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Martin
in
the
Fields

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THE
BRANDENBURG
SPRING CHORAL
FESTIVAL - LONDON
2012

Friday 6th January at 7.30pm

Mozart Requiem

by Candlelight

Sara Lian Owen	Soprano
Anna Harvey	Mezzo-Soprano
Oliver Johnston	Tenor
David Shipley	Bass

Vivace Chorus
Brandenburg Sinfonia
Conductor - Robert Porter

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Welcome

May I offer you a very warm welcome to this, the second concert of the Brandenburg Spring Choral Festival 2012?

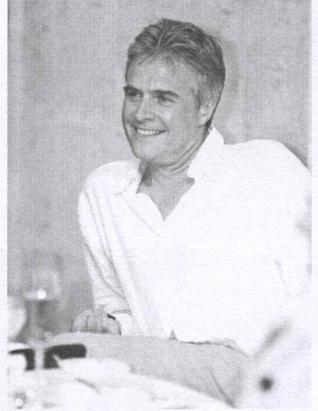
An important strand of the Brandenburg concert schedule is working with choirs to support them for what is often the major event of their calendar, so it gives me enormous pleasure to be able to invite some of our favourite choirs to join us for the Festival and especially in our favourite venue.

St Martin-in-the-Fields is such a marvellously atmospheric setting and of course the acoustic is just perfect for the vocal music, whether solo or choral.

It is a real delight to welcome our very old friends the Vivace Chorus. The event is tinged with a slight disappointment in that their Musical Director, Jeremy Backhouse, is unable to be here tonight, but it is also a great pleasure for me to step in and conduct tonight.

I am looking forward to it immensely.

You will find details of all the remaining concerts in the Brandenburg Spring Choral Festival in the brochures available this evening so we do hope to see you again, either here at St Martins, or at one of the interesting smaller venues.



Bob

Robert Porter
Brandenburg Artistic Director

P.S.

If you enjoy this concert why not join us for the third concert in the Festival at 9.30pm tonight.

You will just have time to pop downstairs, organise a ticket and have a quick livener in the Crypt. It is a performance by the superb Purcell Singers of an hour of a capella candle-lit contemplation. Opening with Allegri's iconic Miserere and featuring works Purcell, Victoria, Byrd, Parsons and Tallis

P.P.S.

If you enjoy tonight's concert why not sign up as a **"Friend of the Brandenburgs"**. It is an email service that keeps you up to date with our activities. There is no charge, you can withdraw from our mailing list at any time, and because we understand what a pain it can be constantly to receive unwelcome emails, we guarantee not to pass on your email address to anyone.

In particular it will enable us to send you details of our exciting Brandenburg Spring Choral Festival next year.

Simply send us a quick one-line email asking to be put on the list to bob@brandenburg.org.uk

We are hoping to extend the scope of the **"Friends"** to include social events attached to our concerts so I hope to see you at another concert really soon.



Violin 1

Mihkel Kerem
Richard Milone
Sarah Wolstenholme

Bassett Horn

Peter Sparks
Juliet Bucknall

Violin 2

Samantha Wickramasinghe
Kokila Gillett

Bassoon

Adam McKenzie
Rosie Cow

Viola

Matthew Quenby
Jon Thorne

Trumpet

Paul Archibald
Heidi Bennett

Cello

Adrian Bradbury
Ben Rogerson

Trombone

Emma-Juliet Hodgson
Susan White
Dougall Prophet

Bass

Beverley Jones

Timpani

Tristan Fry

Artistic Director
Robert Porter

Associate Music Director
Sarah Tenant-Flowers

Ensemble Director
Mihkel Kerem

Concert Manager
Jane Kersley

Outreach Director
Adam MacKenzie

Outreach Manager
Susie Koczur

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Mervion Kirwood

Friends Chairman
Martin Cole

Finance
Patricia Unwin

The Brandenburg Sinfonia

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country.

It is renowned for its special quality of sound and poised vivacity in performance.

The Orchestra performs regularly in the majority of the major venues across the country and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.



One major event in the year is the Spring Choral Festival at St Martin-in-the-Fields when the Brandenburg Sinfonia, along with its sister orchestra the Brandenburg Baroque Soloists is able to invite a large number of partner choirs to join in a celebration of all the major choral repertoire – all of course in the magnificent setting and acoustic of St Martin-in-the-Fields.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngé, James Bowman, Sir James Galway, Lesley Garrett, John Georgiadis, Gordon Hunt, Emma Johnson, Emma Kirkby, Yvonne Kenny and John Wallace,

Its repertoire ranges from Bach to Lloyd Webber and its members give over one hundred performances of orchestral, chamber choral and operatic music during the year.

