

the
Brandenburg
sinfonia

ST MARTIN IN THE FIELDS



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

Thursday 30 June at 7.30pm

Vivaldi

Masterworks by Candlelight



Conductor - Jeremy Backhouse

Four Seasons **Gloria**

with Vivace Chorus

Soloists

Nicola Stonehouse *Soprano* Lucie Spickova *Mezzo-Soprano*

Solo Violin - Simon Fischer

Box Office: 020 7839 8362

Book online: www.stmartin-in-the-fields.org

Vivace Chorus

Formerly Guildford Philharmonic Choir

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. During 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 grew to prominence under the batons of such eminent musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks.

Sir David remains in close contact with the choir as its President. The choir became independent of the Borough of Guildford in 1997 and to reflect this change, it changed its name to the Vivace Chorus.

The most recent concert performed by the Vivace Chorus was the first in its *Contemporary Choral Classics Cycle*, an innovative series of choral concerts comprising works from the 20th and 21st century - classics of the future paired with established masterpieces. Performed in this concert was Karl Jenkins' "*The Armed Man*" in which the Muezzin from the Woking Mosque performed the Muslim Call to Prayer in Guildford Cathedral.

Other recent performances have included Dvorak's *Requiem*, Verdi *Requiem*, Mahler's *Symphony no. 8*, Borodin's *Polovtsian Dances* and Prokofiev's *Alexander Nevsky* (both in Russian) and Elgar's *Dream of Gerontius*.

Next season, as well as Vivace Chorus's usual performances in Guildford Cathedral, they will be performing in the Fairfield Hall, Croydon and the Freiburg Konzerthaus in Germany.

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



The Orchestra

Violin I

Simon Fischer
Claire Hoffman
Emil Chakalov

Violin II

Catherine van de Geest
Chihiro Ono

Viola

Jonathan Barritt
Matthew Quenby

Cello

Sarah Butcher
Claire Morton

Bass

Stacey Watton

Oboe

Ruth Contractor

Trumpet

Paul Archibald

Harpsichord

Harold Lester

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-Flower

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 : Nicola Stonehouse

Mezzo-Soprano : Lucie Spickova



Soprano

Nicola Stonehouse is the current Leverhulme Trust Scholar at the Benjamin Britten International Opera School (BBIOS), RCM, studying with Kathleen Livingstone. She recently switched from high Mezzo to Soprano and is enjoying the increased repertoire and roles.

Her recent operatic experience includes: Mozart *Così fan tutte* (Dorabella) BBIOS, Saariaho's *L'Amour de Loin* (Le Pelerin) *Al Bustan* International Festival, Beirut, Puccini's *La Fanciulla del West* (Wowkle) and Puccini's *Suor Angelica* (Lay Sister) Opera Holland Park. Holst's *Savitri* (Title role) for the Montepulciano Festival, Italy. Britten's *The Rape of Lucretia* (Female Chorus), Handel's *Sosarme* (Melo), Britten's *The Turn of the Screw* (Miss Jessel) all BBIOS, Mozart's *The Magic Flute* (Third Lady); Britten's *A Midsummer Night's Dream* (Hippolyta cover) both for BYO. Staged opera scenes at the RCM have included *Ariadne auf Naxos* (Der Komponist), title role in *Carmen*, and *Così fan tutte* (Dorabella). She recently worked with ENO Baylis on a new commission called *For the Public Good* (Orlando Gough) and was involved with the chorus and solo (Cover).

Nicola is an experienced concert soloist having performed most of the standard concert repertoire for Mezzo-Soprano, including Handel's *Messiah*, Bach's *Magnificat* and the *Passions of St. John and St. Matthew*, *The Christmas Oratorio* with Peter Schrier at St. John's Smith Square, Mendelsohn's *Elijah*, Mozart *Requiem* with Hilary Davan Wettan and the London Mozart Players, Vivaldi *Gloria* at St. Martin-in-the-Fields.

Later in the Summer she will return to BYO to perform the role of Stephano in Gounod's *Romeo and Juliet*. In the Autumn she will perform the role of Mrs Gobineau in Menotti's *The Medium* for Wexford Festival Opera. She has just recorded 7 Goethe Lieder by Dallapiccola on the Delphian Record label and awaits its release.



