Welcome! There’s no better way to celebrate Christmas than with Messiah — and tonight’s performance crowns a fantastic year for the AAM. Over the past 12 months we’ve performed music from Purcell to Paganini for thousands of concertgoers across three continents; we’ve worked with students in AAMplify workshops in London and Cambridge; and we’ve launched a new website and made hundreds of tracks from our discography available on the AAMplayer.

Looking to the future, earlier this year we heard that from April 2012 we will become part of Arts Council England’s National Portfolio for the first time — a great endorsement of our artistic vision. But we will still depend on the generosity of our individual donors, and we are especially indebted to members of our Messiah syndicate for their support of tonight’s performance: Elizabeth and Richard de Friend; Mr and Mrs John Higham; Miss Susan Powell; and other anonymous donors.

A very happy tuneful Christmas from us all at the AAM, and we look forward to seeing you in the New Year for more music-making.

Richard Egarr AAM Music Director

A Christmas treat: exclusive video of AAM playing Bach

In September we gave a performance of JS Bach’s Sinfonia to Cantata No.42 which was described by The Telegraph as “tripping along with natural, unforced joy”. As a Christmas treat, all subscribers to AAM Update — our monthly newsletter — will be sent a free and exclusive link to a video of the performance.

To join, just visit www.aam.co.uk and enter your email address at the bottom of the page.
Stephen Rose introduces Handel’s masterpiece

The circumstances of the premiere of Messiah, in Dublin in April 1742, are well known. Handel was at a crux in his career. Having spent the previous thirty years mainly dedicated to the composition, promotion and performance of Italian-texted operas in London, he was increasingly preoccupied with English-texted oratorios on religious topics. Suffering from dwindling audiences for his music in London, he embarked in November 1741 on a nine-month residence in Dublin. Here he could present his music to new and enthusiastic audiences, as well as contemplate the future direction of his career in England.

Handel’s concerts in Dublin mostly included oratorios such as Esther and Alexander’s Feast, but also a performance of his last Italian opera Imeneo, and the premiere of Messiah. In recruiting a choir for these performances, Handel faced considerable opposition from Jonathan Swift, Dean of St Patrick’s Cathedral, who disapproved of the members of his cathedral choir participating in “a club of fiddlers”. In the case of Messiah, however, Swift withdrew his opposition because of the charitable aims of the performance, to raise money for a host of worthy causes in Dublin. In the end, the first performances received a warm reception. As The Dublin Journal reported: “Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport and charm the ravished Heart and Ear.”

The enthusiastic reception of Messiah in Dublin must have encouraged Handel to change tack in his London career, and thereafter compose oratorios rather than opera. Yet the first London performance of Messiah (in March 1743, at Covent Garden theatre) was overshadowed by controversy about the performance of religious works in a theatre. As a writer to the Universal Spectator complained: “An Oratorio either is an Act of Religion, or it is not; if it is, I ask if the Playhouse is a fit Temple to perform it in, or a Company of Players fit Ministers of God’s Word...?” Slowly, however, the oratorio gained respectability, particularly after it was performed at the Foundling Hospital Chapel in May 1750. The Foundling Hospital was dedicated to the ‘Maintenance and Education of Exposed and Deserted Young Children’, and was acutely short of funds in the mid-eighteenth century. As with the Dublin premiere of Messiah, the charitable aims of the Foundling Hospital performance dispelled concerns about the work’s combination of a religious text and theatrical arias.

Interesting though the series of early performances of Messiah might be, it is also fascinating to ask how the oratorio achieved its fame and ubiquity after Handel’s death. Regular performances at the Foundling Hospital continued into the 1760s, directed by Handel’s erstwhile assistant, John Christopher Smith the younger. In addition, the oratorio soon became a favourite in the repertory of provincial music societies as far afield as Derby, Liverpool and Newcastle, as well as in East Anglia and the West Midlands. Messiah was performed not merely in concerts, but in events that called themselves festivals, and which often had charitable purposes and a strong sense of social ritual. For instance, in 1757 Messiah made its first appearance at the Three Choirs’ Festival, the annual event that rotated between the cathedrals of Gloucester, Worcester and Hereford. The Festival was partly intended to raise funds for the families of clergy and cathedral singing-men; but it was also a key date in the social calendar of local gentry, and was attended by councillors, members of parliament and other local worthies. With its religious texts and stirring music, Messiah rapidly became a staple part of these important local events.
Also significant were the two performances of Messiah at the 1784 Commemoration of Handel in Westminster Abbey. Celebrating what was then thought to be the centenary of Handel’s birth, the Commemoration showed how completely Messiah had been accepted by the English political establishment. The concerts were attended by the royal family and were financially underwritten by members of both political parties (the Tories and Whigs). Using large performing forces — a total of about 500 performers — the 1784 concerts paved the way for the large-scale performances of Messiah staged in Victorian England.

