

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
Nicky Dennison
John Capey
Emilie Shoebottom
Trevor Saunders
Douglas Mitchell
John Dixon

Second Violins

Leanne Halstead
Noella Sanderson
Michèle Allen
Richard Cardwell
Jane Emmington
Margaret Chew
Peter Farnbank
Helen Andrews

Violas

Stephen Hunt
Sylvia Preston
Margaret Studholme
John Griffiths

Cellos

Ian Milner
Rachel Cornwall
Lucy Haskell
Maggie Champion
Jane Foster
Anne Hardy
Mary Chapman

Double Basses

Sheila Johnston
Amanda Gill

Flutes/Piccolo

Yvonne Smedley
Diana Thompson

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Liz Hall
Paul Bedford

Organ/Keyboard

Lyndon Hills

French Horns

Russell Beaumont
Frances Garsed
Faye Kellett
Barbara MacLaren

Trumpets

Chris Andrews
Mike Cornah

Trombones

Martin Scragg
Graham Rouse
Peter Ledder

Timpani/Percussion

Lynne Halstead
Daniel Buckley

Members of the Choir

Sopranos

Jean Adam
June Bradley
Audrey Dick
Heather Edmundson
Gill Gower
Kath Hallion
Kathleen Harper
Alma Heywood
Seonaid Hillyard
Janet Hindle
Carol Horridge
Margaret Imrie
Nancy Jobson
Beau Keeton
Christine Kelly
Pippa Kirk
Janet Klenk
Carol Langley
Christine Mitchell
Sheila Neill
Margaret Nickson
Joyce Nobbs
Hilda Partington
Marjorie Patchett
Lynn Pennington
Irene Phillips
Judith Rimmer
Liz Rugman
Jackie Turnbull
Victoria Wright

Altos

Liz Antcliffe
Judy Barton
Liz Cole
Marjorie Cross
Judith Denver
Veronica Frost
Judith Lakin
Barbara Lavelle
Christine Laverick
Pat Nussey
Margaret Phillips
Sheila Pinches
Sue Swatridge
Phyllis Taylor
Marie WarnerJones

Tenors

Brian Bullick
John Cornah
Gordon Dick
Robert Eaton
John Pennington
Alan Turner
Duncan Wright

Basses

Cliff Antcliffe
John Butterworth
Tony Cross
Philip Gower
Charles Hill
Tony Hughes
Michael Howarth
Keith Lakin
Barry Nuttall
Trevor Patchett
Eddie Taylor
Paul Wootton

FYLDE
SINFONIA

and

KEQMS
KING EDWARD VII & QUEEN MARY SCHOOL
LYTHAM
Singers

Conductors PETER BUCKLEY
JOHN PENNINGTON
Leader KAREN ROUSE

with
NICOLA HOWARD soprano
ADRIENNE MURRAY alto
RICHARD POLLOCK tenor
ALEX KNOX baritone

and the KEQMSingers

Gloria in excelsis Deo from "Gloria"	VIVALDI
Cantique de Jean Racine	FAURÉ
Pavane	FAURÉ
Zadok the Priest	HANDEL
Symphony No.9 "Choral"	BEETHOVEN

CONCERT DATES FOR YOUR DIARY

Fylde Sinfonia

27 Nov 2010 - Drive Methodist Church, St Annes
26 Mar 2011 - United Reformed Church, St Annes
2 July 2011 - Church Road Methodist Church

KEQMSingers

25 Sep 2010 – 'Come and Sing' Faure Requiem at
Preston Minster

SATURDAY 3RD JULY 2010 at 7:30pm

CHURCH ROAD METHODIST CHURCH
Church Road, St Annes FY8 3NQ

Tickets: £6 (Senior Citizens £5, Under 16 Free)

Programme 50p

www.fyldesinfonia.org.uk

Programme

“Gloria in excelsis Deo” from Gloria

VIVALDI
(1678-1741)

Antonio Lucio Vivaldi composed this Gloria in Venice, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses).

