



MESSIAH

HANDEL'S SACRED MASTERPIECE

SAT 7 DEC 2019
CONCERT HALL, QPAC



QUEENSLAND SYMPHONY
ORCHESTRA

ALONDRA DE LA PARRA
MUSIC DIRECTOR



Australia
Council
for the Arts



Queensland
Government





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WELCOME

I'm delighted to welcome you to this year's *Messiah*, and I hope you are again impressed with the splendour of Handel – or, perhaps, amazed hearing this work for the first time!

It seems few composers can approach Handel's grandeur, as in the rousing choruses, and not many are his equal for pathos either. I am always moved performing this masterpiece, and grateful to be in 'pole position' as leader to appreciate the efforts of the orchestra, conductor, choir, and soloists.

And tonight we will enjoy the almost electric enthusiasm of Stephen Layton's direction, with the miraculous beauty of Sara Macliver's voice, and the excellence of the other soloists. Stephen's approach is intense and luminescent; you may remember his *Messiah* interpretation from 2015 or his Bach Mass in B minor from 2017. It is a remarkable (and strenuous!) experience to work with him.

In my career I've played certain works, this *Messiah*, the *Four Seasons*, *Eine Kleine Nachtmusik*, etc. scores of times, and my appreciation, far from palling, deepens. So many convincing interpretations are possible in my experience, partly because the imagination and craft in composing them is undoubtedly great, and partly because each musical leader can arrive in front of the orchestra with an integrated, informed, and personal touch that is distinct and always deeply human.

With every good wish for your listening tonight.

Warwick Adeney
Concertmaster

IN THIS CONCERT

Conductor Stephen Layton
Chorus Brisbane Chamber Choir
Soprano Sara Macliver
Mezzo-soprano Helen Charlston
Tenor Gwilym Bowen
Bass-baritone Laurence Williams

PROGRAM

Handel *Messiah*, HWV 56 2 hrs, 40 min
(including 20' interval after Part 1).

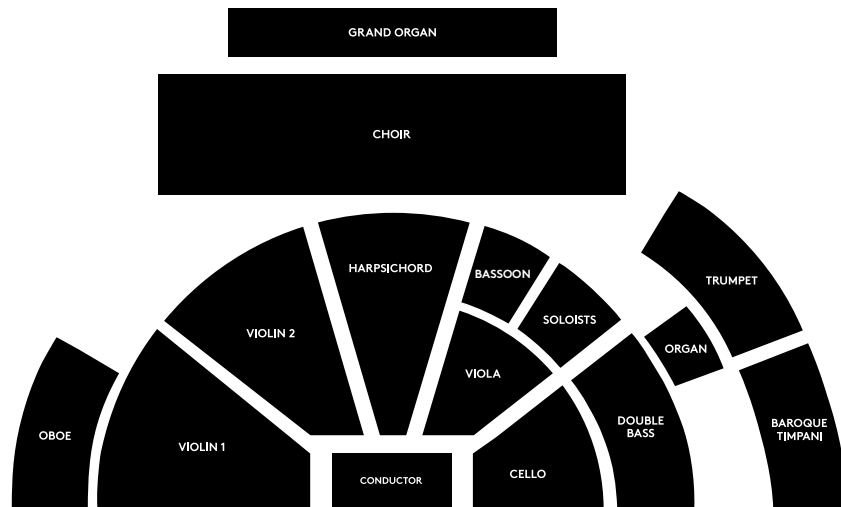
*Relive this concert on ABC Classic on
23 December 2019 at 7pm (AEDT).*

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples have made to Queensland and Australia.

To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violin
- Viola
- Cello
- Double Bass

WOODWIND

Wind instruments produce sound by being blown into.

- Oboe
- Bassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Chamber Organ
- Grand Organ
- Harpsichord

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- Trumpet

PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani

DEFINITION OF TERMS

The following terms appear in bold the first time they appear.