By the middle of the nineteenth century, Messiah retained its popularity with the country’s elite, but was also being sung by the increasing numbers of amateur choirs found in industrial cities. In 1857 an incredible number of performances of the oratorio took place across England, some of which were intended as dry runs for concerts planned for 1859 to celebrate the centenary of the composer’s death. The highlight of the 1857 performances was the Great Handel Festival at the Crystal Palace, London, on 15th June. It included a choir of about 2,000 voices, drawn from amateur musical societies across England, and an orchestra of 300 strings and 90 wind and brass players. The performance was a celebration not simply of Handel’s oratorio, but also of English industrial ingenuity in bringing together such an immense ensemble. Newspaper reviews paid almost as much attention to the special trains organised to bring the performers to London, as to Handel’s music or Charles Jennens’s libretto. As The Musical World proudly commented in its review of the concert: “When Englishmen once make up their mind to do a thing — whether it be the repeal of the Corn Laws, the erection of a Menai railway bridge, the laying down of a transatlantic telegraph wire, or any other apparently impracticable task — the chances are a million to one that the scheme will be triumphantly carried out. Like Napoleon, Englishmen do not appear to recognize the right of the word ‘impossible’ to appear in the dictionary of their language.”

Yet the huge appeal of Messiah cannot be explained purely in terms of the political and social institutions with which it was associated. Nor can it be attributed solely to the patriotism seen in the 1857 Great Handel Festival. Equally important factors in the success of the oratorio are its text and music. Charles Jennens’ libretto narrates the birth of Christ and his Passion, death and resurrection by quoting and paraphrasing numerous passages scattered throughout the Bible. It is no simple description of Christ’s life, but an account rendered in large part through the allusions of Old Testament prophecies. As such the libretto incorporates such a wide selection of Biblical texts that it resonates with Christians from a variety of persuasions and historical periods. Moreover, unlike operas and many other oratorios, there is no attempt to represent actual characters. There is little dialogue or reported speech; instead, the texts are sung in the third person, avoiding any crude attempt at literal portrayal of Biblical events, and thereby gaining a sense of universality.

Handel’s music for Messiah offers a synthesis of styles and textures that has appealed greatly to audiences ever since its premiere. There are relatively few recitatives, but instead numerous sharply-characterised choruses and arias. Handel’s experience as an opera composer is evident in the oratorio’s arias, which each evoke an emotional state via carefully-selected instrumental and vocal gestures. Some arias draw on the stereotyped forms of Italian opera, such as the rage aria (‘Why do all the nations so furiously rage together’) or the bravura display piece (‘Rejoice greatly, O daughter of Zion’). As in his operas, Handel sometimes includes pictorial gestures that instantly convey
a message to the listeners, such as the angry dotted rhythms on the words ‘He gave his back to the smiters’ in ‘He was despised’. Yet despite this use of operatic elements, the arias also have a tuneful appeal that reflects Handel’s training in both Italian melody and German counterpoint. The smooth and melodious lines of ‘He was despised’ and ‘I know that my redeemer liveth’ partly draw on the lyricism of opera around 1700, but are also supported by a firm sense of harmonic structure that Handel gained from his German upbringing.

Messiah is set apart from Handel’s operas by its many choral movements. Italianate opera mainly consisted of arias and recitatives, and rarely made use of a chorus. Handel’s oratorios, by contrast, drew on the English tradition of grand choral movements in church anthems and secular odes. Some of the choruses are exercises in homophony, such as ‘Since by man came death’ with its contrasts between minor-key Grave sections and major-key Allegro passages. Other choruses show Handel’s skill, again gained from his German upbringing, in writing fugues. But most characteristic are those choruses that juxtapose homophonic and fugal sections. Thus ‘For unto us a child is born’ starts as a fugue — albeit with a transparent texture rarely heard in the works of German composers — and culminates in the chordal interjections on ‘Wonderful Counsellor’. Another powerful juxtaposition of homophony and fugue is found in the Hallelujah Chorus. Such choral writing is one of the main reasons why Messiah has appealed to generations of performers and listeners, from the eighteenth century right up to the present day.

Stephen Rose © 2011
Dr Stephen Rose is Lecturer in Music at Royal Holloway, University of London.

Messiah: the first rehearsal

Handel wrote the score for Messiah in a rush. Before rehearsing for its premiere in Dublin, he was anxious to make sure the score was workable. On his way to Ireland he stopped in Chester, and judging from the following anecdote from Charles Burney’s memoirs was perhaps a little on edge...

“...he applied to Mr. Baker, the Organist, my first music-master, to know whether there were any choirmen in the cathedral who could sing at sight; as he wished to prove some books that had been hastily transcribed, by trying the choruses which he had intended to perform in Ireland... but, alas! on trial of the chorus in the Messiah, “And with his stripes we are healed,” — poor Janson, after repeated attempts, failed so egregiously, that Handel let loose his great bear upon him; and after swearing in four or five languages, cried out in broken English: “You shcauntrel! tit not you dell me dat you could sing at soite?” — “Yes, sir” says the printer, “and so I can; but not at first sight.”

Charles Burney (right), was a musician and critic whose contemporary accounts of Handel are some of only very few that survive.
Massed Messiahs

For over 250 years, Messiah has inspired audiences with its winning combination of the lyricism of Italian opera and the drama and immediacy of liturgical text. It has become an icon of cultural cohesion and, uniquely, has remained in the active repertory since Handel’s day.

Messiah took hold because people took hold of it — and particularly the ordinary people who performed it in massed amateur choruses. In the words of conductor Sir Thomas Beecham, choruses became “the national medium of musical utterance” in the two centuries between Handel’s day and his. The illustration below depicts the “Great Handel Festival” held at London’s Crystal Palace in 1857, where Messiah was performed with a chorus of 2,000 singers and an orchestra of 500. But this was by no means the climax — the nineteenth century craze for “massed” Messiahs continued to grow.

