



Shakespeare Songs and Sonnets

In words and music

With contributions by actors from

Richmond Shakespeare Society



Soprano: Kirsty Hopkins

Accompanist: Gavin Roberts

Actors: Katie Abbott, Daniel Wain

Directed by Stephen Oliver

Conductor: Paul Ayres

Saturday 2nd July 2016 at 7.30pm

St Mary with St Alban, Teddington, TW11 9NN

Celebrating the 400th anniversary of Shakespeare's death – a programme of music reflecting his impact on composers worldwide.

Our programme starts with Purcell writing within the century of Shakespeare's death, continues through the influence on the Romantics of the 19th century, also the English pastoral tradition of the early twentieth century and pieces written in the last few years. Interspersing this you will hear just a few examples of some of the Bard's finest work.

Concordia Voices are delighted to include members of the RSS in tonight's concert.

Introduction: The Merchant of Venice **Shakespeare**

Extracts from The Fairy Queen **Purcell**

A Selection of Sonnets **Shakespeare**

Sul fil d'un soffio etesio (from Falstaff) **Verdi**

Shakespeare songs **Ayres**

Readings on the theme of *Love* **Shakespeare**

Shakespeare songs **Ayres**

Interval

Readings on the theme of *Magic* **Shakespeare**

An Sylvia **Schubert**

Three Madrigals **Diemer**

Readings on the theme of *Night* **Shakespeare**

Je veux vivre **Gounod**

Quoting Shakespeare **Levin**

In Windsor Forest **Vaughan Williams**

Introduction: from *The Merchant of Venice*

The Fairy Queen – extracts

Henry Purcell (1659-1695)

Henry Purcell excelled in many genres, including sacred music, choral works, secular chamber music, intricate songs and dramatic music for the stage. He died aged only 36. Purcell was born into a prosperous family, he became a boy chorister at the Chapel Royal where he was perceived as a precocious and popular musician and was appointed organist at Westminster Abbey aged only 20. Purcell served under Charles II and James II, but after the Glorious Revolution of 1688 William and Mary reduced royal music-making and court musicians were forced to seek a living elsewhere.

Purcell thus channelled his energies into theatre, writing incidental music for plays as well as four “semi-operas” or masques which combine music and spoken dialogue. *King Arthur* and *The Fairy Queen* are examples, as is *Dido and Aeneas*, the first indisputably great English opera.

The Fairy Queen, written in 1692, is loosely based on *A Midsummer Night’s Dream*. Purcell had no qualms about “tampering” with Shakespeare’s original plot and text and although the spoken text is faithful to the author, not a single line of the vocal music is set to the bard’s words. The musical content of the work, in five acts, is a mixture of solos, dances, instrumental pieces and choruses – some of which we perform this evening.

Prelude – piano

Come all ye Songsters of the Sky,
Wake, and Assemble in this Wood;
But no ill-boding Bird be nigh,
None but the Harmless and the Good.

Instrumental – piano

May the God of Wit inspire,
The Sacred Nine to bear a part;
And the Blessed Heavenly Quire,
Shew the utmost of their Art.
While Echo shall in sounds remote,
Repeat each Note.

Instrumental – piano

Now join your Warbling Voices all.

Sing while we trip it on the Green;
But no ill Vapours rise or fall,
No, nothing offend our Fairy Queen.

See, even Night herself is here,
To favour your Design;
And all her Peaceful Train is near,
That Men to Sleep incline.
Let Noise and Care,
Doubt and Despair,
Envy and Spite,
(The Fiends' delight)
Be ever Banish'd hence,
Let soft Repose,
Her Eye-lids close;
And murmuring Streams,
Bring pleasing Dreams;
Let nothing stay to give offence.

