



Brandenburg

St
Martin
in
the
Fields

THE
BRANDENBURG
CHORAL FESTIVAL
LONDON 2013

Mozart Requiem

by candlelight

Mozart Salzburg Symphony No.1

Mozart Marriage of Figaro Divertimento

Vivace Chorus

Brandenburg Sinfonia

Conductor - Jeremy Backhouse

Friday 4 January 7.30pm

Welcome

May I offer you a very warm welcome to this, the fourth event of the Brandenburg Choral Festival 2013?

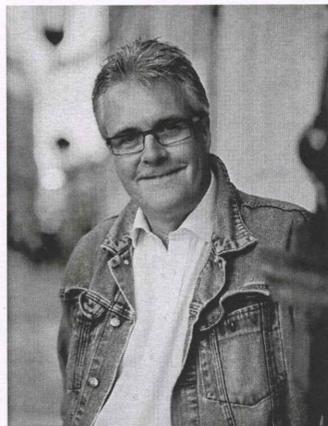
What an exciting time we have ahead of us!

Sixty-six concerts in eight venues performed by seventy-six choirs and choral groups of all shapes, sizes and styles.

I am obviously delighted that John Rutter has agreed to be our Artistic Patron and the line-up of vocal ensembles is nothing less than spectacular.

Amongst the familiar repertoire lie heaps of choral and vocal nuggets. Don't miss the Jazz Nights – or the Fringe gigs in a secret location!

Many of the concerts feature long-standing partners of the Brandenburgs and that cap certainly fits the Vivace Chorus. We have performed with them for around twenty years (including my own wedding), so it is a real delight to invite them to sing with us in the Festival again with their Musical Director – Jeremy Backhouse.



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.

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.

A handwritten signature in black ink that reads "Bob". The letters are cursive and slightly slanted to the right.

Robert Porter
Brandenburg Artistic Director

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 Choral Festival next year.

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

**THE
BRANDENBURG
CHORAL FESTIVAL
LONDON 2013**

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Robert Porter

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Concert Manager

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Associate Artistic Director

Jessi Pywell

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Outreach Manager

Maggi Griffiths

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 Bonyngue, 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

BRANDENBURG SINFONIA

Violin 1

Mihkel Kerem
David Ballesteros
Susanna Candlin

Violin 2

Richard Milone
Kokilla Gillett

Viola

Matthew Quenby
Jon Thorne

Cello

Adrian Bradbury
Rowena Calvert

Bass

Anthony Williams

Basset Horn

Anthony Pike
Tom Lessels

Bassoon

Adam McKenzie
Rosie Cow

Trumpet

Paul Archibald
Heidi Bennett

Trombone

Emma Juliet Hodgson
Susan White
Rob Burgess

Timpani

Tristan Fry

Vivace Chorus

The Vivace Chorus has come a long way since it began over 60 years ago as the Guildford Philharmonic Choir, gaining over time an enviable reputation for performing first-class concerts across a wide range of musical repertoire.

Since 1995, the choir has thrived under the exceptional leadership of its Music Director, Jeremy Backhouse, ably supported by pianist and composer Francis Pott as rehearsal accompanist.

The choir performs more unusual works, such as Mahler's Symphony No. 8, or Prokofiev's Alexander Nevsky, as well as the great choral masterpieces of composers such as Verdi, Bach, Brahms, Handel and Haydn. Contemporary music is an important feature of the choir's repertoire and its 'Contemporary Choral Classics' series, which has featured for instance Will Todd's Mass in Blue, is designed to promote the classics of the future.

