

# Kent Sinfonia



*Haydn:  
The Creation*

The Classical Longplayer  
wishes Kent Sinfonia  
and Esterházy Chamber Choir  
a successful concert in Rochester

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*Joseph Haydn*  
***The Creation***  
*Die Schöpfung*

The Esterházy Chamber Choir  
Kent Sinfonia

David Angus, *Conductor*

Phyllida McCormick, *Soprano*

Clarissa Meek, *Contralto*

Andrew Mackenzie-Wicks, *Tenor*

Andrew Greenan, *Bass*

There will be one interval of 10 minutes.

Fireworks display to follow.



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## *Die Schöpfung*

### The Creation

Handel's *Messiah* was first performed in 1742 when Haydn was but ten years old. Haydn's *Creation* was first performed, before an invited Viennese 'society' audience in 1798, almost forty years after Handel's death. It is a measure of Handel's greatness and overwhelming influence on Haydn that the two works are inextricably linked. Certainly, *The Creation* would never have been written if Haydn had not first heard and then emulated Handel. But the link goes further still. The Miltonesque libretto of Haydn's oratorio was originally written in English for Handel, but for some reason he never quite got round to using it. The text draws extensively from *Paradise Lost* (with more than a little help from the first book of Genesis) and charts God's creation of heaven and earth in six days; it also reinforces the all-pervading (although, at that time, illegal) Masonic messages which found almost brazen expression in the works of not only Haydn but also Mozart and many others, to the great irritation of the official censors.

It was after hearing *The Messiah* in London, in 1791, that Haydn was inspired to undertake his most ambitious and enduringly popular choral work. Haydn had heard Handel's works before in Austria, where they were often performed, but the texts and the music were reworked and re-orchestrated, more often than not by Mozart, to make them more acceptable to local taste, which favoured a more Italianate (some might say less challenging) delivery and style. The results did little justice to Handel's crisp and fiery approach to choral work. It took an English choir with an English orchestra, in the glorious setting of Westminster Abbey, to get the real message and raw energy of Handel's music across. Haydn never forgot the experience.

According to the great Haydn scholar H C Robbins Landon, the first recorded mention of *The Creation* was in a letter to Haydn's former student Beethoven from J G Albrechter, another of Beethoven's tutors. Albrechter was bringing Beethoven up-to-date on Haydn's current projects and wrote as follows:

Haydn came to me yesterday; he is occupied with the idea of a big oratorio which he intends to call *The Creation*, and he hopes to finish the work soon. He improvised some of it to me and I think it will be very good.

Baron Van Swieten, Prefect of the Austrian National Library in Haydn's day, played a significant role in the preparation of the original text which the English impresario Salomon had passed to Haydn. Van Swieten's approach was unprecedented in that he set out to produce parallel English and German words which were later to

ensure the commercial success of the undertaking, on both sides of the Channel. However, it is quite clear that from a performance standpoint the whole work has more impact when sung in German. Although a man of letters and undoubtedly a great linguist, Van Swieten's re-working of the English text, to fit with the German, is often obscure and somewhat clumsy. But the rather stuffy Van Swieten, who dabbled in composition from time to time (Haydn once said that his compositions were as stiff as the Baron himself), went much further than the text alone. He annotated the libretto with notes of guidance for the composer. Thanks to Prince Esterházy, who purchased Haydn's entire collection of works in 1809, the original autograph now rests in Budapest's National Library. By way of example, Van Swieten made the following suggestions for the opening of the work:

	<b>Die Schöpfung</b> <i>Ein Oratorium</i> Erster Teil - erster Auftritt	<b>The Creation</b> <i>An Oratorio</i> Opening of the first part
	<b>Ouverture:</b> die Vorstellung des Chaos	<b>Overture:</b> the representation of chaos
<i>The descriptive passages of the Overture could serve as accompaniment to this recitative.</i>	<b>Ein Engel:</b> Recitative mit Begleitung, Basso. Im Anfange schuf Gott Himmel und Erde; und die Erde war ohne Form und leer; und Finsternis war auf der Fläche der Tiefe.	<b>An Angel:</b> Recitative with accompaniment. Bass. In the beginning God created heaven and earth; and the earth was without form and void; and darkness covered the face of the deep.
<i>In this chorus the Darkness could disappear gradually, but in such a way that enough of the Darkness remain to make the sudden transition to light very effective. 'And there was light' must be said [sung] only once.</i>	<b>Chor:</b> Und der Geist Gottes schwebte auf der Fläche der Wasser; und Gott sprach: Es werde Licht, und es ward Licht.	<b>Choir:</b> And the spirit of God moved upon the face of the waters. And God said: Let there be light: and there was light.