Hush, no more, be silent all,
Sweet Repose has clos'd her Eyes.
Soft as feather'd Snow does fall!
Softly, softly, steal from hence.
No noise disturb her sleeping sence.

anonymous words, based on A Midsummer Night's Dream

Sonnets: 18, 73, 116, 130 and from Romeo and Juliet

Sul fil d'un soffio etesio (from Falstaff)

Giuseppe Verdi (1813-1901)

Verdi was born into a provincial family in Busseto, Northern Italy and was given his early musical education courtesy of a local patron. He was greatly influenced by the operas of fellow Italian composers Bellini, Donizetti and Rossini and was to dominate the opera scene in the 19th Century.

Verdi wrote three operas based on Shakespearean plays – *Macbeth* (1847), *Otello* (1887) and *Falstaff* – the latter given its premiere in Milan in 1893 when the composer was in his eightieth year. *Falstaff* is based on scenes from *The Merry Wives of Windsor* and *Henry IV* parts 1 and 2.

Sul fil d'un soffio Etesio is sung by the character Nanetta, daughter of Alice Ford. Alice has become the object of Falstaff's numerous and unwanted amorous advances and Nanetta has decided to punish the old rogue by frightening him. One night she disguises herself, her parents and friends as supernatural creatures and they assemble in the forest. In her role as the Queen of the Fairies, Nanetta sings to the "creatures" to summon them from their hiding places and to await the arrival of Falstaff.

Sul fil d'un soffio etesio
scorrete, agili larve;
fra i rami un baglior cesio
d'alba lunare apparve.
Danzate! E il passo blando
misuri un blando suon,
la magiche accoppiando carole
alla canzon.

La selva dorme e sperde
Incenso ed ombra; e par
Nell'aer denso un verde
Asilo in fondo al mar.

Erriam sotto la luna
scegliendo fior da fiore;
ogni corolla in core
porta la sua fortuna.

On the breath of an Etesian breeze
scurry, agile shadows
among the branches a bluish-grey glow
of the rising moon has appeared.
Dance! And may the gentle steps
measure a gentle sound,
combining the magical dances
with the song.

The forest slumbers,
its breath perfumed and musky
with shadows deep and dusky,
an emerald cavern in the sea.

Let us wander beneath the moon,
choosing flower by flower;
each crown of petals, in its heart,
brings its good fortune.

Coi gigli e le viole
scriviam de' nomi arcani;
dalle fatate mani
germogolino parole...
parole alluminate di puro argento
e d'or...
carmi e malie.
Le fate hanno, per cifre,
i fior.

Moviamo ad una ad una
Sotto il lunare albor,
Verso la quercia bruna
Del nero Cacciator.

words by Arrigo Boito

With the lilies and the violets,
let us write secret names;
from our enchanted hands
may words blossom...
words illuminated by pure silver
and gold...
Magic incantations and charms.
The Faeries have, for alphabet letters,
flowers.

The moon across the meadows
shines on the Fairy Folk
nearing the haunted shadows
cast by the Hunter's Oak.

translated by Jennifer Silberberg

Shakespeare Songs

Paul Ayres

Blow, blow, thou winter wind

'I wrote *Blow blow thou winter wind* as a solo song in 1994, for a production of Shakespeare's *As You Like It* at the Questor's Theatre in Ealing. Alas the director changed his mind, and didn't use my setting. Years later, I adapted the music for choir (so much easier to re-score an old piece, rather than having to create something new from scratch!). The music constantly fluctuates between major and minor keys, reflecting the bitter-sweet ambiguity of the words.'

Paul Ayres

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh, ho! sing, heigh, ho! unto the green holly:
Most friendship is feigning, most loving mere folly.
Then, heigh, ho! the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh, ho! sing, heigh, ho! unto the green holly:
Most friendship is feigning, most loving mere folly.
Then, heigh, ho! the holly!
This life is most jolly.

As You Like It

The quality of mercy

'The quality of mercy is not strained is receiving its UK premiere tonight. It was commissioned by the Badger State Girl Choir for its 10th anniversary concert in April 2016. (Trivia quiz: which of the 50 American states has badger as its nickname?) Portia's words, from *The Merchant of Venice*, speak through the ages of the need for earthly power to be tempered by, or inspired by, heavenly mercy.'

