



# MOZART

## AVE VERUM CORPUS VIOLIN CONCERTO NO.5 REQUIEM

**Fortismere Community Choir &**

**Fortismere Community Symphony Orchestra**

**St Andrew's Church, Muswell Hill**

**Saturday, 27th April 2024**

# Dates for your diary

## Fortismere Community Choir

Come & Sing Workshops - all welcome

**Sunday 26th May 11.30 am - 4.30 pm**

Choruses from Haydn's *The Creation*

**Saturday, 15th June 10.30 am - 4 pm**

### English Choral Classics

Britten: *Ceremony of Carols*

Parry: *Blest Pair of Sirens*

Elgar: *The Spirit of the Lord* from *The Apostles*

**Saturday, 13th July 10.30 am - 4 pm**

### Songs from the Shows

Working Girl: *Let the River Run*

Carousel: *You'll Never Walk Alone*

*Medley from South Pacific*

Musical Director: Cathal Garvey

**Saturday, 6th July 2024 at 7 pm**

## Fortismere Community Symphony Orchestra

Ligeti: *Concert Românesc* (Romanian Concerto)

Khachaturian: *Masquerade Suite*

Tchaikovsky: *Variations on a Roco Theme, Op. 33*

Borodin: *Polovtsian Dances*

Soloist: Ashok Klouda

Conductor: Thomas Gregory



FORTISMERE  
MUSIC CENTRE

Programme Notes: Mattie Morgan

With thanks to **Fr Andy Coates** and **St Andrew's Church**

For more information and tickets visit [www.fortismeremusiccentre.co.uk](http://www.fortismeremusiccentre.co.uk)

# Programme

**Wolfgang Amadeus Mozart (1756–1791)**

*Ave Verum Corpus, K.618*

*Violin Concerto No.5, K.219 ('Turkish')*

Violin: Alexander Casson

~~~ **INTERVAL** ~~~

*Requiem in D minor, K.626*

Soprano: Christine Buras

Alto: Natasha Elliott

Tenor: Martins Smaukstelis

Bass: Lawrence Gillians

**Fortismere Community Choir &  
Fortismere Community Symphony Orchestra**

Leader: Alexander Casson

Conductor: Thomas Gregory

Musical Director for the Choir: Cathal Garvey

# Programme Notes

This evening's concert features two of Mozart's later works framing a much earlier composition. *Ave Verum Corpus*, a motet written for the feast of Corpus Christi in June 1791, opens the programme. Mozart's *Violin Concerto No.5*, written when he was just 19, follows and the concert ends with his final work, the *Requiem in D minor*.

Due to Mozart's untimely death, it's not possible to say that the *Ave Verum* and *Requiem* represent truly 'late works' in the sense of representing the pinnacle and final point of a composer's career. However, they do showcase Mozart at his most groundbreaking, where he skilfully blended established traditions with innovations that would forever alter the course of music. In the final years of his short life, Mozart not only '*excelled in virtually every genre and style*' (The Oxford Companion to Music), but he also pushed the boundaries of symphonic composition, paving the way for the Romantic era. Additionally, he established a style of sacred music that conveyed both deep faith and human emotion, opening the door for its performance in concert halls as well as religious settings. The fifth *Violin Concerto* is an early pointer to this emerging genius, in its imaginative shifts in emotional atmosphere and harmony throughout the piece.

## *Ave Verum Corpus in D major, K.618*

Mozart wrote this motet for four-part choir, strings, and organ. He composed it in June 1791 at the request of Anton Stoll, the organist and choir director in the spa town of Baden, not far from Vienna. Stoll looked after Mozart's wife Constanze while Mozart travelled back and forth to Vienna during the final weeks of her sixth pregnancy. As a gesture of gratitude, Mozart set the 14th-century Eucharistic hymn *Ave Verum Corpus* (Hail, True Body) to music for performance on the feast of Corpus Christi.

This miniature piece, just forty-six bars long, is renowned as one of the most flawless and deceptively simple expressions of devotion ever composed. The very first phrase where Mozart unexpectedly repeats the word 'Ave', captures the awe of beholding Jesus for the first time. The subtle changes in harmony perfectly respond to the text's meaning. Exquisitely beautiful chromaticisms underscore the most powerful words – 'immolatum' (offered in sacrifice) and 'perforatum' (pierced). Just as the opening word 'Ave' was repeated,

the final plea, 'In mortis examine' (in the test of death), is also repeated, with a brief moment of heightened tension, before returning to the comforting key of D major.

Ave verum corpus  
natum de Maria virgine;  
vere passum immolatum  
in cruce pro homine.  
Cujus latus perforatum  
unda fluxit et sanguine,  
esto nobis praegustatum  
in mortis examine.

Hail, true body  
born of the Virgin Mary,  
who was truly sacrificed  
on the cross for man.  
May you whose pierced side  
flowed with blood  
be for us a foretaste  
as we come to think of death.

### *Violin Concerto No.5 in A major, K.219 ('Turkish')*

The violin was an inseparable part of Mozart's early life. His father, Leopold, wrote the most famous violin instruction book in the 1700s, and young Wolfgang was his star student whose violin performances were central to his childhood concert tours across Europe.

In 1775, at nineteen, Mozart composed all five of his violin concertos, for himself to play, of course. Written in quick succession, each concerto showed his increasing skill, with the final A Major concerto being the most significant. In many ways, it's his final major work for the violin because after moving to Vienna a few years later, he rarely played the violin publicly, preferring the viola for playing music with friends in private settings.

This concerto is arguably the best violin concerto written in the second half of the 1700s, and it's probably the one played most often. It deserves recognition because it showcases Mozart's maturing style throughout. Right from the start, Mozart's creativity shines through. When the soloist starts playing, the whole mood shifts for a moment, as the orchestra's lively pace gives way to a brief, slow and more sombre passage for the soloist. The second movement is beautiful and melodic.

It's the last movement that gives the concerto its nickname of 'Turkish'. It starts as a dance (a minuet) with a main theme that alternates with contrasting sections. However, it's in one of these contrasting sections, right before the familiar main theme returns for the last time,

that Mozart throws in a surprise. He reuses a kind of ‘Turkish’ march from an earlier opera called *The Jealous Harem Women*. It’s a complete shift in speed, rhythm and mood. So-called ‘Turkish’ music was very popular in Vienna back then, but here, in Mozart’s concerto, it comes as a complete surprise, rather like an unexpected guest who gatecrashes a party. The bass players add to the playfulness by hitting the strings with the wooden part of their bows. Just when things seem like they might get out of hand, the graceful minuet returns and everything settles back down. Surprisingly, the concerto ends quietly, almost with a sigh, tranquil calm taking the place of the previous boisterousness.

