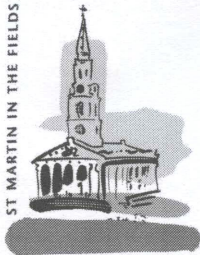


the
Brandenburg
sinfonia



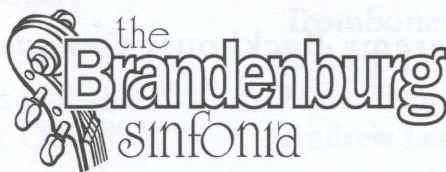
St Martin-in-the-Fields
Trafalgar Square, London WC2N 4JJ
Concerts by Candlelight

Thursday 25 January at 7.30pm

Mozart

Requiem

by Candlelight

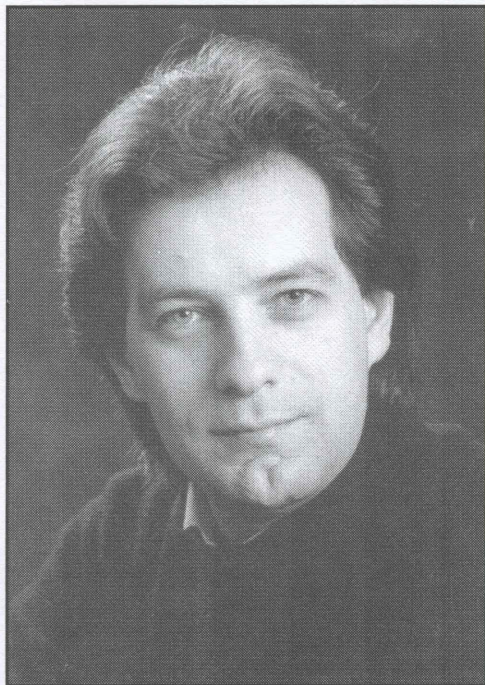


Mozart	Salzburg Symphony No. 2
Mozart	Ave Verum Corpus
Mozart	Divertimento - <i>The Marriage of Figaro</i>
Mozart	Requiem

Soloists:

Ida Falk Winland *soprano* Sigridur Osk Kristjansdottir *mezzo-soprano*
Christopher Diffey *tenor* Lukas Jakobczyk *bass*

with the Vivace Chorus
Conductor Jeremy Backhouse



Jeremy Backhouse *Conductor*

Jeremy Backhouse is firmly established as one of Britain's leading choral conductors. His ability to inspire vivid, passionate performances from choirs and choruses both in performance and recordings is widely recognised. Jeremy Backhouse has been the sole Music Director of the acclaimed chamber choir the Vasari Singers, Conductor of the Guildford Philharmonic Choir since 1995 and since 1998, Conductor of the Wooburn Singers - only the third in the choir's history, following Richard Hickox and Stephen Jackson.

Jeremy has also been conductor of the BBC Club Choir and the Kent Youth Choir, and has worked with many other choirs including the Brighton Festival Chorus, the London Choral Society, The Trinity College of Music Chamber Choir and the Philharmonia Chorus. He has conducted the BBC Singers on Radio 3 in programmes of music by Lennox Berkeley, Holst, Rubbra, Bax, Phyllis Tate, Massenet and Delibes.



The Orchestra

Violin I

Tom Kemp
Miranda Playfair
Elizabeth Ball

Violin II

Rebecca Scott
Judith Templeman

Viola

Matthew Quenby
John Rodgers

Cello

Nicholas Holland
Dominic O'Dell

Bass

Beverley Jones

Basset Horn

Andrew Webster
Juliet Bucknall

Bassoon

Robert Porter
Connie Tanner

Trumpet

David Smith
Gillian Hicks

Trombone

Richard Pywell
Mark Templeton
Andrew Lester

Timpani

Tristan Fry

Artistic Director

Robert Porter

Concert Manager

Jane Kersley

PA to Artistic Director

Eve Christie

Ensemble Director

Julian Leaper

Events Manager

Wendy Warrilow

Finance Director

Patricia Unwin

Associate Music Director

Sarah Tenant-Flowers

Transport Manager

Alan Fryer

Divertimento K136

Wolfgang Amadeus Mozart 1756 - 1791

During the early 1770's, Mozart and his father Leopold made several journeys to Italy. Mozart wrote the three divertimenti before he left to perform whilst travelling. These three divertimento, of which this is one, are collectively known as the 'Salzburg Symphonies'.