But eventually the feverish escalation in performances of Messiah gave way to an appeal for more authentic performances of Handel, “played and heard as in the days between 1700 and 1750” (Sir Thomas Beecham). The nineteenth-century cultural critic Bernard Shaw criticised the spectacle of the massed Messiah as hackneyed and stale, and wondered “Why, instead of wasting huge sums on the multitudinous dullness of a Handel Festival does not somebody set up a thoroughly rehearsed and exhaustively studied performance of the Messiah…with a chorus of twenty capable artists?” Were these early murmurings of what we might now call ‘historical performance practice’ — and, therefore, the beginnings of the more intimate, authentic performances like the AAM’s tonight?

Handel’s *Messiah* HWV56

PART THE FIRST

**Symphony**
*Grave — Allegro moderato*

**Accompagnato tenor**
Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness: prepare ye the way of the Lord, make straight in the desert a highway for our God.

ISAIAH 40.1-3

**Air tenor**
Ev’ry valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

ISAIAH 40.4

**Chorus**
And the glory of the Lord shall be revealed.
And all flesh shall see it together, for the mouth of the Lord hath spoken it.

ISAIAH 40.5

**Accompagnato bass**
Thus saith the Lord of Hosts: Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land, and I will shake all nations, and the desire of all nations shall come.

HAGGAI 2.6-7

The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the Covenant, whom ye delight in; behold, he shall come, saith the Lord of Hosts.

MALACHI 3.1

**Air mezzo-soprano**
But who may abide the day of his coming, and who shall stand when he appeareth? For he is like a refiner’s fire.

MALACHI 3.2

**Chorus**
And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

MALACHI 3.3

**Recitative mezzo-soprano**
Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, God with us.

ISAIAH 7.14; MATTHEW 1.23

**Air mezzo-soprano and Chorus**
O thou that tellest good tidings to Zion, get thee up into the high mountain, O thou that tellest good tidings to Jerusalem, lift up thy voice with strength, lift it up, be not afraid, say unto the cities of Judah: Behold your God!

ISAIAH 40.9, 60.1

**Accompagnato bass**
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the gentiles shall come to thy light, and kings to the brightness of thy rising.

ISAIAH 60.2-3

**Air bass**
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.

ISAIAH 9.2

**Chorus**
For unto us a Child is born, unto us, a Son is given, and the government shall be upon his shoulder, and his Name shall be called: Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

ISAIAH 9.6
**Pifa**
*Larghetto e mezzo piano*

**Recitative soprano**
There were shepherds abiding in the field, keeping watch over their flock by night.

**Accompagnato soprano**
And lo, the angel of the Lord came upon them and the glory of the Lord shone round about them and they were sore afraid.

**Recitative soprano**
And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord.

**Accompagnato soprano**
And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

**Chorus**
Glory to God in the highest, and peace on earth, good will towards men!

PAUSE 20 MINUTES

**PART THE SECOND**

**Chorus**
Behold, the Lamb of God, that taketh away the sin of the world.

**Air mezzo-soprano**
He was despised and rejected of men, a man of sorrows, and acquainted with grief.

**Chorus**
Surely he hath borne our griefs and carried our sorrows; he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him.
Chorus
And with his stripes we are healed.
ISAIAH 53.5

Chorus
All we like sheep have gone astray, we have
turned every one to his own way; and the Lord
hath laid on him the iniquity of us all.
ISAIAH 53.6

Accompagnato tenor
All they that see him, laugh him to scorn: they
shout out their lips, and shake their heads,
saying:
PSALM 22.8

Chorus
He trusted in God that he would deliver him: let
him deliver him, if he delight in him.
PSALM 22.7

Accompagnato tenor
Thy rebuke hath broken his heart; he is full of
heaviness; he looked for some to have pity on
him, but there was no man, neither found he
any to comfort him.
PSALM 69.21

Arioso tenor
Behold, and see if there be any sorrow like unto
his sorrow!
LAMENTATIONS 1.12

Accompagnato tenor
He was cut off out of the land of the living; for
the transgression of thy people was he stricken.
ISAIAH 53.8

Air tenor
But thou didst not leave his soul in hell;
nor didst thou suffer thy Holy One to see
corruption.
PSALM 16.10

Chorus
Lift up your heads, O ye gates, and be ye lift up,
ye everlasting doors, and the King of Glory shall
come in! Who is this King of Glory? The Lord of
Hosts, he is the King of Glory.
PSALM 24.7-10

Recitative tenor
Unto which of the angels said he at any time:
 thou art my son, this day have I begotten thee?
HEBREWS 1.5

Chorus
Let all the angels of God worship him.
HEBREWS 1.6

Air mezzo-soprano
Thou art gone up on high, thou hast led
captivity captive, and received gifts for men,
yea, even for thine enemies, that the Lord God
might dwell among them.
PSALM 68.18

Chorus
The Lord gave the word: Great was the
company of the preachers.
PSALM 68.11

Air soprano
How beautiful are the feet of them that preach
the gospel of peace, and bring glad tidings of
good things.
ROMANS 10.15

Their sound is gone out into all lands, and their
words unto the end of the world.
ROMANS 10.18

Air bass
Why do the nations so furiously rage together,
and why do the people imagine a vain thing;
the kings of the earth rise up, and the rulers
take counsel together against the Lord and
against his anointed.
PSALM 2.1-2

