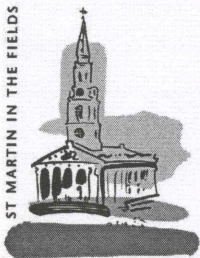


the  
**Brandenburg**  
sinfonia





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

**Saturday 11 January at 7.30pm**

# **Vivaldi**

## **by Candlelight**



### **Vivaldi Gloria**

Conductor Sarah Tenant-Flowers

Guildford Philharmonic Choir

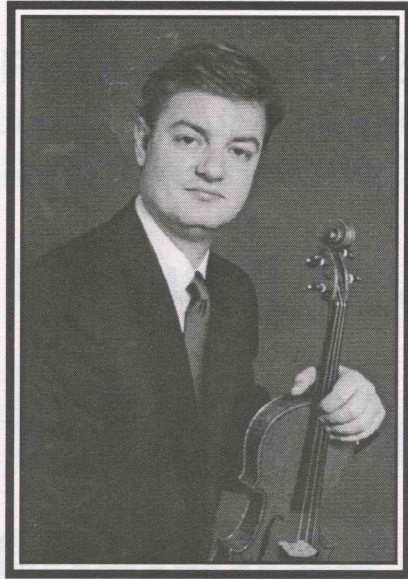
Soloists:

Soprano Claire Surman Mezzo-Soprano Elizabeth Ife

### **Vivaldi Four Seasons**

Director/Violin Julian Leaper

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



## **Julian Leaper Director/Violin**

In 1978 Julian Leaper won a Junior Exhibition to the Royal Academy of Music where he studied the violin with Emanuel Hurwitz, and piano, as a joint first study with Hamish Milne. He was awarded prizes for solo and chamber music performances.

In 1982 he continued his studies in Switzerland at the International Menuhin Music Academy, Gstaad, and in 1983 made his London debut as soloist performing a programme of British Music at the Purcell Room.

Julian Leaper has appeared as Leader and soloist with many British orchestras including The Wren Orchestra, The City of London Sinfonia, The New London Orchestra and The Consort of London. He has performed regularly with The Academy of St. Martin-in-the-Fields, The English Chamber Orchestra and The London Mozart Players.



## The Orchestra

### Violin I

Julian Leaper *Leader*

Julian Tear

Sandy Kim

### Violin II

Charles Sewart

Fiona McCapra

### Viola

Jonathan Barritt

Matthew Quenby

### Cello

Adrian Bradbury

Claire Morton

### Bass

Marcus van Horn

### Trumpet

Paul Archibald

### Oboe

Alison Teale

### Harpsichord

Robin Kimber

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### Artistic Director

Robert Porter

### Concert Manager

Sue Banner

### PA to Artistic Director

Eve Christie

### Ensemble Director

Julian Leaper

### Events Manager

Wendy Warrilow

### Finance Director

Patricia Unwin

### Transport Manager

Alan Fryer

## The Four Seasons

Antonio Vivaldi 1678 - 1741

Antonio Vivaldi's Four Seasons were the first four of twelve Violin Concertos that he had published in Amsterdam in 1725. The twelve were entitled *Il cimento dell'armonia e dell'inventiono* (The trial between harmony and invention). Each of 'The Four Seasons' concertos is based on a sonnet describing the time of year. Although these four concertos are some of the best known music, we know very little about them. We don't know when the sonnets were written, or by whom, whether the music was based on the poetry, or vice-versa, or whether the programme ideas were Vivaldi's own. The Seasons of the year have been a theme that Artists have responded to throughout history. As these particular anonymous sonnets are of little merit, it is possible that Vivaldi wrote them himself.

The first of *The Four Seasons* is *Spring*. This is the most optimistic music of the cycle, it is also the most formal, with a ritornello that has the heaviness and poise of a courtly dance, suited to the proclaiming of a Goddess. The arrival of the season *Spring* in the first movement is portrayed with the happy bird song and the murmuring of the streams. Following this arrival of spring, as in the sonnet, the music shows the darkening of the sky with thunder and lightning. However, at the end of the first movement, the birds return and the singing continues. In the slow movement we hear hushed Violins lulling the shepherd to sleep, while the Viola portrays a barking dog. In the third movement we see festive celebration, in a rustic compound metre, with bagpipe-like drones.

Vivaldi's vision of *Summer* is the fear and destruction of a violent storm. First we hear a ritornello that represents the oppressive heat of an airless day - repeated falling quavers is a figure that paints this picture. The voice of the cuckoo can be heard, soon followed by the turtledove and the nightingale, the cuckoo's voice is a premonition of disaster. The winds follow and in the final movement, the storm breaks, and destroys the corn.