They differ from the usual divertimenti in that they have no movement in the style of a minuet. This has led to the theory being put forward that they are 'skeleton' symphonies, with wind parts to have been added as available on his tours.

This divertimenti has only three movements. The first, an Allegro, appears deceptively simple, but contains some lively counterpoint. The gentle Andante is in the singing Italian style, whilst the presto has thematic links to the first movement, but is typically much more high-spirited.

Ave Verum Corpus

Wolfgang Amadeus Mozart 1756 - 1791

This short motet of less than fifty bars is one of the jewels in the choral repertoire. Written on 17th June 1791 a few months before Mozart's death on 5th December at the tragically early age of 35, it is a pure example of Mozart's ability to illuminate a profound spiritual depth, within a simple, craftsman like creation.

It was written for Anton Stoll, the choirmaster at the local church at the spa Baden, by the way of returning a favour to a friend. It's a calm moving and serene piece.

Divertimento -

Wolfgang Amadeus Mozart 1756 - 1791

The 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 - 20 minutes

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 operas *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 third to the ninth movements *Dies Irae to Hostias* were drafted out, but there were no notes for the final four movements. 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.

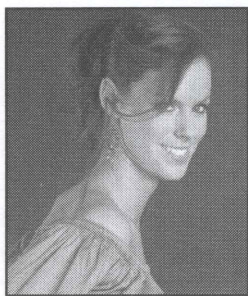
Süssmayer had spent the whole of Mozart's final months with him, working on the requiem so it is likely, even for the final four movements, that the whole piece closely resembles Mozart's intended music.

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 basset horns, bassoons, trumpets, trombones and timpani, with the strings playing mainly 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.

Ida Falk Winland *soprano* Sigridur Osk Kristjansdottir *mezzo-soprano*

Christopher Diffey *tenor* Lukas Jakobczyk *bass*

The Brandenburg Sinfonia gratefully acknowledges the generosity of the Josephine Baker Trust by supporting the soloists in this evening's performance of the Mozart Requiem.



Soprano

Ida Falk Winland is currently studying at the Benjamin Britten International Opera School (BBIOS) holding an Audrey Sacher Scholarship supported by a Helen Marjory Tonks Award. Ida Falk Winland studied singing with Miss Margaret Cable 2002-2003, Miss Marie McLaughlin 2004, and is currently studying with Miss Lillian Watson.

Born into a family of musicians in 1982 in Sweden, Ms. Winland began studying cello and piano at the age of ten. Formal singing lessons began at the age of 16, and in 2002 she was awarded a scholarship for studies at the Royal College of Music.

Ms. Winland has sung master classes with Peter Schreier, Malcolm Martineau, Michael Chance, Jane Manning, Roger Vignoles, Dame Malvina Major, Sarah Walker, David Owen Norris, Neil Mackie, Robin Bowman, Kathleen Livingstone, Laura Sartri, Ank Reinders, Susan Mc Cullouch, Anna Simms, Torsten Follinger, Matti Hirvonen and Peter Harvey.

Ms. Winland is already an active performer in England and Continental Europe, appearing as soloist in performances such as Mozart's *Mass in C Minor* conducted by Sir Charles Mackerras, Bach's *B-Minor Mass* conducted by Peter Schreier at St. John's Smith Square, Bach's *St John's Passion* with the London Mozart Players at St Paul's Cathedral, Bach's *Mass in A Major* at the RCM Concert Hall as a part of the London Bach Festival, and the world premiere of Christopher Mayo's *Breakfast for Barbarians*, conducted by Neil Thompson.

She made her Operatic debut in the summer of 2005 at the Vadstena Summer Opera singing the role of Princess *Creusa* in *Demofonte* by F. Mancini/D.Sarro and L. Leo, and the role of *Dido* in Purcell's *Dido and Aeneas* for Music at Woodhouse. Ida recently also took the roles of *La Virtu* and *Damigella* in Monteverdi's Opera *L'incoronazione di Poppea* for the BBIOS.

Ida is the first prize winner of the *Lies Askonas vocal competition* 2005, the winner of *Joel Berglund and the Swedish Royal Theatre Opera Soloists Scholarship* 2006, *Swedish Academy of Music Scholarship* for abroad studies 2006 and the second price winner of the *Thelma King singing competition* 2006.

