



BRANDENBURG
**CHORAL FESTIVAL
OF LONDON**

AUTUMN SERIES
2019

Vivaldi *Gloria*
& *The Four Seasons*

by candlelight

Civil Service Choir
Brandenburg Sinfonia
Conductor - Stephen Hall
Violin - Richard Milone

Thursday 5 September 2019

7pm

St Martin-in-the-Fields

Welcome to the Brandenburg Choral Festival

A very warm welcome to our Autumn Series 2019.

In the lead up to Christmas we will once again be bringing you some fantastic choral music in some fabulous London venues.

2019 is our 10th Anniversary and our 'Happy Birthday to Brandenburg' concert on 16th November will be a very special event, celebrating all the things we love about choral music in its many forms. There will be contributions from some of our regular choirs and the programme will encompass classical, jazz, folk and pop.



As well as our London concerts, our Choral Cruises with Fred. Olsen Cruise Lines are a big hit with many customers becoming regulars! There are two cruises in 2020 where you can not only sail to some beautiful destinations, but also meet like-minded new friends while improving your singing in a really fun way!

To keep up-to-date with the Cruises and all Festival goings-on, you can 'like' us on Facebook, and 'follow' us on Twitter and Instagram @brandenburgfest. Our Friends' mailing list (GPDR-friendly) is free to join and the new Brandenburg Loyalty Card has been overwhelmingly popular – repeat visits to the Festival earn you free tickets!

It is great pleasure it is to welcome The Civil Service Choir with their charismatic conductor, Stephen Hall to perform Vivaldi's popular setting of the *Gloria* with members of the Brandenburg Sinfonia. This concert is not their first in the Festival but it is their debut at St Martin-in-the-Fields so there is a great deal of excitement building up for tonight.

The Sinfonia will be responsible for the first half entertainment with our Associate Leader, Richard Milone, performing and directing Vivaldi's other favourite – the Four Seasons.

It should be a terrific evening and I am sure you will enjoy every moment.

The setting of the glorious surroundings and acoustics of St Martin's is just perfect for this programme. We are lucky to be able to perform here regularly and our thanks go to Andrew, Caroline and their team for their continued support.

I'd also like to take this opportunity to thank our Artistic Patron Sir James Macmillan, Associate Music Director Anna Lapwood, our fantastic team of Ambassadors and everyone else whose hard work makes this Festival possible.

At the end of the concert there will be a retiring collection to support some of the charities we work with during the Festival and I hope that you will have been moved to heights of generosity by the wonderful music you will hear tonight.

With my very best wishes,

Robert Porter

Brandenburg Artistic Director

P.S. 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. This promises to be a superb performance of the Mozart *Requiem* featuring our own Brandenburg Sinfonia, four very talented soloists and two gifted pianists performing this special performance for piano duet and choir directed by yours truly.

P.P.S. **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.

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dedicated to the promotion of high quality choral performance including:*

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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.

Kindly switch off mobile phones and alarms on digital watches. Photography and audio or video recording are not permitted.

The interval is 20 minutes. A bell will be rung 5 minutes and 2 minutes before the end of the interval. Once the concert starts again admittance will be between pieces only.

The Café in the Crypt is normally open during the interval. The Café in the Crypt can be hired for private functions. Please telephone 020 7766 1165.

The Neville Marriner Rehearsal Room is available to hire for rehearsals and workshops.

Please call 020 7766 1136 for further information.

For more information about St Martin's, please visit: www.smitf.org

PROGRAMME

Antonio Vivaldi | *Four Seasons*

Violin: Richard Milone

INTERVAL

Antonio Vivaldi | *Gloria*

Soprano: Natasha Day
Mezzo-Soprano: Amy Lyddon

Gloria in excelsis

Et in terra pax

Laudamus te

Gratias agimus tibi

Propter magnam gloriam

Domine Deus

Domine fili unigenite

Domine Deus, Agnus Dei

Qui tollis

Qui sedes

Quoniam tu solus sanctus

Cum sancto spiritu

PROGRAMME NOTES, TEXTS AND TRANSLATIONS

Antonio Vivaldi (1678–1741) | *Four Seasons*

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 ell'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 wintry pleasure.