Paul Ayres

The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice.

The Merchant of Venice

Readings on the theme of *Love*

Merchant of Venice (Love going right)

Midsummer Night's Dream (Love going wrong)

Love's Labours Lost (ideal Love)

Shakespeare Songs

Paul Ayres

... the isle is full of noises

'In 2013 the Hong Kong International Youth Choir Festival held a composing competition, for new works that set both English and Putonghua (Mandarin Chinese) words. I composed and submitted *The isle is full of noises*, but it didn't win - grrr! Luckily, the following year the work was awarded North Dakota State University's Edwin Fissinger Choral Composition Prize, and also took second prize in the Meistersingers of Orange County's Knapp Award. The texts, written hundreds of years and thousands of miles apart, both explore the idea of a dream, or an alternate reality. Perhaps Shakespeare and Bai Juyi had the same vision? Perhaps Caliban's island is Hong Kong?'

Paul Ayres

... the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me; that, when I wak'd
I cried to dream again.

The Tempest

huā fēi huā	The bloom is not a bloom,
wù fēi wù	The mist not mist.
yè bàn lái	At midnight she comes,
tiān míng qù	And goes again at dawn.
lái rú chūn mèng jì duō shí	She comes like a spring dream - how long will she stay?
qù sì zhāo yún wú mì chù	She goes like morning cloud, without a trace.

words by Bai Juyi (or Bo Juyi, or Po Chu-I) (771-846)

INTERVAL

Readings on the theme of *Magic*

The Tempest (Prospero's power)

Antony and Cleopatra (Cleopatra casts a spell)

Cymbeline (graveside incantation)

An Sylvia

Franz Schubert (1797-1828)

The Austrian composer Schubert died before his thirty-second birthday. In his short lifetime, he wrote seven complete symphonies, sacred music, operas, incidental music, a large number of chamber and piano works and over 600 secular songs. The majority of the songs are lieder - songs with piano accompaniment set to texts of German Romantic poets such as Goethe - but Schubert also looked to other sources for his texts.

He composed three songs to German translations of Shakespeare's words - *Horch, horch die Larch* (Cymbeline), *Trinklied* (Anthony and Cleopatra) and the well-known *An Sylvia* from *Two Gentlemen of Verona*. The latter was written in 1826 when Schubert was at the peak of his career and just two years before his death. In the original play, Sylvia (daughter of the King of Milan) is the object of affection of three suitors, one of whom has paid a group of musicians to sing to the lady on his behalf - thus adding a comic dimension to the drama. Shakespeare's words obviously touched Schubert however and the tone of his setting is transformed, resulting in a very personal and affecting serenade.

Was ist Silvia, saget an,
Daß sie die weite Flur preist?
Schön und zart seh ich sie nahn,
Auf Himmelsgunst und Spur weist,
Daß ihr alles untertan.

Who is Silvia? What is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit
Und verweilt in süßer Ruh.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Darum Silvia, tön, o Sang,
Der holden Silvia Ehren;
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

translated by Eduard von Bauernfeld

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

The Two Gentlemen of Verona

Three madrigals

Emma Lou Diemer (b.1927)

The Kansas-born Emma Lou Diemer is a keyboard performer and composer. She studied at Yale, has a doctorate in composition and is currently a professor at the University of California. Diemer writes for orchestra, chamber groups, voices, piano, organ and electronic media and embraces both traditional and experimental styles.

Diemer's vocal compositions include a Mass for chorus, two pianos and percussion and *Songs for the Earth* (2005) a piece for chorus and orchestra, set to the diverse texts of Hildegard von Bingen, Omar Khayyam and Emily Dickinson. For her smaller-scale choral pieces, Diemer's chosen texts are again wide-ranging and include the early English writers Thomas Campion, John Donne and Shakespeare.

