

the
Brandenburg
sinfonia

musicat
ST MARTIN'S
TRAFALGAR SQUARE LONDON

Saturday 19 January at 7.30pm

MOZART

REQUIEM

by candlelight



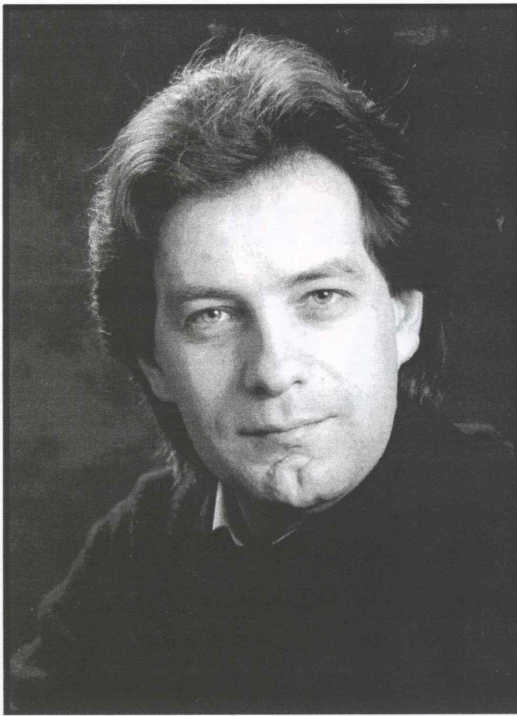
Salzburg Symphony No. 3
Ave Verum Corpus
Divertimento from *The Marriage of Figaro*
Requiem

with Vivace Chorus
and Brandenburg Sinfonia
Conductor Jeremy Backhouse

Soloists:

Ann Gabriella Schwehelm *soprano*
Christopher Diffey *tenor*

Charlotte Stephenson *mezzo soprano*
Kongseok Choi *bass*



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 1

John Mills
Hannah Smith
Lizzie Ball

Violin 2

Charlotte Scott
Helena Ruinard

Viola

Jonathan Barritt
Rachel Robson

Cello

Adrian Bradbury
Katherine Jenkinson

Bass

Beverley Jones

Bassett Horn

Andrew Webster
Juliet Bucknall

Bassoon

Robert Porter
Connie Tanner

Trumpet

Chris Deacon
Tom Rainer

Trombone

Richard Pywell
Becky Smith
Dougal Prophet

Timpani

Tristan Fry

Artistic Director

Robert Porter

Concert Manager

Jane Kersley

PA to Artistic Director

Eve Christie

Ensemble Director

Mihkel Kerem

Events Manager

Wendy Warrilow

Finance Director

Patricia Unwin

Associate Music Director

Sarah Tenant-Flowers

Transport Manager

Alan Fryer

Salzburg Symphony no 3 *Wolfgang Amadeus Mozart* (1756 - 1791)

In 1772, in Salzburg, the young Mozart wrote a set of three divertimenti for strings. He almost certainly intended them for performance at the house of Count Firmian, the Austrian Governor of Milan. Sometimes known as the Salzburg Symphonies, they in fact take their form from the Italian Sinfonia, the fast-slow-fast format.

The first movement of the F major Divertimento is a lively allegro movement. It is written in the traditional classical Sonata Form, but is quite short and easily digestible. The second combines a typically elegant melody with a stylish, ornamented decoration. The finale finds the composer in particularly playful mood combining a bustling energetic momentum with numerous witty changes of character, reminiscent of the great opera finales.

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 17 June 1791 a few months before Mozart's death on 5 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 way of returning a favour to a friend. It is calm moving and serene.

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

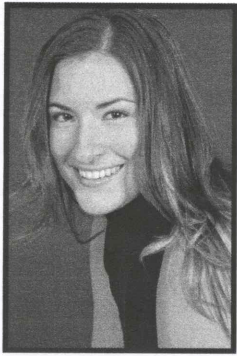
Mozart was commissioned to write the Requiem Mass by a wealthy nobleman, Count Walsegg, in memory of his wife who had died at the age of twenty. Work on the Requiem proceeded slowly as Mozart was in the process of completing his two final opera *La Clemenza Di Tito* and *The Magic Flute*. By the time 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 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 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.