Accompagnato	indicates when a recitative is accompanied by the orchestra.
Aria	an extended, accompanied song for one voice which usually appears in an opera or oratorio.
Chamber music	music performed by a small ensemble of instruments.
Chorus	refers to either a group of singers or the music sung by them.
Libretto	the text of a vocal work.
Opera	refers to both a genre of classical music and a dramatic work in multiple acts (sections) set to music for singers and instrumentalists.
Oratorio	a vocal work based on a sacred or secular text, usually religious in nature.
Passion music	Passion music refers to music that is based on text (usually biblical) about the suffering and crucifixion of Christ.
Recitative	a type of vocal work which mimics the inflections and rhythms of speech, usually written for one voice and often appearing in operas and oratorios.



OUTLINE

PART THE FIRST

Sinfony
Comfort ye
Ev'ry valley
And the glory of the Lord
Thus saith the Lord
But who may abide
And He shall purify
Behold, a virgin shall conceive
O thou that tellest
For behold, darkness
The people that walked in darkness
For unto us a child is born
Pastoral Symphony
There were shepherds
And lo, the angel
And the angel said unto them
And suddenly, there was with the angel
Glory to God
Rejoice Greatly
Then shall the eyes of the blind
He shall feed his flock
His yoke is easy

INTERVAL

PART THE SECOND

Behold the Lamb of God
He was despised
Surely He hath borne our griefs
And with His stripes
All we, like sheep
All they that see Him
He trusted in God
Thy rebuke hath broken His heart
Behold and see
He was cut off
But Thou didst not leave
The Lord gave the word
How beautiful are the feet
Their sound is gone out
Why do the Nations
Let us break their bonds
He that dwelleth in heaven
Thou shalt break them
Hallelujah

PART THE THIRD

I know that my Redeemer liveth
Since by man came death
Behold, I tell you a mystery
The trumpet shall sound
Worthy is the Lamb
Amen

LISTENING GUIDE

George Frideric Handel (1685–1759)

Messiah: An oratorio (HWV 56)

Words selected from the Holy Bible by Charles Jennens (1700–1773)

Handel composed *Messiah* in just over three weeks during the summer of 1741. It appeared at a crucial point in his career. He had composed his first **oratorios** during his time in Italy over 30 years earlier; however the main focus of his career following his arrival in London in 1710 had been Italian **opera**.

In February 1741, he produced his last opera, *Deidamia*. Having no sympathy with the direction opera was taking in London, he accepted an invitation from the Lord Lieutenant of Ireland to produce a concert season in Dublin from late 1741 until Easter 1742, for which *Messiah* was to be the highlight. It was premiered on Tuesday 13 April at the New Musick-Hall, Fishamble Street. A capacity audience of 700 attended, the expectation of an audience larger than the concert hall could hold leading to the quaint newspaper request that ladies come without hooped dresses and gentlemen without swords. The concert was a charity performance 'For the Relief of the Prisoners in the several Gaols, and for the support of Mercer's Hospital, and the Charitable Infirmary' and was a great success.

However, the initial London performances in 1743 were greeted with less enthusiasm, and it was only when Handel began to perform the work in association with the Foundling Hospital at Lincoln's Inn (of which he was a governor) from 1750 onwards, that it became a favourite in London and began to assume its modern iconic status.

Most of Handel's oratorios employ **librettos** based on Old Testament stories and are dramatic in form and content. *Messiah* clearly does not fit this pattern, being Christian in subject matter and reflective, with events narrated obliquely rather than directly. The libretto was compiled from biblical and liturgical sources by Charles Jennens, and outlines the sequence of the church year, from Advent through to Pentecost, then on to Eternity. The narrative expresses an essentially Enlightenment view of the Christian story—with an emphasis on decorum, rationality and restraint—that also gives it an air of universality.