The *Three Madrigals*, published in 1962, are settings of words from *Twelfth Night*, *Measure for Measure* and *Much Ado about Nothing* (the latter text is to be heard again later in the Vaughan Williams cantata). Although not sung *a capella* (and therefore not madrigals in the strict sense), Diemer's songs nevertheless capture the essence of the Elizabethan form with imitative vocal passages, rhythmic drive and interesting harmonies. The quirky piano part plays an integral and dynamic role.

O Mistress mine, where are you roaming?

O stay and hear! your true-love's coming
That can sing both high and low;
Trip no further, pretty sweeting,
Journeys end in lovers meeting
Ev'ry wise man's son doth know.

What is love? 'Tis not here after;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,
Then come kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.

Twelfth Night

Take, oh take those lips away,
That so sweetly were forsworn,
And those eyes: the break of day,
Lights that do mislead the morn;
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain.

Measure for Measure

Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no mo,
Of dumps so dull and heavy;
The fraud of men was ever so
Since summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting your sounds of woe
Into Hey nonny, nonny, hey!

Much Ado about Nothing

Readings on the theme of *Night*
Henry IV Part 2 (Insomnia)
Richard III (Nightmare)
Romeo and Juliet (Ecstasy)

Je veux vivre

Charles-François Gounod (1818-1893)

Gounod, the son of a pianist mother and an artist father, was born in Paris. He studied at the Conservatoire and then spent four years in Italy where he heard, and was influenced by the music of composers such as Palestrina. In his early career, the focus of Gounod's composition was sacred music and at one time he gave serious consideration to entering the priesthood.

In 1849 he met the singer Pauline Viardot and her impresario husband and became seduced by the world of opera. His first such work, *Sapho*, was performed in 1851 but was a commercial failure and it was not until *Faust* was performed in

1859 that Gounod achieved recognition as a serious composer of the genre. *Romeo et Juliette* was staged in Paris in 1867 but it is infrequently heard today. The aria *Je veux vivre* comes from a scene in the first Act. At this point in the drama, Juliette - yet to encounter Romeo - is listening to her nurse singing the praises of Paris, the favoured suitor of her father. Juliette responds, revelling in her heart-free state, by singing this joyful waltz.

Je veux vivre
Dans le rêve qui m'enivre
Ce jour encore!
Douce flamme,
Je te garde dans mon âme
Comme un trésor!

I want to live
In the dream that exhilarates me
This day again!
Sweet flame,
I guard you in my soul
Like a treasure!

Cette ivresse de jeunesse
Ne dure hélas! qu'un jour,
Puis vient l'heure
Où l'on pleure,
Le coeur cède à l'amour,
Et le bonheur fuit sans retour!

This rapture of youthfulness
Doesn't last, alas! but a day,
Then comes the hour
At which one cries,
The heart surrenders to love
And the happiness flies without returning!

Loin de l'hiver morose,
Laisse moi sommeiller,
Et respirer la rose,
Avant de l'effeuiller.

Far from a morose winter,
Let me slumber
And breathe in the rose
Before it dies.

words by Jules Barbier

translated by Robert Glaubitz

Reading:

Bernard Levin: Quoting Shakespeare

In Windsor Forest

Ralph Vaughan Williams 1872-1958

Ralph Vaughan Williams is known mainly as a composer of symphonies, chamber and choral works, but he also wrote for film and stage. He was greatly influenced by the music of English composers of the 16th Century and traditional folk song.

In 1913, Vaughan Williams spent a year as the music director of a Shakespeare Festival at Stratford-upon-Avon. Here, while arranging music for a number of plays, he conceived the idea of writing an opera loosely based on *The Merry Wives of Windsor* – aware that the composer Verdi had already produced a comic masterpiece, *Falstaff*, based on the same drama. His work entitled *Sir John in Love* was composed between 1924 and 1928 and premiered by students at the Royal College of Music in 1929. The opera, his third, did not receive critical acclaim, was not professionally performed until 1946 and - like his other four works of the genre - has not entered the popular repertoire. Nevertheless, *Sir John in Love* contains some delightfully lyrical and dramatic music and it is not surprising that the composer decided to rearrange excerpts for publication. The result was *In Windsor Forest* (1931) a cantata for chorus and solo soprano, with words by Shakespeare and other Elizabethan authors.