The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including Central Festival Opera, First Act Opera, London City Opera.

"What made it actually rather enjoyable was the playing of the chamber orchestra which was consistently well shaded and nuanced"

THE TELEGRAPH

"Some of the most stylish Mozart playing for some time"

THE TIMES

"An ensemble of distinguished players..."

THE INDEPENDENT ON SUNDAY

"Played with a verve and sparkle"

THE TIMES

Vivace Chorus

The choir was founded in 1947 as the Guildford Philharmonic Choir but in May 2005, to reflect its new independent status from the Borough of Guildford, 'rebranded' itself as the Vivace Chorus. We enjoy a challenging and varied repertoire from the 16th century onwards; some pieces are well-known, others are rarities deserving to be heard by a wider audience. In the 2004/5 season, we introduced our Contemporary Choral Classics Cycle, an innovative series of works from the late 20th and 21st centuries.

To show the variety of our recent programmes: we started the 2008/9 season with a spectacular performance of Verdi's *Requiem*, in combination with our twin choir, the Freiburger Bachchor, and Romsey Choral Society. Then, as a complete contrast, our Venetian Baroque concert included some of the earliest music we have ever sung. These were masterpieces from Gabrieli, Schütz and Monteverdi, with Vivaldi's uplifting *Gloria* to end the evening. The season finished with Will Todd's *Te Deum* – a world première and first commission by the choir, which we recorded last summer and has just been released on CD.

In June 2009, half the choir and Jeremy embarked on what quickly became known as the *Tour de France*. We gave concerts of music from the early 16th to late 20th centuries in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais. This proved to be both inspiring and emotionally moving – and we had great fun too!

The 2009/10 season started in lively fashion with Haydn's *The Creation*, to mark the 200th anniversary of the composer's death. Our Italian evening in March showed the operatic composers Verdi and Puccini in a light new to many, and lastly we brushed up our Russian pronunciation, returning to Prokofiev, this time with *Ivan the Terrible*.

Our biggest project to date, to mark the centenary of Mahler's death, is a performance of his monumental Symphony No. 8 in the Royal Albert Hall on 15th May 2011.

We also regularly sing in a 'Last Night of the Proms' charity concert in the Fairfield Halls, Croydon, and with our good friends the Brandenburg Sinfonia, we sing at least once a year in the superb venue of St Martin-in-the-Fields.

The Brandenburg Spring Choral Festival gratefully acknowledges the generosity of the Josephine Baker Trust by supporting the soloists in this evening's performance.

Robert Porter – Artistic Director

Robert (Bob) Porter began studying the bassoon aged 11. By the age of 14 he had been accepted as a Junior Exhibitioner at the Royal Academy of Music, and two years later joined the National Youth Orchestra.

After studying with Martin Gatt, Roger Birnstingl and Enzo Mucetti he played with every major professional orchestra in London and was appointed Sub-Principal in the London Mozart Players in 1987.

He has taught in the Junior Department of the Guildhall School of Music since 1973, and as Head of Wind Brass and Percussion since 1985.

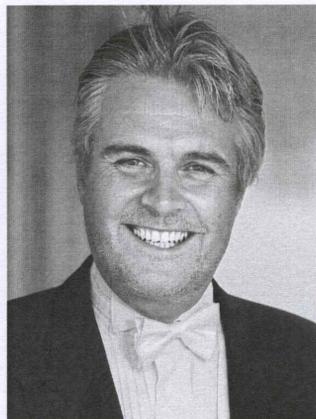
As Artistic Director of the Brandenburg orchestras since their inception in the early 1980's he has shaped the musical ethos of the orchestras and built a unique musical entity, recognised internationally.

In addition to regular appearances at all the major venues in London, and a monthly concert series at St Martin-in-the-Fields the orchestras have undertaken many overseas tours, including three major US tours and a residency in the Barbados Festival.

He was made a Freeman of the City of London in 1991 for services to music.

Other positions of responsibility include:

Member Artistic Commission of the Jove Orquestra Nacional de Catalunya
Trustee of Josephine Baker Trust



Sara Lian Owen

Welsh soprano Sara Lian Owen completed her BMus at The Royal Academy of Music and graduated in 2010 with a First Class degree and a Regency Award.

