

*Amore, Magia, Follia in the  
Orlando Furioso:  
A Musical Quest*

Friday 18 November 2016 | 6 pm  
Clare College Chapel | Cambridge

*Prologo*

Qui goûte de ces eaux  
from *Roland*

Jean-Baptiste Lully  
(1632–1687)

**Amore**

Amors Pfeil  
from *Orlando-Lieder*

Detlev Glanert  
(b. 1960)

Ho un certo rossore  
from *Orlando*

Georg Friedrich Händel  
(1685–1759)

Tu sei degl'occhi miei  
from *Orlando furioso*

Antonio Vivaldi  
(1678–1741)

**Magia**

Der Hippogryph  
from *Orlando-Lieder*

Detlev Glanert  
(b. 1960)

Ad un guardo, a un cenno solo  
from *Orlando paladino*

Joseph Haydn  
(1732–1809)

Chi nel fior di giovinezza  
from *La liberazione di Ruggiero*

Francesca Caccini  
(1587–1640)

Hexensabbat  
from *Orlando-Lieder*

Detlev Glanert  
(b. 1960)

Verdi prati  
from *Alcina*

Georg Friedrich Händel  
(1685–1759)

## **Follia**

- La fède Charles Ives  
(1874–1954)
- Orlandos Traum Detlev Glanert  
(b. 1960)  
from *Orlando-Lieder*
- Danza di Orlando Goffredo Petrassi  
(1904–2003)  
from *La follia di Orlando, ballo in tre quadri*
- Ah! Stigie larve Georg Friedrich Händel  
(1685–1759)  
from *Orlando*

## **Risveglio**

- Ô vous, dont le nom plein de gloire Jean-Baptiste Lully  
(1632–1687)  
from *Roland*
- Erwachen Detlev Glanert  
(b. 1960)  
from *Orlando-Lieder*
- Dopo notte Georg Friedrich Händel  
(1685–1759)  
from *Ariodante*

## *Epilogo*

- La canzone di Orlando Giancarlo Chiaramello  
(b. 1939)  
from *Orlando furioso, sceneggiato televisivo*
- arr. Santo & Johnny  
(1959–1976)

The UK premiere of Detlev Glanert's *Orlando-Lieder* has been made possible  
by kind permission of Boosey & Hawkes

**Adam Cigman-Mark** (piano) studies at the Royal Academy of Music, where he is taught by Ian Brown and James Baillieu. After reading English Literature at Clare College, Cambridge, he worked as a vocal coach and répétiteur on several international operatic projects. These included productions of Schreker *Der Ferne Klang* (National Theater Mannheim, conducted by Dan Ettinger) and *Die Gezeichneten* (Opéra National de Lyon, conducted by Alejo Pérez), and the world premieres of Hector Parra *Wilde* (Schwetzingen SWR Festival, conducted by Peter Rundel) and Michel Tabachnik *Benjamin, dernière nuit* (Opéra National de Lyon, conducted by Bernhard Kontarsky). He has also worked as a rehearsal pianist for John Eliot Gardiner and the Monteverdi Choir. Upcoming projects include *La tragédie de Carmen* (Berliner Philharmoniker Baden-Baden Easter Festival).

As a choral scholar in the choir of Clare College under Graham Ross, he sang on three recordings for Harmonia Mundi, and worked with conductors including Nicholas Collon, Mark Elder and Lars Ulrik Mortensen. Whilst at Cambridge, he curated a performance project of ‘Entartete Musik’ (composers banned by the Nazis). He remains especially interested in promoting this repertoire, and in particular the work of Franz Schreker and Alexander Zemlinsky.

