge, Dartington Festival Orchestra and London Gay Symphony Orchestra.

## **Curtis Volp – Mandolin**

Winner of 2020's Young Talent Award, Curtis is a multi-instrumentalist, composer and educator, based in London, where he trained at the Guildhall School of Music and Drama. On any given night, he can usually be found in a theatre pit, performing at a jazz club, or at one of the numerous residencies he holds.

He has toured Europe extensively, has performed at The Royal Albert Hall, Ronnie Scott's, Cadogan Hall, Barbican Hall, and many others, and has been broadcast on BBC Radio 2 and 3, and BBC 1.

## **Catrin Meek – Harp**

Catrin has previously graduated with a BMus Hons degree from the Royal College of Music, studying with Ieuan Jones, and has graduated from the Royal Academy of Music with MA Distinction studying with Karen Vaughan in July 2018. Originating from South Wales she is fluent in the Welsh language and won Outstanding Young Musician of the Valleys 2012. In 2015 she won the Nansi Richards Scholarship, and is the 2019-21 winner of the Philharmonia Orchestra Martin Musical Scholarship Fund.

Catrin has been privileged to play for The Queen on her diamond jubilee tour and has played for HRH Prince Charles on several occasions in Wales and in London. She has also performed for the Duke of Edinburgh at Windsor Castle.

Catrin performs regularly with many professional orchestras around London and the UK and has worked with conductors such as John Wilson, Sir Roger Norrington, Sir Karl Jenkins, Ian Pascal Tortelier, Semyon Bychkov, James Newton Howard, Martyn Brabbins and Jason Robert Brown. She has performed at the Royal Albert Hall, Royal Festival Hall, Cadogan Hall, the London Palladium, the Lyceum Theatre and has performed at the British Museum accompanying the London Philharmonic Choir. She has a passion for Musical Theatre and was a deputy on the original West End show the Phantom of the Opera at Her Majesty's Theatre since October 2018, was a deputy on the Les Misérables All Star Staged Concert at the Gielgud Theatre 2019 and she was also a deputy on the English National Opera's Man of La Mancha at the London Coliseum 2019. From November 2019-January 2020 she performed the Nutcracker with the English National Ballet at Liverpool Empire Theatre and at the London Coliseum. In August 2019 Catrin took part in the ENO's recordings of Havergal Brian's Faust at Abbey Road Studios, conducted by Martyn Brabbins. She regularly performs with the London Musical Theatre Orchestra and was recently harpist for A Christmas Carol at the Dominion Theatre in December 2020. She has performed the Handel Harp Concerto, and the Boieldieu Harp Concerto with the Rhondda Symphony Orchestra and with the Cygnes Orchestra of London, and the Mozart Flute and Harp Concerto with flautist Derek Benton and the West London Sinfonia. Catrin is performing Wagner's Valkyrie with the ENO from the 19th November-10th December.

### **Mary Reid – Harp**

Mary gained both her MA in Performance with Distinction and her Bachelor of Music (1st Class Hons) from the Royal Academy of Music, studying with her harp professor of ten years Professor Emerita Skaila Kanga. Mary studied previously with Marcia Dickstein (Los Angeles), Sarah Bullen (Chicago) and Sophie Askew (Edinburgh).

With a varied musical appetite, Mary performs as a soloist, chamber musician, orchestral harpist, and in the community. She has a passion for giving recitals that showcase the harp's full potential, especially in rural communities, and previous performances include Ripon Cathedral, Isle of Arran Music, the Bowes Museum, Music at Junction 50, Holkham Hall in Norfolk, Hove Music Society, and the Brantwood Young Artist Series as well as at London's Wigmore Hall and the Moscow Russian Harp Festival. Mary has been concerto soloist with the Kingston Chamber Players, the Dacorum Symphony Orchestra, the Thames Consort, St Cecilia Orchestra in Yorkshire and the Vacation Chamber Orchestra playing works by Handel, Debussy, Mozart and Rodrigo. She has performed on recordings for Linn Records with Trevor Pinnock, with the Gabrieli Consort and on Paul Patterson's CD of harp works.

