



the  
**Brandenburg**  
sinfonia



# ST MARTIN-IN-THE-FIELDS

*Please note - for your comfort and enjoyment*

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

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

*Flash photography, audio and video recording are not permitted.*

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

*There will be an interval of 20 minutes.  
A bell will be rung 5 and 2 minutes before the end of the interval.*

*Once the concert starts again entry will only be permitted between pieces.*

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

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ST MARTIN-IN-THE-FIELDS



Friday 26 February 2010

**Vivaldi**  
**Four Seasons**  
**and**  
**Gloria**

by candlelight

a period instrument performance

**Vivace Chorus**

Conductor **Jeremy Backhouse**

Violin **Pesephone Gibbs**

St. Martin-in-the-Fields, Trafalgar Square, London WC2N 4JJ

Box Office: 020 7766 1100 Online: [www.smitf.org](http://www.smitf.org)

## Welcome

May I offer you a very warm welcome to the fourth concert of our annual Spring Choral Festival?

An important strand of our concert schedule is working with choirs to support them for what is often the major event of their calendar, so it gives me enormous pleasure to be able to invite some of our favourite choirs to join us in our favourite venue.

St Martin-in the-Fields is such a marvellously atmospheric setting and of course the acoustic is just perfect for the vocal music, whether solo or choral.

It is a special treat to welcome our old friends the Vivace Chorus and Jeremy Backhouse.

They are a highly successful large scale choral society based in Guildford and so their standard repertoire is normally on a symphonic scale so the Vivaldi with our expert period instrument orchestra, the Brandenburg Baroque Soloists will provide a refreshing new flavour.

In the first half our leader Persephone Gibbs will take the solo role in Vivaldi's Four Seasons – a traditional repertoire “war horse” to which she brings a poetic breath of fresh air.

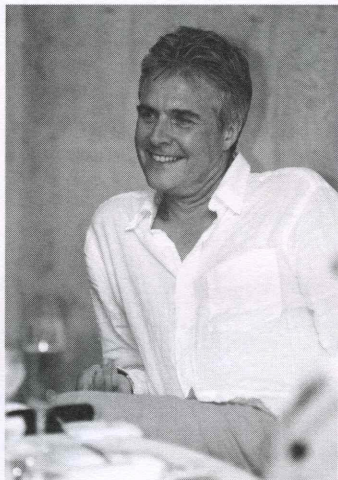
I do hope you enjoy it and if you do, why not stay on to hear Rachmaninov's magnificent All Night Vigil ("Vespers") for choir, Op.37 in a concert at 9.30pm.

Robert Porter  
**Artistic Director Brandenburg Sinfonia**

### P.S.

If you enjoy tonight's concert why not sign up as a “**Friend of the Brandenburgs**”. It is an email service that keeps you up to date with our activities. There is no charge, you can withdraw from our mailing list at any time, and because we understand what a pain it can be constantly to receive unwelcome emails, we guarantee not to pass on your email address to anyone. Simply send us a quick one-line email asking to be put on the list to **bob@brandenburg.org.uk**

We are hoping to extend the scope of the “**Friends**” to include social events attached to our concerts so I hope to see you at another concert really soon.





## **Artistic Director - Robert Porter**

### **Violin 1**

Persephone Gibbs  
Elizabeth McCarthy  
Weibke Thormalen

### **Oboe**

Geoffrey Coates

### **Trumpet**

Adrian Woodward

### **Violin 2**

Hetty Wayne  
Stephen Pedder

### **Harpsichord**

David Gostick

### **Viola**

Wendy Kelly  
Jane Rogers

### **Cello**

Gabriel Amherst  
Harriet Wiltshire

### **Bass**

Jan Zahourek

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### **Artistic Director**

Robert Porter

### **Associate Music Director**

Sarah Tenant-Flowers

### **Ensemble Director**

Mihkel Kerem

### **Concert Manager**

Jane Kersley

### **Friends of the Brandenburgs**

Linda Ruocca

### **Events Manager**

Wendy Warrilow

### **PA to Artistic Director**

Eve Christie

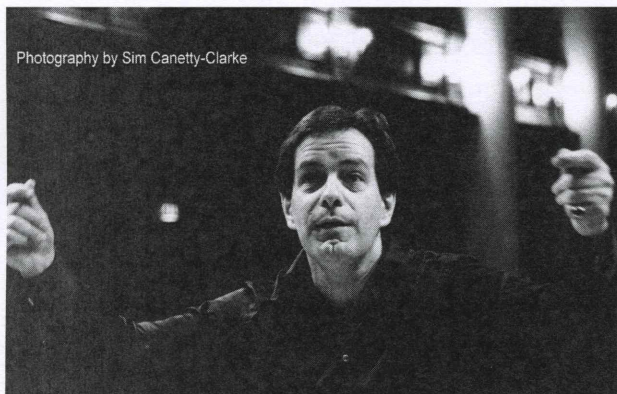
### **Transport Manager**

Alan Fryer

### **Finance**

Patricia Unwin

# Jeremy Backhouse



Photography by Sim Canetty-Clarke

Jeremy Backhouse began his musical career in Canterbury Cathedral, where he was Head Chorister, and later studied music at Liverpool University. He spent 5 years as Music Editor at the Royal National Institute for the Blind, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and