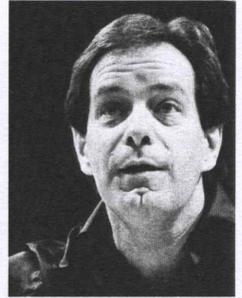
Recent successes have included a sell-out performance of Mahler's Symphony No. 8, the 'Symphony of a Thousand', at the Royal Albert Hall in May 2011, involving five choirs and the Royal Philharmonic Orchestra conducted by Jeremy Backhouse, and a performance in November 2011 of the Brahms Requiem which prompted a reviewer to say, "Guildford is indeed most fortunate to have such a great ensemble in its midst". Other concerts in the 2011/12 season included a programme of opera choruses in March, and a Rachmaninov concert in May when, alongside the Piano Concerto No 2, the choir sang extracts from the Vespers and gave a rousing performance of The Bells.

The 2012/13 season opened in Guildford Cathedral with a performance to mark the 50th anniversary of its first performance of the Britten War Requiem, and will continue with an evening of Elgar in March 2013, including Elgar's The Music Makers and Julian Lloyd Webber playing the Elgar Cello Concerto. The last concert of the season, in May, will feature contemporary works by Todd, Mealor, Rutter and Chilcott.



Jeremy Backhouse

Jeremy Backhouse began his musical career in Canterbury Cathedral, where he was Head Chorister, and later studied music at Liverpool University. He spent 5 years as Music Editor at the Royal National Institute of Blind People (RNIB), where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and from April 1990 combined his work as a Consultant Editor for EMI Classics and later Boosey & Hawkes Music Publishers with his career as a freelance conductor.



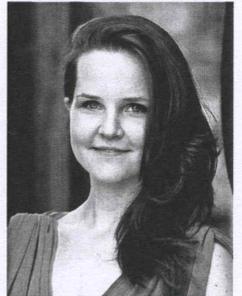
In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Vivace Chorus (then the Guildford Philharmonic Choir). Jeremy has presented and conducted some ambitious programmes, including Howell's Hymnus Paradisi and Szymanowski's Stabat Mater, Mahler's 'Resurrection' Symphony (No. 2), Vaughan Williams' A Sea Symphony, Mendelssohn's 'Lobgesang' (Symphony No. 2), Prokofiev's Alexander Nevsky and Ivan the Terrible, and, most recently, Mahler's 'Symphony of a Thousand' (No. 8) in the Royal Albert Hall with the Royal Philharmonic Orchestra. Major classical popular works have included Elgar's The Dream of Gerontius, Verdi's Requiem and Haydn's The Creation.

Since 1980, Jeremy has been the conductor of the Vasari Singers, acknowledged as one of the finest chamber choirs in the country, performing music from the Renaissance to contemporary commissions. Jeremy is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 20 works in their recent history, and this enthusiasm has spread to the Vivace Chorus who, in May 2009, performed the premiere of their first commission – local composer Will Todd's Te Deum.

Jeremy has also worked with a number of the country's leading choirs, including the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For 6 years, to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, following Richard Hickox and Stephen Jackson. In January 2009, Jeremy was appointed Music Director of the Salisbury Community Choir.

Eleanor Hemmens

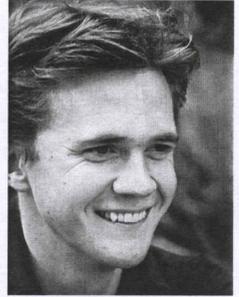
Eleanor Hemmens (soprano) is currently studying on the ENO Opera Works programme. Future performances with them include a concert in January at the National Portrait Gallery. She recently participated in an open masterclass with Robin Leggate for The Hampshire Singing Competition, and has performed solos in many concerts at the Holst Room, Morley College. In addition she has sung solos in Southwark Cathedral, Exeter Cathedral and in churches in and around London. At the beginning of the year she completed the Advanced Performers 3-month Intensive Opera Course with Associated Studios and performed scenes from Dialogues des Carmelites (Sister Constance) and Rape of Lucretia (Lucia). In June she performed Acts One and Two from Don Pasquale as Norina at the Bridewell Theatre for Morley College Opera.



