

the
Brandenburg
sinfonia

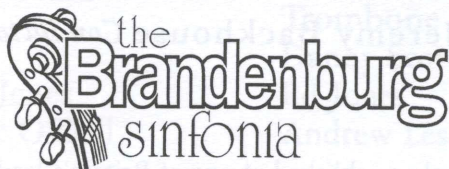


St Martin-in-the-Fields
Trafalgar Square, London WC2N 4JJ
Concerts by Candlelight

Friday 14 July at 7.30pm

Mozart Requiem

by Candlelight



Mozart

Salzburg Symphony No. 1

Mozart

Divertimento -

The Marriage of Figaro

Mozart

Ave Verum Corpus

Mozart

Requiem

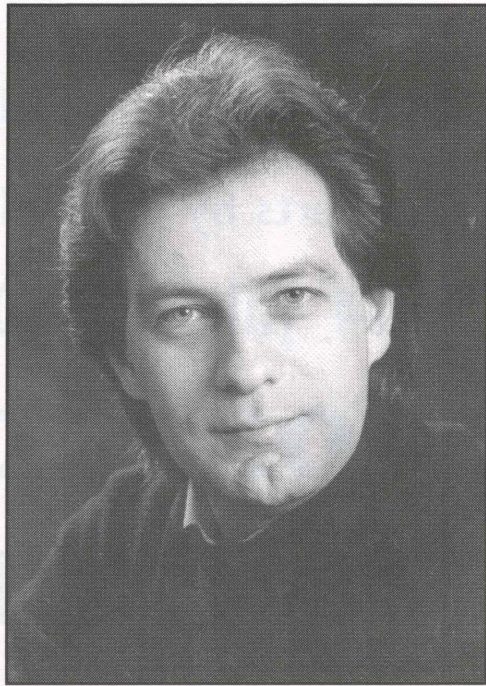
Soloists:

Ciara Hendrich *soprano* Michelle Daly *mezzo-soprano*

Edward Lee *tenor* Alex Baker *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
Lawrence Whitfield
Emil Chakalov

Violin II

Ed Bale
Alison Strange

Viola

Cian O'Duill
Rachel Robson

Cello

Patrick Jones
Dominic O'Dell

Bass

Lucy Hare

Basset Horn

Andrew Webster
Juliet Bucknall

Bassoon

Robert Porter
Graham Hobs

Trumpet

Howard Rowntree
Gillian Hicks

Trombone

Danny Scott
Ed Jones
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.

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)

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.

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.

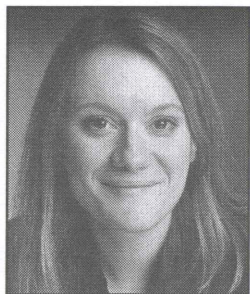
Indeed, by the time he died, only the first two movements were completely finished. The third to the ninth movements *Dies Irae to Hostias* were drafted out, but there were no notes for the final four movements. Constanze, Mozart's wife, was afraid that she would have to return the payment already made 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.

Ciara Hendrich *soprano* Michelle Daly *mezzo-soprano*

Edward Lee *tenor* Alex Baker *bass*



Soprano

Ciara Hendrich is currently studying at the Guildhall of Music and Drama with John Evans, generously supported by the Foyle Foundation.

She performs regularly as a soloist in wonderful venues such as Winchester Cathedral and St. James' Piccadilly.

In May 2005 she reached the final of the Guildhall's prestigious Gold Medal competition in the Barbican and was winner of the Lord Mayor's Prize the same year. Operatic roles include *Despina (Cosi fan tutte)* and *Venus (Eccles, The Judgement of Paris)* and sang the role of Maria in a singspiel of Shakespeare's *Loves Labours Lost* with Opera da Camera in Austria last year.

In 2007 she will sing the role of Female Chorus in Britten's *Rape of Lucretia* and future plans include a return to Austria for a concert and recording of Monteverdi, Schumann's *Myrten* in the Chelsea Schubert Festival and the Oxford Lieder Festival and Mahler's *4th Symphony* at the Guildhall School of Music and Drama.



Mezzo-Soprano

Michelle Daly was born in Dublin and began singing at eight with Daniel McNulty. She was a member of the Christchurch Cathedral Girls Choir and continued with Philip O'Reilly. She was a finalist in the Belfast Musical Busarries in 2003 at the Waterfront Hall, Belfast.

She graduated from the RNCM with Bachelor of Music in 2005, where she studied with Honor Sheppard. There she took part in *The Queen of Spades, The Rakes Progress*. Roles include *Seconda Cercatrice* in *Suor Angelica, Cberubino* and *Dorabella*. She is currently studying a Masters in performance at the Guildhall School of Music and Drama where she studies with Annette Thompson. There she has performed as *Cornelia* in *Giulio Cesare*, *Nancy* in *Albert Herring* and as chorus in *Falstaff* and *Il Tabarro*.