The first movement, *The Conspiracy*, is based on a text (heard earlier in Emma Lou Diemer's third madrigal setting) from *Much Ado about Nothing* and is an exuberant chorus in three parts for women's voices. *Drinking Song* for tenors and basses is set to words attributed to John Still, the 16th Century bishop and writer. The third movement, *Falstaff and the Fairies*, combines words by Shakespeare and Ravenscroft and comes from the scene of Falstaff's humiliation in *The Merry Wives of Windsor* (as described in the notes for the Verdi aria, performed earlier). Here, the unfolding episodes of the plot are clearly enhanced by music of dramatic flair and atmosphere. A lyrical and lilting setting of Ben Jonson's poem *The Triumph* follows and the cantata concludes with an *Epilogue* to words by Thomas Campion - words "borrowed" by Shakespeare and sung in a joyous contrapuntal setting.

The Conspiracy

Sigh no more, ladies, sigh no more,
Men were deceivers ever;
One foot in sea and one on shore;
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The fraud of men was ever so
Since Summer first was leavy.
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Words by William Shakespeare

Drinking Song

Back and side go bare, go bare,
Both foot and hand go cold;
But, belly, God send thee good ale
enough,
Whether it be new or old.
- Jolly good ale and old.

I cannot eat but little meat,
My stomach is not good;
But sure I think that I can drink
With him that wears a hood.

Though I go bare, take ye no care,
I am nothing acold;
I stuff my skin so full within
Of jolly good ale and old.

Falstaff and The Fairies

Round about in a fair ring-a,
Thus we dance and thus we sing-a,
Trip and go, to and fro, over this green-a
All about, in and out over this green-a.
Fairies black, grey, green and white
You moonshine revellers and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.
But till 't is one o' clock,
Our dance of custom round about the oak
Of Herne the hunter let us not forget.
Lock hand in hand, yourselves in order set,
And twenty glow-worms shall our lanterns be
to guide our measure round about the tree.
But stay! I smell a man of middle earth.
Vile worm, thou wast o'erlooked even in thy birth.
Corrupt, corrupt and tainted with desire!

I love no roast but a nutbrown toast,
And a crab laid in the fire,
A little bread shall do me stead,
Much bread I no desire.

No frost nor snow, no wind I trow,
Can hurt me if I would,
I am so wrapt, and throughly lapt
Of jolly good ale and old.

words by John Still

A trial, come, come, will this wood take fire?
About him, fairies, sing a scornful rhyme;
And, as you sing, pinch him to your time.
Pinch him pinch him black and blue,
Saucy mortals must not view
What the Queen of stars is doing,
Nor pry into our fairy wooing.
Pinch him blue, and pinch him black
Let him not lack, let him not lack
Sharp nails to pinch him blue and red
Till sleep has rocked his addle head,
Pinch him fairies, mutually,
Pinch him for his villainy.
Pinch him and burn him and turn him about,
Till candles and starlight and moonshine be out.

words by Shakespeare, Ravenscroft, Lyly

Wedding Chorus

See the chariot at hand here of love
Wherein my lady rideth.
Each that draws is a swan or a dove,
And well the car Love guideth;
As she goes all hearts do duty
Unto her beauty;
And enamoured do wish, so they might
But enjoy such a sight,
That they still were to run by her side
Through swords, through seas whither she would ride.
Do but look on her eyes,
They do light all that Love's world compriseth.
Do but look on her hair,
It is bright as Love's star when it riseth.
Do but mark, her forehead's smoother
Than words that soothe her;
And from her arched brows such a grace
Sheds itself through the face,

As alone there triumphs to the life,
All the gain, all the good of the elements' strife.
Have you seen but a bright lily grow
Before rude hands have touched it?
Have you marked but the fall of the snow
Before the soil hath smutched it?
Have you felt the wool of the beaver
Or swan's down ever?
Or have smelt of the bud of the brier
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!

words by Ben Jonson

Epilogue

Whether men do laugh or weep,
Whether they do wake or sleep,
Whether they die young or old,
Whether they feel heat or cold,
There is underneath the sun
Nothing in true earnest done.