Ann Gabriella Schwehelm *soprano* **Charlotte Stephenson** *mezzo soprano*
Christopher Diffey *tenor* **Kongseok Choi** *bass*

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



Soprano

Ana Gabriella Schwedhelm started her musical education at the Conservatorio Nacional de Musica (Mexico City). In the autumn of 2003, she joined the vocal faculty of the Royal Academy of Music in London, where she was awarded the Arthur Burcher Prize, the Henry Cummings Prize and the Eldee Scholarship, and was also invited to join RAM's prestigious Song Circle. Ana sings regularly as a soloist in London's major venues including Christchurch Spitalfields (under the direction of Laurence Cummings and Trevor Pinnock), St. John's Smith Square (with Concerto delle Donne) and St. Martin in the Fields (with the Brandenburg Symphonia). She was a featured soloist in the London Handel Festival, singing Couperin's *Leçons de Tenèbres* at St. George's Hanover Square. Recent recital and concert engagements in the UK have included the Amersham Festival with Iain Ledingham (2007), Bach's *St Matthew Passion* in Bristol Cathedral (February 2007) and *B Minor Mass* under Trevor Pinnock for the Spitalfields Festival (June 2007).



Mezzo-Soprano

Charlotte Stephenson is a 24 year old Mezzo Soprano from Manchester, she is currently studying at the Royal Academy of Music on the prestigious Opera Course where she is taught by Glenville Hargreaves. Previously Charlotte gained a First Class Honours Degree in vocal and opera studies at the Royal Northern College of Music where she studied with Mary Brennan and Sandra Dugdale.

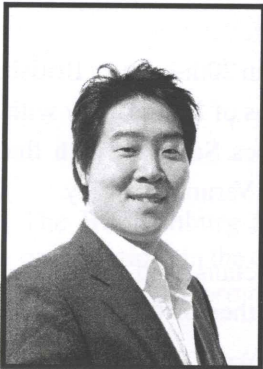
Forthcoming engagements include covering the role of 'Cherubino' for the Royal Academy's production of 'The Marriage of Figaro' conducted by Sir Colin Davis in November and singing the role of a Flower Maiden in Wagner's 'Parsifal' for the London Wagner Society in October. Charlotte will be performing as part of the Academy's Song Circle for their 2007/2008 concert season.

She is grateful to The Musicians Benevolent Fund, The Dame Josephine Baker Trust and John Lewis for their support with her studies.



Tenor

Christopher Diffey, the Australian tenor, 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 Doghan. 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 Renè Jacobs & Orchestre des Champs-Élysées later next year.



Bass

Korean bass **Kongseok Choi** began his musical training at Yon Sei University in Seoul where he graduated with a first-class degree. In December 2006 he has won a prestigious scholarship to Royal Academy Opera where now he studies with Mark Wildman and Ingrid Surgenor. During his time in the Academy, he took part in many Masterclasses with Diana Forlano, Robert Tear and Leo Nucci in Georg Solti Academia in Italy in 2007 summer. He has appeared as a soloist in Handel's Messiah, Schubert's Mass No. 2 in G major and Beethoven's Symphony No. 9 in D minor Op. 125 in Korea. Kongseok's operatic experiences include Papageno and Sprecher (Die Zauberflöte), King Rene (Iolanta) and Bartolo cover cast (Le nozze di Figaro with Sir Colin Davis), And he had opera gala concert in Cambridge at last year. He is the recipient of many awards and prizes including the Richard Lewis-Jean Shanks Award, Blyth-Buesst Operatic Singing Prize.

VIVACE CHORUS

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 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.

The Brandenburg Sinfonia is also in great demand abroad and has, in recent years visited France, USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and St Petersburg.

The varied range of activities undertaken by the orchestra include a major concert series at St Martin-in-the-Fields and a major Classical Music cruise on the QE2.

One of the recent highlights was an International Opera Gala conducted by Richard Bonyngue in the presence of HRH Prince Charles.

A large number of artists of international standing have worked with the orchestra including Richard Bonyngue, Yvonne Kenny, Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Emma Kirkby, James Bowman and Gordon Hunt.

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, and English Pocket 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

SPRING CHORAL FESTIVAL 2008



Saturday 19th January 2008
Mozart Requiem

Friday 1st February 2008
Fauré Requiem

Friday 15th February 2008
Rachmaninov Vespers

Friday 29th February 2008
Mozart Requiem

Brandenburg Baroque Soloists

Friday 14th March 2008
Vivaldi

Gloria and Four Seasons

*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 from 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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