Unlike the *Summer* Concerto, *Autumn* is one of victory and enjoyment. Having toiled with the troubles of the Summer weather, man may now revel in untroubled leisure, celebrating the harvest with singing and dancing. He can reap the benefits of the crops, and drink ale. In the second movement, he rests and sleeps, and in the third, he hunts.

The *Winter* Concerto explores the varying emotions of the winter weather. The first movement paints the coldness of the snow and biting winds, the second is a picture of the warmth inside, in front of the fire, when the weather outside is freezing. The third movement talks about the ice, how one is cautious when first trying to walk on it, then grows in confidence, and in the end, falls and breaks the ice. Vivaldi concludes *The Four Seasons* with the realisation that winter can bring much pleasure.

INTERVAL - 20 minutes

## Gloria

Antonio Vivaldi 1678 - 1741

This, probably Vivaldi's best known sacred work, must surely be counted among his most important contributions to church music. It was probably written for the Feast of the Blessed Virgin in 1713 or 1714. This was the Patronal Feast of the *Ospedale della Pietà* (the orphanage for young girls) in Venice where Vivaldi was Music Master and is therefore the most likely reason for its composition.

It was not unusual for single mass movements to be set to music, as certain occasions required individual treatment of a particular movement. This was most likely the case for this piece. The work is set in broad dimensions. It is cantata-like and is divided into twelve movements, each of which is well-contrasted in tempo, key, scoring and musical style. Its conspicuous use of winds (oboe and trumpet) as obligato instruments and its allocation of solo vocal parts exclusively to high voices, two sopranos and one contralto, are typical of the works written for the Pietà.

The first movement, *Gloria in Excelsis Deo* (Glory be in the highest to God), with its octave leaps in the strings and the subsequent run with the trumpet, has become synonymous with the festive brilliance of Vivaldi's church music. It exerts an almost hypnotic sense of forward drive in the listener.

The second movement, *Et in Terra Pax Hominibus* (And Peace on Earth to all Men) is moving and broadly conceived piece of music. Contrary to what the words may lead one to expect, it is a piece suffused with profound sadness.

After a light-hearted duet for the two sopranos, *Laudamus te* (We Praise Thee, Lord), there follow two movements in E Minor: the *Gratias Agimus Tibi* (And We Give Thanks Unto Thee) and the magnificent fugal *Domine Propter Magnam* (And All For Thy Great Glory, Lord).

The next movement, *Domine Deus* (O Thou Our Lord God), is a Largo in the form of a Siciliano with pizzicato lower strings. It is a dialogue between solo soprano and a hauntingly beautiful solo for either oboe or violin. (Vivaldi left the choice to the performers).

After the *Et in Terra Pax Hominibus*, the eighth section is another beautiful slow movement. The *Domine Deus, Agnus Dei* (O Thou, Our Lord God, Lamb of God) is a duet for contralto solo and choir. The *Quoniam Tu Solus Sanctus* (For Thou Only Art Most Holy) uses the material of the opening *Gloria*.

The final movement, *Cum Sancto Spiritu* is not an original work by Vivaldi. He adapted a fugue by the minor Veronese composer G. M. Ruggieri. Vivaldi largely rewrote the piece, adding virtuoso trumpet solos, making this a dignified end to one of the great masterpieces of choral music.

Soprano : Claire Surman

Mezzo-Soprano : Elizabeth Ife

*Sarah Tenant-Flowers* is one of the leading choral directors of her generation, working with both professional and amateur groups and in the field of arts education.