Despite his reservations about Van Swieten's musical abilities, Haydn took the guidelines to heart and in great part incorporated them in his music. Van Swieten had a precise vision of how the text should be interpreted and Haydn had the talent to transform that vision into awe inspiring and vital musical imagery.

News of the first performance of *The Creation* led to a veritable stampede for tickets and not only was the performance a sell-out but it also produced the highest takings of any concert up to that time in Vienna. Salomon, on the other hand, was far from pleased; he thought that Haydn would première the work in London but Van Swieten had secretly vowed that that should not be the case. Some time later he confided:

In order that our Fatherland might be the first to enjoy it, I resolved to clothe the English poem in German garb...

Haydn was so confident that the success of *The Creation* would be mirrored in England and elsewhere that he decided to bypass his publishers and market the bilingual score himself on a subscription basis. He was inundated with subscribers. Audiences in Vienna, Paris (despite being in one of its most anti-religious phases), London (but not before 1800), Prague and Berlin continued to clamour for more performances and the work enjoyed unalloyed popularity for decades. The London premier even developed into a race between two competing impresarios and, ironically, Salomon lost the race to one John Ashley, who managed to rush out a performance at Covent Garden just one month after the score arrived in England. Incidentally, one year later Ashley again outmanoeuvred Salomon with the first performance of Mozart's *Requiem*.

Haydn made a point of conducting or being present for at least one annual charity performance of *The Creation* during the rest of his life. His final appearance was in 1808 for a performance directed by Salieri at the Old University, Vienna. Amongst the glittering audience of the rich and famous was Beethoven. At the very point mentioned above '*...und es ward Licht*' [*and there was light*], Haydn was overcome with emotion. He was very frail and must have sensed that he was soon to join his maker. He said to those near him:

It was not I, but a Power above who created that [music].

Haydn's modern biographer Robbins Landon, drawing on contemporary sources, completes the story:

...but the strain proved too much for the old man, and he had to be carried out after the first part. Beethoven bent down and kissed his hand and forehead, and most of the audience was in tears. As he reached the door, Haydn told his bearers to turn him to the orchestra, and after lifting his hand, as if in an act of benediction, he was carried out into the night...

He died the following year.

# Part One

## 1. Orchestra

Die Vorstellung des Chaos  
*The representation of chaos*

## Recitative & Chorus

*Raphael*  
Im Anfange schuf Gott Himmel  
und erde  
*In the beginning God created heaven  
and earth*

*Chorus*  
Und der Geist Gottes schwebte auf  
der Fläche der Wasser  
*And the Spirit of God moved upon the  
waters*

*Uriel*  
Und Gott sah das Licht, daß es gut war  
*And God saw the light, that it was good*

## 2. Aria & Chorus

*Uriel*  
Nun schwanden vor dem heiligen  
Strahle  
*Now before the sacred beams vanish*

*Chorus*  
Verzweiflung, Wut und Schrecken  
begleiten ihren Sturz  
*Despair, rage and terror accompany their  
fall*

## 3. Recitative

*Raphael*  
Und Gott machte das Firmament  
*And God made the firmament*

## 4. Solo & Chorus

*Gabriel*  
Mit Staunen sieht das Wunderwerk  
*Heaven's happy host beholds amazed*

*Chorus*  
Und laut ertönt aus ihren Kehlen  
*And from their throats rings out praise*

## 5. Recitative

*Raphael*  
Und Gott sprach: Es sammle sich  
das Wasser  
*And God said: let the waters be gathered*

## 6. Aria

*Raphael*  
Rollend in schäumenden Wellen  
*Rolling in foaming waves*

## 7. Recitative

*Gabriel*  
Und Gott sprach: Es bringe die Erde  
Gras hervor  
*And God said: let the earth bring forth  
grass*

