



Royal Conservatoire  
*of* Scotland

# A Classical Choral Feast

RCS Chamber Orchestra & Choir

Timothy Dean **Conductor**

WOLFGANG AMADEUS MOZART (1756-1791)

**Exultate Jubilate**

JOSEPH HAYDN (1732-1809)

**Sinfonia Concertante in B-flat**

*Interval*

WOLFGANG AMADEUS MOZART (1756-1791)

**Great Mass in C minor**

Tuesday 9 December 2014  
St Mary's Episcopal Cathedral  
7.30pm



Almost a quarter of a century separated the two acknowledged masters of the Classical period, but for the seven years after their first meeting in December 1783 the relationship between Franz Joseph Haydn and Wolfgang Amadeus Mozart was one of great mutual respect and deep admiration. Mozart looked up to 'Papa' Haydn as a father figure, finding in the older man warmth and encouragement perhaps lacking in his own father, Leopold. For his part, Haydn praised his younger friend's music at every turn: "If I could only impress on the soul of every friend of music, and on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent - why then the nations would vie with each other to possess such a jewel within their frontiers".

Haydn spent the majority of his career in the safe yet secluded employment of the Esterházy family at their palace in rural Eisenstadt, surrounded by such 'high personages'. The security his employment provided also restricted the possibilities of lucrative touring; although Haydn travelled very little, his music and his fame did, and commissions came from as far away as Paris, Naples and Cadiz, often without the knowledge of his employer. Mozart, on the other hand, travelled widely from an early age, touring across Italy, Germany, the Netherlands, France and England with his father, performing on all the major European musical stages; his was an itinerant musical life, seeking employment and commissions wherever they were offered across the continent.

Haydn was freed of his courtly responsibilities upon the death of his patron, Prince Nicolaus Esterházy, in 1790. The London-based impresario Johann Peter Salomon wasted no time in approaching Haydn, visiting him in Vienna: "I am Salomon of London and have come to fetch you", he boldly announced. "Tomorrow we will arrange an *accord*". Haydn and Mozart were together the day of the older man's departure for England a month later. We learn from biographer A.C. Dies that "Mozart never left his friend Haydn. He dined with him and at the moment of parting, he said, 'We are probably saying our last adieu in this life'. Tears welled in both men's eyes. Haydn was deeply moved, for he applied Mozart's words to himself, and the possibility never occurred to him that the thread of Mozart's life could be cut by the inexorable Parcae [Fates] the very next year". Salomon had hoped to lure Mozart to London again to play in his series of concerts, but fate was to intervene less than a year after their meeting in Vienna.

*All programme notes by Michael Bawtree*

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WOLFGANG AMADEUS MOZART (1756-1791)

### **Exsultate jubilate, K.165**

Charlotte Drummond **Soprano**

#### **Exsultate, jubilate**

Exsultate, jubilate,  
o vos animae beatae,  
exsultate, jubilate,  
Summa Trinitas revelatur  
et ubique adoratur,  
date gloriam, date illi gloriam.  
Summa Trias adoratur,  
date illi gloriam.

Rejoice, resound with joy,  
O you blessed souls,  
rejoice, resound with joy,  
the great Trinity is revealed  
and everywhere adored;  
give glory, give it glory.  
The great Triad is adored,  
give it glory.

## Tandem advenit hora

Tandem advenit hora,  
qua Deum colimus in spiritu et veritate,  
et nomen illius magnum in omni loco est.  
Debitum jam illi sit sacrificium;  
sed per Mariam  
accedamus in fide ad fontem gratiae,  
ad thronum misericordiae,  
ut magis acceptabile sit hoc obsequium.

At last the hour has come  
when we worship God in spirit and in truth,  
and his name is great in every place.  
Now let the due sacrifice be made to him;  
but through Mary  
let us approach in faith the source of grace,  
the throne of mercy,  
so that our obedience may be more acceptable.

## Tu virginum corona

Tu virginum corona,  
tu nobis pacem dona,  
tu consolare affectus,  
unde suspirat cor.

You, O crown of virgins,  
grant us peace,  
console our feelings,  
from which our hearts sigh.

## Alleluia

Alleluia.