In 2007 Sara was a finalist in the Kathleen Ferrier Bursary Competition and she won the coveted Osborne Roberts Blue Riband Prize at The National Eisteddfod in 2010. Her concert work includes Mozart's C minor Mass and Requiem, Beethoven's 9th Symphony, Vivaldi's Gloria and Will Todd's Mass in Blue. She has appeared on BBC Radio Wales, S4C, BBC2 and also at the Queen Elizabeth Hall, Royal Albert Hall and Bridgewater Hall. During summer 2011 she appeared in Glyndebourne Festival Opera's first ever staging of Die Meistersinger von Nürnberg, under Vladimir Jurowski. Sara joined Royal Academy Opera in September, to continue her studies with Elizabeth Ritchie and Ingrid Surgenor. Future engagements include First Lady in Die Zauberflöte for Royal Academy Opera.

Sara is extremely grateful for the generous support of the Headley Trust in memory of Howard Milner, Ryan Davies Memorial Fund and The Arts Council of Wales.



Anna Harvey

A postgraduate student at the Royal Academy of Music, young Sheffield-born Mezzo-Soprano Anna Harvey is quickly gaining a reputation as a versatile and expressive performer, with a particular affinity with the 20th Century British repertoire. A recent graduate in Music of Jesus College, Cambridge, Anna currently learns with Elizabeth Ritchie and Iain Ledingham, with previous teachers including Mark Wildman, Vivian Pike and Lynette Alcantara.

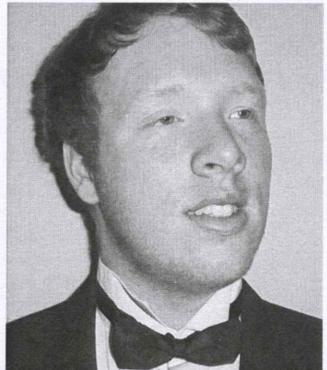
Anna's greatest passion is opera, recently singing main parts in venues including Opera Holland Park (with Shadwell Opera), Buxton Opera House and Cambridge Arts Theatre. Roles include Mrs Herring Albert Herring (praised as "deliciously fussy" by Fiona Maddocks in *The Observer*, July 2011), Hippolyta A Midsummer Night's Dream, Phaedra Phaedra, Soloist The Consolations of Scholarship, Mary Daughter of the Sea (World Premiere), Marcellina *Le Nozze di Figaro*, Annio *La Clemenza di Tito*, Filipevnya Eugene Onegin and *La Badessa Suor Angelica*. Anna is also equally at home as a concert soloist and recitalist, with recent highlights including Vivaldi Magnificat with the Choir of St. John's College Cambridge and the St John's Sinfonia, Bach's *Messe-g-moll* with the Choir of Christ's College Cambridge and The Consort of Twelve and a recital at the Fitzwilliam Museum as part of the Cambridge University Alumni Weekend. Other concert repertoire includes Handel *Messiah*, Vivaldi *Gloria*, Mendelssohn *Elijah*, Duruflé *Requiem*, Brahms *Alto Rhapsody*, Mozart *Coronation Mass* and Haydn *Missa in Tempore Belli*. Upcoming performances include Haydn *Nelson Mass* in St Martin-in-the-Fields and the role of Diana *La Calisto* in *Academy Opera Scenes*.

Anna has enjoyed recent masterclasses with Anne Howells, Susan McCulloch and Lore Lixenburg, and prizes she has won include the David Crighton Prize and the Lindsays Award. Anna is grateful for the support of the Josephine Baker Trust. Please see www.annaharvey.org for more information.



Oliver Johnston

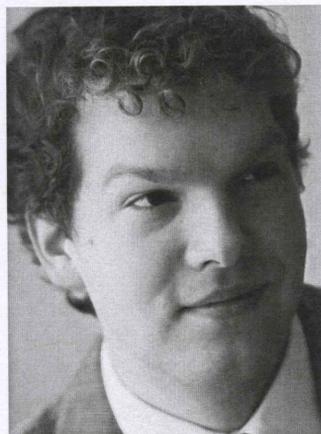
Oliver Johnston was Born in 1989 and as a treble took part in various ENO, BBC and theatre productions. In 2004 he was awarded a place to study at the Junior Department of the Royal Academy of Music under the tutelage of Sara Reynolds. Then in 2008 Oliver was awarded a Scholarship to attend at the Royal Academy of Music where he is currently studying with the prestigious Scottish tenor Dr Neil Mackie CBE and is coached by Iain Ledingham. Recent choral solos include: *Messe Solennelle-Gounod* in Dorchester Abbey, *Messa Di Gloria-Puccini* in Banqueting House, *Coronation Mass- Mozart*, and the *Nelson Mass-Haydn*. Recent opera roles include: Albert in *Albert Herring* by Britten (Young Opera), Damon in *Acis and Galatea* by Handel (Woodhouse Opera), Don Basilio in *The Marriage of Figaro*, by Mozart (Young Opera), Aeneas in *Dido and Aeneas*, by Purcell