## 8. Aria

*Gabriel*  
Nun beut die Flur das frische Grün  
*Now verdure fills the meadows*

## 9. Recitative

*Uriel*  
Und die himmlischen Heerscharen  
verkündigten den dritten Tag  
*And the heavenly host proclaimed the  
third day*

## 10. Chorus

Stimmt an die Saiten, ergreift die Leier  
*Seize the lyre and let its strings resound!*

## 11. Recitative

*Uriel*  
Und Gott sprach: Es sei'n Lichter an  
der feste  
*And God said: Let there be lights in the  
firmament*

## 12. Recitative

*Uriel*

In vollem Glanze steigt jetzt die  
Sonne strahlend auf  
*In fullest splendour now rises the sun*

## 13. Trio & Chorus

*Chorus*

Die Himmel erzählen die Ehre Gottes  
*The heavens are telling the glory of God*

*Gabriel, Uriel & Raphael*

Dem kommenden Tage sagt es der Tag  
*The day speaks of it to the coming day*

*Chorus*

Die Himmel erzählen die Ehre Gottes  
*The heavens are telling the glory of God*

*Gabriel, Uriel & Raphael*

In alle Welt ergeht das Wort  
*In all the lands resounds the word*

*Chorus*

Die Himmel erzählen die Ehre Gottes  
*The heavens are telling the glory of God*

# Part Two

## 14. Recitative

*Gabriel*

Und Gott sprach: Es bringe das Wasser  
*And God said: Let the waters bring forth*

## 15. Aria

*Gabriel*

Auf starkem Fittiche schwinget sich  
der Adler stolz  
*On mighty pens uplifted soars the proud eagle*

## 16. Recitative

*Raphael*

Und Gott schuf große Walfische  
*And God created great whales*

## 17. Recitative

*Raphael*

Und die Engel rührten ihr' Harfen  
*And the angels struck their harps*

## 18. Trio

*Gabriel*

In holder Anmut stehn, mit jungem  
Grün geschmückt  
*Their loveliness adorned with verdure young*

*Uriel*

In frohen Kreisen schwebt  
*Circling in happy flight*

*Raphael*

Das helle Naß durchblitz der Fisch  
*Through the clear water fishes dart*

*Gabriel, Uriel, Raphael*

Wie viel sind deiner Werk', o Gott!  
*How manifold are thy works, O God!*

## 19. Trio & Chorus

*Gabriel, Uriel, Raphael & Chorus*

Der Herr is groß in seiner Macht  
*The Lord is great, and great his might*

*Interval 10 minutes*

## 20. Recitative

*Raphael*

Und Gott sprach: Es bringe die Erde hervor

*And God said: let the earth bring forth*

## 21. Recitative

*Raphael*

Gleich öffnet sich der Erde Schoß

*At once earth's fertile womb is opened*

## 22. Aria

*Raphael*

Nun scheint in vollem Glanze der Himmel

*Now the heavens shine in all their glory*

## 23. Recitative

*Uriel*

Und Gott schuf den Menschen nach seinem Ebenbilde

*And God created man in his own image*

## 24. Aria

*Uriel*

Mit Würd' und Hoheit angetan

*In native worth and honour clad*

## 25. Recitative

*Raphael*

Und Gott sah jedes Ding, was er gemacht hatte

*And God saw everything that he had made*

## 26. Chorus

Vollendet ist das große Werk

*Achieved is the glorious work*

## 27. Trio

*Gabriel, Uriel*

Zu dir, o Herr, blickt alles auf

*All things, O Lord look up to thee*

*Raphael*

Du wendest ab dein Angesicht

*Thou turnest thy face away*

*Gabriel, Uriel, Raphael*

Den Odem hauchst du wieder aus

*Thou breathest out again*

## 28. Chorus

Vollendet ist das große Werk

*Achieved is the glorious work*

# Part Three

## 29. Recitative

*Uriel*

Aus Rosenwolken bricht

*In rose mantle appears*

## 30. Duet & Chorus

*Eva & Adam*

Von deiner Gut', o Herr und Gott

*By thee with bliss, O bounteous Lord*

*Chorus*

Gesegnet sei des Herren Macht!