The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the Gloria, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with words translated as “Glory to God in the highest”.

The extensive orchestral introduction establishes two simple motives, one of octave leaps, the other a quicker, quaver - semiquaver figure, that function as the *ritornello*. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral *ritornello*, which contains most of the melodic interest of the movement.

Cantique de Jean Racine

FAURÉ
(1845-1924)

The *Cantique* is a setting of words by the 17th century dramatist and poet Jean Racine. It was Fauré's first significant composition, written in 1865 whilst he was in his final year at the 'École de musique religieuse et classique'. He submitted the piece for the composition prize, and won, though it was only published eleven years later, with a full orchestral version following in 1906. Fauré went on to write a good deal of religious music – most notably the *Requiem*, written in 1888 – but of the shorter sacred pieces it is the *Cantique* that has particularly captured the affections of choirs and audiences.

Verbe égal au Très-Haut Notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de la grâce puissante,
que tous l'enfer fuie au son de ta voix,
Dissipe le sommeil d'une âme languissante,
qui la conduit à l'oubli de tes lois!

O Christ sois favorable à ce peuple fidèle
pour te benir maintenant rassemblé,
Reçoit les chants qu'il offre, à ta gloire immortelle,
et de tes dons qu'il retourne comblé!

***Word of God the most high, our sole hope,
eternal day of the earth and heavens
as we break the silence of the peaceful night
divine saviour, look down upon us.***

***Imbue us with the fire of thy great mercy
so that hell itself will flee at the sound of your voice
disperse the sleep which leads our languishing souls
to stray from the path of righteousness.***

***O Christ show your favour to your faithful people
who have come together to worship you
receive the praises that they offer up to your immortal glory
and may they come back laden with the gift of your grace.***

Pavane

FAURÉ

(1845-1924)

When Fauré began work on the Pavane, he envisaged a purely orchestral work to be played at a series of light summer concerts conducted by Jules Danbé. After Fauré opted to dedicate the work to his patron, Elisabeth, comtesse Greffulhe, he felt compelled to stage a grander affair and thus he added a chorus to accompany the orchestra (with additional allowance for dancers). The choral lyrics were based on some inconsequential verses on the romantic helplessness of man, which had been contributed by the Countess' cousin, Robert de Montesquiou-Fezensac.

The orchestral version was first performed at a Concert Lamoureux under the baton of Charles Lamoureux on November 25, 1888. Three days later, the choral version was premiered at a concert of the Société Nationale de Musique. In 1891, the Countess finally helped Fauré produce the version with both dancers and chorus, in a "choreographic spectacle" designed to grace one of her garden parties in the Bois de Boulogne.

C'est Lindor, c'est Tircis et c'est tous nos vainqueurs!
C'est Myrtille, c'est Lydé! Les reines de nos coeurs!
Comme ils sont provocants! Comme ils sont fiers toujours!
Comme on ose régner sur nos sorts et nos jours!

Faites attention! Observez la mesure!

Ô la mortelle injure! La cadence est moins lente!
Et la chute plus sûre! Nous rabattons bien leur caquets!
Nous serons bientôt leurs laquais!
Qu'ils sont laids! Chers minois!
Qu'ils sont fols! (Airs coquets!)

Et c'est toujours de même, et c'est ainsi toujours!
On s'adore! On se hait! On maudit ses amours!
Adieu Myrtille, Eglé, Chloé, démons moqueurs!
Adieu donc et bons jours aux tyrans de nos coeurs!
Et bons jours!

***It's Lindor! It's Tircis! and all our vanquishers!
It's Myrtil! It's Lydia! The queens of our hearts!
How they provoke us! How they are always so proud!
How they dare to control our destinies and our days!***

Pay attention! Observe the beat!