She was educated at Oxford and Durham Universities, gaining a Ph.D from the latter for her study of the music of Elisabeth Lutyens, but forsook an academic career in favour of conducting and arts management. In the field of arts administration Sarah has managed some of Britain's most prestigious events, including the Sainsbury's Choir of the Year Competition, Whitbread Book of the Year and Yehudi Menuhin Violin Competition. Former posts include those of Director of the Association of British Choral Directors which she co-founded, Artistic Director of Music at Oxford and General Manager of The Sixteen. Sarah began conducting at Oxford, founding the Magdalen Chamber Choir, before going on to become Director of St John's College Chapel Choir in Durham and subsequently studied with Sir Charles Groves, Peter Erdei from the Liszt Academy and Alan Hazeldine. The numerous choirs with which Sarah has worked include the Reading Festival Chorus, Croydon Philharmonic Choir, Sevenoaks Philharmonic Choir, Linden Baroque Choir and Horniman Singers. Between 1992 and 1999 she directed the Reading Bach Choir and the Kantorei der Friedenskirche (Düsseldorf), and in 1996 was appointed Musical Director of one of the eastern region's foremost choirs, Harlow Chorus. Recent concerts with Harlow Chorus include a David Bedford commission involving the Hilliard Ensemble, Ensemble Bash and community involvement, Britten's War Requiem and a tour to Lisbon in June. She is Director of the professional choir, Singscape, which was launched in February 2000. As the name implies this choir specialises in multi-media presentation and contemporary repertoire, collaborating with artists from numerous different artforms. Recent programmes have included music by Schnittke, MacMillan, Pärt, Penderecki and the Russian Orthodox tradition in presentations ranging from video installations and advanced scenography techniques to simple candlelight. Singscape currently records for the Classical Communications label and forthcoming releases include a disc of Russian Orthodox Christmas music and British contemporary music. Sarah also conducts a number of smaller professional vocal consorts, including the Victoria Singers and Haysbridge Chorale, and is Musical Director of the professional multi-arts ensemble, Figur'd Shade. Orchestras with which Sarah has worked include the City of London Sinfonia, Britten Sinfonia, Alberni Symphony Orchestra and the Brandenburg Sinfonia as well as numerous period bands including the City of London Chamber Players. Future projects include appearances at the Thaxted Festival with Emma Kirkby, Elgar's *Dream of Gerontius* further Singscape recordings and a combined dance/choral collaboration with the composer Bob Chilcott, semi-staged performances of Scarlatti's *Giuditta* and further multi-media presentations with Figur'd Shade.

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

independent from the Borough of Guildford but still maintains close links with the Guildford Philharmonic Orchestra, with joint performances once a year. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Jeremy Backhouse, appointed in 1995, holds the position of conductor at the present time, with Jeremy Filsell as rehearsal accompanist. Sir David remains in close contact with the Choir as its current President.

In the past five years the Choir's repertoire has included Elgar's *The Dream of Gerontius*, a widely acclaimed performance of Mahler's *Symphony No.2 ('Resurrection')* and Bruckner's *Mass in E minor*, Haydn's *Creation*, Bach's *St Matthew Passion*, (sung in German), Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem*, Vaughan Williams' *A Sea Symphony*, Handel's *Messiah* and Haydn's '*Nelson*' *Mass*.

Our concert in Guildford Cathedral on 6th April 2002 was originally planned to celebrate the Queen's Golden Jubilee. With the death of HM Queen Elizabeth the Queen Mother occurring exactly one week earlier, we retained the original repertoire but dedicated the performance to a celebration of the Queen Mother's life. Beginning with Benjamin Britten's wonderful arrangement of the National Anthem, it became a truly memorable tribute.

A month later, the Choir ended the season with Mendelssohn's *Elijah*. Outside our usual choral experience a group twice provided the backing for the tenor Russell Watson at the Royal Albert Hall and at the Brighton Centre.

In October, at the beginning of the 2002-03 season, we welcomed members of the Freiburg Bachchor to join with us in a performance of Dvorak's rarely heard *Requiem*. Subsequently, a party from the Guildford Philharmonic Choir travelled to Freiburg to sing the same work in November. The Guildford concert opened with Bruch's *Violin Concerto No 1 in G minor* played by the incredibly talented 14 year-old Guildford-born Chloë Hanslip.

Following the annual carol concert organised by the Rotary Club at Guildford Civic in mid-December, we are now looking forward to February 15th 2003 at the Cathedral when we join with the Wokingham Choral Society and the Guildford Philharmonic Orchestra under the direction of Edward Gardner for a performance of Verdi's *Requiem*.

Our major venture of the season is on the 17th May 2003, once again at Guildford Cathedral. This will be a unique chance to hear Mahler's *Symphony No 8 in E flat*, ("*Veni Creator Spiritus*"), popularly known as '*Symphony of a Thousand*'. The Choir will be combining with members of the Lewisham Choral Society, the South West Essex Choir, eight soloists and the Forest Philharmonic Orchestra. Jeremy Backhouse will conduct.

The Choir is always looking for new members, especially sopranos and tenors; prospective members are welcome to come along to rehearsals on a Monday evening in central Guildford, on an informal basis, before committing to an audition.

If you would like any further information about the Choir or its forthcoming programmes, please phone Noreen Ayton, our Membership Secretary, on 01932 221918.

The Choir's website is [www.guildfordphilharmonicchoir.org.uk](http://www.guildfordphilharmonicchoir.org.uk). Printed details of the Choir's current season and tickets for performances can also be obtained from the Tourist Information Office, Tunsgate, Guildford, 01483 444334.