Chorus
Let us break their bonds asunder, and cast away
their yokes from us.
PSALM 2.3
Recitative tenor
He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.
PSALM 2.4

Air tenor
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter’s vessel.
PSALM 2.9

Chorus
Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah!
The Kingdom of this world is become the Kingdom of our Lord and of his Christ, and he shall reign for ever and ever, Hallelujah!
King of Kings, and Lord of Lords, and he shall reign for ever and ever, Hallelujah!
REVELATION 19.6, 11.5, 19.6

PART THE THIRD

Air soprano
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
JOB 19.25-6

For now is Christ risen from the dead, the first fruits of them that sleep.
1 CORINTHIANS 15.20

Chorus
Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive.
1 CORINTHIANS 15.21-2

Accompagnato bass
Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.
1 CORINTHIANS 15.51-2

Air bass
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption, and this mortal must put on immortality.
1 CORINTHIANS 15.52-3

Recitative mezzo-soprano
Then shall be brought to pass the saying that is written, Death is swallowed up in victory.
1 CORINTHIANS 15.52-3

Duet mezzo-soprano and tenor
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.
1 CORINTHIANS 15.55-6

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
1 CORINTHIANS 15.57

Air soprano
If God is for us, who can be against us? Who shall lay anything to the charge of God’s elect?
It is God that justifieth. Who is he that condemneth?
It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
ROMANS 8.31, 33-4

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Blessing and honour, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.
Amen.
REVELATION 5.12-14
Adoration of the Shepherds (1622) by Gerard van Honthorst (1592–1656)
Richard Egarr director & harpsichord

Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making. As well as being an accomplished conductor, Richard is a brilliant harpsichordist and equally skilled on the organ, fortepiano and modern pianos. His many roles include directing from the keyboard, playing concertos and giving solo recitals, and he relishes the chance to talk about music at every opportunity.

Richard trained as a choirboy at York Minster, at Chetham’s School of Music in Manchester and as organ scholar at Clare College, Cambridge. His studies with early music pioneers Gustav and Marie Leonhardt further inspired his work in the field of historical performance.

Richard was appointed Music Director of the AAM in 2006, since when he has led the orchestra on tours to four continents and in a number of acclaimed recordings. Richard is also involved with a number of other period ensembles; he appears in America with the Handel and Haydn Society and Portland Baroque, and this season makes his debut with Philharmonia Baroque in San Francisco. He has performed as a soloist with The English Concert and the Orchestra of the Age of Enlightenment.

In 2007 Richard established the Choir of the AAM, and operas and oratorios lie at the heart of his repertoire. He regularly appears at the Concertgebouw in Amsterdam with, among others, the Netherlands Opera Company; and in 2007 he made his Glyndebourne debut in a staged performance of JS Bach’s St Matthew Passion. Richard is also renowned as an inspiration for young musicians: alongside his teaching position at the Amsterdam Conservatoire, he has regular relationships with the Britten–Pears Foundation in Aldeburgh and with the Netherlands Opera Academy.

"genuinely exhilarating and constantly surprising"
THE GUARDIAN, JULY 2011

Richard is increasingly sought after by non-period orchestras. This season he returns to conduct the Rotterdam Philharmonic Orchestra, and makes his debut with the Berlin Konzerthausorchester and Helsingborg Symphony. In December 2011 he was appointed Associate Artist with the Scottish Chamber Orchestra.

Richard has performed as a soloist throughout Europe, Japan and the USA, and his solo recording output comprises works by Frescobaldi, Orlando Gibbons, Couperin, Purcell, Froberger, Mozart and JS Bach. For many years he formed an "unequaled duo for violin and keyboard" (Gramophone) with violinist Andrew Manze, which resulted in acclaimed concerts and award-winning recordings of music from Stylus Phantasticus to Mozart and Schubert.

Richard has directed the AAM in recordings by JS Bach, including the Brandenburg Concertos; and in a complete cycle of Handel’s Opp.1–7 instrumental music which has won MIDEM, Edison and Gramophone Awards.

Richard lives in Amsterdam with his wife and daughter.

ACADEMY OF ANCIENT MUSIC, 2011-2012 SEASON 11
Sarah Fox soprano

Born in Yorkshire, Sarah Fox was educated at Giggleswick School, London University and the Royal College of Music. She won the Kathleen Ferrier Award in 1997 and the John Christie Award in 2000.

Operatic highlights include Asteria in Handel’s Tamerlano for Covent Garden, Munich and Barcelona (opposite Plácido Domingo); Zerlina in Mozart’s Don Giovanni for Covent Garden, Glyndebourne and Cincinnati; Woglinde in Wagner’s Der Ring des Nibelungen for Covent Garden, Salzburg and Aix-en-Provence Festivals; Susanna in Mozart’s Le Nozze di Figaro for Glyndebourne and The Royal Danish Opera; Mimi in Puccini’s La Bohème and Merab in Handel’s Saul for Opera North; and Lucy Lockitt in Britten’s The Beggar’s Opera for Covent Garden.

Sarah has worked with many of the world’s leading orchestras including the Berlin Philharmonic, the San Francisco Symphony, the City of Birmingham Symphony Orchestra, the Philharmonia and the Halle, with conductors including Rattle, Maazel, Mackerras, Bolton and Pappano. She has appeared several times at the BBC Proms and at the Edinburgh Festival. In recital she has performed on numerous occasions with Malcolm Martineau, with whom she made her debut at the Concertgebouw, Amsterdam.

