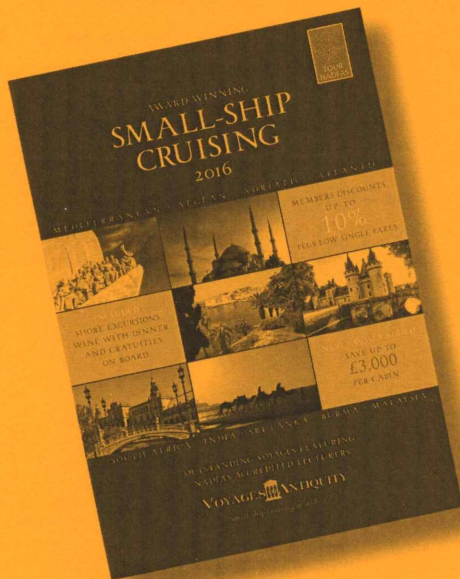


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St
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BRANDENBURG
CHORAL FESTIVAL
OF LONDON

SPRING SERIES
2017

Mozart Requiem

by candlelight

Adagio & Fugue in C minor

Marriage of Figaro Divertimento

Serenade in D 'Serenata Notturna'

Vivace Chorus

Brandenburg Sinfonia

Conductor - Jeremy Backhouse

Thursday 12 January 2017

7pm

Sponsored by:



Welcome to the Brandenburg Choral Festival

A very warm welcome to the fourth concert of the eighth Brandenburg Choral Festival of London Spring Series. We continue to bring a varied and eclectic programme of concerts to some of London's most iconic venues, while showcasing many of the best choirs around. This Series we are delighted to include such choral delights as Mozart *Requiem*, Allegri *Miserere* and Vivaldi *Gloria*, as well as a jazz night in the atmospheric Crypt of St Martin-in-the-Fields, and a Fringe night in a Bank.

Our Brandenburg Sunday Series at The Grange Wellington Hotel in Victoria offers a relaxing late afternoon concert with the option of a splendid afternoon tea and our first Come and Sing at Sea proved so popular that this year there will be two Choral Cruises in association with Voyages to Antiquity. In May we set sail to Rome and Nice and in early Autumn to the Greek Islands.

There are full details of all the concerts and events in the Festival in the Festival brochure, available tonight, and of course on our website too. You can also “like” us on Facebook, and “follow” us on Twitter and Instagram — @brandenburgfest. Our Friends mailing list is free to join and the new Brandenburg Loyalty Card is already proving popular.

It is always a great pleasure to welcome back our friends of the Vivace Chorus and their Musical Director, Jeremy Backhouse. The measure of the quality of our joint music-making is simply how easy it always feels. I will be joining in tonight – it is simply an opportunity not to be missed. I am sure you will have a lovely time this evening and I look forward to seeing you at another concert soon.

This is the perfect opportunity to welcome Rupert Gough to the team as Associate Musical Director and of course to thank our continuing Artistic Patron, Bob Chilcott, along with our headline sponsors, Grange Hotels and Voyages to Antiquity. And just for a little look further ahead, I am delighted to announce that Eric Whitacre will be joining us from this year's Autumn Series as Artistic Patron.

After this concert you should have just enough time to pop downstairs for a quick glass in the crypt before our second concert of the evening: another choir full of old friends, Skolia will be performing the iconic *Vespers* setting of Rachaninov with their charismatic Director, Lizzie de Lacey. Please do join us if you can.

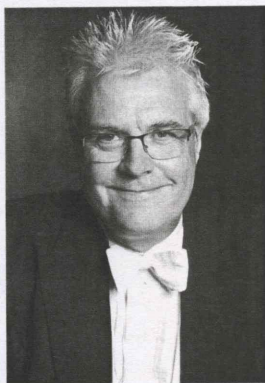
Wishing you all a very Happy and Peaceful New Year.



Robert Porter
Brandenburg Artistic Director

P.S.

Please do pick up a brochure for the Spring Series — we have loads of fantastic concerts lined up in the coming months!



PPS.

Brandenburg Ambassadors and Friends: Our Brandenburg Ambassadors are all volunteers who give up some of their spare time to help out at concerts, and I am eternally grateful for their support. You may see them selling programmes, manning the bar, signing up new Friends, or simply saying 'Hello' when you arrive. As well as hearing concerts and rehearsals for free, there are social events during the year and the chance to meet like-minded people. If you would like more information about becoming an Ambassador, please email concert@brandenburg.org.uk.