Alleluia

Almost twenty years before his emotional parting with ‘Papa’ Haydn, sixteen-year-old Mozart had made his third trip to Italy with his father Leopold for a production of his opera *Lucia Silla* in Milan in November 1772. The leading role was sung by the eminent castrato Venanzio Rauzzini, and it was for him that Mozart composed this exuberant motet *Exsultate jubilate*. A motet, as defined by Quantz in a 1752 treatise, was “a sacred solo cantata with Latin text consisting of two arias, two recitatives and a concluding Alleluia, usually performed by one of the best singers during Mass, after the Credo”. Such motets allowed the virtuoso singers of the day (particularly the castrati) to display their art in church as well as in the opera house. The anonymous text selected by Mozart for Rauzzini expresses the joy of a soul released from anxiety by a prayer to the Virgin Mary.



JOSEPH HAYDN (1732-1809)

### Sinfonia Concertante in B-flat, Hob. I/105

- I. Allegro
- II. Andante
- III. Finale: Allegro con spirito

Veronika Furedi **Violin**  
Alice Allen **Cello**  
Clara Lafuente Garcia **Oboe**  
Dimitris Theodorakakis **Bassoon**

Haydn crossed the English Channel with Salomon on New Year's Day 1791, arriving in London a few days later for the first of his two extended visits to the British capital. It was the fifty-seven-year-old composer's first visit to a major conurbation, and the experience was both exhausting and dazzling for him: "I am occupied in looking at this endlessly huge city of London, whose various beauties and marvels quite astonish me ... my arrival caused a great sensation throughout the whole city, and I went the round of all the newspapers for three successive days." Salomon was soon announcing his first 'Haydn' concerts in the newspapers, performances that were given at the Hanover Square Rooms and The King's Theatre in Haymarket: "Mr Haydn will composed for every Night a New Piece of Music, and direct the execution of it at the Harpsichord ... the vocal and instrumental performers will be of the first rate ..."

Haydn's *Symphonie concertante* was born out of an intense rivalry between Salomon and the promoter of Ignaz Pleyel, one-time pupil of Haydn, but now based in Paris. Pleyel was fixed to visit London in 1792, presumably bringing a number of *symphonies concertantes*, of which he was the genre's pre-eminent composer, with him. Salomon seized the chance to devalue the one aspect of his rival's concert series and asked Haydn to compose a work in direct competition, to be premiered ahead of Pleyel's visit. Although the genre of the *symphonie concertante* was new in Haydn's output, concertante writing had always been a feature of the composer's symphonies; in London, Haydn had already written many individual orchestral solos for the violin, cello, oboe and bassoon - the solo instruments in the *symphonie concertante*. The violin (played by Salomon himself) tends to dominate in the finale, but elsewhere the four solo instruments maintain a friendly dialogue, between themselves and with the orchestra. As the *Morning Herald* reported, the work was rapturously received at its premiere: "A new concertante from Haydn combined with all the excellencies of music; it was profound, airy, affecting and original, and the performance was in unison with the merit of the composition".



### *Interval*



MOZART

## **Great Mass in C minor, K.427**

### **I. Kyrie**

Natasha Hendrickes-Welsh **Soprano**

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

### **II. Gloria in excelsis Deo**

Gloria in excelsis Deo,

Et in terra pax

hominibus bonae voluntatis.

Glory to God in the highest,

and on earth peace

to all those of good will.

### III. Laudamus te

Penelope Cousland **Mezzo-soprano**

Laudamus te,  
Benedicimus te,  
Adoramus te,  
Glorificamus te.

We praise You,  
We bless You,  
We adore You,  
We glorify You.

### IV. Gratias

Gratias agimus tibi,  
propter magnam gloriam tuam.

We give thanks to You,  
according to Your great glory.

### V. Domine Deus

Natasha Hendrickes-Welsh, Julia Daramy-Williams **Soprano**

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.

Lord God, King of heaven,  
God the almighty Father.  
Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God, Son of the Father.

### VI. Qui tollis

Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.

You who remove the sins of the world,  
have mercy on us.  
You who remove the sins of the world,  
receive our prayer.  
You who sits at the right hand of the Father,  
have mercy on us.

### VII. Quoniam

Julia Daramy-Williams, Natasha Hendrickes-Welsh **Soprano**  
Luke Sinclair **Tenor**

Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, ...

Because you alone are holy.  
You alone are the Lord.  
You alone are the highest, ...

### VIII. Jesu Christe - Cum sancto spiritu

Jesu Christe.

Jesus Christ.

Cum sancto Spiritu  
in gloria Dei Patris, Amen.

With the Holy Ghost  
in the glory of God the Father, Amen.

## IX. Credo in unum Deum

Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium, et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum,  
et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum, consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de caelis.