Recent solo appearances include Bach's St John Passion, Brahms' Requiem, Bach's B Minor Mass, Howard Goodall's Eternal Light: A Requiem, Rutter's Requiem and Mozart's Regina Coeli K108. Future engagements include Handel's Messiah, Brahms' Requiem, 'Dido' in Purcell's Dido and Aeneas, and Bach's St John Passion.

Simon Ponsford

Simon Ponsford (countertenor) is currently studying for an MA in Vocal Studies at the Royal Academy of Music, where he studies with Michael Chance and Ian Partridge. He is also a lay clerk in the choir of St. George's Chapel, Windsor, alongside which he regularly appears as a recitalist and soloist. Simon began his musical training as a chorister in Gloucester Cathedral Choir, before returning to Gloucester as a choral scholar. In 2008, he graduated from King's College, Cambridge, with a BA in English Literature following two years as a member of King's College Choir. Simon has sung with many professional choirs including Polyphony, English Voices and Tenebrae, was an Apprentice in the Monteverdi Choir, and is a founder member of the Platinum Consort.



Recent solo engagements include Handel's Messiah (Silurian Choir), Bach's Matthäus Passion (St. George's, Windsor) and Purcell's Ode on St Cecilia's Day (Wendover Choral Society). He has recently given recitals of early music in Souvigny, Madingley Hall, Ashridge, Cambridge, Powys and Windsor. Simon's opera roles include David in the stage-premiere of Samuel Hogarth's chamber opera David and Goliath (CUOS), Narciso in Handel's Agrippina (Royal Academy of Music Opera Scenes), Eustazio in Handel's Rinaldo (RAM Opera Scenes), Athamas in Handel's Semele (Benslow Baroque Opera) and Ruggiero in Handel's Alcina (RAM Opera Scenes).

Nick Pritchard

Born in West Sussex, Nick Pritchard (tenor) sang in the choir of New College, Oxford (where he studied music) and is currently studying with Russell Smythe and John Fraser at The Royal College of Music, where he is a Mason Scholar and is supported by an Ian Evans Lombe Award and the Maidment Scholarship (administered by The Musicians Benevolent Fund).



Concert appearances include Messiah, Israel in Egypt, Acis and Galatea and Ode on St. Cecilia's Day (for Neil Jenkins), Beethoven Mass in C, Mozart Requiem, Dvorak Stabat Mater, the Petite Messe Solennelle (for Robert Dean), Dies Natalis, Oh Fair to See and 'Til Earth Outwears, the Monteverdi Vespers of 1610, On Wenlock Edge and Four Hymns (Vaughan Williams), the St. John Passion, the Christmas Oratorio and the St. Matthew Passion, and the War Requiem, Cantic 1 and Winter Words (with Simon Lepper).

Recent opera roles include Count Almaviva The Barber of Seville, Lysander A Midsummer Night's Dream, Mr. Ford Falstaff (Salieri), Prologue/Quint The Turn of the Screw, Alfred Die Fledermaus, Tamino The Magic Flute, Mr. Peachum The Threepenny Opera (Weill), Batille (cover) in Rameau's Anacreon (for the OAE), Ferrando Così fan tutte, and Prince Hilarion Princess Ida, for which he won the award for Best Supporting Actor at the Buxton International Gilbert and Sullivan Festival 2010.

Nick appears as a soloist on recordings of Monteverdi's Vespro Della Beata Vergine (Fiori Musicali and Novum), Nelson Mass, Britten Choral works, Couperin Motets Choisis (all Novum) and Gounod's Ave Maria (Decca).

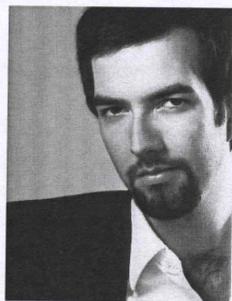
Nick has also sung with many of Britain's leading consorts and choirs, including The Sixteen, The Gabrielli Consort, The Choir of Enlightenment, Enchanted Voices, Ex Cathedra, Magnificat, The Cardinal's Musick, Alamire, Polyphony and The Monteverdi Choir.

