

A dancer in a red dress is shown from the waist up, holding a large, flowing red fabric that extends across the right side of the frame. The background is a solid teal color. The overall mood is artistic and dramatic.

The Creation

by Joseph Haydn

*A new production with dance presented by
Scherzo Ensemble and Orpheus Sinfonia*

A word from our Sponsor, NFU Mutual

NFU Mutual are delighted to be sponsoring *the Creation* in both Winchester and London through April as part of their partnership with the Scherzo Ensemble.

Harry Pickford, Bespoke Insurance Adviser at NFU Mutual said *“For young performers, Scherzo is a great platform, and to be able to show our support whilst enjoying the fantastic performances they put on is a real joy.”*

“We look forward to catching up with many of our customers, as well as meeting some new faces too.”

NFU Mutual Bespoke Home Insurance is specifically designed to cover high-value homes, estates and manor houses with contents over £150,000. To find out more about Bespoke Home Insurance, email scherzo@nfumutual.co.uk
A word from our Sponsor, NFU Mutual



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Rationale

Most musicians of our generation are aware that, when they put on a concert, they are not just competing with other concerts but with a videographic super-stimulation fed to us constantly wherever we go. If we want more people to engage with live classical musical performance, we may need to create multi-faceted experiences with a greater sense of spectacle. In 2021 we toured an immersive production of St Matthew Passion, with a collection of paintings projected in sequence with the gospel narrative. This was well received, and confirmed in my mind that Scherzo should develop a habit of creating interdisciplinary productions of oratorio as a counterpart in the season to the Opera at Longhope.

The Creation is one of the most fun classical pieces to perform. The music is so graceful, so infused with movement, that incorporating dance was the obvious choice. We have not sought to create an entire ballet out of *The Creation*, but rather to use bodily movement to enhance impact in key movements. There are five soloists in the piece – three archangels, and Adam & Eve. We have matched each of them with a dancer, who plays the same character in a different dimension. But with all this going on, we couldn't leave the chorus and orchestra parked there on the stage, unaffected. So everyone had to be brought into the movement to create a cohesive show.

Dance isn't the only additional element in this production. Lighting does so much to define the atmosphere in a room, affecting how you engage with the sounds you hear. I think we could use more inventive lighting in classical music, and I hope you agree after enjoying Alex's designs this evening. The next step had to be costume. Jen has created some beautiful costumes for the dancers, and dressed the singers in adaptations of concert clothing.

I hope you enjoy our experimental take on this timeless classic, but whether you like it or not, I expect you will remember it.

Matthew O'Keeffe
Director of Scherzo Ensemble

The Programme

Joseph Haydn: *The Creation*

(approximately 2 hours and 10 minutes including a 20-minute interval)

Part I

1 The Representation of Chaos

1a In the beginning

2 Now vanish before the holy beams

3 And God made the firmament

4 The marv'lous work beholds amaz'd

5 And God said: Let the waters

6 Rolling in foaming billows

7 And God said: Let the earth bring forth grass

8 With verdure clad

9 And the heavenly host

10 Awake the harp

11 And God Said: Let there be lights

12 In splendour bright

13 The heavens are telling

Part II

14 And God said: Let the waters

15 On mighty pens

16 And God created great whales

17 And the Angels struck their immortal harps

18 Most beautiful appear

18a The Lord is great and great his might

19 And God said; Let the earth bring forth
20 Straight opening her fertile womb
21 Now heav'n In fullest glory shone
22 And God created man in his own image
23 In native worth and honour clad
24 And God saw ev'rything that he had made
25 Achieved is the glorious work
25a On thee each living soul awaits
25b Achieved is the glorious work

INTERVAL

Part III

26 In rosy mantle appears
27 By thee with bliss
28 Our duty we performed now
29 Graceful consort
30 O happy pair
31 Sing the Lord, ye voices all

Programme Notes

Haydn witnessed many radical changes in music during the course of his long life. He was eighteen when Bach died in 1750, not long before the close of the Baroque era, and seventy-two when Beethoven's 'Eroica' Symphony was first performed in 1804, ushering in the Romantic period. Old forms of music were superseded by the symphony, sonata and string quartet, patronage moved from the church to the royal court, and public concerts were rapidly becoming immensely popular. Throughout all these changes, Haydn remained a pioneering figure. Other composers had written symphonies, sonatas and string quartets before him, but it was Haydn who first exploited the untapped potential of these forms, expanding and developing them to a hitherto unimagined degree.

For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six last great masses, including the well-known *Nelson Mass* – were all composed after 1795, the year in which he completed the last of his 104 symphonies.