Musically, this universality can be seen in the work's combination of diverse stylistic elements. It fuses in a unique way the traditions of Italian opera and **chamber music**, the German **Passion**, and the English ceremonial anthem. These complementary qualities can also be seen to progress through the work. Part I shows the strongest Italianate influence in its **arias**, accompanied **recitatives**, and **choruses**. The Passiontide section of Part II has the strongest German influence; while from the Resurrection onwards there is a return to Italianate traditions with a strong element of English ceremonial music, notably the *Hallelujah* Chorus and the concluding *Worthy is the Lamb*, with their celebratory timpani, trumpets, and fanfare figures.

Handel's original performance of *Messiah* in Dublin employed quite modest forces. The soloists and orchestra consisted of a mixture of artists brought from London and the best available local talent. The choir consisted of the combined forces of the two Cathedrals of St Patrick and Christ Church. Only after his death did a tradition arise of increasing the forces on a massive scale, culminating in a performance at the Crystal Palace, London, in 1857 when a 'wonderful assembly of 2000 vocal and 500 instrumental performers' was involved. From the mid-20th century, however, a revisionary attitude has led to a general desire to return to the masterpiece as Handel conceived, composed, adapted, knew, and performed it.

Abridged from an annotation by Robert Forgacs © 2010

LIBRETTO

PART THE FIRST

Prophecy of Christ's appearance on earth; the nativity.

Sinfony

Comfort ye
(Isaiah 40:1-3)
Accompagnato: Tenor

Ev'ry valley
(Isaiah 40:4)
Song: Tenor

Comfort ye, comfort ye my people,
saith your God;
speak ye comfortably to Jerusalem,
and cry unto her,
that her warfare is accomplish'd,
that her iniquity is pardon'd.
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.

Ev'ry valley shall be exalted,
and ev'ry mountain and hill made low,
the crooked straight, and the rough
places plain.

And the glory of the Lord
(Isaiah 40:5)
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.

Thus saith the Lord
(Haggai 2:6-7; Malachi 3:1)
Accompagnato: Bass

Thus saith the Lord, the Lord of Hosts;
Yet once a little while,
and I will shake the heav'ns and the earth;
the sea and the dry land;
And I will shake all nations;
and the desire of all nations shall come.
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.

But who may abide
(Malachi 3:2)
Song: Alto

But who may abide the day of His coming?
and who shall stand when He appeareth?
For He is like a refiner's fire.

And He shall purify
(Malachi 3:3)
Chorus

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

Behold, a virgin shall conceive
(Isaiah 7:14; Matthew 1:23)
Recitative: Alto

O thou that tellest
(Isaiah 40:9 and 60:1)
Song: Alto and Chorus

Behold, a virgin shall conceive, and bear a son,
and shall call His name Emmanuel,
'God with us'.

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.
O thou that tellest good tidings to Zion,
arise, shine, for thy light is come,
and the glory of the Lord is risen upon thee.

For behold, darkness
(Isaiah 60:2-3)
Accompagnato: Bass

The people that walked in darkness
(Isaiah 9:2)
Song: 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.

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.

For unto us a child is born
(Isaiah 9:6)
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.

Pastoral Symphony
There were shepherds
(Luke 2:8)
Recitative: Soprano

And lo, the angel
(Luke 2:9)
Accompagnato: Soprano

And the angel said unto them
(Luke 2:10-11)
Recitative: Soprano

And suddenly, there was with the angel
(Luke 2:13)
Accompagnato: Soprano

Glory to God
(Luke 2:14)
Chorus

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

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.

And suddenly there was with the angel
a multitude of the heav'nly host,
praising God, and saying...

'Glory to God in the Highest,
and peace on earth,
goodwill towards men.'

Rejoice greatly
(Zechariah 9:9-10)
Song: Soprano

Rejoice greatly, O daughter of Zion,
shout, O daughter of Jerusalem;
behold thy King cometh unto thee.
He is the righteous Saviour;
and He shall speak peace unto
the heathen.