Her discography includes Mahler’s Symphony No.4 (Philharmonia/Mackerras) and Poulenc Songs (Martineau) for Signum Classics; Leighton’s Symphony No.2 (BBC National Orchestra of Wales/Hickox), Britten’s Owen Wingrave (CLS/Hickox), and The Beggar’s Opera (CLS/Curnyn) for Chandos; and “That’s Entertainment” (John Wilson Orchestra/Wilson) for EMI Classics.

Clare Wilkinson mezzo-soprano

Selected by Opera Now as amongst ‘Who’s Hot’ for her performance as Galatea in Handel’s Acis and Galatea at the London Handel Festival, Clare Wilkinson was born in Manchester. She appears at the world’s major concert halls with conductors including Harry Bicket, Laurence Cummings, Sir John Eliot Gardiner, Nicholas Kraemer, Christophe Rousset, Daniel Reuss, Markus Stenz and Michael Willens.

Clare’s performances of early music have been particularly acclaimed. With I Fagiolini, she appeared at the 2010 BBC Proms, and her current engagements include roles in Purcell’s Dido and Aeneas at the Opéra de Dijon, JS Bach’s cantatas with the Israel Camerata and Christmas Oratorio with the Orquesta Ciudad de Granada, and Vivaldi’s Stabat Mater with the Manchester Camerata and Dixit Dominus at the Gdansk Music Festival.

She recently appeared in David Lang’s Pulitzer Prize-winning The Little Match Girl Passion with Cryptic Theatre Company, as Second Witch in Purcell’s Dido and Aeneas at the Opéra de Dijon, and in projects with the Arion Consort, the Bachkoor Holland, the Estonian Philharmonic Chamber Choir, the Malaga Philharmonic Orchestra, the Netherlands Bach Society, the Orquesta Ciudad de Granada, the Royal Liverpool Philharmonic Orchestra, the Scottish Chamber Orchestra and Washington National Cathedral Choral Society.
Ben studied at the Royal College of Music and at the Benjamin Britten International Opera School. He won first prize at the 2008 Kathleen Ferrier awards (the first outright male winner for 13 years); and in September 2010 he joined the prestigious Radio 3 New Generation Artists Scheme.

Ben is in demand as an oratorio soloist around the UK and Europe, working with conductors such as Sir Charles Mackerras, Harry Bicket, Peter Schreier, Andrew Parrott and Neil Thompson. Recent engagements have included Berg's Wozzeck in concert with the Philharmonia Orchestra and Esa-Pekka Salonen, Britten's Les Illuminations with the Orchestra of Scottish Opera, and JS Bach's St Matthew Passion with the Kristiansand Symphony Orchestra under Nicholas Kraemer.

On the operatic stage, Ben recently made his debut with the Opéra de Lyon. He has sung at Glyndebourne under Sir Mark Elder in Britten's Billy Budd, as well as making appearances with ENO and Classical Opera Company. He has given recitals with Roger Vignoles and Iain Burnside, and has appeared at Wigmore Hall with Graham Johnson.

This year Ben became an ENO Young Singer, and he recently appeared at the London Coliseum in Donizetti's L'elisir d'amore. Last summer he sang music by Frank Bridge at the BBC Proms with the BBC National Orchestra of Wales; and forthcoming engagements include concerts with the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra.

Stephan Loges bass

Stephan was born in Dresden, and moved to London to continue his studies at the Guildhall School of Music & Drama. He won the 1999 Wigmore Hall International Song Competition and he regularly gives recitals throughout the world, including at Wigmore Hall, Carnegie Hall and the Concertgebouw.

His concert appearances have included Haydn's The Creation with the Iceland Symphony Orchestra under Paul McCreesh; Elgar's Dream of Gerontius in Stuttgart and Darmstadt; Britten's War Requiem with the Royal Philharmonic Orchestra; and Handel's Messiah with the National Symphony Orchestra in Washington.

Stephan has sung JS Bach's cantatas with Sir John Eliot Gardiner and the Passions with the Gabrieli Consort under Paul McCreesh. He made his debut at the BBC Proms in 2002 in the St Matthew Passion under Trevor Pinnock, and regularly sings the Christmas Oratorio, most recently with the Russian National Orchestra and Vladimir Jurowski.

On the operatic stage, Stephan made his debut with Théâtre Royal de la Monnaie in Brussels in a new opera by Francesconi; and he appeared at the Royal Opera House in Macmillan's Parthanogenesis.

Current engagements and future plans include Brahms' Vier Ernste Gesänge with the Scottish Chamber Orchestra; Britten's War Requiem with the Melbourne Symphony Orchestra; and JS Bach's St John Passion with the Leipzig Gewandhaus Orchestra.
Academy of Ancient Music: our ethos

The history of the AAM is the history of a revolution. When Christopher Hogwood founded the orchestra almost forty years ago, he rejected the decades-old convention of playing old music in a modern style. Hogwood and the AAM were inspired by original performances and, along with musicians across Europe, were beginning to discover the sound worlds which Bach, Handel and Haydn would have known. These bold initial steps would lead to a radical transformation in musical performance, allowing baroque and classical masterworks to be heard anew from that day to this.