All our pride is but a jest.
None are worst and none are best.
Grief and joy and hope and fear
Play their pageants ev'rywhere.
Vain opinion all doth sway,
And the world is but a play.

*words from Campion and Rossetter's
Book of Airs*

Kirsty Hopkins



Kirsty read Music at Manchester University and Trinity College of Music where she won the Elizabeth Schumann Lieder Prize.

Recent stage work includes *The Passion – The Sixteen* and Streetwise Opera's landmark staging of Bach *St Matthew Passion* which received rave reviews and was broadcast on BBC4, Thomas Tallis by Jessica Swale at the beautiful candlelit Sam Wanamaker Theatre at Shakespeare's Globe; playing Ruth Ellis, the last woman to be hanged in the UK, in *Entanglement*, a new opera by Charlotte Bray and Amy Rosenthal; *Betrayal*, I Fagiolini's murderous fusion of renaissance music and contemporary dance; the title role in Sally Beamish's opera *Hagar in the Wilderness*; being onstage singer for Rambert Dance Company's 2012/13 season performing their new work *Labyrinth of Love*; *Asphodéle Chabrier L'Etoile* for Sir John Eliot Gardiner, Cupid Purcell *King Arthur* for New Chamber Opera and the title role in Purcell *Bonduca* for Orchestra of the Age of Enlightenment.

Concert performances include Purcell *Indian Queen*, Welcome Odes for King Charles II and *King Arthur* and Handel *Dixit Dominus* for Harry Christophers CBE and The Sixteen, Handel *Messiah* for English Chamber Orchestra, Glory of Venice programme and Monteverdi *Vespers* for OAE, Bach Lutheran *Mass in G Minor* for Australian Chamber Orchestra, Soprano Evangelist Arvo Pärt *Passio* for Eric Whitacre conducting Hamburg Symphony Orchestra, Handel *Israel in Egypt* for Sir John Eliot Gardiner, the world premiere of Howard Goodall *Every Purpose under the Heaven* and Mozart *Ch'io mi Scordi di Te* with Joanna MacGregor. She made her proms debut in the BBC "Inspire" Young Composers Prom for Aurora Orchestra.

Future plans include playing the title role in John Barber's new opera *The Nightingale* in Aldeburgh and recording more Purcell for Harry Christophers.

When not singing, Kirsty spends all her time trying to keep up with her gorgeous (and rather cheeky) 8 year old daughter!

Katie Abbott



Katie trained at the Arts Educational Schools from an early age. She has worked extensively in theatre and television alongside a lifelong teaching career. She has enjoyed acting with Morecambe and Wise, Mike Yarwood and Bruce Forsyth in television entertainment, and she includes working with Sean Matthias, The Royal Shakespeare Company, touring the country as Sally Brown in *Snoopy* and playing Carla in *Kennedy's Children*, Los Angeles amongst her theatrical roles.

Alongside several engagements as a drama and elocution teacher within schools, Katie has developed her pioneering Theatre Workshops for children throughout many London boroughs over the last three decades, presenting accessible streetwise workshops to children and teenagers which also offer the Trinity syllabus and grades. In 1994 these workshops were awarded a National Lottery Arts Award. Katie is also a children's playwright, whose work has been performed at The Donmar Warehouse Theatre, The Richmond Shakespeare Society, The Orange Tree Theatre, the historic Normansfield Theatre, Teddington, The Pauline Quirke Academy and The London Wetlands Trust. She has taught drama privately for many years, producing and directing performances and plays in schools and local theatres, and taking children and teenagers through drama exams and festivals with great success.

Katie started her career dancing with Frank Sinatra, she has acted on the West End stage, and she is proud to have steered and named the pop band Right Said Fred. She has devoted her career to conveying her extensive experience through her teaching, directing and writing.