Then shall the eyes of the blind
(Isaiah 35:5-6)
Recitative: Alto

He shall feed his flock
(Isaiah 40:11; Matthew 11:28-29)
Duet: Alto and Soprano

Then shall the eyes of the blind be open'd,
and the ears of the deaf unstopped;
then shall the lame man leap as a hart,
and the tongue of the dumb shall sing.

He shall feed His flock like a shepherd:
and He shall gather the lambs with
His arm,
and carry them in His bosom,
and gently lead those that are with young.
Come unto Him all ye that labour,
come unto Him, that are heavy laden,
and He will give you rest.
Take His yoke upon you, and learn of Him;
for He is meek and lowly of heart:
and ye shall find rest unto your souls.

His yoke is easy
(Matthew 11:30)
Chorus

His yoke is easy, His burthen is light.

INTERVAL

LIBRETTO

PART THE SECOND

The death, resurrection and ascension of Christ; the spreading of the Gospel.

Behold the Lamb of God
(John 1:29)

Chorus

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

He was despised
(Isaiah 53:3 and 50:6)

Song: Alto

He was despised and rejected of men,
a man of sorrows, and acquainted with grief.
He gave His back to the smiters,
and His cheeks to them that plucked off
the hair:
He hid not His face from shame and spitting.

Surely He hath borne our griefs
(Isaiah 53:4-5)
Chorus

And with His stripes
(Isaiah 53:5)
Chorus

All we, like sheep
(Isaiah 53:6)
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.

And with His stripes we are healed.

All we, like sheep, have gone astray,
we have turned ev'ry one to his own way;
and the Lord hath laid on Him
the iniquity of us all.

All they that see Him
(Psalm 22:7 – Book of Common Prayer)
Accompagnato: Tenor

He trusted in God
(Psalm 22:8 – BCP)
Chorus

All they that see Him laugh Him to scorn;
they shoot out their lips,
and shake their heads, saying:
He trusted in God that He would deliver him:
let Him deliver Him, if He delight in Him.

Thy rebuke hath broken His heart
(Psalm 69:20 – BCP)
Accompagnato: Tenor

Behold and see
(Lamentations 1:12)
Song: Tenor

He was cut off
(Isaiah 53:8)
Accompagnato: Tenor

But Thou didst not leave
(Psalm 16:10)
Song: Soprano

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.

Behold, and see, if there be any sorrow
like unto His sorrow!

He was cut off out of the land of the living;
for the transgression of Thy people was
He is stricken.

But Thou didst not leave His soul in Hell,
nor didst Thou suffer Thy Holy One to
see corruption.

The Lord gave the word
(Psalm 68:11 – BCP)
Chorus

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

How beautiful are the feet
(Isaiah 52:7)
Song: Soprano

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

Their sound is gone out
(Romans 10:18)
Chorus

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

Why do the nations
(Psalm 2:1-2 – BCP)
Song: Bass

Let us break their bonds
(Psalm 2:3)
Chorus

He that dwelleth in heaven
(Psalm 2:4 – BCP)
Recitative: Tenor

Thou shalt break them
(Psalm 2:9)
Song: Tenor

Why do the nations so furiously rage together:
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.

Let us break their bonds asunder,
and cast away their yokes from us.

He that dwelleth in heaven shall laugh
them to scorn;
the Lord shall have them in derision.

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a
potter's vessel.

Hallelujah
(Revelation 19:6; 11:15; 19:16)
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 forever and ever,
King of Kings,
and Lord of Lords,
Hallelujah!

LIBRETTO

PART THE THIRD

Victory over Death.

I know that my Redeemer liveth
(Job 19:25-26; 1 Corinthians 15:20)
Song: Soprano

I know that my Redeemer liveth,
and that He shall stand at the latter day
upon the earth.

And tho' worms destroy this body, yet in
my flesh shall I see God.

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

Since by man came death
(1 Corinthians 15:21-22)

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.

Behold, I tell you a mystery
(1 Corinthians 15:51-52)

Accompagnato: Bass

The trumpet shall sound
(1 Corinthians 15:52-53)

Song: Bass

Behold, I tell you a mystery:

We shall not all sleep,
but we shall all be chang'd,
in a moment,
in the twinkling of an eye,
at the last trumpet.