*Blest be the power of the Lord!*

*Adam*

Der Sterne hellster

*The brightest star*

*Chorus*

Macht kund auf eurer weiten Bahn

*Proclaim along your way*

*Eva*

Und du, der Nächste Zierd' und Trost

*Thou jewel and comfort of the night*

Adam  
Ihr Elemente, deren Kraft  
*Ye elements, whose strength*

Adam, Eva & Chorus  
Lobsinget alle Gott, dem Herrn  
*Sing praises to the Lord God!*

Eva  
Sanft rauschend lobt, o Quellen, ihn  
*Praise him, ye softly murmuring streams*

Adam  
Ihr, deren Pfad die Höh'n erklimmt  
*Ye, whose paths scale the heights*

Adam, Eva & Chorus  
Ihr Tiere, preiset alle Gott!  
*Praise the Lord all ye beasts!*

Adam & Eva  
Ihr dunklen Hain', ihr Berg' und Tal'  
*Ye dark groves, mountains and valleys*

Chorus  
Heil dir, o Gott, o Schöpfer, Heil!  
*Hail to thee, O God! Creator hail!*

### 31. Recitative

Adam  
Nun ist die erste Pflicht erfüllt  
*Our first duty has now been performed*

Eva  
O du, für den ich ward  
*O thou, for whom I was created!*

### 32. Duet

Adam  
Holde Gattin, dir zur Seite  
*Dearest wife, by thy side*

Eva  
Teurer Gatte, dir zur Seite  
*Dearest husband, by thy side*

Adam  
Der tauende Morgen  
*The dewy morn*

Eva  
Die Kühle des Abends  
*The cool of evening*

Adam  
Wie labend ist der runden Früchte  
Saft!  
*How refreshing is the ripe fruit!*

Eva  
Wie reizend ist der Blumen süßer Duft  
*How delightful is the smell of the flowers!*

Adam & Eva  
Doch ohne dich, was wäre mir...  
*Yet without thee, what would all these be to me...*

### 33. Recitative

Uriel  
O glücklich Paar! und glücklich  
immerfort  
*O happy pair! and always happy yet*

### 34. Chorus with Soloists

Singt dem Herren, alle Stimmen!  
*Let every voice sing unto the Lord!*

## THE ESTERHAZY CHAMBER CHOIR

*Music Director - David Angus*

The Esterházy Chamber Choir, a registered charity, was founded in 1993 and comprises some forty experienced singers selected by their conductor David Angus. The choir aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. The choir's extensive repertoire spans five centuries of sacred and secular music. As well as being noted for its a *capella* work, the choir has performed recently with the London Mozart Players, London Philharmonic Brass, the Irish Chamber Orchestra, the Kent Sinfonia, the Brighton Philharmonic Orchestra and the Kent Wind Soloists.

<b>Sopranos</b>	<b>Altos</b>	<b>Tenors</b>	<b>Basses</b>
Johanna Angus	Ann Butters	David Gilham	Philip Daniel
Marianne Aston	Anne Daniel	Peter Hutchinson	Brian Derbyshire
Becky Clifford	Beth Gilham	David Millington	Chris Dixon
Janet Considine	Meryll Goodwin	Richard Pulham	David Goodwin
Frances du Corbier	Joan Hester	Ben Simpson	John Hayllar
Sharon Flower	Gill Kay	David Sutcliffe	Steve Linehan
Wei-Ping Hao	Marilyn Linehan	Philip Uglow	Alex Mudge
Elizabeth Kaye	Sue Richards	Tim Wilcox	Robert Smith
Michelle Lefevre	Gwyneth Russell	Richard Young	Michael Tearle
Andrea McDermott	Andrew Thomas		Philip Towler
Tricia Roussel	Nancy Turner		Richard Ware
Angela Simmons			
Françoise Towler			
Sue Uglow			
Annie Webber			

**Deputy Music Director** – Adrian Stark

**Rehearsal Pianists** – Sarah Jarvis & Michael James

## KENT SINFONIA

The Kent Sinfonia was founded by Béla de Csilléry in 1962 with the aim of providing opportunities for instrumental teachers, advanced students and gifted amateurs to rehearse and perform works from the orchestral repertoire.

The orchestra has now developed into a fully professional ensemble. It performs with top international soloists and the most exciting of a new younger generation of artists, promoting classical orchestral concerts of the highest standard and bringing live professional music to audiences throughout the county. Whilst principally focused in and around Kent the orchestra is extending its reputation through concerts and participation in major festivals throughout the South East and in Europe.