Alternatively, you might like to become a Friend of the Brandenburg. By signing up to our free email service you will receive details of all our activities and events as well as special offers on tickets and priority booking. To sign up simply email brandenadmin@brandenburg.org.uk or you can use the contact form on the website www.brandenburg.org.uk.

PPPS

Look through this programme carefully — there is a deliberate mistake! The first person to email me the answer will win two tickets to a future concert.

**BRANDENBURG
CHORAL FESTIVAL
OF LONDON**

SPRING SERIES
2017

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Please note — for your comfort and enjoyment

Smoking and the 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 refrain from coughing; a handkerchief placed over the mouth while coughing assists greatly in limiting the noise. Thank you.

Once the concert starts 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

PROGRAMME

Wolfgang Amadeus Mozart (1756–1791)

Adagio and Fugue in C minor, K546

Divertimento, K492, from The Marriage of Figaro

I. *Al deso di chi l'adora* (Act 4, Scene 10)

II. *Vo che sapete* (Act 2, Scene 3)

III. *Non piu andrai* (Act 1, Scene 8)

Serenade No. 6 in D Major, K239, 'Serenata notturna'

I. Marcia — *Maestoso*

II. Menuetto and Trio

III. Rondo — *Allegretto*

INTERVAL

Wolfgang Amadeus Mozart (1756–1791)

completed by

Franz Xavier Süssmayr (1766–1803)

Requiem in D minor, K626

I. Introitus

Requiem aeternam (choir and soprano solo)

II. Kyrie Eleison (choir)

III. Sequentia

Dies Irae (choir)

Tuba mirum (soprano, contralto, tenor and bass solo)

Rex tremendae, majestatis (choir)

Recordare, Jesu pie (soprano, contralto, tenor and bass solo)

Confutatis maledictis (choir)

Lacrimosa dies illa (choir)

IV. Offertorium

Domine Jesu Christi (choir with solo quartet)

Hostias et preces (choir)

V. Sanctus

Sanctus Dominus Deus Sabaoth (choir)

Benedictus (solo quartet, then choir)

VI. Agnus Dei (choir)

VII. Communio

Lux aeterna (soprano solo and choir)

PROGRAMME NOTES

Wolfgang Amadeus Mozart (1756–1791) — *Adagio and Fugue in C minor, K546*

The C minor Fugue was first composed in December 1783 for two pianos (K426) then rearranged for strings, with an introductory Adagio, in June 1788 — the prolific summer during which Mozart also penned his last three symphonies. The Adagio alternates a dotted rhythm reminiscent of a French overture with a more lyrical passage. A French overture normally begins a more extended multi-movement work; in this case, its use serves to establish a period flavour and a sense of occasion. The theme of the Fugue is strongly rhythmic, with little of Mozart's melodic charm — and yet it has the uniquely Mozartean quality of suggesting a character through gesture and nuance.

Wolfgang Amadeus Mozart (1756–1791) — *Divertimento, K492, from *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 'Harmonic', 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 divertimento 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:

Al deso di chi l'adora (Act 4, Scene 10)

Vo che sapete (Act 2, Scene 3)

Non piu andrai (Act 1, Scene 8)

Wolfgang Amadeus Mozart (1756–1791) — *Serenade No. 6 in D Major, K239, 'Serenata notturna'*

'Serenata notturna' is the title Leopold Mozart wrote at the top of his son's score, dated January 1776. In many ways this full title is rather superfluous, since a serenade is anyway a performance given at night. In Mozart's time, they were instrumental pieces as well as vocal ones, providing festive music for all kinds of outdoor social occasions. Mozart composed works he labeled serenade, divertimento, cassation, or notturno — although the title of his last serenade, 'Eine kleine Nachtmusik' (A little night music), says it all.

We don't know what kind of event Mozart had in mind when he wrote this serenade in D major. Its scoring for strings alone with timpani and its division into just three movements (when a leisurely sequence of up to eight was more common) set it apart from the rest. Mozart gains added richness and complexity by subdividing his strings into a large ensemble and a solo quartet that slips in and out of the spotlight, and, in the trio, has the floor to itself.

Wolfgang Amadeus Mozart (1756–1791) completed by Franz Xavier Süssmayr (1766–1803) — *Requiem in D minor, K626*

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 movements Dies Irae to Hostias were drafted out, but there were no notes for the final four sections. 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. Another major factor is Mozart's bold harmonic language which leads the listener through the despair of death to the joy of eternal life.

BIOGRAPHIES

Vivace Chorus

Vivace Chorus is a flourishing and adventurous choir based in Guildford, Surrey. We have two aims: to make music of the highest standard and to have fun while doing so.