I believe in one God,  
the Almighty Father,  
maker of heaven and earth,  
and all things visible and invisible.  
And I believe in one Lord Jesus Christ,  
the only-begotten Son of God,  
and born of the Father before all ages.  
God from God, Light from Light,  
True God from True God.  
Begotten, not made,  
of one substance with the Father:  
by whom all things were made.  
Who, for us and for our salvation  
descended from the heavens.

## X. Et incarnatus est

Barbara Cole Walton **Soprano**

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine. Et homo factus est.

And was made flesh by the Holy Ghost  
from the Virgin Mary, and was made man.

## XI. Sanctus - Hosanna

Sanctus, Sanctus, Sanctus,  
Domine Deus Sabaoth,  
pleni sunt caeli et terra gloria tua.

Holy, Holy, Holy,  
Lord God of Hosts,  
the heavens and earth are filled with your glory.

Osanna in excelsis!

Hosanna in the highest!

## XII. Benedictus - Hosanna

Natasha Hendrickes-Welsh **Soprano**  
Penelope Cousland **Mezzo-soprano**  
Matthew Morgan **Tenor**  
David Horton **Baritone**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis!

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest!

Church music forms a small but important part of Mozart's huge output. Like Haydn, he was a devout Catholic and was called upon by patrons and clergy to provide settings of the Mass and Vespers services throughout his career. Whilst much of Mozart's youth was spent travelling across Europe with his father, he eventually settled in Salzburg in the employment of the Archbishop, providing for him his well-known *Coronation Mass* and *Missa Solemnis* in C, and two settings of the Vespers. Mozart's relationship with his archiepiscopal employer was famously volatile, and came to an end in 1781 with Mozart's move to Vienna.

The origins of the great *Mass in C minor* come at the time of Mozart's marriage to Constanze Weber, in St Stephen's Cathedral in Vienna in August 1782. The composer seems to have embarked on the composition of a large-scale votive Mass, possibly in gratitude for Constanze's recovery from illness. No longer restricted by the confinements of writing church music for Archbishop Colloredo - who favoured brevity and an absence of fugues - Mozart let his imagination run free. The Mass was conceived on a vast scale, as a so-called cantata mass - in which the first three sections of the Ordinary (Kyrie, Gloria, Credo) were subdivided into several musical movements - of which Bach's *B minor Mass* (1748) and Haydn's grand *Missa Cellensis* (1766) are typical earlier examples. The 'Cantata Mass' became something of a Viennese speciality and was intended for especially festive occasions, such as the consecration of a new church.

There was always a certain dualistic streak in Austrian church music of the eighteenth century: on the one hand, there were grand 'cantata masses' with trumpets, timpani, operatic solos and flourishing instrumental interludes; on the other hand, there are constant references to the other equally 'real' church music, the 'stilo antico', the famous contrapuntal style nurtured in the sixteenth century by Palestrina and his contemporaries. Mozart's *C minor Mass*, destined to remain unfinished, is such a compendium, its composer displaying all the current modes of writing church music, from solemn fugues to arias reminiscent of Italian opera ('Et incarnatus est') and including 'old-fashioned' choruses like the Handelian 'Qui tollis' for double choir.

The *Kyrie* begins in sombre style, the trio of trombones adding a dark hue to the quiet opening. The subsequent soaring *Christe eleison* incorporates a vocal exercise Mozart wrote for Constanze in August 1782. The *Gloria* text is split into seven sections, alternating the choir with soloists. Some of the virtuosity of *Exsultate jubilate* is recaptured in the F major 'Laudamus te'. We hear in a letter from Mozart's sister Nannerl that her sister-in-law (Constanze) took 'the solo' in the first performance of the *Mass in C minor*, but it is not clear whether this dramatic solo was taken by Constanze or a male castrato, given the agility required in the 'Laudamus te'. The 'Domine Deus', a duet for the two soprano soloists, harks back to the contrapuntal style of Handel, but in Mozart's hands any formal constraints are transformed into a work of unparalleled beauty. The critic Hermann Abert described the 'Qui tollis' as "an immense procession of penitents, crowding in heavy despair round the Cross and finally disappearing in the distance". The chorus, now split into eight parts, is set against sharp dotted rhythms in the strings and a descending chromatic bass line (the Baroque 'passus duriusculus'), reminiscent of the 'Crucifixus' from Bach's *B minor Mass*. Only two movements of the *Credo* were written, and even these only survive in sketches by Mozart. The opening is in the confident key of C major, the homophonic writing and strident horn writing emphasising the profession of faith. Perhaps the most celebrated movement of all, the 'Et incarnatus est', presents a quartet of soloists - the soprano, a flute, oboe and bassoon - in a pastoral evocation of the incarnation. A broad fugal setting of the 'Osanna' concludes both the *Sanctus* and *Benedictus*.