The trumpet shall sound,
and the dead shall be rais'd incorruptible,
and we shall be chang'd.

Worthy is the Lamb
(Revelation 5:12-13)
Chorus

Amen
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.



ARTIST BIOGRAPHIES



Stephen Layton Conductor

Stephen Layton is one of the most sought-after conductors of his generation, whose ground-breaking approach has had a profound influence on choral music over the last 30 years. Often described as the finest exponent of choral music in the world today, Stephen is regularly invited to work with the world's leading choirs, orchestras and composers. His interpretations have been heard from Sydney Opera House to the Concertgebouw, from Tallinn to São Paolo, and his recordings have won or been nominated for every major international recording award. He has two Gramophone Awards and a further ten nominations, five Grammy nominations, the Diapason d'Or de l'Année in France, the Echo Klassik award in Germany, the Spanish CD compact award, and Australia's Limelight Recording of the Year.

The founder and director of Polyphony, Stephen is also Fellow and Director of Music at Trinity College Cambridge and Music Director of Holst Singers. Former posts include Chief Conductor of Netherlands Chamber Choir, Chief Guest Conductor of Danish National Vocal Ensemble, Artistic Director and Principal Conductor of City of London Sinfonia, and Director of Music at the Temple Church, London.

Stephen's recordings have consistently broken new ground, creating a new sound world in British choral music that continues to influence and inform conductors and choirs throughout the world. Award-winning discs with Polyphony include Britten's Sacred and Profane, James MacMillan's Seven Last Words from the Cross and Poulenc's Gloria.

Stephen guest-conducts widely, working with and inspiring the world's finest choirs and orchestras. His interpretations of Bach and Handel have been heard with orchestras ranging from Academy of Ancient Music to the London Philharmonic and Philadelphia orchestras. Performances include Messiah in Sydney Opera House, the first staged St John Passion with English National Opera, and regular BBC broadcasts.



Brisbane Chamber Choir Music Director Graeme Morton AM

The Brisbane Chamber Choir is an auditioned vocal ensemble of up to twenty singers, established in 1997 and based in Brisbane, Australia. Under founding musical director Graeme Morton AM, it performs music of all styles and periods with a focus on Australian premiere performances and works of Australian composers.

For more than 20 years, the ensemble has delighted concert audiences at home and across Australia and has produced several landmark recordings.

In 2014, they were guest artists of Musica Viva in Sydney and collaborated with cornerstone Australian choral ensembles, the Adelaide Chamber Singers and the Sydney Chamber Choir, in *A Tale of Three Cities* in 2015. The ensemble regularly performs with leading instrumentalists including Camerata, the Badinerie Players, and The Adina String Quartet.

In 2016, they released *Mass of the Dreaming*, a celebrated recording of Australian choral music, featuring the premier recording of the Ross Edwards' title work, together with compositions of musical friends Joseph Twist, Paul Stanhope, and Keren Terpstra.

In their 20th anniversary year, the ensemble was privileged to work with Queensland Symphony Orchestra under maestro Stephen Layton in a performance of J.S. Bach's Mass in B Minor – since broadcast twice on ABC Classic FM – and share the concert platform with internationally renowned saxophonist, Diana Tolmie.

The Brisbane Chamber Choir regularly commissions works and is currently the resident Chamber Choir of St John's Anglican Cathedral.

ARTIST BIOGRAPHIES



Sara Macliver Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Sara records for ABC Classics with more than 35 CDs and many awards to her credit.

In 2017/18, Sara sang with Sydney Symphony Orchestra, West Australian Opera, West Australian Symphony Orchestra and Adelaide Symphony Orchestra, the Australian String Quartet, St George's Cathedral, the Auckland Philharmonic Orchestra, and in several programs with Melbourne Symphony Orchestra; she also sang with Bangalow Festival, St George's Cathedral, and Collegium Musicum amongst many other projects. Sara recorded a CD of Calvin Bowman songs which was released last year.