The choir has come a long way since it began exactly 70 years ago, gaining over time an enviable reputation for performing first-class concerts across a wide range of musical repertoire. Since 1995, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse, supported by pianist and composer Francis Pott as rehearsal accompanist.

Our repertoire spans more unusual works such as Prokofiev's *Alexander Nevsky* as well as the great choral masterpieces of Bach, Brahms, Handel, Haydn, Mozart and Verdi, and the more intimate works of Fauré, Tavener, Allegri and Lauridsen. We also like to take our music-making overseas and have toured to France, Italy, Germany and, in 2016, to Austria, where we sang in Salzburg and Vienna.

Particular successes in recent years have included a sell-out performance of Mahler's Symphony No. 8, the 'Symphony of a Thousand', at the Royal Albert Hall, a highly acclaimed performance in of Britten's War Requiem, and another Royal Albert Hall success in May 2014, when we performed Verdi's Requiem.

To launch this, our 70th anniversary season, we collaborated with the Guildford Shakespeare Company for a unique and thrilling evening of music and drama in celebration of the Bard. Continuing with a concert of Mozart and Howells in May, we bring the season to a climax with a performance of the glorious Brahms Requiem in the Royal Festival Hall with the Philharmonia



Orchestra. At the same concert, we shall be performing the world premiere of Francis Pott's Cantus Maris, especially commissioned by Vivace for our 70th birthday.

In addition to our own concerts, we also sing in various charity concerts and are delighted to take part each year, as tonight, in the Brandenburg Choral Festival here in St Martin-in-the-Fields.

Sopranos

Selam Adamu, Jacqueline Alderton, Rachel Edmondson, Hannah Gregory, Ginny Heffernan, Isobel Humphreys, Rebecca Kerby, Krystyna Marsden, Annika Mathews, Kate Peters, Gillian Rix, Joan Thomas, Valerie Thompson, Hilary Vaill, Christine Wilks, Frances Worpe

Altos

Barbara Barklem, Monika Boothby, Jane Brooks, Valerie Garrow, Christine Medlow, Gill Perkins, Lesley Scordellis, Carol Sheppard, Prue Smith, Rosey Storey, Pamela Usher, Anne Whitley, June Windle

Tenors

Bob Bromham, Bob Cowell, Rosie Jeffery, Nick Manning, Martin Price, Chris Robinson, John Trigg

Basses

Peter Andrews, Richard Broughton, Geoffrey Forster, James Garrow, Nick Gough, Jeremy Johnson, Neil Martin, Malcolm Munt, Peter Pearce, Chris Peters, David Robson, David Ross, Philip Stanford, Michael Taylor

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 Halls and St John's Smith Square.

One major event in the year is the Spring Choral Festival at St Martin-in-the-Fields when the Brandenburg Sinfonia, along with its sister orchestra the Brandenburg Baroque Soloists, is able to

invite a large number of partner choirs to join in a celebration of all the major choral repertoire — all, of course, in the magnificent setting and acoustic of St Martin-in-the-Fields. The orchestras also perform regularly as the resident orchestras in the Thaxted Festival.

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

‘What made it actually rather enjoyable was the playing of the chamber orchestra which was consistently well shaded and nuanced.’ — *Daily Telegraph*

‘Played with a verve and sparkle.’ — *The Times*

Violin 1 John Mills Ciaran McCabe Katarina Nazarova	Viola Jon Thorne Francis Kefford	Bassett Horn Peter Sparks Sarah Watts	Trumpet Heidi Bennett
Violin 2 Charis Jenson Ed Webb	Cello Adrian Bradbury	Bassoon Adam Mackenzie Bob Porter	Trombone Susan White
	Bass Jan Zahourek		Timpani Tristan Fry

Jeremy Backhouse — Conductor

Jeremy is one of Britain’s leading conductors of amateur choirs. He began his musical career in Canterbury Cathedral where he was Senior Chorister. In 1980 he was appointed Music Editor at the RNIB, where he was responsible for the transcription of print music into Braille. He has worked for both EMI Classics and later Boosey & Hawkes Music Publishers as a Literary Editor, but now pursues his career as a freelance conductor.

Jeremy has been the sole conductor of the internationally-renowned chamber choir Vasari Singers since its inception in 1980. Since winning the prestigious Sainsbury’s Choir of the Year competition in 1988, the Vasari Singers has performed regularly at concert venues and cathedrals throughout the UK and abroad. Jeremy and Vasari have broadcast frequently on BBC Radio and Classic FM, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels; they have recently launched their own VasariMedia label with a recording of Jonathan Rathbone’s *Under the shadow of His wing*, which they premiered in 2014.