Only the *Kyrie*, *Gloria*, *Sanctus* and *Benedictus* were sung in St Peter's in Salzburg in October 1783 at a celebratory Mass. Two years later, the incomplete Mass was adapted by Mozart to become the oratorio  *Davide penitente*. As the scholar Konrad Küster notes, "unfinished works are unpopular on the whole: they are thought of as sketches, false starts, dry runs ... a few, especially ones that were cut short by their composer's deaths, like Bach's *Art of Fugue* and Mozart's *Requiem*, exercise an uncommon attraction on posterity". In this instance, however Mozart's work is all the more glorious for its incompleteness and holds together not only as a homage to God, but also as a musical statement of love for his new wife Constanze.



# Royal Conservatoire of Scotland Chamber Choir

## **Soprano**

Julia Daramy-Williams  
Charlotte Drummond  
Sarah Dunbar  
Clemence Faber  
Fiona Flynn  
Rebecca Godley  
Natasha Hendrickse-Welsh  
Nora Holden  
Charity Mapletoft  
Mary McCabe  
Alexandra McPhee  
Zoe Melcher  
Emma Oemann  
Ana Pousa  
Brittany Rae  
Margaret Ravalde

## **Mezzo-soprano**

Ankna Arockiam  
Lynn Bellamy  
Anna Churchill  
Kamilla Dunstan  
Fiona Joice  
Inkeri Kallio  
Alexandra McFadzen  
Svetlina Stoyanova  
Beth Taylor

## **Tenor**

Glen Cunningham  
Maximilian Fane  
Robert Forrest  
Nathan Jenkins  
Gordon Robertson  
Christian Schneeberger  
Kieran White

## **Bass**

James Corrigan  
Nicholas Cowie  
David Horton  
Jonathan Kennedy  
Michael Longden  
Nikolas Maraziotis  
Brian McBride  
Colin Murray  
Yue Shui

## **Rehearsal accompanist**

Jevgenia Motalova

# Royal Conservatoire of Scotland Chamber Orchestra

## **Violin I**

Clara Lorenzo Hernandez  
Anja Ormiston  
Paige Campbell  
Zhe Xu  
Javier Fernandez Diaz  
Rosa Cobos Requena  
Lucy Breton

## **Violin II**

Lisa Robertson  
Katrina Lee  
Emma Yole  
Prashanthi Rasaratnam  
Chiharu Shimano  
Emma Pantel

## **Viola**

Neza Secnik  
Sam Watkin  
Edward Keenan  
Jessica Sharkey

## **Cello**

Molly McWhirter  
Tadhg Sauvey  
Megan Richards  
Feargus Egan

## **Double bass**

Giovanni Mormina  
Tamara Hardy

## **Flute**

Graham Dickson  
Leila Marshall

## **Oboe**

Matthew Wilkinson  
Beth Strachan  
Anna Seaton  
Alice McArthur

## **Bassoon**

Natalia Strzalkowska  
Olivia Harrison  
Ronan Whittern

## **French horn**

Aisling Deevy  
James Goodenough

## **Trumpet**

Henrietta Wake  
Yann Zhe Yau

## **Trombone**

Daniel Eddison  
Lewis Bettles  
Kyle McCorquodale

## **Timpani**

Thomas Lowe

## **Organ**

Tiffany Vong

**Timothy Dean** studied music at Reading University, and then piano and conducting at the Royal College of Music. He then became Chorus Master and Head of Music for Kent Opera where he worked for ten years, conducting a wide repertoire on tour in the UK and abroad, including a cycle of the Britten Church Parables performed at a number of UK festivals in the 1990s. In 1987 he was appointed the first Music Director of British Youth Opera. After that he was instrumental in developing the company into a vital part of the national infrastructure for training young singers and musicians to an advanced level, as well as conducting over twenty productions and many concerts for the company. He was also conductor of the London Bach Society in the late 1980s, and was Music Director of The Opera Company from 1990 to 1994. In 1990 he spent a year as Assistant Music Director and Chorus Master with the New D'Oyly Carte Opera Company, conducting on tour in the UK and USA, after which he made company debuts for English National Opera and Scottish Opera.