Mary regularly plays with the Royal Opera House, Opera North, The Hallé, The London Mozart Players, and at the Edinburgh International Festival.

### **Tom Lee – Percussion**

Tom Lee is a Scottish musician who currently holds the position of principal timpanist with the Flanders Symphony Orchestra. He has performed and recorded with many orchestras across the UK and the world, including the London Symphony, Royal Scottish National, London Philharmonic and BBC Concert orchestras. Outside of orchestral work Tom has collaborated with composers such as Gabriel Prokofiev and Param Vir for Nonclassical and Dartington, including a performance of part 1 of Steve Reich's Drumming with his quartet Nataraja.

Since 2020 Tom has been developing his interest in sound design and composition, creating ambient soundscapes for live action role playing games, alongside producing a suite of video game music to be released in 2022.

## **Oliver Pooley – Percussion**

Oliver Pooley, a London-based percussionist, is the current chairholder on the Les Miserables International Tour. He has also played on Les Miserables in London, and the international tours of Miss Saigon and Mary Poppins. He has held trials with the Northern Ballet Sinfonia, Philharmonia, Royal Liverpool Philharmonic Orchestra, and the City of Birmingham Symphony Orchestra. Outside of trialling, he has performed with the RTE Symphony Orchestra, Britten Sinfonia, Halle Orchestra, and the London Contemporary Orchestra, amongst others.

## **Martha McLorinan – Mezzo**

Martha McLorinan trained at the Royal Welsh College of Music and Drama, and has won prizes at the Thelma King Award and the Royal Over Seas League.

Solo oratorio highlights include Bach's St. John Passion at Zarayadye Concert Hall, Moscow (The Taverner Consort/Andrew Parrott), St. Matthew Passion at St. John's Cathedral, Malta (OAE/John Butt), Magnificat at Snape Maltings (Les Siecles/Francois Xavier-Roth), B Minor Mass at the British Museum (AAM/Nigel Short), St John Passion at Symphony Hall (Ex Cathedra/Jeffrey Skidmore), Handel's Messiah at Symphony Hall (CBSO/Simon Halsey) and Haydn's Harmoniemesse at the Muziekgebouw, Amsterdam (The Sixteen/Harry Christophers), and Brahms Liebeslieder at Kings Place (The Sixteen/Harry Christophers).

Operatic roles include Notary's Wife and Anna (cover) in Strauss's Intermezzo and Lotinka in Dvorak's The Jacobin (Buxton Festival Opera), Second Witch in Purcell's Dido and Aeneas at Wigmore Hall (Trevor Pinnock and friends), and at SJSS (La Nuova Musica/David Bates), First Witch at the Festival Hall (Roger Norrington/London Philharmonic Orchestra) Mrs. Noye in Britten's Noye's Fludde (Somerset), Proserpina and La Messaggera in Monteverdi's L'Orfeo at Cheltenham and Swidnica festivals with I Fagiolini.

Martha's discography includes Garcia's Missa Pastoril (Brazilian Adventures, Ex Cathedra/Jeffrey Skidmore, Hyperion), Judith Bingham's The Drowned Lovers (Music of the Spheres, Tenebrae/Nigel Short, Bene Arte), and numerous songs by William Byrd (Byrd 1588: Psalmes, Sonets and Songs of sadness and Pietie, Fretwork/David Skinner, Resonus).

Future plans include a recording of songs by Alec Roth with the Sacconi Quartet, and a tour of Handel's Messiah with the Academy of Ancient Music this December.

## **Benedict Hymas – Tenor**

Benedict Benedict studied at King's College London and the Royal College of Music. As a concert soloist he works all over the world with conductors such as Philippe Herreweghe and Jos van Veldhoven, performing repertoire from baroque to contemporary music. He is a busy recording artist with many credits to his name, frequently working with labels such as Decca Classics and Harmonia Mundi.