***O the mortal injury! The cadence is slower!
The fall more certain! We shall beat back their cackles!
We will soon be their stooges!
They are so ugly! Such darling little faces!
They are so foolish! Such coquettish airs!***

***And it's always the same, and so it shall always be!
We love them! We hate them! We speak ill of their loves!
Farewell, Myrtil! Egle! Chloe! mocking demons!
So it is farewell and good day to the tyrants of our hearts!
And good day!***

Zadok the Priest

HANDEL

(1685-1759)

Zadok the Priest is a coronation anthem composed by Handel using texts from the King James Bible. It is one of the four Coronation Anthems that Handel composed for the coronation of George II of Great Britain in 1727, and has been sung at every subsequent British coronation service. It is traditionally performed during the sovereign's anointing.

***Zadok the Priest, and Nathan the Prophet
Anointed Solomon King.
And all the people rejoic'd, and said:
God save the King! Long live the King!
May the King live for ever,
Amen, Allelujah.***

(from 1 Kings 1:38–40)

INTERVAL

(refreshments available in the hall)

Beethoven Symphony No.9 “Choral”

BEETHOVEN

(1770-1827)

The Philharmonic Society of London originally commissioned the symphony in 1817. Beethoven started the work in 1818 and finished early in 1824. However, both the words and notes of the symphony have sources dating from earlier in Beethoven's career.

The title of Schiller's poem "An die Freude" is literally translated as "To Joy", but is normally called the "Ode to Joy". It was written in 1785 and first published the following year in the poet's own literary journal. Beethoven had made plans to set this poem to music as far back as 1793, when he was 22 years old.

The introduction for the vocal part of the symphony caused many difficulties for Beethoven. Beethoven's friend Anton Schindler, later said: "When he started working on the fourth movement the struggle began as never before. The aim was to find an appropriate way of introducing Schiller's ode. One day he [Beethoven] entered the room and shouted 'I got it, I just got it!' Then he showed me a sketchbook with the words 'let us sing the ode of the immortal Schiller'". However, Beethoven did not retain this version, and kept rewriting until he had found its final form, with the words "O Freunde, nicht diese Töne".

Beethoven was eager to have his work played in Berlin as soon as possible after finishing it, since he thought that musical taste in Vienna was dominated by Italian composers such as Rossini. When his friends and financiers heard this, they urged him to premiere the symphony in Vienna. The Ninth Symphony was premiered on May 7, 1824 in the Kärntnertortheater in Vienna. This was the composer's first on-stage appearance in twelve years and the hall was packed.

Although the performance was officially directed by Michael Umlauf, the theatre's Kapellmeister, Beethoven shared the stage with him. However, two years earlier, Umlauf had watched as the composer's attempt to conduct a dress rehearsal of his opera *Fidelio* ended in disaster. So this time, he instructed the singers and musicians to ignore the totally deaf Beethoven. At the beginning of every part, Beethoven, who sat by the stage, gave the tempos. He was turning the pages of his score and beating time for an orchestra he could not hear.

There are a number of anecdotes about the premiere of the Ninth. Based on the testimony of the participants, there are suggestions that it was under-rehearsed (there were only two full rehearsals) and rather scrappy in execution. On the other hand, the premiere was a great success. In any case, Beethoven was not to blame, as violinist Josef Böhm recalled: "Beethoven directed the piece himself; that is, he stood before the lectern and gesticulated furiously. At times he rose, at other times he shrank to the ground, he moved as if he wanted to play all the instruments himself and sing for the whole chorus."

When the audience applauded—testimonies differ over whether at the end of the scherzo or the whole symphony—Beethoven was several measures off and still conducting. Because of that, the contralto Caroline Unger walked over and turned Beethoven around to accept the audience's cheers and applause.

First movement

Allegro ma non troppo, un poco maestoso

The first movement is in sonata form, and the mood is often stormy. The opening theme, played pianissimo over string tremolos, so much resembles the sound of an orchestra tuning that many commentators have suggested that was Beethoven's inspiration. But from within that musical limbo emerges a theme of power and clarity which will drive the entire movement. Later, at the outset of the recapitulation section, it returns fortissimo in D major, rather than the opening's D minor.