So what’s different about the AAM? Partly it’s the instruments, which are originals (or faithful copies of them). The stringed instruments have strings made of animal gut, not steel; the trumpets have no valves; the violins and violas don’t have chin-rests, and the cellists grip their instruments between their legs rather than resting them on the floor. The result is a sound which is bright, immediate and striking. Additionally, the size of the orchestra is often smaller, meaning that every instrument shines through and the original balance of sound is restored; and where possible we play from first edition scores, stripping away the later additions and annotations of editors and getting back to composers’ initial notes, markings and ideas.

There’s also a difference in the way we approach our music making. Composers prized the creativity of musicians, expecting them to make the music come alive and to communicate its thrill to the audience — an ethos we place at the heart of all that we do. Very often we don’t have a conductor, but are directed by one of the musicians, making for spontaneous, sparky and engaged performances. It’s not just about researching the past; it’s about being creative in the present.

“a band that, for nearly 40 years, has consistently established a benchmark of veracity and authority in getting composers’ music played as it was intended to be played: free of accretions, stripped of varnish, and as straight and true as an arrow”

GLASGOW HERALD, 2010

In everything we do, we aim to recapture the intimacy, passion and vitality of music when it was first composed. The result? Performances which are full of energy and vibrancy, the superb artistry and musical imagination of our players combined with a deep understanding of the music’s original context.
The AAM was founded in 1973 by Christopher Hogwood, under whose leadership the orchestra developed the global reputation for inspirational music making which continues today. In its first three decades the AAM performed live to music lovers on every continent except Antarctica, and millions more heard the orchestra through its astonishing catalogue of over 300 CDs: Brit- and Grammy-Award-winning recordings of Handel operas, pioneering accounts of the Beethoven, Mozart and Haydn symphonies, and revelatory discs which championed neglected composers.

This artistic excellence was fostered by a stunning roster of guest artists: singers Dame Emma Kirkby, Dame Joan Sutherland and Cecilia Bartoli and pianist Robert Levin were among those performing regularly with the AAM. A range of collaborations continue to inspire the group with new ideas and fresh approaches. The current relationship with the Choir of King’s College, Cambridge recently produced the world’s first live classical cinecast, with Handel’s Messiah streamed live into hundreds of cinemas across the globe; and ongoing work with the likes of soprano Elizabeth Watts, tenor Andrew Kennedy and cellist Steven Isserlis lies at the heart of the AAM’s present-day artistic success.

In 2006 Richard Egarr succeeded Hogwood as Music Director, and the orchestra continues its tradition of enthralling audiences old and new. Already Egarr has directed the first-ever performances in China of Purcell’s Dido and Aeneas and JS Bach’s complete Brandenburg Concertos, and has led tours throughout Europe and to Australia, America and the Far East. Recent recordings, including a complete cycle of Handel’s instrumental music Opp.1-7, have won MIDEM, Edison and Gramophone Awards. In 2007 Egarr founded the Choir of the AAM, which a year later was awarded the title of ‘Choir of the Year’ at the Beijing Classical Elites.

The future is just as bright. Performances in 2011–12 feature music from Monteverdi to Beethoven, with outstanding artists including Alina Ibragimova and Anna Prohaska making their AAM debuts. In early 2012 the world-première recording of music by the English composer Christopher Gibbons, featuring the Choir of the AAM, will be released.

Meanwhile the AAMplify new generation scheme continues to flourish: hundreds of young music lovers will be welcomed to AAM concerts this season, and the musicians of the future will rehearse and perform side by side with the orchestra in Cambridge and, for the first time, in London.

Visit www.aam.co.uk to find out more, or pick up a season brochure tonight.
“Handel composing Sacred Music: the Genius of Harmony crowning him, and a Seraph wafting his name to heaven”

Engraving by Francesco Bartolozzi (1725–1815), printed in Charles Burney's account of the 1784 Commemoration of Handel.
I have always been fascinated by drums and drumming ever since, at the age of three, my father presented me with an ancient bass drum, rescued from the back of a skip outside Boosey’s in Regent Street. A kettledrum has magical properties, and the tonal nuances of newly-mounted calfskin on hand-beaten copper allow me to underpin the entire orchestra with a depth of sonority in a most satisfying way. I feel honoured to be associated with the AAM — especially now with Richard Egarr, whose driving force is propelling the orchestra to new heights.

*Sponsored chairs
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Lord and Lady Magan
Principal cello
Dr Christopher and Lady Juliet Tadgell
Principal flute
Christopher and Phillida Purvis
Sub-principal viola
Sir Nicholas and Lady Goodison
Sub-principal cello
Newby Trust Ltd

Benedict Hoffnung timpani

"I have always been fascinated by drums and drumming ever since, at the age of three, my father presented me with an ancient bass drum, rescued from the back of a skip outside Boosey’s in Regent Street. A kettledrum has magical properties, and the tonal nuances of newly-mounted calfskin on hand-beaten copper allow me to underpin the entire orchestra with a depth of sonority in a most satisfying way. I feel honoured to be associated with the AAM — especially now with Richard Egarr, whose driving force is propelling the orchestra to new heights."
Supporting the Academy of Ancient Music

Having fun, getting closer to the music and securing the future of a great tradition. That’s what supporting the Academy of Ancient Music is all about.

The music we are enjoying tonight only ever came into being through a tradition of patronage. JS Bach composed his instrumental masterpieces at the courts of Weimar and Köthen; Haydn enjoyed the backing of the Esterházy family; Mozart’s patrons included the Archbishop of Salzburg and Emperor Joseph II.