~~~ **INTERVAL** ~~~

The bar will be open during the interval for alcoholic and non-alcoholic drinks.

*Requiem in D minor, K.626*

Many myths, based on half-truths, misunderstandings, or pure invention, surround the *Requiem*, Mozart’s final piece left unfinished upon his death in December 1791. The public’s enduring fascination with this work for over two centuries stems from the music’s ethereal beauty and profound emotional impact, inseparable from the knowledge that Mozart was composing a Mass for the Dead whilst his own death was rapidly approaching.

Other mysteries surrounding the work have fuelled the flames of dramatic narratives: conspiracy theories of a musical genius poisoned by a jealous rival (supposedly the Italian composer Antonio Salieri); controversies around the completion of the work after Mozart’s death; fabricated letters detailing Mozart’s premonitions of death and his supposed understanding that he was writing his own funeral mass; and the misconception that his burial in a common grave signified a pauper’s funeral – all too tempting stories compared with the harsh reality.

The truth is that a young, exceptionally talented composer succumbed to a tragic, premature death. Mozart’s friends and patrons not only ensured a respectful funeral but also arranged for the unfinished *Requiem* to be performed at a Vienna memorial service just five days after his passing. However, the allure of crafting a fictional tale of destitution, abandonment, envy, and poisoning – as in the 1984 film *Amadeus* – has overshadowed the already remarkable sequence of events surrounding the *Requiem*. But as with much good cinema, the film prioritises a captivating story over historical accuracy.

The anonymous patron who commissioned the *Requiem* from Mozart in the summer of 1791 was Count Franz von Walsegg-Stuppach, mourning his young wife who had passed away in February of that year. The fact that Walsegg later copied the score and claimed the piece to be his own, only came to light years after Mozart's death. Mozart accepted the commission while already overloaded. He was working on *The Magic Flute* and *La Clemenza di Tito*, written for the coronation of Emperor Leopold II as King of Bohemia.

Simultaneously, he was finishing the *Clarinet Concerto* (K.622) and composing a Masonic cantata (K.623). But in November 1791, Mozart fell ill with a fever. Confined to bed, he continued work on the *Requiem* until his death in the early hours of 5th December, at just thirty-five years of age.