Second movement

Scherzo: Molto vivace - Presto

The second movement, a scherzo, is also in D minor, with the opening theme bearing a passing resemblance to the opening theme of the first movement. It uses propulsive rhythms and a timpani solo. At times during the piece Beethoven directs that the beat should be one downbeat every three bars, perhaps because of the very fast pace of the majority of the movement which is written in triple time, with the direction *ritmo di tre battute* ("rhythm of three bars"), and one beat every four bars with the direction *ritmo di quattro battute* ("rhythm of four bars").

Beethoven had been criticised before for failing to adhere to standard form for his compositions. He used this movement to answer his critics. Normally, scherzi are written in triple time. Beethoven wrote this piece in triple time, but it is punctuated in a way that, when coupled with the speed of the metre, makes it sound as though it is in quadruple time.

While adhering to the standard ternary design of a dance movement (scherzo-trio-scherzo, or minuet-trio-minuet), the scherzo section has an elaborate internal structure: it is a complete sonata form. Within this sonata form, the first group of the exposition starts out with a fugue.

The contrasting trio section is in D major and in duple (cut) time. The trio is the first time the trombones play in the work.

Third movement

Adagio molto e cantabile - Andante Moderato - Tempo Primo - Andante Moderato - Adagio - Lo Stesso Tempo

The lyrical slow movement, in B flat major, is in a loose variation form, with each pair of variations progressively elaborating the rhythm and melody. The first variation, like the theme, is in 4/4 time, the second in 12/8. The variations are separated by passages in 3/4, the first in D major, the second in G major. The final variation is twice interrupted by episodes in which loud fanfares for the full orchestra are answered by double-stopped octaves played by the first violins alone. A prominent and demanding horn solo is assigned to the fourth player.

Fourth movement

Presto; Allegro molto assai (Alla marcia); Andante maestoso; Allegro energico, sempre ben marcato

The famous choral finale is Beethoven's musical representation of Universal Brotherhood, and is sometimes characterized as a symphony within a symphony:

An introduction, which starts with a stormy Presto passage, briefly quotes all three of the previous movements in order, each dismissed by the cellos and basses which then play in an instrumental foreshadowing of the vocal recitative. At the introduction of the main theme, the cellos and basses take it up and play it through. The main theme forms the basis of a series of variations for orchestra alone.

The introduction is then repeated from the Presto passage, this time with the baritone soloist singing the recitatives previously suggested by cellos and basses. The main theme again undergoes variations, this time for vocal soloists and chorus.

The second section a 6/8 scherzo in military style is reminiscent of a Turkish Band using bass drum, cymbals and triangle. The passage concludes with a 6/8 variation of the main theme with chorus.

The third section is a slow meditation, almost prayer-like, with a new theme on the text "Seid umschlungen, Millionen!"

The finale section is a fugato finale and has a thematic unity, in which every part may be shown to be based on the main theme, the "Seid umschlungen" theme, or some combination of the two.

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.
Freude! Freude!

***Oh friends, not these tones!
Rather, let us raise our voices in more pleasing
And more joyful sounds!
Joy! Joy!***

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

***Joy, beautiful spark of divinity
Daughter of Elysium,
We enter, drunk with fire,
Into your sanctuary, heavenly (daughter)!
Your magic reunites
What custom strictly divided.
All men become brothers,
Where your gentle wing rests.***

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

***Whoever has had the great fortune
To be a friend's friend,
Whoever has won a devoted wife,
Join in our jubilation!
Indeed, whoever can call even one soul,
His own on this earth!
And whoever was never able to, must creep
Tearfully away from this band!***

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küße gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.
Vor Gott!