**Grace Durham** (mezzo-soprano) is a National Opera Studio Young Artist 2016/17. She studied at the Guildhall School of Music & Drama with Susan Waters before joining the Alexander Gibson Opera School at the Royal Conservatoire of Scotland under the tutelage of Patricia Hay. She also holds a first-class honours degree in Modern & Medieval Languages from Clare College, Cambridge. Operatic roles include Dorabella *Così fan tutte* and Cherubino *Le nozze di Figaro* (RCS), Moppet *Paul Bunyan* (BYO), Owl *The Cunning Little Vixen* (Garsington Opera), and cover Frantík *The Cunning Little Vixen* (Glyndebourne Festival Opera). As a concert soloist, her repertoire includes Ravel *Shéhérazade*, Berlioz *Les nuits d'été*, and Bach *St John Passion*, *St Matthew Passion* and *Mass in B Minor*. She is an active recitalist in France, where future plans include performances at the *Les Journées Ravel* festival and the Opéra Grand Avignon. Awards include the Bruce Millar Gulliver Prize 2016, Second Prize at the Maureen Lehane Vocal Awards 2015, the Audience Prize and “Banque Chaix” Prize at the Opéra Grand Avignon *Jeunes Espoirs* competition 2015, and the Académie Ravel Grand Prix 2015. She was also the winner of the GSMD Chartered Surveyors’ Award for Voice 2014. Grace was generously supported during her studies by an Independent Opera Voice Scholarship 2015, the RCS Trust, and a Guildhall School Scholarship donated by Philip Rudge and Dr Michael Shipley.

**Alexander Simpson** (countertenor) holds a full postgraduate scholarship at the Royal Academy of Music, where he studies with Michael Chance and Ian Partridge. Alexander is an avid interpreter of J.S. Bach and is a soloist and chorus member of the Royal Academy of Music/Kohn Foundation Bach series. He has worked with leading harpsichordists and violinists including Terence Charlston, Margaret Faultless and Rachel Podger and has performed as soloist in *St John Passion*, *St Matthew Passion*, *Christmas Oratorio*, *Easter Oratorio*, *Ascension Oratorio* and various cantatas. He also reached the semi-finals of the London Bach Society Bach Singers Prize 2015. On the concert platform, Alexander has performed at such concert venues as the Cadogan Hall, the Royal Festival Hall, the Concertgebouw and Tokyo's Suntory Hall. Recent operatic roles include Juno *Semele* (CUOS), Eustazio *Rinaldo* and Refugee *Flight* (RAM). Previously he read Music at St John's College, Cambridge. At Cambridge, he was a choral scholar under Andrew Nethsingha, where he featured as a soloist on BBC Radio 3. He was also a member of the Gentlemen of St John's and features prominently as a soloist on their latest CD, *Indulgence*. Alexander is the grateful recipient of a Leverhulme Trust Postgraduate Scholarship as well as a Steel Trust Award.

**Anna-Luise Wagner** (soprano) is in the first year of a PhD at Selwyn College, Cambridge, investigating the life and works of seventeenth-century writer, singer, actress and courtesan Margherita Costa. She completed her MPhil and undergraduate degree reading Italian and French at Clare College, Cambridge, and has worked at OneStage Specialist Concert Tours in London. She started singing at an early age in Germany and won third prize at a national level in the competition *Jugend Musiziert* at the age of fifteen. Operatic and theatrical roles include Despina *Così fan tutte* (CUOS), Marceline *Le Mariage de Figaro* (Brickhouse Theatre), Alison *The Wandering Scholar* (CCMS), Cosette *Les Misérables* (Rogers Theatre), Cléone *Andromaque* (Pembroke New Cellars), Edith *The Pirates of Penzance* (G&S Society), Papagena *Die Zauberflöte* and Dew Fairy *Hänsel und Gretel* (Talentwerkstatt 43). Clare College has shaped her musical development: during her MPhil, she won second prize at the Clare College Song Competition, and, as a Clare College choral scholar under Graham Ross, she performed on BBC Radio 3, recorded two CDs for Harmonia Mundi, and sang in venues like King's College Chapel, the Royal Festival Hall, Westminster Abbey, St Paul's Cathedral, and Sydney Opera House. She will continue singing with the University Chamber Choir and hopes to take part in more opera and theatre productions during her PhD.

*Concert curated by Adam Cigman-Mark and Anna-Luise Wagner*

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