The Introitus is the only part of the *Requiem* that Mozart left fully scored. For the following Kyrie, Sequentia and Offertorium he wrote out the vocal parts and outlined the orchestral parts in short-hand. The trombone part at the beginning of the Tuba mirum is also his original composition. The last notes he ever wrote were the initial eight bars of the Lacrimosa. It is impossible to listen to that heartbreaking and at the same time incredibly beautiful music without hearing – and feeling – the immense sadness and regret of a man dying in his prime, having to leave a great work unfinished. The feeling Mozart poured into those eight bars gives them an otherworldly quality.

It is not surprising that his pupil Joseph Eybler, who was first approached by Constanze Mozart to finish the *Requiem* after her husband's death, broke off with his attempt at exactly that point. It seems he did not feel capable of going beyond these last notes that Mozart had written on the threshold of death. However, Constanze was desperate to find someone who would finish the *Requiem* so that she could hand over the completed work to the anonymous patron. So she approached Franz Xaver Süssmayr, another of Mozart's pupils, who had paid regular visits to Mozart on his sickbed and was thus familiar with the work in progress. Unlike Eybler, Süssmayr had no qualms about finishing his teacher's work. He received Mozart's original score with Eybler's additions and copied out his own version, using some of the work that Eybler had done. In addition, Constanze provided him with sketches and scraps of paper with Mozart's ideas. Süssmayr finished the Lacrimosa but this left him with three entire movements, the Sanctus, Benedictus and Agnus Dei, which Mozart had not even begun work on. It must have been a daunting task, and musicians and critics have been arguing about the quality and authenticity of these movements ever since the 1820s when

the so-called 'Requiem controversy' broke out. Perhaps Beethoven should have the final say on the matter: 'If Mozart did not write the music, then the man who wrote it was a Mozart.'

Tonight's performance relies on what has become the standard version of the Requiem with Süßmayr's completions and additions. In its entirety it is a profoundly moving work that speaks to us about the transient nature of human life. Deeply devotional, it expresses trust in salvation, but also human feelings of fear of the unknown.

### **Text of the Requiem:**

#### *Introitus*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

#### *Kyrie*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

#### *Sequentia*

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
  
Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus!  
  
Tuba mirum spargens sonum  
Per sepulchra regionum  
Coget omnes ante thronum.

#### *Introitus*

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.  
Thou, O God, art praised in Sion,  
and unto Thee shall the vow  
be performed in Jerusalem.  
Hear my prayer, unto Thee shall all flesh come.  
Grant them eternal rest, O Lord,  
and may perpetual light shine on them.

#### *Kyrie*

Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.

#### *Sequentia*

Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.  
  
What dread there will be  
When the Judge shall come  
To judge all things strictly!  
  
A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.



Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.

Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.

Judex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salve me, fons pietatis.

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.

Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis.

Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.

A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.

When therefore the Judge takes His seat  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.

What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous may hardly be secure?

King of awful majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.

Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day.

Seeking me Thou didst sit down weary,  
Thou didst redeem me, suffering death on  
the cross, Let not such toil be in vain.

Just and avenging Judge,  
Grant remission  
Before the day of reckoning.

I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.

Thou who didst absolve Mary Magdalene  
And didst hearken to the thief,  
To me also hast Thou given hope.

Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem.

### *Offertorium*

Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni, et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus, ne cadant in  
obscurum,  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.

Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.

When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed.

I pray in supplication on my knees.  
My heart contrite as the dust,  
Safeguard my fate.

Mournful that day  
When from the dust shall rise  
Guilty man to be judged.  
Therefore spare him, O God.  
Merciful Jesu,  
Lord Grant them rest.

### *Offertorium*

Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and from the  
bottomless pit. Deliver them from the lion's  
mouth. Neither let them fall into darkness  
nor the black abyss swallow them up.  
And let St. Michael, Thy standard-bearer,  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.

Hostias et preces, tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

*Sanctus*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

*Benedictus*

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

*Agnus Dei*

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

We offer unto Thee this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord, to cross from death into the  
life, Which once Thou didst promise to Abraham  
and his seed.

*Sanctus*

Holy, holy, holy,  
Lord God of Sabaoth!  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

*Benedictus*

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

*Agnus Dei*

Lamb of God, who takest away the sins of the  
world, grant them rest.  
Lamb of God, who takest away the sins of the  
world, grant them everlasting rest.

*Communio*

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Cum sanctis tuis in aeternum,  
quia pius es.

*Communio*

May eternal light shine on them, O Lord.  
with Thy saints forever, because  
Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them.  
With Thy saints forever,  
because Thou are merciful.