(New College Music Society, Oxford University), The Soldier in Fra Diavolo, by Auber (Stanley Hall Opera), Semele, Chorus (Royal Academy of Music Opera with Sir Charles Mackerras). In addition Oliver has also taken part in recitals at St Martins in the Field, New College Oxford and The Chichester festival. Oliver is generously supported by the Josephine Baker Trust and has recently been accepted into The Concordia Foundation's International Ensemble.

David Shipley

David's vocal training began as a treble in Lichfield Cathedral Choir when Andrew Lumsden was Organist. In his final year, he became Head Chorister and won a music scholarship to Shrewsbury School. After leaving school, he spent a year in Wells Cathedral Choir as a Choral Scholar under Matthew Owens, while working as a part-time 'Graduate Music Assistant' at Wells Cathedral School. During his gap year, he was awarded a Sir Elton John Scholarship to study at the Royal Academy of Music under Mark Wildman and Iain Ledingham.



In October 2008, at the beginning of his second year at the Academy, David won the Kathleen Ferrier Society Bursary, and was selected to sing 'Christus' in the Academy's performance of Bach's St John Passion at the Spitalfields Festival in June the following year. He was also chosen to be a member of the small chamber group that provides the chorus for the acclaimed series of Sunday lunch-time Bach Cantata concerts at the Academy.

During his time as an undergraduate, David has had the opportunity to participate in a number of masterclasses with visiting professors, including Robert Tear and Barbara Bonney. He recently auditioned successfully for support from the Josephine Baker Trust. David is now in the final year of his undergraduate course and hopes to continue his studies at post graduate level next year.

BRANDENBURG SPRING CHORAL CONCERTS

St Martin in the Fields

THE BRANDENBURG SPRING CHORAL FESTIVAL - 2012

Friday 6th January at 9.30pm

Allegri Miserere

by Candlelight

Join The Brandenburg Singers for an hour of a candlelit contemplation (opening with Allegri's iconic Miserere, and featuring works by other masters of Early Music, Purcell, Victoria, Byrd, Tallis and Parsons).

Parcell Singers
Conductor: Mark Ford

Candlelight

St Martin in the Fields, Strand, London WC2R 2ES
Box Office: 020 7799 2200 www.stmartin.org

St Martin in the Fields

THE BRANDENBURG SPRING CHORAL FESTIVAL - 2012

Tuesday 10th January at 7.30pm

Classic Jazz Harmonies

by Candlelight

A Tribute to Gene Puelting
the Greatest Jazz Vocal Arranger

Guildhall Jazz Singers
Conductor: Scott Sweeney

Candlelight

St Martin in the Fields, Strand, London WC2R 2ES
Box Office: 020 7799 2200 www.stmartin.org

National Portrait Gallery

THE BRANDENBURG SPRING CHORAL FESTIVAL - 2012

Friday 13th January at 6.30pm

The English Choral Tradition

From Byrd to Britten
A selection of four-part English songs through the ages

Fourteen
Conductor: Scott Sweeney

Candlelight

The National Portrait Gallery, St Martin's Place, London WC2H 0JH
There is no charge for admission to this event.

KING'S COLLEGE LONDON

THE BRANDENBURG SPRING CHORAL FESTIVAL - 2012

Friday 20th January at 7.30pm

The Radiance of Eternity

Edward Corfield
Eternal Light
Bach
Simeon Wad (St John Passion)
Haydn
Gloria in G major, Op. 31
Et Tu Terra Pars (Hallelujahs libretto)
Mozart
Laudamus
Los Angeles

Billingshurst Choral Society
Conductor: George Jones

Classical

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Salzburg Symphony K138 in Bb

Wolfgang Amadeus Mozart (1756 - 1791)

(Andante, Allegro assai Allegro di molto)

Before the Classical period, the terms *divertimento*, *serenade*, and *cassation* were in general use to designate music of a light, entertaining character, referring to the function of the music rather than to its form or instrumentation. The music served many social purposes, both indoors and outdoors and Mozart, like others, was commissioned to write many of them. In his hands the works always retain perfect musical integrity, a balance of introspection and joy.

