

programme

AAM ACADEMY OF
ANCIENT MUSIC

Handel's *Messiah*

TRANSFORMATION

2024-25

Monday 16 December 2024 | 7.00pm

Barbican Hall, London

Charpentier's Actéon & Rameau's Pygmalion

Two mythological mini-masterpieces of baroque opera

- Tuesday 8 October 2024 | West Road Concert Hall, Cambridge
- Wednesday 9 October 2024 | Milton Court Concert Hall, London

Viennese Virtuosity: symphonies by Mozart, Haydn & friends

AAM celebrates a friendship that transformed music for ever

- Wednesday 13 November 2024 | West Road Concert Hall, Cambridge
- Thursday 14 November 2024 | Milton Court Concert Hall, London

Handel's Messiah

The great choral retelling of the life of Christ

- Monday 16 December 2024 | Barbican Hall, London

Italian Legacies: Geminiani & his English contemporaries

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- Wednesday 5 February 2025 | West Road Concert Hall, Cambridge
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Transatlantic: Classical Masters

Mozart's Clarinet Concerto joined centre-stage by Brazilian genius

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Bach's St John Passion

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- Friday 18 April 2025 | Barbican Hall, London

Bach's The Art of Fugue

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- Wednesday 14 May 2025 | West Road Concert Hall, Cambridge
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Beethoven's Fifth Symphony

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- Friday 27 June 2025 | Barbican Hall, London

Handel's *Messiah*

Academy of Ancient Music
Laurence Cummings *director & harpsichord*

Louise Alder *soprano*
Tim Mead *countertenor*
Nick Pritchard *tenor*
Cody Quattlebaum *bass*

Monday 16 December 2024 | 7.00pm
Barbican Hall, London

*The 2024-25 season has been generously
supported by the Arts and Humanities
Research Council*

from John McMunn

chief executive

Ask ChatGPT to write a 'Welcome' statement for the programme of a seasonal performance of Handel's *Messiah* and you'll get quite a bit of waffle about 'soaring choruses' and 'profound arias', perhaps some relatively empty superlative – think: 'timeless masterpiece' – and no doubt at least one mention of 'tradition'.

What you won't get is any sense of just why we find it so comforting to return to this oratorio, year in and year out, and share it in secular communion with other like-minded individuals. There is no doubt some room here for Handel's genius, as well as that of his librettist Charles Jennens, not to mention the myriad 'tunes' on offer. But this only takes one so far. The rest is ineffable but undeniable, springing from that most magical of alchemies – shared, live cultural experience.

This evening's *Messiah* is AAM's first in London with a capacity crowd since before the pandemic, and I couldn't be happier to share it with you all. Joining us onstage, I'm delighted to welcome a truly



exceptional quartet of soloists – Louise Alder, Tim Mead, Nick Pritchard and Cody Quattlebaum – our very own Handelian, Music Director Laurence Cummings, and of course our acclaimed choir and instrumentalists.

No technology could ever replace what we're all about to experience together. Enjoy it, and on behalf of all of us at AAM, allow me to wish you all the best for the festive season.

We are AAM

Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. Using historically informed techniques, period-specific instruments and original sources, we bring music vividly to life in committed, vibrant performances.



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George Frideric Handel (1685-1759)

Messiah HWV 56 (1742)

For close on three centuries, *Messiah* has been among the world's favourite oratorios. An inspiration to generations of composers to write large-scale choral works of similar elevated tone – from Haydn's *Creation*, through Mendelssohn's *Elijah* and Elgar's *The Dream of Gerontius* to Tippett's *A Child of Our Time* and Sir James MacMillan's *Christmas Oratorio* – it has been a staple of the choral society repertoire, familiar and comforting to all, especially in this country, where it has become part of the nation's musical fabric. Today, when many of Handel's 20-or-so other oratorios have come back into the repertory, the fact that it has continued to hold its power over the listener is a testament to the conviction and genius of its creator.

Messiah is, however, unusual among Handel's oratorios. Its libretto is not a freshly written one but a patchwork of short texts drawn from the Bible, and it is not a dramatic, opera-style presentation of a story with the singers taking named roles, but a piece in which the soloists and chorus adopt different roles at different times, from prophet to believer, angel to evangelist. Christ himself is neither directly represented nor quoted.