Antonio Vivaldi (1678–1741) | *Gloria*

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 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 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 Pietà.

The first movement, *Gloria in excelsis 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), there follow two contrasting movements in E minor: *Gratias agimus tibi* (We give thanks unto Thee), and the magnificent fugal *Propter magnam gloriam tuam* (For thy great glory).

The next movement, *Domine Deus* (Lord God Almighty) 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 *Domini filii unigenite* (Only begotten Son of the Lord) 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 tollis peccata mundi* (Who takest away the sins of the world), which is followed by the determined *Qui sedes ad dextram Patris* (Who sittest at the right hand of the Father).

The penultimate movement, *Quoniam tu 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 G. M. 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.

TEXT AND TRANSLATION

Antonio Vivaldi | *Gloria*

1. *Chorus*

Gloria in excelsis Deo

Glory be to God in the highest

2. *Chorus*

Et in terra pax hominibus bonae voluntatis.

And on earth peace to men of goodwill.

3. *Soprano duet*

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

4. *Chorus*

Gratias agimus tibi

We give thanks to Thee

5. *Chorus*

Propter magnam gloriam tuam.

for Thy great glory.

6. *Soprano*

Domine Deus, Rex coelestis, Deus Pater omnipotens

O Lord God, Heavenly King, God the Father Almighty

7. *Chorus*

Domine Fili unigenite Jesu Christe

O Lord the only begotten Son, Jesus Christ

8. *Alto and Chorus*

Domine Deus, Agnus Dei. Filius Patris

O Lord God, Lamb of God, Son of the Father

9. *Chorus*

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.

That takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.

10. *Alto*

Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of the Father, have mercy upon us.

11. *Chorus*

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe.

For Thou only art holy, Thou only art the Lord, Thou only art most high, Jesus Christ.

12. *Chorus*

Cum Sancto Spiritu In gloria Dei Patris.
Amen.

With the Holy Ghost, in the glory of God the Father. Amen.

BIOGRAPHIES

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. As well as its renowned work in the UK, 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. The orchestra also performs regularly as the resident orchestra at the Thaxted Festival.

Civil Service Choir

No ordinary workplace choir, formed ten years ago, the Civil Service Choir has developed a reputation for performances of a remarkably high standard. It has twice performed in the Brandenburg Festival and in venues such as St John's Smith Square; Westminster Abbey; Central Hall Westminster; the Guards' Chapel; St Stephen's Rochester Row; City of London churches St Sepulchre-without-Newgate and St Katharine Cree (Brandenburg Festival); on tour in Belgium; and within government ministries.

Larger scale performances have included Mozart's Great Mass in C minor and Coronation Mass; Beethoven's Mass in C; Vivaldi's Gloria; Poulenc's Stabat Mater; Schubert's Stabat Mater in F minor and in D minor; and most recently Ola Gjeilo's Sunrise Mass.

At full strength The Civil Service Choir boasts over 150 members. As administrators through to senior civil servants, by day they help run the country, but together they make beautiful music.

Stephen Hall OBE – Conductor

Stephen works as a government statistician and policy advisor in the Department for Environment, Food and Rural Affairs. He co-founded The Civil Service Choir ten years ago as music director and principal administrator. He has been instrumental in the choir's development and success, and has conducted over 100 performances, large and small.

Stephen is chairman of the English Baroque Choir and also sings with the Orchestra of St John's Voices, the Anton Bruckner Choir, and several other choirs. He leads a community choir and has performed in many theatre productions at the Lantern Arts Centre. He has been a volunteer leader of National Trust Working Holidays for 25 years, undertaking countryside management tasks, particularly in Cornwall. In June 2018 Stephen was appointed an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours for voluntary and charitable service.