In common with opera, and like most oratorios – though not *Messiah* - *The Creation* has named characters and is divided into acts and scenes. These consist of sequences of choruses, recitatives and arias. The work begins with an extended orchestral introduction, 'Representation of Chaos.' Parts One and Two then describe the six days of Creation, each of which follows a threefold pattern comprising biblical narrative, descriptive central section and hymn of praise. The three soloists represent the archangels Gabriel (soprano), Uriel (tenor) and Raphael (bass), with the chorus fulfilling an important role portraying angels glorifying their maker. Part Three is devoted entirely to the appearance of Adam and Eve (bass and soprano) who sing of the wonder and perfection of God's newly created world and of their happiness together. Soloists and choir combine for the final uplifting chorus of praise.

The Creation represents a considerable dramatic development over its Handelian predecessors. Haydn's bold use of orchestral colour, his adventurous harmony, exceptional rhythmic and melodic inventiveness, and the work's strong overall unity bring the subject to life with an almost operatic vividness and power. The opening is a good illustration of Haydn's innovative approach. The extended orchestral introduction, itself a departure from the conventional overture, is entitled 'Representation of Chaos' and immediately arrests the listener's attention with its shifting, ambiguous harmonies on muted strings, brass and timpani. In the ensuing recitative Raphael tells us that 'the earth was without form, and void' and this is reflected in the sparse emptiness of the orchestral accompaniment. The choir continues in a mood of hushed stillness, until 'and there was light', at which point there is a sudden, massive *fortissimo* chord of C major from the now unmuted full orchestra. Even after two hundred years the effect is still immensely powerful. It was evidently totally overwhelming at the time, judging by the following account from one of Haydn's friends. '... and at that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes,' he wrote.

This is perhaps the most startling dramatic gesture of the whole work, but there are plenty of other equally effective instances of musical word-painting, such as the storm scenes, the wonderful sunrise music and the colourful depiction of various animals and birds. It is also worth drawing attention to Haydn's musical characterisation. For the angels he adopts a somewhat florid, lofty style, whilst for Adam and Eve the writing is simpler and more folk-like. In fact the whole work sparkles with the vitality and unfailing inspiration so characteristic of this remarkable composer, who was still experimenting and still surprising his delighted audiences right up to the end of his life.

Matthew O'Keeffe, Conductor



Matthew is the Director of Scherzo Ensemble, which he founded in 2015 while reading music at King's College London. He is based in South London and works as a singer, conductor, producer, arranger and composer. He originally trained as a counter tenor, studying with Michael Chance whilst doing loads of church music. Matthew works very hard to share his love of classical music with new audiences – particularly in his work with the Brixton Chamber Orchestra, which he founded in 2018. The BCO is a unique ensemble which plays a staggeringly wide range of repertoire to as wide a range of people, with whom Matthew directs Grime and Disco club nights alongside symphonic concerts and opera galas.

Osian Meilir, Choreographer



Osian Meilir is a Dance and Movement Artist from Wales who currently resides in London, working predominantly in choreography and movement direction. Currently the Associate Artist of the National Dance Company of Wales, Meilir premiered their newest work 'UN3D' as part of the company's 4x10 project last summer and has recently been Movement Director on National Theatre Wales' latest musical production 'Feral Monster'. Meilir premiered their first mid-scale production - 'Qwerin', as director and choreographer in 2021 and developed the work to its full length for touring internationally in 2022 and 2023, with a further tour in 2024.

Jennifer Gregory, Costume Designer



Jennifer Gregory is a London based designer originally from the Peak District. Having graduated from Wimbledon College of Art in 2015 she has been involved in a range of projects and has had her work displayed at the Victoria and Albert Museum. Recently she designed 'The Song of Home' for Outland Opera, the double bill of 'Acis and Galatea' and 'Dido and Aeneas' for Waterperry Opera Festival, as well as design associate for 'The Magic Flute' at WNO. Her upcoming credits include: 'Twelfth Night' at Regent's Park and 'Burlesque' the musical for which she is the design associate and the world premiere of John Joubert's opera of 'Jane Eyre' for Green Opera where she is designing the costume and set.

Alex Forey, Lighting Designer



Alex is a London-based lighting designer for theatre and live performance, with experience in drama, musicals, opera, and contemporary dance. He was an OFFIE finalist in 2023, and awarded the 2021 Vectorworks Design Entertainment Scholarship and two UCL design awards. His work as lighting designer includes: *Hide and Seek*, *21 Round For Christmas* (Park Theatre), *The Island* (Cervantes Theatre), *Seize the Cheese!: A New Musical*, *Battersea Bardot* (New Wimbledon), *The Realness* (The Big House), *Polyeucte* (Theatre Royal Stratford East), *From Here To Eternity* (Bloomsbury Theatre), and *Lovefool* (Coronet Theatre, Edinburgh Fringe, & International Tour).