Daniel Wain



Over the past six years Daniel has appeared frequently with local theatre companies Richmond Shakespeare Society [RSS] and Teddington Theare Company [TTC]. His favourite roles have included Roma in *Glengarry Glen Ross*, Major Arnold in *Taking Sides*, Ford in *The Merry Wives of Windsor*, Iago in *Othello* and the title roles in *Henry VIII* and *Uncle Vanya* for RSS; and Douglas in *Man of the Moment*, Bernard in *Arcadia*, Nelson in *Rat in the Skull*, Sparkish in *The Country Wife* and Captain Hook in *Peter Pan* for TTC.

Nominated for six ArtsRichmond Swan Awards, he won for lovely Pato Dooley in *The Beauty Queen of Leenane* and not-so-lovely DS Johnson in *This Story of Yours*. This year he has gone from the villainous Flamineo in *The White Devil* to naïve Robert in *Boeing-Boeing*, after finishing 2015 with a Sondheim revue. Before this he ran his own semi-professional theatre company 'Strut & Fret', which enjoyed five-star success at the Edinburgh Fringe Festival, as well as several happy years on the London fringe. A published playwright and award-winning conference speaker, Daniel now makes his living as a learning and development consultant/trainer/coach/writer/lecturer/cat-whisperer...

Gavin Roberts



Gavin Roberts enjoys a varied career as a piano accompanist. He has partnered singers in recital at Wigmore Hall, the Barbican Hall and the Royal Festival Hall, and is Artistic Director of the recital series Song in the City, for whom he has devised more than 100 recital programmes. He has appeared at The Cheltenham Festival, Dartington International Summer School, The Ludlow Weekend of English Song, The Ryedale Festival, The Young Songmakers' Almanac, and The Oxford Lieder Festival. He works most regularly with soprano Lucy Hall, with whom he was the winner of the Oxford Lieder Young Artist Platform, and actor Rosamund Shelley, with whom he performs her one-woman shows *Novello & Son* and *War Songs*.

Photo: Felipe Tozzato

He has played for The BBC Singers, The Joyful Company of Singers, Constanza Chorus, The Hanover Band, Tiffin Boys' Choir, and as a repetiteur for Sir Roger Norrington and the late Richard Hickox. Gavin has appeared regularly on BBC Radio broadcasts as a soloist and accompanist, often giving premiere

performances of new works. He has played on numerous recordings for the BBC, ASV, Guild and Priory Records. His most recent project is a CD recording of London-themed song commissions for Song in the City.

Gavin studied piano with Andrew West and Eugene Asti at the Guildhall School of Music & Drama, where he is now a Professor of Academic Studies and a Staff Pianist. He previously read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College London. Gavin is Organist and Director of Music at St Marylebone Parish Church. More details: www.gavinroberts.org & www.songinthecity.org

Paul Ayres



Paul Ayres is Concordia Voices' regular accompanist - he is standing in as conductor for this concert and for the autumn term, before the choir appoints a new musical director in January 2017. He was born in London, studied music at Oxford University, and now works freelance as a composer & arranger, choral conductor & musical director, and organist & accompanist.

His works have been awarded prizes in composition competitions in Canada, Croatia, New Zealand, Russia, Spain, Switzerland, the UK and the USA. Paul is a prolific arranger, and has also "re-composed" classical works by Handel, Fauré and Purcell (*Messyah*, *4A Wreck* and *Purcell's Funeral Sentence*).

Commissions for 2016 include: *The Singers* (Association of Music in International Schools, Luxembourg), *O laud the Lord* (Savannah River Winds, Georgia), an arrangement of *It's Raining Men* (Les Sirènes, Glasgow), *The quality of mercy* (Badger State Girl Choir), Prelude on *Du laesst den Tag* (Carus Music Publishers, Germany), *Storm and Tide* (St Peter-ad-Vincula, Roydon) and an arrangement of *None of the Above* (London Humanist Choir).