## Soprano

*Claire Surman*, was born in London and graduated with a first class honours degree in Music, Psychology and Education from the University of Keele. She has been studying at the Royal College of Music since 1999 under the tutelage of Kathleen Livingstone and recently won a Scholarship supported by a Leverhulme Award to study at the Benjamin Britten International Opera School at the Royal College of Music. Her studies are also generously supported by scholarships from the Wingate Foundation and the Sir James Caird Trust. Claire has had a number of recent competition successes, including winning the Lies Askonas Prize, the Agnes Nicholls Harty Trophy and the Ted Moss Lieder Prize.

Whilst at the College, Claire has performed a number of roles, including Mathilde *Guillaume Tell*, Zaide *Zaide*, Agathe *Der Fieschütz* and Rosalinde *Die Fledermaus* in opera scenes at the Britten Theatre, London. She recently understudied Helena *A Midsummer Night's Dream* for the BBIOS production directed by John Copley, and is currently studying the Daughter of Zion for their staged world première of Handel's *Brockes Passion*. Claire performs regularly both as a recitalist and with choral groups. Recent performances have included a recital of Strauss Lieder at St. Martin-in-the-Fields, a CD recording and tour of the Czech Republic with Brahms *Requiem* and performances of JS Bach *Magnificat in D* and *Christmas Oratorio*, Haydn *Harmoniess*, Handel *Jephttha* and *Messiah*, Weber *Mass in Eb*, Orff *Carmina Burana* and Beethoven Symphony No. 9. She was also the soprano soloist for the British Federation of Young Choir's in a performance of Haydn Creation under Brian Kay.

She has participated in masterclasses with Sarah Walker, Thomas Hampson, Philip Langridge, Gerald Finley, Jennifer Smith, Roger Vignoles and Graham Johnson and recently took part in a choral masterclass for BBC Television at the Linbury Studio, Royal Opera House under Andrew Parrott, Sir David Willcocks and Terry Edwards.

## Mezzo- Soprano


*Elizabeth Ife* is from St. Ives, Cornwall and is presently studying as a postgraduate at the RCM with Margaret Kingsley, after gaining her BMus (Hons) at the RSAMD in Glasgow. Elizabeth is supported by the Josephine Baker Trust and has given recitals in venues all around the UK and in the South of France - more recently she has won the prestigious Ted Moss Lieder prize at the RCM.

She has participated in masterclasses with Sarah Walker, Roger Vignoles, John Streets, Benjamin Luxon, Helen Yorke, Malcolm Martineau, Wolfgang Holzmeir and Michael Chance.

Elizabeth has appeared in numerous operas including *Carmen*, *Don Giovanni*, *Dialogues des Carmelites*, *Rigoletto* and the world première staging of the Brocke's *Passion* at the RCM. Most recently she has performed in *Les Picbeurs de Perles*, *Adriana Lecouvreur* and *La Rondine* (Opera Holland Park) as well as the role of 'Venus' in *Orpheus in the Underworld* for British Youth Opera.

Concert performances include Bach's *Cantata #149*, Dvorak's *Mass in D*, Beethoven's *Mass in C*, Mozart's *Vesperae solennelles de confessor*, Vivaldi's *Gloria*, Mendelssohn's *Elijah*, Mozart's *Requiem* (St Martin in the Fields), Mozart's *Coronation Mass* (St Martin in the Fields), Haydn's *Nelson Mass*, Rossini's *Petite Messe Solennelles*, Handel's *Messiah* and recently Elgar's *The Music Makers*.

Future engagements include a performance of Bach's *St. John Passion* at St. John's Smith Square.



the  
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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. 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.

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"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 at St. Martin-in-the-Fields  
by the Brandenburg Sinfonia in 2003 include:**

- |               |  |  |
|---------------|--|--|
| 27th February | The Elegance of Baroque<br><i>inc.</i> Telemann Viola Concerto | Julian Leaper<br>Lisa Grosman                                |
| 14th March    | Mozart Requiem   | Sarah Tenant-Flowers<br>Harlow Chorus                        |
| 3rd April     | Fauré Requiem  | Christopher Herrick<br><i>with</i> Twickenham Choral Society |
| 24th May      | Vivaldi Gloria   | Julian Leaper  |

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](mailto:bob@brandenburg.org.uk)  
Hallaton House, Garlands Road, Leatherhead SURREY KT22 7EX

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.

Future performances at St. Martin-in-the-Fields  
by the Brandenburg Sinfonia in 2003 include:

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

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


*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.*

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





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