The subject and its treatment were the brainchild of Charles Jennens, a gentleman scholar, devoted admirer of Handel's music, and staunch defender of traditional church doctrine in an age when religious scepticism was on the rise. Having already helped the composer with librettos for the oratorios *Saul* and *L'Allegro, il Penseroso ed il Moderato* (and possibly *Israel in Egypt* as well), his idea for *Messiah* was to juxtapose Old Testament prophesies and New Testament narrative to emphasise the parallels between them, thus affirming the inevitability of Christ's coming and his status as redeemer and saviour.

Jennens gave Handel the libretto in the summer of 1741, Handel composed the music in August and September and, having taken it with him on an extended trip to Dublin over the winter, gave its premiere to a packed house at the Great Music Hall in Fishamble Street, Dublin, on 13 April 1742. 'Words are wanting,' the *Faulkner's Dublin Journal* declared, 'to express the exquisite Delight it afforded to the admiring crowded Audience.' The Bishop of Elphin was among those present, and observed that the listeners seemed 'thoroughly engaged from one end to the other. And to their great honour, tho' the young & gay of both Sexes were present in great numbers, their behaviour was uniformly grave and decent, which Show'd that they were not only pleas'd but affected with the performance.' Clearly the strange new oratorio hit a receptive nerve.

When, however, Handel brought it back to London the next year to his usual opera venue, the Covent Garden Theatre, controversy over perceived blasphemy meant that it struggled at first for acceptance. A few days before its London premiere under the tentative title of 'A New Sacred Oratorio' on 23 March, a 'profess'd Lover of Musick' writing in the *Universal Spectator* thundered that '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'. *Messiah* proceeded to take its chances among Handel's more conventionally dramatic oratorios of the 1740s, but performances of it were notably few. It was only when a series of annual presentations was instituted in 1750 in charitable support of Thomas Coram's Foundling Hospital (thus perhaps chiming more cleanly with its exalted atmosphere) that its accession to the status of national treasure began.

To this day it has not faltered, though perceptions have changed over time. The music historian Charles Burney must have had the charity performances in mind when he wrote in 1785 that *Messiah* had 'fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country'. And there is no doubt that it was the sheer overwhelming power of the music that impressed the audience at the Handel commemoration concerts in May 1784, when *Messiah* was performed in Westminster Abbey by an ensemble of over 500. 'We were elevated into a species of delirium,' reported *The European Magazine*, while one Mary Hamilton, who attended in the company of Burney, Sir Joshua Reynolds and James Boswell, found the spectacle 'sublime. So universal a silence, So great a number People'.

These *Messiah* performances were so successful that they continued for several years. In June 1791 the audience in the Abbey included no less a figure than Haydn, then on the first of his London visits, who was likewise bowled over by the music's power, telling one of his early biographers he had been 'struck as if he had been put back to the beginning of his studies'. It would not be stretching the truth too far to say that Haydn's own oratorio masterpiece, *The Creation*, owes its existence to that very moment.

For all those early controversies, the idea the sanctity of the King James Bible was the sort of thing the great Handel ought to be setting surely fuelled the pious veneration in which the work was held in the 19th century, when the scale of its performances, in particular at the Crystal Palace Handel festivals which ran from 1857 to the end of the First World War, reached new heights of immensity, involving upwards of 3,000 performers drawn from around the country. *Messiah* had become improving music for the people, linked (as writer Jonathan Keates has put it) with 'patriotic ideas of

Englishness, Protestantism, collective worship and that inherent democracy of choral singing that played such a vital role in the lives of civic communities in the industrial towns of England's North and Midlands'.

For many today such things still count towards its lasting potency. But the last 60 years or so have seen a shift in perceptions of the work, if not so much in terms of its expressive potency or religious-philosophical message, then in its musical scale, textural clarity and quickness of dramatic communication. This has largely been through attempts to restore the musical expectations of Handel's time through attention to the instrumental sounds, smaller numbers of singers and players, and the performing practices the composer would have known. As early pioneers of this approach, the Academy of Ancient Music were among the very first to perform *Messiah* on period instruments on their 1979 recording with the Choir of Christ Church Cathedral, Oxford, conducted by the Academy's founder Christopher Hogwood. The recording is still widely acknowledged as having brought new life to a familiar old masterpiece.