In January 1995, Jeremy was appointed Music Director of the Vivace Chorus. Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes, including Howells’ *Hymnus Paradisi* and Szymanowski’s *Stabat Mater*, Mahler’s ‘Resurrection’



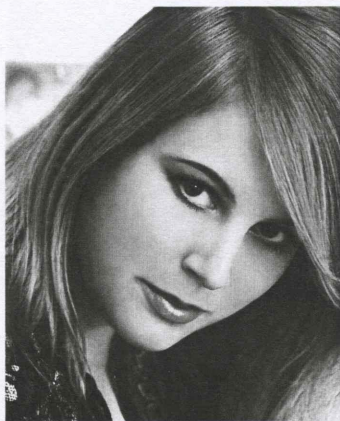
Symphony (No. 2), Prokofiev's Alexander Nevsky and Ivan the Terrible, Mahler's 'Symphony of a Thousand' (No. 8) and Verdi's Requiem in the Royal Albert Hall with the Royal Philharmonic Orchestra.

In January 2009, Jeremy took up the post of Music Director of the Salisbury Community Choir. In 2013 the choir celebrated its 21st Anniversary with a major concert in Salisbury Cathedral in October, featuring the world premiere of a specially-commissioned community work by Will Todd, *The City Garden*, which they subsequently toured to Lincoln (2014) and Guildford (2015).

Jassy Husk — Soprano

Jassy Husk is an award-winning, Australian-born soprano. She was born in Tasmania and spent part of her childhood in Tanzania before moving to the UK, via spells in Japan and Germany. To date, her international career has focused mainly on work in Germany, the UK, Australia and China.

Jassy has an exceptional music education that began with a scholarship at the Royal College of Music in London, including being the youngest postgraduate the College had ever accepted. This was followed by a position as a Young Artist on English National Opera's Opera Works programme, including being selected to cover the role of Tèlaire in ENO's Oliver Award-winning production of Rameau's *Castor and Pollux* at the London Coliseum. Finally in 2014, Jassy was selected by Dennis O'Neill, CBE, as one of a handful of singers for the Wales International Academy of Voice, graduating with a Masters with distinction.



Jassy has competed in a host of internationally-acclaimed competitions, winning many awards. Highlights include performing at the Sydney Opera House in the final of the McDonald's Operatic Aria, and in the NYIOP International Opera Auditions in Berlin. Jassy has won awards for English Opera and Song, Lieder, and the DJ Mazda Operatic Aria award three years running.

Recent performance highlights include performing alongside Yvonne Howard and Mark Llewellyn Evans at the inaugural Opera Sark Festival; premiering *The Bushranger's Lover* in Australia in November 2014; travelling to China to perform a gala concert tour across ten cities and performing as Tosca in Puccini's *Tosca* at the inaugural Chiswick House Summer Sessions.

Jassy's forthcoming engagements in 2017 include performances with the Wales International Academy of Voice; a return to perform at Opera Sark and a return to Chiswick House to perform as Mimi in *La Bohème*.

Amy Lyddon — Mezzo-soprano

A 'warmly expressive' (The Guardian) and 'exquisite' singer (BBC Radio 3), Amy Lyddon studied at the Royal College of Music, as an RCM Award Holder and H R Taylor Trust Scholar, under the tutelage of Rosa Mannion. A former chorister at Bath Abbey, Amy read Linguistics with French and Spanish at Trinity College, Cambridge, where she was a Choral Scholar, and graduated with first-class honours.



Previous concert engagements have included Bach's St Matthew Passion for the Academy of Ancient Music and also for Florilegium, Handel's Messiah for the Oxford Philharmonic Orchestra, Vivaldi's Gloria and Mozart's Requiem with the London Mozart Players, and Bach's Magnificat for Oxford Baroque at St John's Smith Square. Amy is also soloist on the Gramophone Award-winning recording of Howells' Requiem by Trinity College Choir and features in the Gramophone Award-winning two per part recording of Mozart's Requiem with The Dunedin Consort, with whom she recently performed at the Wigmore Hall.

In summer 2017, Amy will sing the role of Pastuchyna/*Jenůfa* for Grange Park Opera. Previous operatic roles include Nancy/*Albert Herring* at Opera Holland Park and on UK tour for Shadwell Opera, Nicklausse (cover)/*The Tales of Hoffmann* for English Touring Opera, Gertrud/*Hänsel und Gretel* and Mrs Herring/*Albert Herring* for the Royal College of Music International Opera School, Hermia/*A Midsummer Night's Dream*, Angelo Custode/*Rappresentazione di anima et di corpo*, Cherubino/*Le nozze di Figaro* for CUOS, and Octavian/*Der Rosenkavalier*, Dorabella/*Così fan tutte*, Isolier/*Le Comte Ory* and Idamante/*Idomeneo* for RCM Opera Scenes.