In 1994 he was appointed Head of Opera at the RSAMD in Glasgow, in charge of new postgraduate courses in opera training for singers and répétiteurs. Since moving to Scotland, he has also worked with the RSNO, the Orchestra of Scottish Opera, English Chamber Orchestra, Paragon Ensemble and Haddo House Opera, as well as giving concerts with the Symphony Orchestras of both the Junior and Senior Conservatoire, conducting over forty new opera productions in Glasgow and Edinburgh. From 2000 to 2006 he was Artistic Director of British Youth Opera, of which he is now a Vice-President. He has been Director of the RSNO Chorus since 2006 and is Artistic Director of the RCS Song Studio. He has also been recently involved in collaborative projects with the Conservatoire in Rostov-on-Don in Russia, conducting performances of Strauss' *Ariadne auf Naxos* and Britten's *Phaedra* in 2009, and Prokofiev's *War and Peace* in 2010, which received a Royal Philharmonic Society Award nomination. In 2013 he conducted *The Cunning Little Vixen* for the Hong Kong Academy of the Performing Arts and in February 2014 he was Artist in Residence at the Nuremberg Hochschule. He continues to be active as coach, accompanist, adjudicator and conductor and is now a Fellow of the RCS.

**Alice Allen** is from Banchory, Aberdeenshire, and is in her second year of a Masters degree at the Royal Conservatoire of Scotland studying cello with Robert Irvine. During her first year in Glasgow Alice performed Saint-Saëns' cello concerto with the Royal Scottish National Orchestra and joined the BBC Scottish Symphony Orchestra on their tour of India. Whilst on tour Alice also performed string quartet concerts with Nicola Benedetti. She has played with Red Note ensemble and has performed on Baroque cello for the Glasgow University baroque/Scottish music project, Bass Culture. This year, Alice joins the Scottish Ensemble on their Young Artist Scheme for tours across the UK including the Wigmore Hall and joins the RSNO on their 2014-15 orchestral apprenticeship scheme. Alice was the 2014 winner of the Dunbar-Gerber Prize for chamber music playing with duo partner Julija Sadaunykaite. She is grateful to the RCS and the Thomas and Margaret Rodden Trust for their generous scholarships.

Alice began learning cello at the age of eight and attended Banchory Academy before moving to Manchester to study for her undergraduate degree at the Royal Northern College of Music. Alice studied with Hannah Roberts and graduated with a first class honours degree. During her time at the RNCM, she was selected by the Royal Liverpool Philharmonic Orchestra to work with them on their Professional Experience Scheme. Alice is dedicated to providing high quality music education and is also a keen chamber musician performing with her piano, flute and cello trio, The Naremmes Ensemble, with recent engagements including an invitation to perform at the 2015 RNCM Chamber Music Festival. She is also passionate about the role of cello in Scottish and Nordic folk music and this year appears alongside fiddler Graham Mackenzie in Glasgow's Celtic Connections festival.

Mezzo-soprano **Penelope Cousland** is in her first year of the MMus Opera course at the Sir Alexander Gibson Opera School at the RCS. She is studying with Scott Johnson and her studies are generously supported by an RCS Trust Scholarship and the Thomas and Margaret Rodden Trust. During the summer of 2014 she performed as chorus in the touring production of Scottish Opera's *Madama Butterfly* and has also sung with Scottish Opera in a concert performance of *Turandot*. In 2014, Penelope graduated with Distinction from a Master of Music from the RNCM under the tutelage of Jane Irwin and was also awarded the prestigious John Cameron Prize for Lieder. During her time at the RNCM she performed the title role in Holst's *Savitri* and the roles of Irene *Tamerlano* (Handel); La Zia Principessa *Suor Angelica* (Puccini) and Madame de la Haultilere *Cendrillon* (Massenet) in opera scenes.

Penelope is also at home on the concert platform and has performed in many concerts, both at the RNCM and in other venues across the UK. She has had the privilege of being selected for masterclasses with Catherine Wyn Rogers, Brigitte Fassbaender, Nicholas Kraemer and Dame Felicity Palmer. Penelope is also an experienced choral singer and has sung with the National Youth Choir of Scotland, Edinburgh Festival Chorus, Scottish Chamber Orchestra Chorus, Les Sirenes Female Chamber Choir (winning UK Choir of the Year in 2012) and Caledonian Voices. Forthcoming engagements include Handel's *Messiah* (Halifax Choral Society); Marcellina in Mozart's *The Marriage of Figaro* (RCS); Baba the Turk (RCS opera school scenes); and Mendelssohn's *Elijah* (Cupar Choral Society).