Messiah divides into three parts:

Part 1: The coming of the Messiah is foretold by the prophets and announced as a real event to the shepherds on the hills around Bethlehem, the latter in a delightfully evocative Christmas sequence which starts with the drony sounds of the shepherds' bagpipes in the orchestral 'Pifa'.

Part 2: The dramatic and emotional core of the piece, depicting Christ's Passion and Resurrection. It takes in the scorn of the crowd ('He trusted in God that he would deliver him') and the anguish and pity of the onlooker ('He was despised' and 'Behold and see'), but rises swiftly from the low-point of 'He was cut off out of the land of the living' to climax in the joyous celebratory outburst that is the 'Hallelujah' chorus.

Part 3: A vision of the world made possible by Christ's victory over death, moving from the serene contemplation of 'I know that my redeemer liveth' through glad anticipation of the Last Judgment ('The Trumpet shall sound') to an imposing view of Christ reigning in Heaven ('Worthy is the Lamb').

As it happened, Handel, though a devout Christian, was not as interested in contemporary religious affairs as was Jennens. His creative response to the words he was given was based, as ever, on his innate sense of theatre and penetrating understanding of human nature. As a man who had travelled Europe and conversed with kings, cardinals, carpenters and countertenors, his parameters were always going to be wider than those of the erudite but provincial Jennens, and having received his worthy libretto, he let his imagination run with it. Many of the solo arias

in *Messiah* show his long experience of the opera house: the fizzing violins and wide leaps in the voice part of 'Why do the nations rage do furiously together' make it a typical example of stage anger; there is operatic showiness in the fast music of 'But who may abide' and 'Rejoice greatly', and the heartrending 'He was despised' recalls some of the arias he had written for his noblest operatic heroines.

Ultimately, though, it is the presence of the chorus that makes the greatest impact. This is not just because Handel could write for choir with more flair and imagination than anyone before or since, but because we as listeners cannot help feeling a more personal connection to the music when a choir is involved. In *Messiah* the chorus seems somehow to represent us in our virtues and faults, whether we consider ourselves among the community of believers or just folk possessed of ordinary human feelings. The ever-compassionate Handel knew this, just as he understood that the natural inclusiveness of choral singing holds a cherished place in the British musical consciousness. It was what helped his oratorios take wing in past times, and it still is now.

Programme note © Lindsay Kemp

Messiah libretto

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.

Air (tenor)

Every 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 40.1-5

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.

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.

HAGGAI 2.6-7, MALACHI 3.1

Air (countertenor)

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 (countertenor)

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 (countertenor 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! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

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 – Pastoral Symphony

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.

LUKE 2.8-11

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!

LUKE 2.13-14

Air (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.

ZECHARIAH 9.9-10

Recitative (countertenor)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

ISAIAH 35.5-6

Duet (countertenor, soprano)

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.

Chorus

His yoke is easy, his burthen is light.

ISAIAH 40-11, MATTHEW 11.28-29

INTERVAL: 20 MINUTES

PART THE SECOND

Chorus

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

JOHN 1.29

Air (countertenor)

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.

ISAIAH 53.3, 50.6

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;

Chorus

And with his stripes we are healed.

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 53.4-6

Accompagnato (tenor)

All they that see him, laugh him to scorn: they shoot out their lips, and shake their heads, saying,

Chorus

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

PSALM 22.7-8

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 69.20

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 transgressions 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 strong and mighty, the Lord mighty in battle.

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 (countertenor)

Thou art gone up on high, thou hast led captivity captive, and received gifts for men: yea, even from 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!

ISAIAH 52.7, ROMANS 10.15

Air (soprano)

Their sound is gone out into all lands, and their words unto the ends 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. King of Kings, and Lord of Lords. Hallelujah!

REVELATION 19.6, 11.5, 19.16

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

JOB 19.25-26, 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 15.21-22

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.

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 15.51-53

Recitative (countertenor)

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

Duet (countertenor, 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.

Chorus

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

1 CORINTHIANS 15: 54-57

Air (soprano)

If God be for us, who can be against us?

Who shall lay any thing 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, 33-34

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 5.9, 12-14

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Laurence Cummings

director & harpsichord



Laurence Cummings is one of Britain's most exciting and versatile exponents of historical performance both as a conductor and a harpsichord player. He is Music Director of Orquestra Barroca Casa da Música in Porto as well as AAM's current Music Director, and celebrated his 25th and final year as Musical Director of the London Handel Festival earlier this year.