In 1772, in Salzburg, the young Mozart wrote a set of three for strings. He almost certainly intended them for performance at the house of Count Firmian, the Austrian Governor of Milan.

Sometimes known as the Salzburg Symphonies, they in fact take their form from the Italian *Sinfonia*, the fast-slow-fast format.

The first movement of the Bb major is a lively allegro movement. It is written in the traditional classical Sonata Form, but is quite short and easily digestible. The second combines the elegance of a Minuet with dramatic dynamic changes. The finale is also a triple-time feel, but this time hints at the agricultural rumbustiousness of the peasant characters in *Don Giovanni*.

Divertimento – Marriage of Figaro

It was common throughout the Classical period to arrange excerpts from the most popular current productions in the Opera House for small wind band, or 'Harmonie', for use as background music for grand dinners and other functions. In fact Mozart himself includes an accompanying wind band (playing quotations from Figaro) in the banquet scene of *Don Giovanni*.

This is a special arrangement of three arias from *The Marriage of Figaro* for two Bassett Horns (not horns at all but more like tenor clarinets) Bassoon and Double Bass.

The three arias are:

Al deso di chi t'adora (Act 4 Scene 10)

Vo che sapete (Act 2 Scene 3)

Non piu andrai (Act 1 Scene 8)

Interval

Requiem

Wolfgang Amadeus Mozart 1756-1791

Mozart was commissioned to write the Requiem Mass by a wealthy nobleman, Count Walsegg, in memory of his wife who had died at the age of twenty. Work on the Requiem proceeded slowly as Mozart was in the process of completing his two final opera *La Clemenza Di Tito* and *The Magic Flute*. By the time he came to concentrate on the Requiem, he was suffering from his final illness and his growing weakness made it impossible for him to complete the work.

Indeed, by the time he died, only the first two movements were completely finished. The movements *Dies Irae* to *Hostias* were drafted out, but there were no notes for the final four sections. Constanze, Mozart's wife, was afraid that she would have to return the payment already made by Count Walsegg and so asked Mozart's pupil Franz Süssmayer to complete the Requiem.

Süssmayer had spent the whole of Mozart's final months with him, working on the Requiem so it is likely that the whole piece closely resembles Mozart's intentions.

The generally dark and passionate character of the work is accounted for by the predominance of minor keys and the rich texture of the orchestration: Mozart did not use french horns or the upper woodwind, using bassett horns, bassoons, trumpets, trombones and timpani, with the strings playing frequently in the lower registers. However another major factor is Mozart's bold harmonic language which leads the listener through the despair of death to the joy of eternal life.

- | | |
|---|--|
| I. Introitus Requiem aeternam (choir and soprano solo) | IV. Offertorium
Domine Jesu Christe (choir with solo quartet)
Hostias et preces (choir) |
| II. Kyrie eleison (choir) | V. Sanctus
Sanctus Dominus Deus Sabaoth (choir)
Benedictus (solo quartet, then choir) |
| III. Sequentia (text based on sections of the Dies Irae)
Dies irae (choir)
Tuba mirum (soprano, contralto, tenor and bass solo)
Rex tremendae majestatis (choir)
Recordare, Jesu pie (soprano, contralto, tenor and bass solo)
Confutatis maledictis (choir)
Lacrimosa dies illa (choir) | VI. Agnus Dei (choir) |
| | VII. Communio
Lux aeterna (soprano solo and choir) |



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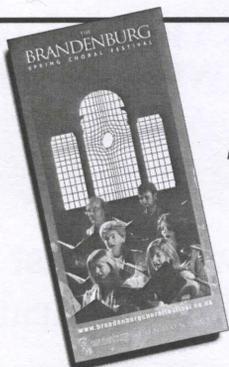
*Please try to restrain from coughing;
A handkerchief placed over the mouth whilst coughing
assists greatly in limiting the noise. Thank you.*

*There will be an interval of 20 minutes.
A bell will be rung 5 and 2 minutes before the end of the interval.*

Once the concert starts again entry will only be permitted between pieces.

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can be hired for private functions. Phone 020 7839 4342.*

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