Born in Singapore, **Julia Daramy-Williams** is a lyric soprano training at the RCS under Kathleen McKellar-Ferguson. Having previously trained with Geoffrey Thompson in Leeds, Julia now holds a BMus from the Conservatoire and is in her second year of the Masters of Music programme thanks to the generous support of the RCS Trust. Julia is the winner of the 2014 Norma Greig French Song Prize. She has represented the RCS in the Kathleen Ferrier Award for Young Singers, and has sung in masterclasses with Malcolm Martineau, Patricia MacMahon and Anne le Bozec. To date, Julia's operatic output comprises collaborations between the RCS and Scottish Opera, including chorus in Janáček's *Cunning Little Vixen* (2011), Prokofiev's *Betrothal in a Monastery* (2012), *Die Zauberflöte* (2012) and covering Giunone in Monteverdi's *Il ritorno d'Ulisse in Patria* (2013). Opera scenes roles include Countess *Le nozze di Figaro*, Cleopatra *Giulio Cesare* and Miss Jessel *Turn of the Screw*.

Julia's solo and choral engagements have taken her to a variety of venues across the UK, notably as a former member of Les Sirenes Female Chamber Choir winning 2012 Choir of the Year, as well as a televised Christmas concert for the BBC (2010) with the RCS Chamber Choir. Alongside her Conservatoire commitments, Julia enjoys partnering with different musicians. Past projects include lunchtime recitals in Edinburgh Fringe Festival and performances on the Music in Hospitals Scheme. Julia has most recently performed Strauss' *Four Last Songs* with Stirling Orchestra; Edward McGuire's *Songs from the North* for John Wallace's Valedictory Concert at the Queen Elizabeth Hall, London; a concert at the Haddo Arts Festival; and with pianist Anne le Bozec for a Fridays at One recital at the RCS.

**Charlie Drummond** moved to Scotland from London and is now in her second year of the Masters vocal programme under the tutelage of Judith Howarth. Whilst in London she completed a degree in English Literature at King's College London. She was a choral scholar under David Trendell at KCL, and an active member of the King's Opera. Her operatic appearances include Serena Farage in the premiere of Dhondy/Pergolesi's *The Secretary Turned CEO* with Tête à Tête Opera, Second Woman in *Dido and Aeneas*, First Fairy in *The Fairy Queen*, and The Countess in Mozart's *Le nozze di Figaro*.

Recent solo engagements include Rossini's *Petite Messe Solennelle* at Glasgow Cathedral, Hadyn's *Creation* at St John's Smith Square and Monteverdi's *La Combatimento di Tancredi et Clorinda*. Charlie looks forward to numerous projects in the coming months, including revisiting the role of Second Woman in *Dido and Aeneas* and a performance of Strauss's *The Four Last Songs* with the St James Orchestra, Paisley.

Twenty-two-year-old violinist **Veronika Füredi** started her violin studies in her native Hungary winning numerous prizes in regional competitions, and decided to continue her studies in the music-specialised high school, the Ernst von Dohnányi Conservatory. As an orchestral player she has performed with the Central European Initiative Youth Orchestra, Posticum Youth Orchestra, Leopold Auer Symphonic Orchestra, University of Szeged Chamber Orchestra, Internationale Junge Orchesterakademie 2013, festival Collegium Musicum in Schloss Weissenstein, Pommersfelden, and toured to Romania, Serbia, Hungary, Italy, Switzerland, Germany and the Czech Republic.

She studies At the RCS under Christopher George, and during her time here she has taken part in the Scottish Opera apprenticeship program, RSNO Side-by-side scheme and Apprentice Scheme 2014-2015, and in her first year she was one of two violinists selected to participate in the Concert Master Leadership Course led by Fionnuala Hunt. As a result, she had the opportunity to travel to Dublin to perform as a soloist as well as a leader with the orchestra of the Royal Irish Academy of Music and later in Glasgow with the orchestra of the RCS. A keen chamber musician, as a result of her piano quartet being awarded the Dunbar-Gerber Prize., Veronika performed at the Cottiers Chamber Festival in June of 2013. An active member of the RCS Symphony Orchestra, she has worked with conductors including Garry Walker, Christopher Adey, Francesco Corti and Christian Kluxen. Veronika spent last year on Erasmus exchange in Córdoba, Spain, studying with Dr Luis Ruben Gallardo at the Rafael Orozco Conservatory of Music. There she had the honour of being invited to play in the Youth Orchestra of Córdoba and the Camerata Capriccio Espanol, with whom she also recorded their next CD. Veronika is the grateful recipient of scholarships from the RCS Trust and the Roma Education Foundation.