Frequently praised for his stylish performances in the opera house, he has conducted productions across Europe at houses including Opernhaus

Zürich, Theater an der Wien, Chatelet Paris and Gothenburg Opera. In the UK he has been a regular guest at English National Opera, Glyndebourne Festival Opera, Garsington Opera and Opera North. He made his main stage debut at Royal Opera House conducting Handel's *Jephtha* last season.

Equally at home on the concert platform, he is regularly invited to conduct both period and modern orchestras worldwide, including the Orchestra of the Age of Enlightenment, The English Concert, Handel and Haydn Society Boston, Zurich Chamber Orchestra, Moscow Chamber Orchestra, Jerusalem Symphony, and in the UK with Hallé Orchestra, Bournemouth Symphony, Royal Liverpool Philharmonic, and Royal Scottish National Orchestra.

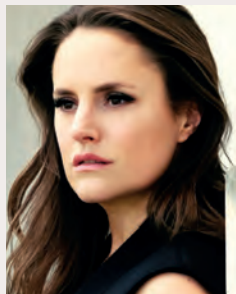
His recordings include discs with Emma Kirkby and Royal Academy of Music on BIS, Angelika Kirschlager and the Basel Chamber Orchestra for Sony BMG, Maurice Steger and The English Concert for Harmonia Mundi, as well as a series of live performances for Accent recorded at the Göttingen International Handel Festival where he was Artistic Director from 2011-21. He has also released numerous solo harpsichord recital and chamber music recordings for Naxos.

Until 2012 he was Head of Historical Performance at the Royal Academy of Music and is now the William Crotch Professor of Historical Performance.

Laurence was awarded an OBE for services to Music in the New Year Honours List 2024.

Louise Alder

soprano



A hugely versatile artist Louise Alder is equally at home on the global opera, concert and recital stages including Wigmore Hall, where she held a widely acclaimed artistic residency in 2024 that she self-curated.

This season, debuts include Donna Anna (*Don Giovanni*, Wiener Staatsoper) and her first Contessa in a new production of *Le nozze di Figaro* at Glyndebourne. On the concert platform Handel features heavily with *Alexander's Feast* at the Mozartwoche in

Salzburg and a tour of *Giulio Cesare* at the Barbican and in the US, culminating at Carnegie Hall.

Recent highlights include Fiordiligi (*Così fan tutte*, Bayerische Staatsoper) and Cleopatra (*Giulio Cesare*, Glyndebourne), Mozart concert arias with the Orchestra of the Age of Enlightenment; and recitals in Schwarzenberg, Vienna, Helsinki and Stockholm.

Her extensive discography includes *Chère Nuit: French Songs*, *The Russian Connection*, with songs by Rachmaninov and Tchaikovsky (Chandos); Strauss lieder, *Through Life and Love* (Orchid Classics) and the title role in Handel's *Semele* (Monteverdi Choir/SDG).

Tim Mead

countertenor



Lauded for interpretations of the great Handel countertenor roles, Tim Mead's recent highlights include Dardano in *Amadigi di Gaula* for Garsington Opera, Goffredo in *Rinaldo* at Glyndebourne, Athamas in *Semele* for Opera Philadelphia, and Ottone in *Agrippina* for Opera Vlaanderen.

On the concert platform, recent highlights include performances of Handel's *Messiah* with New York Philharmonic and Orchestra of the Age of Enlightenment amongst others; Bach's Mass in B minor with the OAE, English Concert and Les Arts Florissants; Pergolesi's *Stabat Mater* with Arcangelo and at the BBC Proms, *Written on Skin* with the Orchestre Philharmonique de Radio France conducted by the composer, George Benjamin, an appearance with the Los Angeles Philharmonic at the Hollywood Bowl, and the world premiere of Theo Loevendie's *Spinoza* at the Concertgebouw Amsterdam.

Tim's most recent releases include his debut solo album *Sacroprofano* which received great critical claim, and Handel's *Theodora*, both on Alpha Classics.

Nick Pritchard



tenor

Nick Pritchard is recognised for his performances of the music of Bach and in particular his interpretation of the Evangelist in the Passions having sung the role around the world.

Operatic roles have included Oronte, (*Alcina* Opera North), Lysander (*A Midsummer Night's Dream*, part of the Aldeburgh Festival's 70th anniversary), Amphinomus (*The Return of Ulysses*, Royal Opera House) and Purcell's *The Indian Queen* for the Opéra de Lille, Théâtre de Caen, Opera Vlaanderen and Grand Theatre Luxembourg.