Anna Gregg, Gabriel



'Recent Winner of the 'Deborah Voight Opera Prize' at the BBC Radio 3 Glenarm Festival of Voice, Anna Gregg is the 'Northern Ireland Opera Young Opera Voice of 2023'. Anna graduated in 2022 with distinction, from the Guildhall School of Music and Drama, where she studied her BMus(Hons), MMus and MPerf under the tutelage of Sarah Pring. Anna joined Longborough Festival Opera in their production of *L'elisir d'amore*. She was also thrilled to be an 'Associate Artist' with NI Opera and open their summer recital series in July as a soloist, as well as being a soloist in their 'Salon Series' concerts. She is looking forward to playing the role of Lucia in Britten's *Rape of Lucretia* with British Youth Opera this season.

Sam Harris, Uriel



Sam Harris is a British tenor currently studying at the Royal College of Music with Ben Johnson. In 2023 he was a finalist in the Kathleen Ferrier awards, and a Verbier Festival young artist, and in 2024 joins Garsington Opera as an Alvarez Young Artist. Sam's most recent operatic engagements have included Ferrando in *Così fan Tutte* for Opera in Oborn, and Sellem in *The Rake's Progress* as part of the Verbier Festival. Other roles include Fenton in *Sir John in Love* and Don Eusebio in *L'Occasione fa il Ladro* for British Youth Opera, and Cecco in *Fool Moon (Il Mondo Della Luna)* with Bampton Classical Opera. Sam also maintains a busy concert schedule, regularly performing oratorios with choirs and orchestras across the UK.

Edwin Kaye, Raphael



British Bass, Edwin Kaye, studied at the Royal Northern College of Music. Recently he has performed as Surin in *The Queen of Spades* with The Grange Festival; a Flemish Deputy in *Don Carlo* with Le Grand Théâtre de Genève; 2nd Soldier and 5th Jew in *Salome* with Teatro dell'Opera di Roma; and Bluebeard in *Bluebeard's Castle* with Regents Opera. Upcoming engagements include Angelotti in *Tosca* with Opera Holland Park and Adam Litumlei in *Kleider machen Leute* with Opéra de Lausanne. A recent winner of the Fulham Opera Robert Presley Verdi Prize, Edwin has previously held opera soloist positions with State Opera Stara Zagora and State Opera Ruse in Bulgaria.

Michael Temporal Darell, Adam



Michael Temporal Darell is a graduate of the Royal Academy of Music. Upcoming concert appearances include: a return to New Sussex Opera to perform with Sir John Tomlinson, solo recital at Am Hof 8 in Vienna, and a recital with legendary pianist Leslie Howard at the end of the year. Recent performance highlights include, baritone solos in Carmina Burana and Brahms' Requiem under the baton of John Lubbock, his role debut as Valentin in *Faust* for New Sussex Opera, The Prisoner for Gardner's new opera *The Prisoner*, Troll in Waley-Cohen's *Witch* for Royal Academy Opera, King Alfred in Gardner's *A New England* at the Royal Academy of Music and Tête à Tête Opera Festival.

Caroline Blair, Eve



Caroline Blair is a Soprano currently completing her Masters at the Royal Academy of Music. Caroline is a former Waterperry Opera Festival and Vache Baroque Young Artist. She is a Dame Patricia Routledge Scholar and is supported by the Leverhulme Centenary Trust and the Josephine Baker Trust, in addition to being a Joan Chissell prize recipient. Recent operatic engagements include Amore in *Orfeo ed Eurydice* and 2nd Woman in *Dido and Aeneas* for The Grange Festival, Galatea in *Acis and Galatea* for Ryedale Festival, and Kate Warner in *The Agency* for Tête à Tête Festival. In concert, Caroline has been a regular step out soloist for the Academy's Bach the European series, and recently performed Vivier's *Bouchara* with the Academy Chamber Orchestra earlier this year.

Malachi Bryant, Dancer



Malachi started dancing at the age of 13 at his local ballet school in Cumbria. In 2019, he moved to London to train in contemporary dance at Trinity Laban Conservatoire of Music and Dance, graduating with a First Class Honours Degree. Since graduating, Malachi has worked for companies such as Frankly Speaking Productions. Last year, Malachi created a duet “While Remembering” with Mandy Tan as part of Resolution Festival 2023. He also created his first solo “Stuck” which he performed at The Knotted Project’s Forge Festival and For With By Festival.

Sarah (Riz) Golden, Dancer



Sarah (Riz) Golden is contemporary dance artist originally from Bristol. She graduated from London Contemporary Dance School in 2022 where she gained valuable experience from practitioners such as Clod Ensemble and Sam Coren; then continued to freelance in London, working primarily across dance, film and fashion. She has been an apprentice at National Dance Company Wales over the past year, touring ‘Waltz’ by Marcos Morau internationally and creating and performing ‘Zoetrope’ by Lea Anderson. As a creative she is interested in working across mediums and is practised at using improvisation and characterisation. She looks forward to utilising these skills in the upcoming performance of ‘Creation’.