Michelle's oratorio experience includes performances of Mozart's *Requiem*, Haydn *Masses* and Handel's *Samson*. In summer 2005 she performed *Mystery* in Purcell's *Faery Queen* at Aldeburgh as part of the Britten Pears Young Artist programme. She also took part in The Wexford Festival Opera's New Young Artist's Development programme under tenor Dennis O'Neill. Michelle is currently performing in *Cosi fan Tutte* with Opera Holland Park. Michelle looks forward to joining British Youth Opera in August to understudy *Madam Larina* in *Eugene Onegin*.

This year, Michelle was supported by The Musicians Benevolent Fund, The Arts Council of Ireland, The Stanley Picker Trust and City Education Trust.



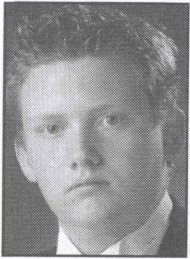
Tenor

Edward Lee first started singing as a chorister at Salisbury Cathedral. As a music scholar at Charterhouse, he performed 'On Wenlock Edge' by Vaughan Williams in the Winner's Concert of the National Youth Chamber Music Competition for Schools at St. John's Smith Square (2003).

After a gap year singing in Lichfield Cathedral, Edward began studying at the Guildhall School of Music and Drama (GSMD) with David Pollard. His GSMD performances include Eccles' *'The Judgement of Paris'* (2004), Charpentier's *'La maladie imaginaire'* (2004) and a contemporary opera workshop on *'The Birds'* by Ed Hughes (2005).

His oratorio experience includes Mozart's *'Requiem'* with Cardiff University Medics' Choir and Orchestra (2005), Haydn's *'Nelson Mass'* with the Haslemere Choral Society and Symphony Orchestra (2005) and Bach's *'Magnificat'* with the East Surrey Choral Society (2005). Edward Took part in a Renaissance Masterclass in Roujan, in the south of France with Anthony Rooley (2005) and he performed in the Lions International Performance Festival 2005 at the International Conference Centre, Hong Kong.

Edward was a finalist in the 'Kathleen Ferrier Bursary for Young Singers' (2005) and his future plans include Stravinsky's *'The Rake's Progress'* in the Aldeburgh Festival (2006).



Bass

Alexander Baker was born in Epsom, Surrey in 1985. At the age of eight he attended St George's School, Windsor Castle where he had the privilege to be Crucifer for many Royal occasions at St George's Chapel. During his time at Windsor he appeared in the Academy Award winning film, Shakespeare in Love as a choir boy. In 1998, Alexander was given a full music Scholarship to the Royal Hospital School, Suffolk. It was there that he began to sing as a Baritone under the tuition of Jane

Bagnall. He made his professional debut in 2000 when he was at school singing the Baritone role in Vaughan Williams' Fantasia on Christmas Carols for the Holbrook Music Society. He has since appeared with the Music Society on many occasions and most recently singing the solo part in Haydn's Creation.

In 2003 Alexander was accepted into the Guildhall School of Music and now studies under David Pollard. In November 2004, he formed a partnership with Alasdair Young and performed a recital for the Royal Hospital School. He made his operatic debut in February 2006 sing Smirnov in *The Bear* by William Walton in Islington. In May 2006 he took part in a masterclass given by Sir John Tomlinson. He has also performed on the opening night of the Aldeburgh Festival in 2006 in The Rakes Progress with the Philharmonia Orchestra under Martyn Brabbins.

Future engagements include Smirnov in *The Bear* by William Walton, (European Tour) and a solo recital as part of a festival in Leipzig, Germany with Alasdair Young.

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
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”

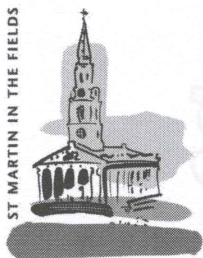
THE DAILY TELEGRAPH

“Some of the most stylish Mozart playing for some time”

THE TIMES

“An ensemble of distinguished players”

THE INDEPENDENT ON SUNDAY



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

Friday 1 September at 7.30pm

Mozart

Requiem

by Candlelight



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| Mozart | Salzburg Symphony No. 1 |
| Mozart | Ave Verum Corpus |
| Mozart | Divertimento - The Marriage of Figaro |
| Mozart | Requiem |

with the Twickenham Choral Society
Conductor Christopher Herrick

Tickets: £6, £8, £12, £16 & £20

Box Office: 020 7839 8362

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

Future performances by the
Brandenburg Sinfonia at St. Martins in 2006:

1st September

Mozart Requiem

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*

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