In 2019, Sara sings with the West Australian, Tasmanian, Queensland and Adelaide Symphony Orchestras, Sydney Philharmonia, Ten Days on the Island, the Peninsula Summer Festival, Brisbane Camerata, and ANAM amongst others.

Sara has been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.



Helen Charlston Mezzo-soprano

Acclaimed for her musical interpretation, presence and 'warmly distinctive tone' (*The Telegraph*), Helen Charlston is quickly cementing herself as a key performer in the next generation of British singers. Helen won first prize in the 2018 Handel Singing Competition and was a finalist in the Hurn Court Opera Competition. She was a Rising Star of the Orchestra of the Age of Enlightenment 2017-2019 and is a 2018 City Music Foundation Artist.

This season, Helen makes debuts with Academy of Ancient Music, Cambridge Handel Opera Company, Il Gardellino, Slovenian Philharmonic Orchestra, and the Concertgebouw Chamber Orchestra, as well as joining Fretwork for a solo recital programme at Wigmore Hall and York Early Music Christmas Festival. Helen will premiere the full role of Anna in the newly completed opera *Blue Electric* by Tom Smail and will continue her commissioning project of lute songs with duo partner Toby Carr.

Often heard on BBC Radio 3 in live concert relays, Helen features on recordings of Bach *B Minor Mass* (Orchestra of the Age of Enlightenment/Trinity College Choir), and Bach *Actus Tragicus & Himmelskönig sei willkommen* (Amici Voices/Amici Baroque Players), both available from Hyperion. The 'mesmerising delivery' of her aria in BWV 182 on the Amici Voices CD was singled out by Gramophone Magazine as the highlight of the recording. This season she will record John Eccles *Semele* (Juno) with Cambridge Handel Opera Company and the Academy of Ancient Music.

Helen began singing as chorister and head chorister of the St Albans Abbey Girls Choir. She then studied music at Trinity College, Cambridge where she held a choral scholarship for four years and was a scholar on the Pembroke College Lieder Scheme, led by Joseph Middleton.

ARTIST BIOGRAPHIES



Gwilym Bowen Tenor

Acclaimed for the clarity and beauty of his singing and dynamic stage presence, British tenor Gwilym Bowen performs internationally with orchestras and ensembles of the highest calibre. His engagements in the 2019/20 season include James MacMillan's *All the Hills* and *Vales Along* at the Edinburgh Festival and Dussek's *Mass in G* with the Academy of Ancient Music; a Purcell programme, 'Gabriel – An Entertainment with Trumpet' with The English Concert, Alison Balsom and Harry Bicket at the Barbican Centre; *Messiah* with Queensland Symphony Orchestra conducted by Stephen Layton; *Christmas Oratorio* with Oslo Philharmonic; *St John Passion* with Ensemble Orlando Fribourg and the English Concert, and Evangelist in *St Matthew Passion* with BBC National Orchestra of Wales conducted by John Butt.

A regular with the Academy of Ancient Music, Gwilym's most recent recording with the orchestra, of Handel's *Brookes-Passion* conducted by Richard Egarr, was released in September 2019.

In concert, Gwilym has sung the Evangelist in *St John Passion* with John Butt and the BBC National Orchestra of Wales, the *St Matthew Passion* for De Nederlandse

Bachvereniging and the Auckland Philharmonia, and has sung Bach cantatas with Masaaki Suzuki at the Lincoln Center; Monteverdi and Schütz with the Dunedin Consort; *Christmas Oratorio* across Australia with Richard Tognetti and the Australian Chamber Orchestra and with the Orchestra of the Age of Enlightenment; *Das Lied von der Erde* with the City of London Sinfonia; Ernst Wilhelm Wolf's *Passionsoratorium* with Die Koelner Akademie; *Messiah* with Seattle Symphony Orchestra, West Australian Symphony Orchestra, Adelaide Symphony Orchestra, Hanover Band and City of Birmingham Symphony Orchestra; and Bach's *Mass in B Minor* with the OAE at St John's, Smith Square.