## **Fortismere Community Choir**

Fortismere Community Choir started in 2009 and is an ambitious un auditioned choir. The choir meets weekly at Fortismere School during term times. We have performed major choral works of increasing challenge in recent years, including Beethoven's *Missa Solemnis*, Haydn's *The Seasons*, Duruflé's *Requiem*, Bach's *Magnificat* and Mozart's *Great Mass in C Minor*.

### **Tonight's singers:**

*SOPRANOS:* Tegan Carter, Helen Downie, Laura Fransella, Cherie Ghasemloo, Kate Hodgkin, Clare Hoskins, Rose Lamberty, Jane Lauchlan, Sarah McMenemy, Mattie Morgan, Anna Mullen, Claire Murdoch, Cyndi Sahleen Veasey, Becky Schechter, Penny Sewell, Paula Simmons, Anna Snaith, Sally Stevens, Charlotte Wickers, Diane Winters

*ALTOS:* Izabella Bako, Margaret Battley, Florence Dring, Donna Feldman, Helen Finch, Maggie Garner, Liz Hanchet, Sally Holt, Buz Loveday, Jo Maude, Catherine Mkhize, Louise Redmond, Nicola Rosen, Sabine Schütte, Penny Seingry, Suad Thrift, Linda Turner, Sue White, Clare Woodcock

*TENORS:* Andy Ballard, Steve Dell, Colette Dockery, Ruth Hogarth, Gillian Lathey, Sami Moxon, Graham Parkinson, Nick Thomas, Carolyn Woodmason

*BASSES:* Bernard Battley, Peter Crawford, Stephen Dunmore, Phil Dunn, Ralph Goldswain, Steve Goodlife, Dominic Green, Gavin Lumsden, Andrew Wickham

## Fortismere Community Symphony Orchestra

Fortismere Community Symphony Orchestra brings players of all ages together to create high-calibre music. The orchestra includes members of the local musical community, as well as students, parents, and teachers from Fortismere School. The Orchestra rehearses from 7 to 9 pm every Tuesday evening in term times, at Fortismere School.

### Tonight's players:

#### *Violin 1*

Alexander Casson (leader)

Noah Hacking

Nigel Brady

Laura Druce

John Goudie

Natasha Pagarani

Leonardo Cherin

Nofer Fari

Kakoly Pande

Cindy Wong

#### *Violin 2*

Florence Price

Adriana Fazzani

Nadia Collins

Rachel Hanger

Laudan Nooshin

Tibor Semmelweis

Kate Thomas

Isobel Ramsden

#### *Viola*

Deborah Young

Martha Prevezer

Esme Goudie

Sally Attenborough

John Rokos

#### *Cello*

Laurens Price-Nowak

George Andrews

Fredi Cavender

Clare Melikian

Rachel Ellison

Bas Lee

#### *Bass*

Jess Hoskins

Alex Gold

#### *Oboe*

Clare Hoskins

Mandy MacEwan

#### *Bassoon*

Helen Tackaberry

Lucy Powell

#### *Clarinet*

Rohan Stevenson

Judy Stevenson

#### *Horn*

Paul Guenault

Adrian Norris

#### *Trumpet*

Dan Shafran

Neville Young

#### *Trombone*

Paul De Santa Maria

Clara Daly

#### *Bass Trombone*

David Anton Sanz

#### *Timpani*

Matt Watson

#### *Organ*

John Eady

We welcome new members for both Choir and Orchestra. If you are interested in joining, please email Centre Manager Mattie Morgan at [fmcinfo@fortismere.org.uk](mailto:fmcinfo@fortismere.org.uk) to arrange to attend one or two rehearsals.

**Thomas Gregory (conductor)** is a cellist, conductor and composer who has been teaching and working in Haringey for over two decades. He is a prolific composer of educational material, with hundreds of compositions and arrangements accommodating a broad range of levels and instrumental combinations.



He is best known for Vamoosh, an extensive series of tutor books for young instrumentalists. He was formerly Head of Strings for Haringey Music Service where he still directs ensembles, and is currently cello tutor and ensemble coach at the Centre for Young Musicians at Morley College. Thomas performs regularly as soloist, ensemble and orchestral cellist. He was born in Denmark, but grew up in North London. He studied the cello at the Guildhall School of Music and Drama and the University of Michigan.

**Cathal Garvey (interim Musical Director, Fortismere Community Choir)** began his career as chorus master for most of Ireland's major opera companies, working on over fifty productions. He moved to the UK in 2009 to take up the position of Chorus Master with Grange Park Opera. Since then, he has conducted many orchestras such as the London International Orchestra and Covent Garden Chamber Orchestra, as well as successively holding the post of Musical Director of Newbury, Billingshurst, and Wokingham Choral Societies. Cathal teaches orchestral conducting to postgraduates at the Royal Academy of Music. He was appointed Honorary Associate of the Royal Academy of Music (Hon ARAM) in 2019.