***Joy all creatures drink
At the breasts of nature;
All good, all bad
Follow her trail of roses.
Kisses she gave us, and wine,
A friend, proved in death;
Pleasure was given to the worm,
And the cherub stands before God.
Before God!***

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

***Glad, as His suns fly
Through the Heaven's glorious design,
Run, brothers, your path,
Joyful, as a hero to victory.***

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

***Be embraced, millions!
This kiss for the whole world!
Brothers, above the starry canopy
Must a loving Father dwell.
Do you bow down, millions?
Do you sense the Creator, world?
Seek Him beyond the starry canopy!
Beyond the stars must He dwell.***

Freude, schöner Götterfunken
Tochter aus Elysium,
Freude, schöner Götterfunken
Götterfunken!

***Joy, beautiful spark of divinity,
Daughter of Elysium,
Joy, beautiful spark of divinity
Divinity!***

NICOLA HOWARD

A graduate of the Royal Academy of Music, London, where she was the recipient of the ABRSM Scholarship, Nicola has had a wide and varied operatic career throughout the UK and Europe where she has been a principal artist for many major opera houses. Her roles have included Gilda, *Rigoletto*, Fiordiligi, *Così fan tutte*, Pamina, *Zauberflöte* and Blumenmadchen, *Parsifal*, all for Scottish Opera; Second Niece, *Peter Grimes* (Welsh National Opera); Ecuyee, *Rodrigue et Chimène* (Opera de Lyon), the Countess, *Le Nozze di Figaro* (Bloomsbury Theatre, London); Michaela, *Carmen* (Clonter); Lucia *Rape of Lucretia*, Mary Warren *The Crucible*, Carolina *Il Matrimonio Segreto*, Emmy *The Basement Room*, Lauretta *Gianni Schicchi*, Mimi *La Bohème* and the title role in Anna Bella (an opera project by composer Hans Werner Henze), a role created for Nicola at the Montepulciano Opera Festival. Nicola, who is a winner of the Royal Overseas League International Singing Competition, has sung oratorio in major venues throughout the world including the Messiah and The Creation at the Royal Albert Hall with Sir David Wilcocks and the English Chamber Orchestra, programmes of Beethoven and Wagner as guest artist with Kent Nagano and the orchestra of Opera de Lyon in Lyon, St Etienne and Geneva and a concert tour of the USA premiering an oratorio by Jonathan Wilcocks. At Blackburn Cathedral last year she played Anne in the new oratorio *Annelies*, the moving story of Anne Frank, by James Whitbourn. Nicola is in demand as a recitalist and has performed regularly at St Martin's in the Field, The Queen Elizabeth Hall and The Purcell Room, London, as well as the United States, Canada and Europe. Nicola also specialises as a performer of contemporary music, premiering many works by composers such as Elena Firsova, Stephen Albert and Roxanna Panufnik. She has appeared with the BBC Singers, including a peace concert and radio broadcast in Zagreb during the war in the Balkans. Radio and television work has included numerous recitals for Classic FM, the BBC and Tele France as well as recordings of *Carmina Burana* (Orff), and *Susannah* (Floyd). Nicola recorded the Messiah for the South Bank Show in December last year.

ADRIENNE MURRAY

Adrienne, born in the Isle of Man and now residing there, studied voice, piano and composition at the Huddersfield Polytechnic and voice at the Royal Northern College of Music. She has appeared with Monte Carlo Opera, Covent Garden, and Civit Hills open air opera in roles that include Arcane in Handel's *Teseo*, Marcellina in Mozart's *The Marriage of Figaro*, Dido in Purcell's *Dido and Aeneas*, Ariane in *Bluebeard* by Dukas, Filipievna in *Eugene Onegin*, the governess in Tchaikovsky's *The Queen of Spades* and *The Mother in Humperdink's Hansel and Gretel*. She has sung under the baton of Sir George Solti, Sir Charles Groves, Richard Hickox, Jane Glover, Stephen Cleobury, Nicholas Cleobury, Marc Minkowski, Jean Claude Malgoire and Owen Arwel Hughes. Her love of oratorio has led to performances in some of England's finest cathedrals: Handel's *Messiah*, Mendelssohn's *Elijah*, Elgar's *The Dream of Gerontius*, the Bach *Passions*, and in concert halls the Verdi *Requiem*, Mahler's *Symphonies No 2 and 8*, and Elgar's *Sea Pictures* which she has performed with the Royal Liverpool Philharmonic Orchestra. With the English Bach Festival she has sung Baroque Opera in Athens, Siena, Seville, Madrid,