from April 1990 he combined work as a Consultant Editor for EMI Classics with a career as a freelance conductor. In November 2004, Jeremy joined Boosey & Hawkes Music Publishers and now works for them in a freelance capacity.

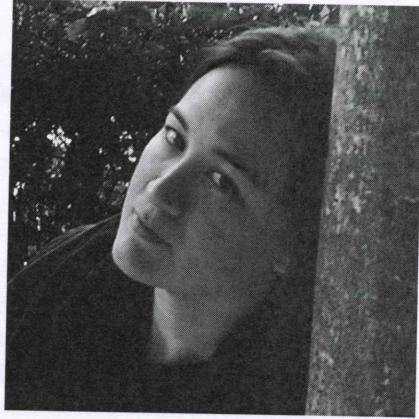
In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Guildford Philharmonic Choir (now Vivace Chorus). Major works performed in Guildford Cathedral include Mahler's *Symphony No. 2* and *Symphony No. 8*, Prokofiev's *Alexander Nevsky*, Elgar's *The Dream of Gerontius*, Karl Jenkins' *The Armed Man* and Mendelssohn's *Symphony No. 2 (Lobgesang)*.

Jeremy is also the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country, performing choral music from the Renaissance right up to contemporary commissions. In 2005, the choir and Jeremy celebrated their 25th anniversary together.

Jeremy has also worked with a number of the country's leading choirs, including the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For 6 years, to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, only the third conductor in the distinguished history of the choir, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson.

## Persephone Gibbs

An exciting emerging talent on the period instrument scene, violinist Persephone Gibbs has appeared as soloist throughout the UK with groups including Schola Pietatis Antonio Vivaldi, Concertante of London and the QuintEssential Sackbut and Cornett Ensemble. She recently performed a sonata programme in Spain with harpsichordist Timothy Roberts and has also taken an unaccompanied violin programme to the USA. Persephone leads Charivari Agréable Simfonie and the Temple Players as well as the Brandenburg Baroque Soloists.



Persephone trained as a modern violinist at the Juilliard School with renowned pedagogue Dorothy Delay. At the age of 15, Persephone decided to diversify her interests and gained a place at Yale. On completing her English degree she studied law at Columbia.

While working as a staff attorney at the federal court of appeals in Atlanta, Persephone's musical horizons expanded as well. She was an extra for the Atlanta Symphony Orchestra, freelanced for opera and ballet orchestras, experimented with improvisation and scordatura on the electric violin in indie rock band Jet Assembly and played a baroque violin for the first time with the Atlanta Baroque Orchestra.

Coming to London to study with David Takeno at the Guildhall School, Persephone also studied baroque violin with Rachel Podger and took prizes for solo Bach and baroque chamber music. She quickly became established on the period instrument scene and is a regular member of the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the Gabrieli Consort.

# The Four Seasons

Antonio Vivaldi 1678 – 1741

Antonio Vivaldi's Four Seasons were the first four of twelve Violin concertos published in Amsterdam in 1725. The twelve were entitled *Il cinmento 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. Curiously, although these four concertos are probably the most familiar music in the history of Classical Music, we know little of their provenance. 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 programmatic ideas were Vivaldi's own, although the seasons of the year have been a theme to which artists of all disciplines have responded throughout history. There is even a possibility that Vivaldi wrote the sonnets 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 both the heaviness and poise of a courtly dance, suited to the proclamation of a Goddess. The arrival of Spring in the first movement is portrayed with happy bird song and the murmuring of streams. Following the arrival of spring, as in the sonnets 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 could imagine festive celebration, in a rustic compound metre, with bagpipe drones.

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

In contrast to the Summer concerto, *Autumn* conveys a sense of victory and enjoyment. Having toiled with the troubles of the summer weather, man can 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 in the third he hunts.

The *Winter* concerto explores the varying sensations of the winter weather. The first movement depicts the coldness of the snow and biting winds, the second is a picture of warmth indoors in front of the fire while the weather outside is freezing. The third movement portrays the icy conditions, but the whole cycle concludes with a rich glow of wintery pleasure.