In August 2023 Nick gave his Edinburgh International Festival recital debut also broadcast on BBC Radio 3 and other recent highlights include a tour to the US with performances at Carnegie Hall.

This season Nick performs the role of Funeral Director in a new production by Oliver Mears of Bernstein's *A Quiet Place* for the Linbury Theatre, Royal Opera House, makes his Japanese debut with the Yomiuri Nippon Symphony Orchestra in Mozart's *Requiem* under Masato Suzuki and performs with La Nuova Musica, OAE and Les Talens Lyriques.

Cody Quattlebaum



bass

Equally in demand for both operatic and concert repertoire Cody Quattlebaum starts off this season with two exciting projects: *Trionfi*, a newly imagined trilogy of Carl Orff's works, conducted by Kent Nagano and staged at the Staatsoper Hamburg by acclaimed director Calixto Bieito, and he makes his debut at English National Opera as the Count in *The Marriage of Figaro*.

Last season saw several debuts including Don Giovanni in Simon Steen-Andersen's new opera *Don Giovanni's Inferno* at the Royal Danish Theatre. Other recent highlights include Bhishma in the world premiere of Thierry Pécou's *Until The Lions* and Ratefreund in the French premiere of Braunfels' *Die Vögel*, both with Opéra National du Rhin; Beethoven's *Missa Solemnis* with the Oslo Philharmonic and a concert version of *Don Giovanni* at Tanglewood Festival with Boston Symphony Orchestra conducted by Andris Nelsons, and his company debuts at the Royal Opera House and Teatro Real and his BBC Proms debut in Handel's *Jephtha*.

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Has AAM brought you joy? Help preserve our very special approach to music-making by pledging a gift in your will.

"[My brother] Christopher was able to make such a difference to the musical world, and so much of the way we perform and listen to music now is his legacy to us. He left his beloved orchestra a generous financial legacy too, that they may continue to flourish and build on his achievements. I hope that many of us might consider a similar gift in support of this wonderful group to ensure that this powerful, passionate music lives on."

Frances Hogwood

Every gift in every will makes a difference – small or large.

Leaving a gift to AAM and the other charities that enrich your life not only gives you a chance to reflect your personal story; but it also sustains our music-making for generations to come. Legacy giving is also tax-effective, reducing your liability for Inheritance Tax.

To find out more about leaving a gift in your will and joining our Legacy Circle, contact Liz Brinsdon on **01223 341090** or liz.brinsdon@aam.co.uk

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2024-25

We love to hear your feedback. Here's what you said about our last concert in November: *Viennese Virtuosity, Symphonies by Mozart, Haydn and Friends*

Thanks for an unforgettable performance, I didn't stop smiling for a second. I'd sell an organ to be able to see you perform Mozart's 40th Symphony.

It was a creative and enlightening programme. The playing was very good. One of the best concerts I have attended in years.

The pre-performance talk was much better than usual: the presenter was useful and the speakers spoke clearly enough to be understood.

Why don't you sell ice cream at the interval?

The concert cheered both of us enormously with both the quality of the music and exuberant performance. We came out feeling much better than when we went in. Thank you AAM.

Thankfully less gimmicky than some previous concerts.

I attended only to hear the symphony of Vanhal, whose symphonies are extremely good. Haydn and Mozart could also, on occasion, write symphonies as good as or even better than those of Vanhal, but the two symphonies you played ... were not among their best.

The pre-concert talk was very interesting, informative, insightful and inspiring indeed.



Scan the code after the concert or keep an eye out for our post-concert survey email, and tell us what you think about this evening's concert

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Bojan Čičić
Jorge Jimenez
Iona Davies
Persephone Gibbs
Oliver Cave

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Gabriella Jones
George Clifford
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Thomas Kettle
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Cello
Joseph Crouch
Imogen Seth-Smith

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Judith Evans

Oboe
Leo Duarte
Lars Henriksson

Bassoon
Zoe Shevlin

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David Blackadder
Philip Bainbridge

Timpani
Benedict Hoffnung

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Eligio Luis Quinteiro

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Alastair Ross

Harpsichord Technician
David Wright

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Elenor Bowers-Jolley
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