Monte Carlo and Vichy. Since 1985 she has appeared with the BBC Northern Singers/Britten Singers and their conductor Stephen Wilkinson, performing at the prestigious music festivals of Aldeburgh, Harrogate, Cambridge, Tewkesbury and Chester and in Poland, and with them on several CDs for Chandos of music by Holst, Britten, Finzi and Tavener conducted by Sir Richard Hickox. She has also sung oratorio and opera galas in Malta, Cyprus and France and has broadcast and recorded for both radio and television. Since 1995 she has appeared regularly in recital with accompanist/composer David Dubery. Adrienne and David alongside the international recorder player John Turner have recorded a number of songs which are on the Toccata Classics label. Adrienne has recently premiered 3 Paul Verlaine settings that have been written for her and the International Viola player Sarah-Jane Bradley by the British composer Roger Steptoe as part of this year's International Lionel Tertis Viola Competition. Future engagements are the role of Despina in Mozart's *Così fan tutte*, a performance of Mendelssohn's *Elijah* in Jordan later in the year and Verdi's *Requiem* with Stockport Symphony Orchestra. Alongside her singing career Adrienne has a very successful teaching practice in the UK.

RICHARD POLLOCK

Richard Pollock was awarded a distinction in vocal performance and opera from the Royal Northern College of Music, as a pupil of Mr Patrick McGuigan and scholar of Sir Peter Moores. By that time he had also graduated in law and trained as a teacher. Richard thoroughly enjoys a broad oratorio concert repertoire, including the Evangelist in Bach *St John and St Matthew Passions* and *Christmas Oratorio*, Britten *Saint Nicolas*, Handel *Samson, Messiah*, and *Acis and Galatea*, Puccini *Messa di Gloria*, Dvorak *Stabat Mater*, Mozart *Requiem*, *Solemn Vespers and Coronation Mass*, Haydn *Creation*, Mendelssohn *Elijah*, Orff *Carmina Burana*, Rossini *Petite Messe Solennelle*, and Bizet *Te Deum*, performing in cathedrals and concert halls across the country. In recital, Richard was the winner of the RNCM Cronshaw/Frost Song Cycle competition with Britten's *Winter Words*. Despite no longer singing opera, he still enjoys the odd gala, both home and abroad. Richard is currently the deputy headteacher of a school in Manchester, and somehow still finds time to go sailing, cook, watch rugby and walk his two dogs. (Richard appears by kind permission of the Royal Northern College of Music, www.ncm.co.uk)

ALEX KNOX

Alex Knox is a recent graduate of the University of Manchester and studies singing with Susan McCulloch. He previously studied at Junior Trinity, where he won the vocal prize and the Junior Conservatoire's *Association of English Speakers and Singers Competition*. Alex's recent solo appearances include Brahms' *Requiem*, Haydn's *Creation*, Beethoven's *Mass in C* at St John Smith's Square, and Vaughan Williams' *Five Mystical Songs*. Roles include the Forester in *The Cunning Little Vixen*, Aeneas in *Dido and Aeneas*, Pangloss in *Candide*, Curly in *Oklahoma* and Frank in *Merrily We Roll Along*. He has also played the role of Cabin Boy in *Billy Budd* at the Royal Opera House. Alex was recently featured by Opera Now magazine in their *Young Artists: Who's Hot?* section. From September he will continue his studies with Susan McCulloch on the Postgraduate Vocal course at the Guildhall School of Music and Drama.