----- Interval -----

# Gloria

Antonio Vivaldi 1678 – 1741

**THE GLORIA**, 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 Pieta (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 almost like a cantata and is divided into twelve short movements, each of which is well contrasted in tempo, key, scoring and musical style. The conspicuous use of winds (oboe and trumpet) as obligato instruments and its allocation of solo parts exclusively to high voices are typical of the works written for the Pieta.

The first movement, *Gloria in exelsis deo* (Glory to God in the highest), with its octave leaps in the strings and the subsequent trumpet run is typical of 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 a moving and broadly conceived section of music, with its intense chromaticism almost contradicting the meaning of the text.

After a light-hearted duet for two solo voices, *Laudamus te* (We praise Thee, Lord), there follow two contracting movements in E minor: the *Gratias agimus tibi* (We give thanks unto Thee), and the magnificent fugal *Propter magnam gloriam tuam* (For thy great glory Lord).

The next movement, *Domine Deus* (O Thou our Lord God) is a flowing largo in the style of a Siciliano based on pizzicato lower strings. It is an expressive dialogue between solo soprano and a hauntingly beautiful solo for oboe.

After the *Domini Fili unigenite Jesu* (Lord Jesus Christ), the eighth section *Domine Deus, Agnus Dei* (Lord God, Lamb of God) is a calm prayer for solo voice with passionate interjections from the chorus.

This prayer is echoed by the intensely chromatic choral *Qui tolis peccata mundi* (Thou who takest away the sins of the world) which is followed by the determined *Qui sedes ad dextram Patris* (Who sittest on the right hand of the Father)

The penultimate movement, *Quoniam to solus sanctus* (For Thou alone art holy) draws on the material from the opening Gloria for chorus.

The final movement *Cum Sancto Spiritu* (With the Holy Spirit) is not original work by Vivaldi. He adapted a fugue by the minor Veronese composer GM Ruggieri. Vivaldi largely rewrote the piece, adding a virtuoso trumpet part to bring to a glorious conclusion one of the great masterpieces of the choral repertoire.

## Paula Sides - Soprano



Paula is an American soprano, currently studying on the opera course at the Royal College of Music.

She received her undergraduate BA with honours from the Schwob School of Music in the United States. She has received the Karaviotis Prize at the Les Azuriales International Competition.

At RCM, she was in the final of the Young Concert Artists Trust and received the Coutts & Co. Award along with the Sir Thomas Allen Scholarship supported by a Clayton Award. Operatic roles include Emilia/*Flavio* (ETO); Pamina/*The Magic Flute* (ETO); Gilda/*Rigoletto* (Preggio Opera Festival, Italy); Atalanta/*Atalanta* (Handel Society);

Bastienne/*Bastien und Bastienne* (Skipton Camerata); Mimi/*La bohème* and Inez/*Il trovatore* (Opus I Opera); Grasshopper/*The Cunning Little Vixen* (RCM); Clizia/*Teseo* (ETO); covering Ginevra/*Ariodante*. Concert engagements include Mozart *Exultate Jubilate* (Skipton Camerata); Rossini *Stabat Mater* (Putney St. Mary).

Additionally, Paula has recorded a Peroni advert soundtrack. This spring she will be performing Susanna/*Le Nozze di Figaro* with ETO.

# Rosie Aldridge - Mezzo-Soprano

Born in Hertfordshire, Rosie is currently the H F Trust scholar at the RCM International Opera School, where she studies with Janis Kelly; she previously studied with Kathleen Livingstone for five years. Competition successes include the RCM Concerto Competition, performing Elgar's *Sea Pictures* with the RCM Symphony Orchestra, conducted by Martin André; the RCM English Song Prize; and the Cuthbert Smith Prize in the Lies Askonas Competition. Rosie is a grateful recipient of the 'Sybil Tutton Award', administered by the MBF; and is supported by the Countess of Munster Musical Trust and the Josephine Baker Trust. Recent roles have included: Cleone in Handel's *Alessandro* in association with the London Handel Festival;



Hippolyta in Britten's *A Midsummer Night's Dream* with the RCMIOS; and Baba the Turk and Mother Goose in Stravinsky's *The Rake's Progress* with BYO.

Rosie has enjoyed extensive oratorio and concert experience, including, Dvořák's *Stabat Mater* at the Cadogan Hall; Bach's *Christmas Oratorio* at St John's, Smith Square; Bach's *St John Passion* with the BBC Scottish Symphony Orchestra; Bach's *Mass in B Minor* with the Welsh Baroque Orchestra; Elgar's *Sea Pictures* in Chester Cathedral; Verdi's *Requiem* in Antwerp, Belgium; Handel's *Messiah* in Truro Cathedral; and Vaughan Williams' *Serenade to Music* at the Queen Elizabeth Hall with the Concordia Young Artists Foundation.