As an organist, Paul has particularly enjoyed creating classical transcriptions, arrangements and adaptations of popular titles (*Whiter Shade of Pale*, *Mission Impossible*, *Over the Rainbow*, Andrew Lloyd Webber's Variations on a theme of Paganini, Beatles tunes and Happy Hardcore tracks), many of which will feature on a new CD to be released by Priory Records in autumn 2016.

Paul is the regular conductor of City Chorus and the choirs at London College of Music (University of West London), and associate accompanist of Crouch End Festival Chorus. He has led many music education workshops for children, and played piano for improvised comedy shows and musical theatre. Please visit www.paulayres.co.uk to find out more.

The History of the Richmond Shakespeare Society

Gladys Eriksen founded the RSS in 1934 with the intention of putting on annual productions of Shakespeare in the open-air, though the inaugural production, *Much Ado About Nothing*, took place indoors in October that year in St John's Hall, Richmond.

The Society's first open-air production in the following year was *A Midsummer Night's Dream*, performed in the Terrace Gardens, Richmond, the home of the RSS summer show for many years. While subsequently expanding its repertoire with indoor productions in a variety of venues, the RSS has continued the tradition of an annual open-air production, usually of a Shakespeare play.

Many years of summer performances in the Terrace Gardens were followed by a decade in Marble Hill Park and twenty years in the sunken garden at the rear of York House, while this year's production of *As You Like It* will be the sixth in the Fountain Garden.

The first theatre in which the RSS settled for any length of time was a converted concert room in old Cardigan House on Richmond Hill, where three plays a year were performed from 1950 to 1969. When the RSS was forced to leave it, the need for a permanent home became urgent. With the untimely death in 1977 of Mary Wallace, a fine actor and RSS Hon. Secretary for many years, her generous legacy to the Society provided the means by which the Society could purchase the building now known as the Mary Wallace Theatre, on the banks of the Thames in Twickenham. A constant programme of work on the Theatre has led to many improvements over the years, including most recently the construction of a new stage in 2015.

The RSS now mounts some eight productions each year, covering the whole dramatic spectrum from the Shakespeare canon to farce and contemporary plays, and it also runs two highly successful youth groups. It is delighted to be working

with Concordia Voices this evening as part of its programme in celebration of the Shakespeare anniversaries.

Its next production, *As You Like It*, will run in the Fountain Garden from 18-23 July; tickets are now available.

Full details of this and all other RSS activities and forthcoming shows can be found

at: www.richmondshakespeare.org.uk

Concordia Voices

Concordia Voices is a well-established chamber choir of about 30 mixed voices. Our regular accompanist is the composer and arranger Paul Ayres.

The choir performs regularly in south-west London where it is based. We have also toured abroad and to other locations in the UK as well as taking part in local musical events. Concordia Voices enjoy performing music from a wide repertoire ranging over 4 centuries and the choir has a keen interest in performing the work of contemporary composers, including Jonathan Dove, James MacMillan, Morten Lauridsen, John Tavener and Naji Hakim.

Concordia Voices rehearse on Sunday evenings from 6:45 to 9pm in St. James's Church, Hampton Hill. We are a small, friendly choir and new singers are warmly welcome. If you are interested in joining us please contact our secretary for more information at, secretary@concordiavoices.org,

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Jackie Allen	Lindsey Baldwin	Colin Flood	Alan Baldwin
Lynda Beament	Rebecca Bevan	Clive Hall	Adam Brown
Anne Gooding	Julie Hall		Chris Edwards
Anusha Hesketh	Ramami Leathard		Tim Rice
Julia Lavery	Jane Newman		Tim Rowett
Margaret Lord	Barbara Orr		
Ruth Parker	Jane Purser		
Fiona Rowett	Anne Rowett		
	Janet Taylor		
	Shelagh Testar		

Future Concerts

7.00pm, Saturday, December 10th 2016, St John the Divine, Richmond

With guest conductor: Paul Ayres