Recent operatic engagements include leading roles in Acis and Galatea by Handel, and Purcell's Dido and Aeneas across Belgium and The Netherlands, as well as a role in Poulenc's Les Mamelles de Tiresias at the Britten Theatre in London.

He also has extensive experience performing the evangelist in Bach's Passion settings, with one reviewer recently remarking, "Benedict Hymas was exemplary in the narrative role of the Evangelist, knowing when to move the story along, and when to linger over important moments – and his smooth, lithe voice is always a delight to listen to."

## **Jonathan Hyde – Baritone**

Jonathan began life in Nailsworth, Gloucestershire, singing as a treble in Gloucester Cathedral Choir and going on to study with Maria Jagusz in Cirencester, performing with her company MJUK. He read Music at St John's College, Cambridge for his bachelor's degree, singing in the choir as a choral scholar under Andrew Nethsingha. There, he enjoyed performing in some of the world's greatest venues with the choir and also singing lead roles in the University Opera Society. From there, he decided to pursue his passion for solo voice and began study

with Robert Dean at Guildhall School of Music and Drama. He studied with Graham Johnson, Ian Burnside, Joseph Middleton, Alistair Hogarth and Eugene Asti on a wide range of styles from Schubert's Winterreise to Rossini's La Scala di Seta to the premiere of Matthew King's cantata Schoenberg in Hollywood. During his study he also performed across the country in Oxford Lieder Festival, Leeds Lieder Festival, Ludlow English Song Festival and the Cheltenham International Music Festival. Much of Jonathan's time is now spent scrutinising public services and he is very grateful to be singing whenever he is not, performing and studying voice with Susan Roberts. In his spare time he enjoys rock climbing and visiting beautiful places.

### **Nicholas Garrett – Bass**

Nicholas Garrett (GTCL Hons) studied at Trinity College of Music in London with an Award from the Wolfson Foundation. He has sung over fifty roles in Opera and Music Theatre throughout the UK and internationally. Roles include Barone Duphol La Traviata and Angelotti Tosca (ENO), Escamillo Carmen (Opera North), Meister Palestrina (ROH), Fiorello Il barbiere di Siviglia (Opéra National de Paris), Jigger Carousel, Count Carl-Magnus Malcolm A little night music and Baker Into the Woods (Théâtre du Châtelet).

For Opera Holland Park: Escamillo Carmen 2001, Bartolo Il Barbiere di Siviglia 2001, Title Role Don Giovanni 2002 and 2010, Scarpia Tosca 2008, Don Alfonso Così fan tutte 2012, Sonora La fanciulla del West 2014, Minskman Flight 2015, Barone Duphol La Traviata 2018. Nicholas won the Friends of Opera Holland Park Award for "Best male in a leading role" for Scarpia in 2008 and Don Giovanni in 2010.

### **Héloïse Werner – Narrator**

Recipient of the Michael Cuddigan Trust Award 2018, Linda Hirst Contemporary Vocal Prize 2017 and a Leeds Lieder Young Artist 2018, French-born and London-based soprano and composer Héloïse Werner was one of the four shortlisted nominees in the Young Artist category of the Royal Philharmonic Society Music Awards 2017. She was one of the BBC Radio 3's 31 under 31 Young Stars 2020.

Héloïse was born in Paris and was a member of the 'Maîtrise de Radio France' for six years. At the same time, she studied the cello at the Conservatoire Maurice Ravel with Valérie Aimard. She then read music at Clare College, Cambridge, where she was a choral scholar. At Cambridge, she studied composition with Giles Swayne and won the 2011 Clare College Carol Competition. In 2009, she was awarded the 'Creation Prize' from the Conservatoire Maurice Ravel for her songs for piano and voice, which she performed as part of her cello final diploma. She completed her vocal studies with Alison Wells and coach Anna Tilbrook on the MMus course at Trinity Laban Conservatoire of Music and Dance as a Linda Pilgrim Charitable Trust Scholar and a Help Musicians UK Postgraduate Award holder. She has appeared in masterclasses with Barbara Hannigan, Sir Thomas Allen, John Mark Ainsley and Eugene Asti.