Kent Sinfonia's proud tradition is set to develop further under its new Musical Director, David Angus. David has brought together Kent Sinfonia and the Esterházy Chamber Choir in this dual promotion which will see performances of *The Creation* in Brighton and Rochester. Under David Angus the orchestra plans to extend its series of concerts and educational work for the benefit of performers and audiences in Kent and the South East.

*Kent Sinfonia is supported by PowerGen for this concert.*

### VIOLIN I

**Jonathan Strange**

*Leader*

Andrew Bernardi  
Sarah Button  
Robert Hindmarch  
Margaret Holter  
Charles Meinardi  
David Richmond

### VIOLIN II

**Frances Clack**

*Leader 2nd Violins*

Jackie Cassell  
Julie Evans  
Leslie Goode  
Gareth Griffiths  
Susan Harrison

### VIOLAS

**David Hume**

Martin Chivers  
Pat Humphreys  
Helen Paine  
Elizabeth Sharp

### CELLOS

**Anita Strevens**

Fiona Gillett  
Christine Moore  
Rachel Waltham

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### BASSES

**Peter Hamilton-Box**

Jasmine Otaki  
Michael Warriner

### FLUTES & PICCOLO

**Rosemary Rathbone**

Jane Crawford

### OBOES

**Sheila Marshall**

Susan Purton

### CLARINETS

**Roger Marshall**

Bryan Edwards

---

### BASSOONS

**Simon Chiswell**

Ian Forbes

### CONTRA BASSOONS

**Sheila Wyver**

### HORNS

**David Clack**

Patrick Strevens

### TRUMPETS

**Elaine Williams**

Gary Rossiter

---

### TROMBONES

**Colin Reid**

Kevin Dodd

### BASS TROMBONE

**Clive Skinner**

### TIMPANI

**Wallace Ruby**

### CONTINUO

**Malcolm Riley**



## David Angus *Conductor*

This evening's concert is conducted by the newly appointed Musical Director of the Kent Sinfonia, David Angus, who began his musical training as a chorister at King's College, Cambridge, and went on to read music at Surrey University, specialising as a pianist. He was awarded a Fellowship in Conducting at the RNCM in Manchester and was a finalist in the 1988 Leeds Conductors' Competition. From 1989 until 1994, David Angus was the Chorus Master and Staff Conductor for Glyndebourne, where he conducted many operas, including a critically acclaimed *Kát'a Kabanová* for Glyndebourne Touring Opera.

David Angus is also the Musical Director of New Sussex Opera, with whom he has conducted Tchaikovsky's *The Enchantress* and Gounod's *Faust* at the Brighton Festival. He conducts opera and concerts regularly in Italy and he has also worked for Opera North, Scottish Opera, English Touring Opera, Opera National de Paris and Icelandic Opera. He has conducted many opera performances in London, including *La Bohème* in the Albert Hall and Britten's *Curlew River*, which was recently released on CD by Koch International.

David Angus has conducted many concerts with the Scottish Chamber Orchestra, including his first appearance at the Edinburgh Festival. He conducts regularly at the Royal Festival Hall and the Barbican with the London Philharmonic Orchestra, with whom he has just recorded another CD for Koch International. He has also given concerts with the English Chamber Orchestra, the Northern Sinfonia, the London Mozart Players and the Irish Chamber Orchestra. Broadcasts include many programmes for Radio 3 with the BBC Concert Orchestra and with the BBC Singers. He recently made his Austrian debut with concerts for the Bregenz Spring Festival, broadcast on Austrian Radio.

Future plans include further concerts with the LPO, the Kent Sinfonia and with his own choir, the Esterházy Chamber Choir, as well as recording sessions with the LPO and the Danish Radio Concert Orchestra. Opera plans include *Hänsel and Gretel* in Turin, *The Turn of the Screw* in Bologna and Modena, *Albert Herring* at Aldeburgh, and the first British staging of Von Einem's *Dantons Tod* in the 1997 Brighton Festival.

In addition to his conducting, David Angus is Vocal Adviser to the Britten-Pears School at Aldeburgh. He enjoys working individually with singers and also playing chamber music as a pianist; last year he performed with members of the Vienna Philharmonic in Austria.