Current season/future plans: Lucano L'incoronazione di Poppea at the RCM, Messiah in the Royal Albert Hall for Brian Kay, Oedipus Rex with the LSO, B minor Mass for Sir John-Eliot Gardiner and the Bach Magnificat for the English Concert with Laurence Cummings.

Timothy Murphy

Before graduating from reading Music at the University of Bristol, Timothy Murphy (bass) progressed from singing in his local church choir in Belfast to being awarded a choral scholarship at Wells Cathedral. In 2008 he was offered the position of Bass Lay Clerk at Ripon Cathedral where he stayed for two years before moving to London to pursue new musical adventures.

Timothy has enjoyed a wide variety of vocal employment over the years; solo, ensemble and operatic. Before becoming fully freelance he was appointed as a Gentleman of the Chapel Royal at Hampton Court Palace and the Tower of London, respectively. He currently sings as a dep around the major churches in London including Westminster Abbey, Royal Hospital Chelsea and the Brompton Oratory. Recent highlights of his ensemble career include a tour of Stile Antico's new programme The



Rose in Flower, the release of Platinum Consort's debut album In the Dark and the recording of two soon to be released discs of music by Palestrina with The Brabant Ensemble and Irish contemporary music with The National Chamber Choir of Ireland. This summer he spent most of his time rehearsing and performing in Birmingham Opera Company's production of Stockhausen's Mittwoch aus Licht; singing as part of Ex Cathedra in the critically acclaimed Welt Parlament.

Highlights in the New Year include a performance of Mozart's Requiem (soloist) as part of the Brandenburg Festival, a lunchtime recital at St Martin-in-the-fields and an East Coast tour of America with the Eric Whitacre Singers.

St
Martin
in
the
Fields

Café
in the Crypt

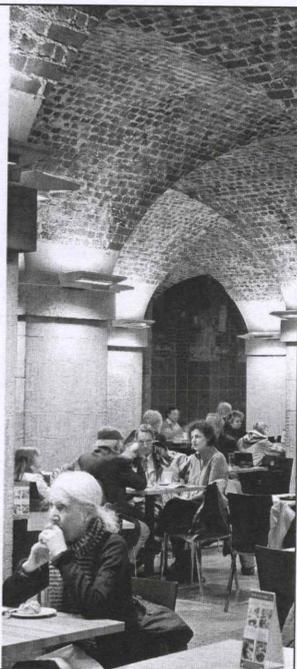
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Open for breakfast, lunch, afternoon tea, interval drinks and dinner

All profits support the work of St Martin's.

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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)

II. Kyrie eleison (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)

IV. Offertorium

Domine Jesu Christe (choir with solo quartet)

Hostias et preces (choir)

V. Sanctus

Sanctus Dominus Deus Sabaoth (choir)

Benedictus (solo quartet, then choir)

VI. Agnus Dei (choir)

VII. Communio

Lux aeterna (soprano solo and choir)

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St
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THE
BRANDENBURG
CHORAL FESTIVAL
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Britten

A Ceremony of Carols

Carols for the New Year and Epiphany
Featuring works by Leighton, Howells,
Holst and Whitacre

Vivamus
Harp - Daniel de-Fry
Conductor - Rufus Frowde

Friday 4 January 9.30pm

Tickets £14 (unreserved)



St Martin-in-the-Fields

Trafalgar Square, London WC2N 4JJ

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Classical

www.brandenburgchoralfestival.co.uk

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*Smoking and consumption of food and drink
are not allowed in the church.*

*Patrons are kindly requested to switch off
mobile phones and alarms on digital watches.*

Flash photography, audio and video recording are not permitted.

*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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St
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in
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Fri 4 Jan 2013 7.30pm

Mozart Requiem By Candlelight

Vivace Chorus and Brandenburg Sinfonia

Please keep ticket for re-admission

£25.00 NAVE F20

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