Born in Hereford, Gwilym was a choral scholar at Trinity College, Cambridge, graduating with Double-First class honours in Music, before studying at the Royal Academy of Music.



Laurence Williams Bass-baritone

Acclaimed for his eloquent singing and lush tone, Laurence Williams is an international Bass-Baritone soloist, specialising in oratorio singing. Runner up in the 2019 Patricia Routledge National English Song Competition, his recent highlights include Bach's Christmas Oratorio with the Orchestra of the Age of Enlightenment, the world premiere of Stephen McNeff's *The Waking Shadows* with Canticum Choir at St Martin-in-the-Fields, Bach's *St Matthew Passion* with Stephen Layton and the Auckland Philharmonia, broadcast live on Radio NZ, and Haydn's *Nelson Mass* with John Butt and the OAE.

He trained at The Guildhall School of Music and Drama and graduated with distinction and a Concert Recital Diploma in 2017. He is widely praised for his lyrical tone and engaging communication of narrative. He was a finalist in the 2018 London Song Festival Masterclass.

Recent operatic roles have included Colline in Puccini's *La Bohème* (Hampstead Garden Opera), Mr Gedge in Britten's *Albert Herring* (Hampstead Garden Opera), Smirnov in Walton's *The Bear* (Cambridge Opera Society & Leeds Chamber Ensemble), and Opera Scenes *Various* (The Guildhall School of Music and Drama).

Laurence is a sought-after musician in the United Kingdom, active with choirs such as Polyphony, The Gabrieli Consort and ORA. He is passionate about introducing young voices to choral music, and has extensive experience directing children's and youth choirs.



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convention
& exhibition
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SAT 8 FEB 7.30PM
CONCERT HALL, QPAC

CONDUCTOR ALEXANDER PRIOR
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EÖTVÖS, M New Work (World Premiere)
BEETHOVEN Triple Concerto for Violin, Cello and Piano
SHOSTAKOVICH Symphony No.5 in D minor



QUEENSLAND SYMPHONY
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Power and Glory is presented in association with QPAC.

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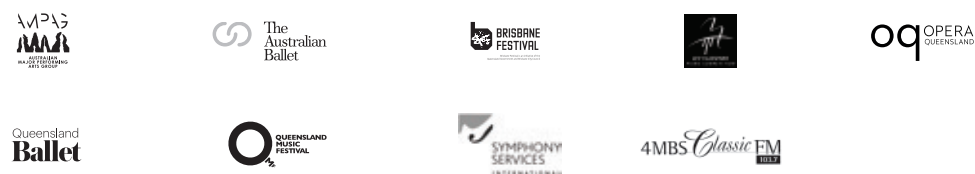
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SUN 26 APR 2020 11.30AM
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Conductor Giovanni Reggioli
Soprano Emma Pearson
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A feast of opera favourites including works by Mozart, Tchaikovsky, and Rossini.



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SAT 8 AUG 2020 7.30PM
Concert Hall, QPAC

Conductor Simone Young
Piano Jan Lisiecki
Soprano Eleanor Lyons
Mezzo-soprano Deborah Humble
Tenor Paul O'Neill
Baritone Michael Honeyman
Chorus Opera Queensland Chorus, Queensland Conservatorium of Music Singers, The University of Queensland Singers

Beethoven Piano Concerto No.4 in G
Beethoven Symphony No.9 in D minor (Choral)



MESSIAH

FRI 27 NOV 2020 7.30PM
Concert Hall, QPAC

Conductor Nicholas McGegan
Soprano Madeleine Pierard
Mezzo-soprano Fiona Campbell
Tenor Andrew Goodwin
Baritone Hadleigh Adams
Chorus Voices of Birrallee

Join us for our great Christmas tradition with Handel's choral classic.

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