## **PHYLLIDA McCORMICK – Soprano**

### *Gabriel & Eva*

Phyllida McCormick studied at the Royal College of Music with Wilfred Brown and Lyndon van der Pump. She now works with Winifred Ramsey. On leaving college she joined The Sixteen and has since performed all the major oratorios and given recitals throughout Britain and Europe under a number of leading conductors, including Andrew Parrott and John Lubbock.

Phyllida's operatic rôles include Dido in Purcell's *Dido and Aeneas*, Nanetta in Verdi's *Falstaff*, Caroline in Peter Wishart's *The Clandestine Marriage*, Pamina in Mozart's *The Magic Flute*, Hero in Berlioz' *Beatrice and Benedict*, The Countess in Mozart's *The Marriage of Figaro*, and the title rôle in Tchaikovsky's *The Enchantress*. In December 1996 she sang *Messiah* with the Esterházy Chamber Choir and the London Mozart Players. Future plans include recordings of Haydn Masses with David Angus and further work with the Esterházy Chamber Choir.

## **ANDREW MACKENZIE-WICKS – Tenor**

### *Uriel*

Andrew Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham. He graduated in Music from Durham University, and then studied singing and performance at the Royal Northern College of Music. The Countess of Munster Musical Trust assisted his studies.

He joined Glyndebourne chorus in 1989, singing a variety of small rôles and 'covers', and has since performed Don Ottavio in *Don Giovanni*, and Ferrando in *Così fan Tutte* for the Glyndebourne Festival. Other operatic work includes Ferrando for Welsh National Opera and Scottish Opera-go-Round; Ernesto in *Don Pasquale* for Opera Northern Ireland and Crystal Clear Opera; Tamino in *The Magic Flute* for The Opera Company; Count Almaviva in *The Barber of Seville* for English Touring Opera; Soundbites contemporary operas for English National Opera; Rodolfo in *La Bohème* for Crystal Clear Opera; and rôles in *A Midsummer Night's Dream*, *La Finta Giardiniera*, *Ariodante*, *Alcina*, *Fidelio*, *Il Tabarro*, *Orfeo*, *Kat'a Kabanová* and *From the House of the Dead*.

Andrew Wicks sings with the BBC Singers, Sixteen Choir and the Gabrieli Consort. His concert work has included Purcell's *King Arthur* in Utrecht, Vichy, Beaune, and Warsaw under Paul McCreech, *Messiah* with the LPO in the Festival Hall, and in the Royal Albert Hall under Sir David Willcocks, *Samson* and *L'Enfance du Christ* at Snape Maltings, Elgar's *Apostles* under Vernon Handley and *A Child of Our Time* in the presence of Sir Michael Tippett.

## **ANDREW GREENAN – Bass**

### *Raphael & Adam*

Andrew Greenan read Modern Languages at Cambridge before going on to pursue his vocal studies at the Royal Northern College of Music. While still a student he made his operatic début in Schoenberg's *Die Glückliche Hand* before singing at Bayreuth over three summer seasons.

Until recently Andrew was a Company Principal at English National Opera where his many rôles included King Henry in *Lohengrin*, Pietro in *Simon Boccanegra*, Monterone in *Rigoletto*, Antonio in *Le Nozze di Figaro* and a television recording for the BBC. Concert performances have included König Marke in *Tristan und Isolde*, Zaccaria in *Nabucco* and, more recently, Bottom in a new production of *A Midsummer Night's Dream* in Turin and Swallow in *Peter Grimes* with the Royal Opera at Covent Garden.

Away from the opera scene Andrew is an experienced concert artist with an extensive repertoire which includes *Messiah*, the *St Matthew Passion*, Beethoven's *Mass in C*, the Bach *Magnificat*, *A Child of Our Time* and *Elijah*. Lieder also figures in Andrew's wide range of interests and he has performed *Die Winterreise* at several venues including the Purcell Room.

Recent engagements have included operatic rôles in *Turandot*, *Fidelio*, *The Magic Flute*, *Tannhäuser* and *Alzira*, while on the concert stage he has performed in the *St. Matthew Passion* with the Royal Liverpool Philharmonic Orchestra and in the Verdi *Requiem* with the Belgian National Orchestra.