**John Eady (répétiteur)** studied music at King's College London, the Royal Academy of Music and cello at the Guildhall School of Music and Drama. In 2002 he started to learn the organ at the St Giles International Organ School and in 2006 he became a Fellow of the Royal College of Organists. He is a freelance cellist and organist, manages his string quartet named Four Strings Attached, and is organist at St Magnus the Martyr, London Bridge.



## Our soloists

**Alexander Casson (violin)** has gained considerable experience in recent years as a soloist, chamber and orchestral musician. After graduating from the Royal Welsh College of Music and Drama in 2016, he received a full scholarship for a two year Artist's Diploma at Michigan State University, where he studied with Dr Walter Verdehr. In 2020 Alexander received his Masters in Violin Performance from the Royal Academy of Music, where he was taught by Jack Liebeck. Highlights during Alexander's studies have included being awarded the Bridgewood and Nietzert string quartet prize (2015) and learning from international artists such as the Emerson String Quartet, and the Fidelio Piano Trio. Most recently he was a member of the Southbank Sinfonia's 2022–2023 Orchestral Fellowship.



**Christine Buras (soprano)** obtained her BA (with honours) in Music History and Theory from the University of Chicago and her Masters of Music at Indiana University. She recently completed her MA in Vocal Studies at the Royal Academy of Music. Equally at home on operatic and concert stages, Christine's repertoire spans from Baroque chamber music, to the operas of Verdi and Strauss, to contemporary performance art. Recent roles include her debut with Merry Opera in Handel's *Messiah*, the title role in Handel's *Theodora* and Fiordiligi in Mozart's *Così fan tutte*.



**Natasha Elliott (alto)** is currently undertaking her Artist Diploma as a Morag Noble Scholar at Trinity Laban Conservatoire of Music and Dance. She recently performed the role of La Muse in *Les Contes d'Hoffman* in Trinity Laban's Opera Scenes. Last Christmas she played the Big Bad Wolf in a modern adaptation of Cui's *Little Red Riding Hood*. Other recent engagements have included Princess Clarice in *L'Amour des Trois Oranges* for Regents Opera, Florence Pike in St Paul's Opera's production of *Albert Herring*, and Flora in Regents Opera's touring production of *La Traviata*.



**Martins Smaukstelis (tenor)** is a Latvian-born tenor based in London. He initially trained as a violinist before moving to the UK to pursue vocal studies at the Royal Academy of Music. Martins has worked with such companies as Glyndebourne Festival Opera, Garsington Opera, and New Opera Singapore. He recently debuted as Prince in Dvorak's *Rusalka* (New Opera Singapore) and Heinrich in Smyth's *Der Wald* (The Opera Makers). He recently won the first prize at the Emmy Destinn Young Singers Awards 2023.



**Lawrence Gillians (baritone)** studied at Trinity Laban. He has appeared with companies including Opera Holland Park, Wexford Festival Opera, Gothic Opera, and Cardiff Opera. Roles include Olin Blitch (*Susannah*), Alcindoro (*La Bohème*), Stárek (*Jenůfa*), and Norberg (*La Nonne Sanglante*). Solo concert repertoire includes Mozart's *Requiem*, Handel's *Messiah*, and Harapha in Handel's *Samson*. He has sung the roles of Sir Richard Cholmondeley/Leonard Meryll in a concert version of *Yeomen of the Guard* with the Burgate Singers. He recently gave a performance of Schubert's *Schwanengesang* as part of the Buckingham festival.

A concert poster for the Fortismere Community Symphony Orchestra (FCSO). The background is a warm, bokeh-style image of a golden masquerade mask with intricate blue and green patterns. The text is white and black, providing details about the concert program and logistics.

**FCSO**  
FORTISMERE COMMUNITY SYMPHONY ORCHESTRA

**LIGETI**  
*Concert Românesc*

**KHACHATURIAN**  
*Masquerade Suite*

**BORODIN**  
*Polovtsian Dances*

**TCHAIKOVSKY**  
*Variations on a Rococo Theme*

CELLO **ASHOK KLOUDA**  
CONDUCTOR **THOMAS GREGORY**

**SATURDAY 6TH JULY 2024 AT 7.00PM**

 ST ANDREW'S CHURCH N10 2DD  
STANDARD **£15** EARLY BIRD **£12** STUDENTS **£8**  
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