Recent solo performances have included *Elijah* at the Barbican with Sir Thomas Allen; Elgar's *The Music Makers* at St Martin-in-the-Fields with the London Oriana Choir; and Third Lady in *Die Zauberflöte* with the RCMIOS. Future projects include the role of Dorinda in Handel's *Il Pastor Fido* with the London Handel Festival and Glyndebourne chorus.

# Vivace Chorus

Vivace Chorus came into being in May 2005, when to reflect its independent status, the former Guildford Philharmonic Choir 'rebranded' itself. The choir was founded in 1947, and celebrated with a 60th Anniversary Concert at the end of the 2007 season.

Vivace Chorus enjoys a challenging and varied concert repertoire, performing works spanning the last five centuries – some well-known, but also many rarities deserving to be heard by a wider audience. By way of recent demonstration: the 2004/05 season finished with Karl Jenkins' *The Armed Man* (2000) as the first in our Contemporary Choral Classics Cycle (CCCC), a projected 4-year innovative series of works from the late 20th and 21st century. The 2005/6 season began with Mendelssohn's epic choral *Symphony No. 2 (Lobgesang)* – a work rarely heard in the UK. By contrast, our next concert was devoted to the 'Pillars of the Baroque' – Bach and Handel. The second CCCC concert included the haunting *Evening Hymns* of Humphrey Clucas; it was only slightly disconcerting to know he was sitting in the audience!

In addition to Brahms' *Schicksalslied* and Bruckner's *Te Deum*, our first concert of the 2006/7 season included three delightful choral works by Hugo Wolf, virtually unknown repertoire in the UK. *The Music Makers*, which followed, was quintessentially English – the music of Elgar, Parry and Vaughan Williams. But the highlight of the year was undoubtedly our CCCC concert and first-ever foray into the world of jazz. Here we sang and swung to the music of Bob Chilcott, John Rutter and especially to Will Todd's *Mass in Blue*, accompanied by the composer, complete with his jazz trio, jazz band and his outstanding soloist wife, the soprano Bethany Halliday. The audience loved it too – we had a standing ovation!

During the summer break, we sang our third consecutive 'Last Night of the Proms' charity concert at a packed Fairfield Halls, Croydon. This was a big success, as well as great fun for audience and performers alike.

With our good friends the Brandenburg Sinfonia, we also sing at least once a year in the inspiring venue of St Martin-in-the-Fields, performing works such as Mozart's *Requiem*. This is always a wonderful experience.

For more information, see our website at [www.vivacechorus.org](http://www.vivacechorus.org).



BRANDENBURG BAROQUE SOLOISTS is one of the exciting new orchestras playing on period instruments.

Its creation was an organic development from the longstanding partnership between Twickenham Choral Society and the Brandenburg Sinfonia for a performance of Bach's Christmas Oratorio in 2004. The orchestra is a judicious mixture of regular Sinfonia players who play on both modern and original instruments with some of the finest period instrument specialists.

The repertoire of the orchestra has expanded steadily to include the standard baroque choral classics including Handel's Messiah and Bach's Passions.

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



# ST MARTIN-IN-THE-FIELDS



Tuesday 18 May at 7.30pm

# Baroque Concerti

by Candlelight

**Brandenburg Sinfonia**

Conductor **Robert Porter**

Tickets: £18 £15 £9

Monday 31 May at 7.30pm

# Sir James Galway plays Vivaldi

by Candlelight

**Brandenburg Sinfonia**

Tickets: £39 £29 £25 £20 £14 £8

*Forthcoming events at St Martin-in-the-Fields*



*The Spring Choral Festival continues with*

*Saturday 6th March 6.00pm*

**Allegri Miserere**

Choros

Conductor **Janet Lince**

*Saturday 6th March 8.00pm*

**Fauré Requiem**

Harlow Chorus

Conductor **Alex Chaplin**

*Thursday 18th March 7.30pm*

**Handel Messiah**

English Baroque Choir

Conductor **Jeremy Jackman**





# St Martin-in-the-Fields

Trafalgar Square, London WC2N 4JJ

Fri 26 Feb 2010 7.30pm

## Vivaldi By Candlelight

## Vivace Chorus and Brandenburg Baroque Solo

Please keep tickets for re-admission

£24.00

NAVE J12

Please use entrance 2

Mrs Mary Clayton



# St Martin-in-the-Fields

Trafalgar Square, London WC2N 4JJ

Fri 26 Feb 2010 7.30pm

## Vivaldi By Candlelight

## Vivace Chorus and Brandenburg Baroque Solo

Please keep tickets for re-admission

£24.00

NAVE J13

Please use entrance 2

Mrs Mary Clayton