Recent engagements include a four week tour in Asia with Okko Kamu and the Asian youth orchestra performing *Concert Arias* by Mozart and *Mahler fourth Symphony* in venues including *Tokyo Opera City*, *Shanghai Oriental Art Centre Concert Hall*, *Taipei National Concert Hall* and *Hong Kong Cultural Centre Concert Hall*. Two concerts and a radio broadcast with the *Gothenburg Symphony Orchestra*, the cover singer for *Faure's La fete Etrange* at the *Royal Opera House* Covent Garden, a concert performance of Michael Stimpson's *Clouds of War* and Haydn's *Lines from the battle of Niles* with the *English Chamber Orchestra*, arias from *Zaide* and Mozart concert aria '*Ah lo previdi*' with the *Finish Chamber Orchestra* and Mozart's *Mass in C Minor* for Sir Charles Mackerras.

Future engagements include two concerts with the Helsinki Philharmonic Orchestra and conductor Okko Kamu performing songs by R. Strauss, the role of *Cherubino* in Mozart's *Le Nozze di Figaro* for the Benjamin Britten International Opera School (BBIOS) as well as a live radio broadcast for Swedish classical radio of Schoenberg's *Pierrot Lunaire*.

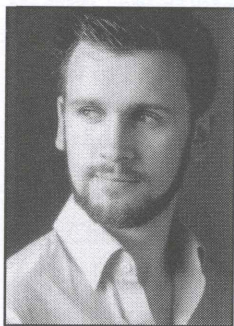


Mezzo-Soprano

Sigridur Osk Kristjansdottir was born in Iceland in 1978 and is currently studying for a Masters at the Royal College of Music (RCM) where she studies with Russell Smythe and is the Charles Branchini Scholar. There she's taken part in *Le nozze di Figaro* (Susanna), *The Merry Wives of Windsor* (Anna), *Don Giovanni* (Zerlina), *Orfeo and Euridice* (Euridice).

Michelle's oratorio experience includes performances of Monteverdi's *L'incoronazione di Poppea* and *L'Enfant et les sortilèges* both for the Benjamin Britten International Opera School (BBIOS). And *Eugene Onegin* for British Youth Opera (BYO) and

Dido & Aeneas for Woodhouse Copse, Sussex.



Tenor

Christopher Diffey, completed his bachelor of Music with Honors from Monash University in 2002, majoring in Vocal performance under the tutelage of Peter Mander. He has performed many operatic roles, including *Dardanus* for Royal Academy Opera, *Lensky*, *Ernesto*, *Count Almaviva* (Rossini), *Captain Macheath*, *El Remondado*, *Don Basilio* (Mozart), *Nanki-Poo* and *Ralph Rackstraw*. On the concert stage, Christopher also has extensive experience, performing with groups including Orchestra Victoria, London Pro Arte Orchestra, Burgess Hill Choral Society and Penzance Choral Society.

Christopher is currently studying on the Royal Academy of Music Opera Course in London under Philip Dughan. He has been accepted onto the Josephine Baker Trust, and would like to thank them for their support, as well as receiving the Rhoda Jones Roberts Scholarship for 2006.

Future engagements include the double-bill of *Gianni Schicchi* and *Iolanta* at the Royal Academy of Music in March of 2007, and *Tancredi* with René Jacobs & Orchestre des Champs-Élysées later next year



Bass

Lukas Jakobczyk was born in Poland. Started music education as a bassoonist but later began his opera singing at the renowned I.J Paderewski Academy of Music, in Poznan (Poland) where he extended his vocal studies to opera under Helena Lazarska, Yevgeni Nesterenko and Jadwiga Rappe. While at Poznan, Lukas was selected to sing under Wilhelm Keitel, at the Beyreuth Opera House (*Mosè, Tancredi*) and *Un ballo di Maschera* at the Staats Theater Shwerin, Germany, as well as performing Mozart (*Leporello Don Giovanni*) in Poznan and singing Wagner (*Götterdämmerung*) in Erl Tiroler Festspiele in Austria. His concert performances have included Mozart's *Coronation Mass*, *Requiem*, Beethoven's *IX Symphony*, Faure *Requiem*, Verdi's *Requiem* or Handels *Messiah, La Resurrezione*.