Andrew's future plans include concerts with the BBC Symphony Orchestra and the English Chamber Orchestra and appearances with Welsh National Opera, the Royal Opera, New Israeli Opera and the Hamburg State Opera.

## **CLARISSA MEEK – Contralto**

Clarissa Meek studied at the Guildhall School of Music and Drama. After graduating, she joined Scottish Opera where she sang numerous rôles including Iolanthe in Sullivan's opera of the same name, and Madam Larina in Tchaikovsky's *Eugene Onegin* for Scottish Opera-Go-Round. She has since sung frequently with Glyndebourne Festival and Glyndebourne Touring Opera, including Madam Larina and creating the rôle of Fear/Model in Birtwistle's *The Second Mrs Kong*. Other companies she has worked for include City of Birmingham Touring Opera, Isle of Man Opera, New Sussex Opera, and Pavilion Opera during a recent tour of Japan.

In 1995 Clarissa received the Eric Vietheer Memorial Award at Glyndebourne. She performs regularly on the oratorio and concert platform, and last year sang Haydn's *Stabat Mater* at the Snape Proms, Aldeburgh and *Messiah* in Hanover and Brighton. Future plans include a performance of Elgar's *Dream of Gerontius* in Wales.

## GIFTS AND COVENANTS

In order for the Kent Sinfonia to develop as, and retain its existence as an orchestra for the county of Kent, it will be necessary to raise funds to support its activities.

How can you, the members of our audience, support the orchestra?

There are a number of ways in which your financial assistance can be given:-

**1 STRAIGHT DONATION** in a single lump sum, or over an extended period.

### 2 DONATION BY GIFT AID

For a single gift of £250 or more made by an individual taxpayer under this scheme, which was introduced in October 1990, the orchestra is able to recover tax at the basic rate, (currently 23%) so that your gift of £250 becomes £325 in the hands of Kent Sinfonia.

The gift must be for not less than £250, but any sum in excess, up to five million pounds will qualify for Gift Aid.

We will provide the necessary tax certificate and will handle the recovery of the tax.

Higher rate tax relief is available to the donor on these gifts in the same way as it is for giving under deed of covenant.

### 3 REGULAR PAYMENTS UNDER DEED OF COVENANT

By this method, as long as the covenantor pays tax and undertakes to make regular payments for a period of more than three years, the orchestra is able to recover tax at the basic rate on those payments each year. The table set out below illustrates just how effective this method of giving can become.

Per month	Per year	Cost over four years	Kent Sinfonia receives
£5	£60	£240	£311.68
£10	£120	£480	£623.38
£20	£240	£960	£1246.75
£30	£360	£1440	£1870.13

As with Gift Aid, we will provide the necessary tax certificate and handle the tax recovery.

### 4 NON TAXPAYERS

You do not have to be a taxpayer to support the orchestra. For non taxpayers, an outright gift, a commitment to regular payments over any period are all ways in which you can assist the Kent Sinfonia.

Other arrangements or combinations of the above are all possible.

For full details, contact:

**Tim Gillett (Treasurer)**

**Kent Sinfonia, 5 Pine Grove, Maidstone, Kent ME14 2AJ**

**Tel/Fax 01622 673853**

# Kent Sinfonia

## Mailing List / Membership Application

Filling out this application form will automatically give you the chance to win a pair of tickets for one of next seasons concerts.

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Postcode \_\_\_\_\_

*I/We are interested in*

PLEASE TICK

1 Being on the mailing list for future concerts

2 Becoming a Kent Sinfonia life member

– £25.00

*To include advance booking facility*

3 Making a donation – see programme for full details

4 Becoming a corporate sponsor

Company Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Postcode \_\_\_\_\_

**Please detach and send to the Kent Sinfonia  
regd. office.**

**Kent Sinfonia**

FOUNDER BÉLA DE CSILLÉRY

*Regd. Office:*

5 Pine Grove, Maidstone, Kent ME14 2AJ

Tel/Fax 01622 673853



**Head Office:**  
**MAIDSTONE**  
**Tel: 01622 734355**

**Regional Offices at:**  
**GLASGOW and TAMWORTH**

**Laboratories:**  
**MAIDSTONE:**  
**Tel: 01622 679951**

**Also at:**  
**Daventry, Glasgow,**  
**Manchester, Retford**  
**and Uxbridge**

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# WEEKS GROUP PLC

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