The AAM exists to keep this music alive — but income from ticket sales covers only a third of the cost of staging concerts like tonight’s. Just like the composers of old, the orchestra relies on generous support from those who value its work and care about its future.

Over the next few years the AAM will be doing more than ever to develop the audiences, musicians and arts managers of the future through its AAMplify new generation programme, to bring baroque and classical music to a global audience through recordings and online work, and to enrich people’s lives through its concerts. In order to do so it must raise a total of £2.8 million by 2015. Through the generosity of individual philanthropists, Arts Council England and other funders and supporters £1.3 million has already been secured. £1.5 million remains to be raised.

The future of ancient music is in our hands. Read on to find out how you can help.

Join the AAM Society

The AAM Society is the AAM’s core group of regular supporters. Members’ annual gifts provide the vital ongoing support without which the orchestra would be unable to continue to perform.

Members enjoy a close and ongoing involvement with the life of the orchestra: they dine with the musicians after performances in London; they receive regular invitations to open rehearsals, private recitals and other special events; and at least once each year they are invited to travel with the orchestra on tour internationally.

Membership starts from £250 per annum (£100 for young supporters aged up to 40) and goes up to £20,000+. Gifts can be made annually or by regular standing order. Those giving over £1,000 receive invitations to regular recitals and other special events held in the homes of fellow members. Those giving over £5,000 have the opportunity to sponsor a specific position in the orchestra, and are invited to join the Council of Benefactors which meets annually to receive an update on the orchestra’s performance from the Chief Executive and Chairman.

To join the AAM Society, please either contact the AAM or complete and return the membership form on page 21.

“\textit{The AAM’s Porto-Lisbon trip was memorable. We socialised with the players, heard wonderful music twice over with soprano Carolyn Sampson, had an exclusive tour and tasting of Graham’s Port, and were introduced to Porto’s extraordinary churches by an expert — with an optional trip to the Gulbenkian thrown in. All smoothly organised, relaxed and with the bonus of excellent company, meals and wine}.”

\textsc{Elizabeth de Friend, AAM Society Member}
Support a special project

From time to time, syndicates are formed to support special artistic projects. Members enjoy a particularly close involvement with the work they are supporting. It’s not too late to get involved with Musical Revolutions, the concert series at the heart of the AAM’s 2011–12 London and Cambridge season. Please contact the AAM to find out more.

Invest in the AAM Tomorrow Fund

The AAM Tomorrow Fund has been established for those who want to invest at a substantial level in the long-term future of the orchestra. Support from the Fund is making major strategic initiatives possible, including the development of the AAMplify new generation programme and the revitalisation of the AAM’s recording programme. The Fund was established by a generous leading gift from Lady Sainsbury of Turville, and major gifts have subsequently been received from other individual and institutional supporters.

Leave a legacy

Over the last four decades the AAM has brought joy and inspiration to millions of people. Our aim over the next is to begin to build an endowment which will ultimately enable it to do so in perpetuity.

Leaving a legacy is one of the most enduring ways in which you can support our work: gifts of any size have a real impact in enabling the AAM to keep baroque and classical music alive for generations to come. By supporting our work in this way you may also be able to reduce the overall tax liability due on your estate.

Tax-efficient giving

Generous tax incentives exist for UK taxpayers supporting charities like the AAM. Under the Gift Aid scheme the eventual cost of making a gift to the AAM could be as little as half of its value to the AAM — and for donors who make gifts of shares the cost could be lower still.

Further information is available from the AAM.

To find out more

• Contact Simon Fairclough, Head of External Relations, on 01223 341096 or s.fairclough@aam.co.uk
• Visit www.aam.co.uk and click “Support the AAM”

“We love the AAM’s excellent performances, academic depth and innovative programming, and as AAM Society members we share the musical life of this superb ensemble project by project. The AAM is as welcoming and friendly as it is enlightening, and as professional behind the scenes as it is on stage!”

RICHARD AND ELENA BRIDGES AAM SOCIETY MEMBERS
AAM Funders & Supporters

The AAM is indebted to the following trusts, companies, public bodies and individuals for their support of the orchestra’s work:

**AAM Business Club**
Cambridge University Press
Kleinwort Benson
Royal Bank of Canada

**Public funders**
Arts Council England
Orchestras Live
Cambridge City Council

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**Constance Travis Charitable Trust**
Garfield Weston Foundation
J Paul Getty Jr Charitable Trust
and other anonymous trusts and foundations

**The AAM Society**

**Special gifts**
The Academy of Ancient Music extends its grateful thanks to Lady Sainsbury of Turville, who has supported the orchestra’s work at a particularly significant level this year.

**The Chairman’s Circle**
(Donations £20,000 – £49,999 per annum)
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**The Hogwood Circle**
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Lady Linda Wong Davies (KT Wong Foundation)

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☐ Please acknowledge my gift using the following form of wording

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(please complete the standing order section below)
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Three-year pledge
By pledging to support the AAM over a three-year period, you can help the orchestra to plan for the future with confidence.
☐ Please tick here if you are able to pledge to support the orchestra at this level for three years.

Leaving a legacy
☐ Please tick here if you would be willing to receive information about remembering the AAM in your will.

Matched giving
☐ My firm operates a matched giving policy. Please contact me to discuss this further.