Elliot Minogue-Stone, Dancer



Elliot (1998 London) is a dancer, theatre maker and performer. After training at Lewisham College, London Contemporary Dance School and the Royal Conservatoire Antwerp he’s been working across the Europe with Javier Suarez, Anastassya Savitsky / Theater FroeFroe, United Cowboys, Goele van Dijck / Nat Gras, Theater Tol, Agostina d’Allesandro and Orley Quick & the Hairy Heroines, performing in a variety of spaces from theatres and galleries to shopping centres and storage rooms. He recently took his solo-cabaret show, Groovicle, to the Edinburgh Fringe Festival 2023 where it recieved critical acclaim. He’s based in London and Brussels.

Mercedes Prevatt, Dancer



Mercedes is a freelance dance artist from the twin island republic of Trinidad and Tobago. She successfully completed her BA in Dance at the Institute of the Arts Barcelona and MA in Dance Performance and Professional Practices at the University of Salford Manchester whilst training and touring nationally with Emergence post graduate dance company. She has had the opportunity to work with a variety of choreographers such as Joss Arnott, Flock Works, Anthony Missen and Bridgette Wilson to name a few. Some of her credits include, dancing in the opening ceremony of the Commonwealth Youth Games 2023, Manchester Pride alongside Conchita Wurst, Choreoscope International Dance Film Festival and Barcelona Fashion Week.

Abbie Thompson, Dancer



Abbie is a Freelance Dance Artist. After graduating from Trinity Laban Conservatoire of Music and Dance, Abbie joined Stopgap Dance Company through Northern School of Contemporary Dance's Professional Placement Scheme in 2019. Continuing to work with Stopgap, Abbie has performed in productions for stage, outdoor, gallery and film. Including performing on the BBC for the Festival of Remembrance and being featured in a dance film that was awarded Best Dance Film at the Together Disability Arts Film Festival. She has also performed for Ascension Dance Company as part of the Birmingham Commonwealth Festival Sites.

The Chorus

Olivia Carrell
Elen Lloyd-Roberts
Francesca Pringle
Emily Williams
Anna Munoz
Ruby Bak

Alexandria Moon
Davide Basso
Angelo Fallaria
Jacob Cole
Jacob Fitzgerald
Harry Fradley

The Orchestra, *Orpheus Sinfonia*

Violin I

Christian Halstead
Olivia Zianni
Tadasuke Iijima

Violin II

Rachel Barnes
Matilda Sacco
Mafalda Galanta

Viola

Pierre Tate-Lemiare

Cello

Rebecca Hepplewhite

Bass

Gabriel Rodrigues

Flute

Nika Pinter

Oboe

Alasdair Hill

Clarinet

Rosemary Taylor

Bassoon

Ashley Myall
Amy Thompson

Horn

Tom Bettley

Trumpet

Edward Sykes

Timpani

Oliver Pooley



About Scherzo Ensemble

Scherzo Ensemble is a professional development platform for young performers, primarily classical singers. There is often a substantial gap between graduating conservatoire after years of study and being able to establish a career. We offer emerging artists paid opportunities to perform in public, helping them gain confidence, experience, networks, and a following. Within these we offer top-level coaching and an insight into what it takes to mount successful performances.

Scherzo Ensemble was incorporated as a charity in January 2021 (number 1193375). Much like the musicians we support, we are at a crucial stage in our development. We have ambitious plans to develop Scherzo Ensemble into a highly respected bridge between graduating from full-time study and enjoying a sustainable career. We want to help those from who have taken alternative pathways into the arts, particularly from working class backgrounds. We want to develop our season to allow singers to organise their own projects, with our help, preparing them for an industry where, increasingly, an entrepreneurial approach is what is needed. We want to develop Longhope Opera into a festival with more operas and chamber music performances.

To find out more about Scherzo Ensemble and how you can support us, including becoming a patron, email us at scherzoensemble@outlook.com or visit www.scherzoensemble.com.

With thanks...

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Jose Alvarez, Christopher Andreae, Mark Armour, Peter Bull, Eleanor Cranmer, James D'Costa, Clare Hornsby, Stephen Ludlow, Jan Matthews, Martin O'Byrne, Roger & Geraldine Robinson, Nicholas Thomas, Keith Wallace, and Richard & Caroline Welch.

Upcoming Performances by Scherzo Ensemble

Donizetti's *Don Pasquale*

6th & 7th July, 2024

Longhope Opera, Newton Valence

www.longhopesummeropera.com





SCHERZO
ENSEMBLE

Charity No. 1193375

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