Born in Ciudad Real (Spain), **Clara Lafuente Garcia** began her musical studies at the age of nine at the Marcos Redondo Conservatory of Music specialising in oboe. She then went onto study for her Bachelor of Music with Jacob Rodríguez at the Rafael Orozco Superior Conservatory of Music in Córdoba. In 2012, Clara received a scholarship on the Erasmus programme to complete her third year at the RCS. After a successful audition Clara is currently completing her degree in Music Performance with James Horan and Stephen West at the Conservatoire. Clara has participated in lessons and masterclasses with musicians such as Francisco José Gil Ferrer, Juan Carlos Báguena, Cayetano Castaño, René Martín, Ramón Varón, David Walter, François Leleux, and Emanuel Abbühl.

She has worked with the Orchestra of Córdoba and participated in the mentoring scheme for orchestral players. Clara is also a member of Young Orchestra of Córdoba, Young Orchestra of Almería, Symphonic Band of Ciudad Real, Philharmonic Orchestra of La Mancha. She played with prestigious conductors including Enrique García Asensio, Manuel Hernandez Silva, Lorenzo Ramos, Michael Thomas, Jean-Claude Picard and David Danzmayr. Clara was involved in the BBC SSO-RCS Sinfonietta project and next year she will be playing with BBC SSO and RSNO as part of their Apprentice Schemes.

**David Horton** is a second year Masters Student studying under Scott Johnson and is a grateful recipient of a scholarship from the RCS Trust. David Graduated from the RNCM in 2010 with an honours degree in Vocal and Opera Studies and whilst there was awarded the William McLeod Johnstone Prize for Male Singers in 2010. After graduating David was invited to spend a year studying in Australia under the tuition of Dr Rowena Cowley in Sydney where he took part in a masterclass with Dame Lauris Elms for Artsong New South Wales and was also highly commended in the male voice section of the Sydney Eisteddfod.

Operatic roles include Dandini in Rossini's *La Cenerentola* with Jackdaws Opera, Dr Falke in Johan Strauss' *Die Fledermaus* with RNCM Opera and Ben Budge in Britten's *The Beggars Opera* with the European Opera Centre. While at the RNCM he also performed the roles of Maximillien in *Candide* by Bernstein and L'horloge Comtoise from Ravel's *L'enfant et les sortilèges*.

**Barbara Cole Walton** is a Canadian soprano in her second year on the opera course at the RCS, studying under Clare Shearer. During her time at the RCS, she placed second in the Ye Cronies Opera Award, won the Governors' Recital Prize in Singing, and was commended in the Margaret Dick Award. She holds a MMus Vocal Performance (RCS) and a BMus Vocal Performance (University of Victoria, Canada). Operatic performances include Fanny *La cambiale di matrimonio* Rossini (RCS Student Tour), Lisette *La rondine* Puccini; Königin *Die Zauberflöte* Mozart; Amore *Il ritorno d'Ulisse in Patria* Monteverdi (all RCS); 3rd Wild Goose and Fido *Paul Bunyan* Britten (British Youth Opera) and Eurydice *Orphée aux Enfers* Offenbach (Franco-American Vocal Academy, France).

She has also understudied the role of Lucia *Rape of Lucretia* Britten (RCS) and appeared as soprano soloist in Mozart's *Mass in C minor* and *Missa Brevis* Kodaly (UVic). Future highlights include the title role in the RCS production of *Les mamelles de Tirésias* this March. Barbara is grateful for the support of the Sylva Gelber Music Foundation, British Columbia Arts Council, Canadian Centennial Scholarship Fund, Leon and Thea Koerner Foundation, Anne Clutterbuck Award, Arnold and Anna Maran scholarship, Saltire Scotland scholarship, and the RCS Trust.

**Matthew Morgan** was born in Bexley, South-East London. He graduated in 2011 from the University of Durham with a BA (first class) in Music, and has recently graduated from the Royal Academy of Music with an MA, DipRAM and LRAM where he studied with Neil Mackie and Audrey Hyland. Matthew is regularly a soloist with various choral societies and also in opera productions in the south-east of England, where he has recently worked with Garsington Opera.