Mezzo-Soprano

Lucie Spickova graduated from Oriel College, Oxford, in 2000 with a First Class degree in Modern Languages (German and Italian) and is now in her second year on the postgraduate vocal course at the Royal Academy of Music where she studies under Elizabeth Ritchie and Clara Taylor.

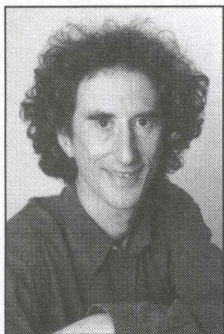
Since commencing her studies in 2003, Lucie has gained considerable experience in oratorio performance, most recently having performed Mozart's *Requiem* and *Solemn Vespers* as part of the Grove Park Music Festival under Brian Kay. She is a regular soloist with the Kingston Orpheus Choral Society and the Walton-on-Thames Choral Society, with whom she has performed the *Messiah*, Mozart's *Requiem* and *Coronation Mass*, Rossini's *Stabat Mater* and Bach's *St. Matthew Passion*. Other recent performances include Charpentier's *Messe de Minuit* with the Highgate Choral Society under Ronald Corp, Britten's *Rejoice in the Lamb*, Dvorak's *Mass in D* and Mozart's *Credo Mass*.

Her upcoming performances include Mozart's *Mass in C Minor* in St. James's Piccadilly under Murray Stewart and a summer-long engagement with Opera Camera Linz performing in *Die Verlorene Liebesmueb-die Oper*.

Lucie's operatic performances have most recently included a tour with the Royal Academy of Music to Northern Italy where she performed several Bel Canto arias and also the roles of Sesto (*La Clemenza di Tito*) and Suzuki (*Madam Butterfly*) in operatic tableaux directed by Ian Ledingham. She has also studied the roles of Marcellina, Fidalma, Mère Marie and Meg for performances of Mozart's *Marriage of Figaro*, Cimarosa's *Matrimonio Segreto*, Poulenc's *Dialogue des Carmelites* and Verdi's *Falstaff* as part of Opera Tableaux staged at the Royal Academy of Music.

On the recital platform, Lucie performs both in the UK and abroad and is currently preparing for a Lieder recital at Syon House.

While at the Royal Academy of Music, Lucie has participated in masterclasses with Barbara Bonney, Robert Tear, Phillip Langridge, Rudolf Jensen and Ian Partridge and recently won the prestigious Elena Gerhardt Lieder Prize.



Violin Soloist

Simon Fischer enjoys a varied and distinguished playing career. He has given many solo recitals at the Wigmore Hall, the Purcell Room, and for the BBC, and has played as soloist or guest leader with most of the major symphony and chamber orchestras in the UK.

Sought-after as a teacher, he is a professor at the Yehudi Menuhin School and the Guildhall School of Music. His 170 consecutive monthly articles in *The Strad* magazine have attracted world-wide interest and acclaim, as have his technique books *Basics and Practice*, now translated into Korean and Italian.

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



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. 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

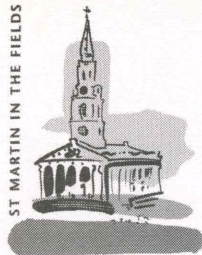
Future performances by the
Brandenburg Sinfonia at St. Martins in 2005:

15th July	Baroque Masterworks	Julian Leaper Elisse Kleiner
12th August	Mozart Requiem	Jeremy Backhouse English Baroque Choir
10th September	Mozart Requiem	Sarah Tenant-Flower Harlow Chorus
8th October	Vivaldi Four Seasons & 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
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.



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

Friday 15 July at 7.30pm

Baroque Masterworks

by Candlelight



Solo Violin/Director - Julian Leaper

Handel
Vivaldi
Purcell
Bach
Bach
Bach

Arrival of the Queen of Sheba
Summer from Four Seasons
Chaconny
Brandenburg Concerto No. 3
Suite in B minor
Concerto for Violin in E

Solo Flute - Elisse Kleiner

Tickets: £6, £8, £12, £15 & £18

Box Office: 020 7839 8362

Web: www.stmartin-in-the-fields.org

*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*