Recent song engagements have included a performance of Brahms' *Liebeslieder-Walzer* at the RCM in collaboration with the Wigmore Hall and Ravel's *Trois poèmes de Stéphane Mallarmé* with chamber orchestra. In recital, she has performed on the Oxford Lieder Festival Master Course, for the Ryedale Festival, the Incorporated Association of Organists and Bath Abbey Recital Series. Amy is very grateful for previous support from The Kathleen Trust, The Mario Lanza Educational Foundation, and The Josephine Baker Trust.

Steven Swindells — Tenor

Steven Swindells, tenor, first trained as a pianist at Birmingham Conservatoire and taught as a classroom music teacher before being accepted into the vocal faculty at the Royal College of Music. He is an RCM Award Holder supported by an HR Taylor Trust Award studying on the Master of Performance course. As a pianist and accompanist, Steven recorded with the Vellen Ensemble, performed on BBC Radio WM and regularly gave recitals in the West Midlands until fully committing to pursuing a career as a tenor in 2015 when, after a consultation lesson, he accepted the RCM's offer to study on the Graduate Diploma course.



Recent performances include Handel's *Messiah* with Central England Camerata, Don Ottavio in *Don Giovanni* with Ludlow Opera, Tenor Quartet in Malcolm Williamson's *English Eccentrics* with British Youth Opera, Cyril in Gilbert & Sullivan's *Princess Ida* and Jaquino in Beethoven's *Fidelio* for the RCM's Opera Scenes. Alongside his opera and concert work, Steven is regularly engaged by London churches including St. Columba's Pont Street; St Mary's Battersea and St John's Islington. 2016-17 sees Steven perform as Ferrando in *Così fan tutte* in RCM Spring opera scenes, soloist for Mozart's Requiem with Central England Camerata, Rossini's *Petite messe solennelle* as well as continuing work chorally with the Philharmonia Chorus in the UK and abroad.

Matthew Buswell — Bass-baritone

Matt trained at the Royal College of Music studying with Russell Smythe and latterly, Dinah Harris. Matt received a Masters in Performance Degree, with distinction, as well as a first-class Bachelor of Music Degree, with honours, during his time at the RCM. While at the RCM Matt was a Robin Ritzema Scholar as well as being generously supported by an Audrey Sacher Award, a Douglas and Hilda Simmonds Award, Help Musicians UK (formerly MBF) and the Josephine Baker Trust.

Operatic performances include Cadmus and Somnus/*Semele* (London Early Opera), *Il Sonno/Arianna in Creta* and Licaone/*Giove in Argo* (Royal College of Music International Opera School and London Handel Festival), Wilfred/*The Yeomen of the Guard* (Portsmouth Guildhall), Calmon/*The Little Green Swallow*, J.Dove (British Youth Opera), Sarastro/*Die Zauberflöte* (RCMIOS) and Superintendent Budd/*Albert Herring* (RCMIOS).

Solo concert performances include Verlaine/*Journeying Boys* (Royal College of Music/Iain Burnside), Raphael and Adam/*The Creation* (Guildford Cathedral/Brandenburg Sinfonia), Mozart Requiem (St Martin-in-the-Fields), Beethoven Mass in C (St John's Smith Square), Beethoven Symphony No.9 (Portsmouth University), Christus St Matthew Passion (Highgate Choral Society) and Brahms German Requiem (St Martin-in-the-Fields/Brandenburg Choral Festival).

Matt has participated in masterclasses with Roderick Williams, Brindley Sherratt, Jonathan Lemalu (RCM) and Sir John Tomlinson (Ludlow English Song Weekend and RCM).





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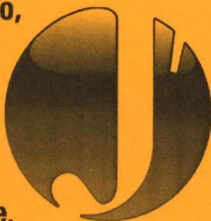
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J'CSL and the Arts - We design and create artwork and print for four major Arts Festivals in Surrey. As well as the Leith Hill Musical Festival, we also provide design for the Leatherhead Drama Festival, Arts Alive Festival and the Brandenburg Spring Choral Festival, (London) and assist the Mole Valley Arts Forum. Dick Jones is Cultural Champion of Mole Valley for organising sponsorship for theatres and festivals and for its unstinting commitment to the Arts. We also support show promoters, school productions, the Scouts and various charitable groups with programmes and posters and a no-nonsense, cost + approach, to help them to promote their events and remain self sustaining.

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