Currently he is preparing the roles of Don Basilio (*Marriage of Figaro*), Le journaliste (*Les mamelles de Tirésias*) and Slender (*Sir John in Love*) for productions at RCS. Matthew continues to enjoy working with the Caritas Ensemble in Durham who specialise in music for voice and chamber ensemble whilst raising money for various charitable causes. Matthew is now studying at the Alexander Gibson Opera School at the Conservatoire, where he studies with Iain Paton. Matthew is supported by a scholarship from the RCS Trust.

**Luke Sinclair** grew up in Oxfordshire and is about to start his final year at the Alexander Gibson Opera School at the Conservatoire under the tutelage of Scott Johnson. He is generously supported by an RCS Trust scholarship and the Sir Richard Stapley Trust.

Luke is in much demand, both at home and abroad, in a variety of operatic and oratorio works. His major focus is on the Romantic operatic repertoire. Previous roles include Don José *Carmen* (Fife Opera), the title role in *Faust*, Rodolfo *La bohème*, Alfredo *La Traviata*, Des Grieux *Manon*, Nemorino *L'elisir d'amore*, Chevalier *Dialogues des Carmélites* and Bajazet *Tamerlano* (RCS Scenes), Jupiter *Il ritorno d'Ulisse* and First Priest *Die Zauberflöte* (RCS), Blues Singer *Paul Bunyan* (British Youth Opera), Lysander *A Midsummer Night's Dream* (Co-opera Co), Le Remendado *Carmen* (Winterbourne Opera), Nadir *Les pêcheurs de perles* and Don Ottavio *Don Giovanni* (Bristol Operatic Society).

# Christmas at the Conservatoire in aid of the Greater Maryhill Foodbank

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As part of the Festive season, the Conservatoire are proud to be running a Foodbank Drive, this year in aid of the Greater Maryhill Foodbank. Throughout December we invite our audiences to bring non-perishable food items along to any performance.

Conservatoire events that are participating in this Foodbank Drive include:

Mondays at One  
Fridays at One  
Our House  
Mother Goose  
Swingin' Into Christmas  
Choir and Orchestra Concert at St Mary's Cathedral  
All Junior Conservatoire events in December



For more details about that organisation, or for advice on what items to donate, please visit:  
<http://greatermaryhillfoodbank.co.uk>

## Forthcoming Musical Events

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### **Fridays at One: Swinging into Christmas**

*Friday 12 December / Stevenson Hall / 1.00pm*

With more glitz than a glitter ball and more glamour than Strictly, the stars of Musical Theatre and the RCS Jazz band come together to form a Christmas show like no other. A toe-tapping evening of seasonal nostalgia, guaranteed to put you in a festive mood.

### **Fridays at One: Piano Prize Winner - Jonathan Fournel**

*Friday 9 January / Stevenson Hall / 1.00pm*

We are delighted to welcome back the winner of the 2014 Scottish International Piano Competition, Jonathan Fournel. The young Frenchman astounded audiences last year with his technical virtuosity and musical imagination, and here he presents a programme including the specially commissioned work, 5 by Professor Rory Boyle.

### **Wind Orchestra: The Scottish Connection**

*Friday 16 January / Stevenson Hall / 5.30pm*

GEDDES  
CAPPERAULD  
RIMSKY-KORSAKOV  
MACMILLAN

**Dances At Threave**  
**Heroin Chic**  
**Clarinet Concerto**  
**Sowetan Spring**

Start your weekend off with a bang at this Wind Orchestra rush hour concert. Featuring the Outstanding Soloist awarded at last year's Scottish Concert Band Festival, clarinettist Emma Barnett, the programme of music written for Scottish ensembles includes Peter Graham, John Maxwell Geddes and RCS graduate Jay Capperault.

# Thank you

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The support received by the Royal Conservatoire of Scotland is increasingly important in providing the very best musical education, facilities, support and opportunities for our students. We would like to thank the following individuals and organisations for their generous support and for sharing our passion, vision and commitment to the performing arts. Thank you also to those individuals who prefer to remain anonymous.

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**Royal Conservatoire**  
*of Scotland*

100 Renfrew Street, Glasgow, G2 3DB  
Telephone: 0141 332 4101  
Box Office: 0141 332 5057  
[www.rcs.ac.uk](http://www.rcs.ac.uk)