In 2004 Lukas was offered a place in Royal College of Music and now he is having singing lessons in Royal Opera House, Covent Garden with Graeme Broadbent. At the RCM, Lukas has enjoyed masterclasses and specialist courses led by Michael Chance (*Messiah*), Richard Van Allan (*operatic arias*) and the RCM repertoire coach Stephen Varcoe (*songs and oratoria*). While studying in London, Lukas has developed a very broad repertoire, encompassing recital and concert works, as well as staged opera. Confident in the European languages required of a professional, he has performed a number of solo roles, including Frère Laurent; *Roméo et Juliette*, with the British Youth Opera (role prepared with Richard Van Allan), Don Basilio; *Il Barbiere di Siviglia* for the Grange Park Opera Festival/Pimlico Opera Autumn Tour and Sarastro; *Die Zauberflöte* for the Dartington Opera Festival.

Lukas already co-operated with conductors and directors such as Peter Robinson, Richard Balcombe, Olivia Fuchs, Alexander Oliver or Diego Masson.

Among the outstanding achievements of his young career, Lukas was delighted to win 1st prize in the Junior Kathleen Ferrier Competition, in October 2005, and received the *Concordia* Serena Nevill Award for 2005.

The future engagements include Caronte; *Orfeo* by Monteverdi for the English Bach Festival and chorus for the Glyndebourne Festival 2007.

Vivace Chorus

Formerly Guildford Philharmonic Choir

The Vivace Chorus (formerly Guildford Philharmonic Choir) is conducted by Jeremy Backhouse and accompanied by Jeremy Filsell.

The Guildford Philharmonic Choir was formed in 1947 by the Borough of Guildford in Surrey, England, in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. Since this time, the Choir has grown both in stature and in reputation, and can now rightly claim its place as one of the foremost Choruses in the country.

Our formal link with and funding from the Guildford Philharmonic Orchestra ceased in the 1998/9 season. Since that time we have received a funding contribution, each year, from the Guildford Borough Council and continue to do so.

The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact as our current President.

As well as performing well-known choral works, we specialise in 20th-century British music. This has led to recordings of Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonic, and Patrick Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The Choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, we occasionally visit other British cities and abroad. In 1988 we visited Paris, and in 1990 joined forces with the Freiburger BachChor from Guildford's twin city in the Black Forest, Freiburg, to sing two concerts, beginning a tradition of combining every couple of seasons or so.

The Vivace Chorus website can be found at www.VivaceChorus.org.



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. In recent years the orchestra has performed in the majority of the major venues across the country, and in London at the Barbican, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.

The **Brandenburg Sinfonia** is also in great demand abroad and has recently visited France twice, USA, Bermuda, the Channel Islands, Barbados and St Petersburg.

Future tours include France, Germany, USA, Japan and Hong Kong.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Ian Watson, Michael Thompson and Gordon Hunt.

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

Along with selected freelance players, members of the orchestra are also members of the Philharmonia, Royal Philharmonic, Royal Opera House and English Chamber orchestras who choose to play with the **Brandenburg Sinfonia** in order to make music with the finest of their peers in a more intimate and sympathetic setting.

The orchestras for a number of touring companies are formed from members of the **Brandenburg Sinfonia** including First Act Opera, London City Opera, Opera Holland Park and London Opera Players.

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

THE DAILY TELEGRAPH

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

THE TIMES

"An ensemble of distinguished players"

THE INDEPENDENT ON SUNDAY

Future performances by the
Brandenburg Sinfonia at St. Martins in 2007:

9th February

Mozart Requiem

English Baroque Choir

2nd March

Handel Messiah

Twickenham Choral Society

For further information about the Brandenburg Sinfonia or any of the events listed please contact us:

Tel/Fax: 01372 209817 E-mail: bob@brandenburg.org.uk
9 Queen Anne's Terrace, Leatherhead SURREY KT22 7HR

Our latest CD *The Elegance of the Baroque* will be on sale at the back of the church during the interval and after the concert price £10.

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

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

Flash photography, audio or video recording is not permitted.

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

*Interval is 20 minutes.
A bell will be rung 5 & 2 minutes before the end of the interval.
Once the concert starts again admittance will only be between pieces.*

*The Crypt Gallery and Café-in-the-Crypt
can be hired for private functions. Phone: 020 7839 4342*