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Please complete this section if you pay UK income tax and/or capital gains tax at least equal to the tax which the AAM will reclaim on your donations in the appropriate tax year.
Please treat this donation and all donations that I make from the date of this declaration until I notify you otherwise as Gift Aid donations.
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Simon Fairclough
Head of External Relations
Academy of Ancient Music
32 Newnham Road
Cambridge CB3 9EY

ACADEMY OF ANCIENT MUSIC, 2011-2012 SEASON 21
Forthcoming AAM performances in London and Cambridge

Rise of the concerto
Alina Ibragimova makes her AAM debut in a programme ranging from the first work for solo violin to the summit of the baroque concerto

BIBER Passacaglia in G minor for violin from The Rosary Sonatas (c.1674)
JS BACH Sonata in E major for violin and harpsichord BWV1016 (c.1725)
JS BACH Concerto in A minor for violin BWV1041 (c.1730)
VIVALDI Conzerto in D major for violin L’inquietudine RV234 (c.1727)
VIVALDI Conzerto in D minor for two violins and cello RV565 (1711)
BIBER Battalia (1673)
JS BACH Concerto in E major for violin BWV1042 (c.1730)

CAMBRIDGE Monday 27 February 2012
7.30pm West Road Concert Hall
LONDON Wednesday 29 February 2012
7.30pm Wigmore Hall

JS Bach’s St Matthew Passion
Our acclaimed collaboration with the Choir of King’s College, Cambridge continues with a performance of JS Bach’s magisterial St Matthew Passion.

CAMBRIDGE Tuesday 3 April 2012
5.30pm King’s College Chapel

Dawn of the cantata
Jonathan Cohen showcases the human emotion and musical invention of the early Italian cantata

FALCONIERI Ciaccona in G major (c.1616)
MONTEVERDI ‘Zefiro Torna’ (1614)
MONTEVERDI ‘Se vittore si belle’ (1638)
MONTEVERDI ‘Ardo e scopir’ (1638)
CASTELLO Sonata No.15 à 4 (1621)
MONTEVERDI Excerpts from Il ritorno di Ulisse in patria (1640)
ZANETTI Saltarello della Battaglia (1643)
MONTEVERDI Il combattimento di Tancred e Clorinda (1624)

LONDON Thursday 26 April 2012
7.30pm Wigmore Hall
CAMBRIDGE Saturday 28 April 2012
7.30pm West Road Concert Hall

Age of the French baroque
The Choir of the AAM explores the revolutionary church music of Lully, alongside ingenious instrumental works by two of his contemporaries

J-B LULLY De profundis (1683)
M-A CHARPENTIER Sonate à huit (1664)
J-B LULLY Regina coelii kantate (1664)
J-B LULLY Salve Regina (1684)
M MARAIS Sonatas pour le Coucher du Roy (1692)
LULLY Dies Irae (1683)

CAMBRIDGE Tuesday 26 June 2012
7.30pm West Road Concert Hall
LONDON Wednesday 27 June 2012
7.30pm Wigmore Hall

Booking information

WEST ROAD CONCERT HALL
Cambridge Arts Theatre box office
01223 503333
www.aam.co.uk

WIGMORE HALL
Wigmore Hall box office
020 7935 2141
www.wigmore-hall.org.uk

KING’S COLLEGE CHAPEL
The Shop at King’s
01223 769942
Booking opens 16 January 2012

Keep up to date
To receive all the latest news about our London concerts, and to be among the first to hear about our 2012–13 season (which we’ll be announcing next month), join AAM Update. Simply visit www.aam.co.uk and enter your email address at the bottom of the page.
Handel’s Organ Concertos

Ever the pragmatist, Handel took advantage of the huge audiences for his oratorios by including, in the same concerts, his own organ concertos. His solo performances at the keyboard became infamous, and he published six of these concertos as a collection — the Opus 4.

Richard Egarr and the AAM’s acclaimed recording of these concertos, winner of the MIDEM and Edison Awards in 2009, will be on sale in the foyer tonight for just £12.

“Egarr’s playing sparkles with vitality and character...
The musicianship of the Academy of Ancient Music is outstanding, and their articulate and dynamically-shaded playing is subtle and responsive.”

GRAMOPHONE MAGAZINE 2009

AAM Messiah recordings on sale tonight

Edward Higginbottom £10
Choir of New College, Oxford
1751 VERSION

Stephen Cleobury £15
Choir of King’s College, Cambridge

Christopher Hogwood £20
Choir of Christ Church Cathedral, Oxford
FOUNDLING HOSPITAL VERSION

ACADEMY OF ANCIENT MUSIC, 2011-2012 SEASON 23
Celebrating Christmas

AAM mugs
Bone china mugs
£8 EACH, OR 2 FOR £14

Christmas cards
Pack of 5 (different designs)
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On sale in the foyer tonight

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The Gabrieli Consort &
Players conducted by Paul
McCreesh celebrate their
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Wed 7 Mar 7.30pm
Mendelssohn
Elijah
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performs alongside a
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Crowe and Andrew
Kennedy.

Fri 23 Mar 7.30pm
Tippett A Child of
our Time
The BBC Symphony
Orchestra and soloists
including Toby Spence
and Karen Cargill perform
Tippett’s moving oratorio.

Sat 14 Apr 7.30pm
Elgar The Dream
of Gerontius
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cast of soloists including
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Connolly and the City of
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