Civil Service Choir Members

Sopranos

Topaz Amooore
Emily Botsford
Elizabeth Chrominska
Moira Costello
Nicola Ellis
Edith Fehrenbach
Carolyn Foxall
Honor Gay
Clare Gillett
Sarah Graham-Campbell
Beverley Howes
Bridget Jones
Jackie Jowett
Diana MacDowall
Gill McManus
Clare Moriarty
Preshanthi Navaratnam
Emma Scrivener
Ruth Shepherd
Rebecca Slattery
Anna Wardell

Altos

Judy Addy
Natalie Berman
Katharine Charles
Gillian Clissold
Maria Freeman
Stephanie Freeth
Anne Gair
Sue Harling
Jane Houghton
Sue Kirk
Stella Kremer
Danielle McLennaghan
Eileen Mortby
Jenny Neuburger
Sue Nowak
Kate Poulton
Jennie Rayner
Lucy Rees
Kim Sibley

Tenors

Dave Anstice-Pim
Alan Bowden
Robert Bradburne
Mike Mansbridge
Tim May
Alan Strowger
Peter Swift
Richard Vidal
James Young

Basses

Solomon Abraham
Nick Boorer
David Freeman
Paul Gillett
Ian Grimley
Harry Grimshaw
Graham Hysted
Chris Mason-Thom
Mark Rothen
Richard Shand
Pete Stanger

Richard Milone – Violin

Richard Milone regularly performs in a variety of venues throughout the world ranging from solo concertos, recitals and chamber music to countless opera, chamber and symphony orchestra concerts. He played at both Prince William's and Prince Harry's weddings in Westminster abbey and St George's chapel Windsor. In summer 2019 Richard played in the Wagner Festspiel orchestra in Bayreuth Germany.



Richard studied at both Yehudi Menuhin and Chethams schools of music followed by graduate studies at the Royal Northern College of Music in Manchester. During this period he started his professional career, freelancing with the Manchester Camerata and the Goldberg Ensemble. At the age of twenty-two, he was appointed as principal second violin in Opera North, Leeds. A year later he was appointed to the same position in the Royal Opera House, Covent Garden, London. From his position in that orchestra Richard got to work with such artists as Georg Solti, Bernard Haitink, Placido Domingo, Luciano Pavarotti and Darcey Bussell.

Richard is Associate Leader of the Brandenburg Sinfonia.

Natasha Day – Soprano

Scottish-Polish soprano Natasha Day previously trained at The English National Opera on the 2012/13 'Opera Works' course. In 2015 she completed her final year at the Royal College of Music's International Opera School where she was a Fishmongers' Company Scholar supported by an Ian Lombe Evans Award.

Roles include *Poppea Agrippina* (English Touring Opera), *Gilda Rigoletto* (Devon Opera), *Mimi La Boheme* (Haddo House Opera, Devon Opera, Opera Bohemia, Arcadian Opera), *Neala Paria* by Moniuszko (Polish Opera in London), the title role in *Rita* (Rocket Opera), *Miss Wordsworth Albert Herring*, *Lisetta La Gazzetta* and *Le Feu/Le Rossignol L'Enfant et les Sortilèges* (RCM), *Erste Dame Die Zauberflöte* (RCM, Nevill Holt Opera), *Micaela Carmen* (Winslow Hall Opera, Edinburgh Grand Opera), *Jessie Mahagonny Songspiel* (UNAM) in Mexico City, *Fiordiligi Così Fan Tutte* (Devon Opera, The Rye Festival), *Musetta La Boheme* (Celebrate Voice Festival, Park Opera) and the title role in Handel's *Acis and Galatea* (Westminster Opera, Woodhouse Opera). Concert engagements include Verdi's *Requiem*, Brahms' *Requiem*, Berlioz's *La Mort de Cleopatre*, Strauss' *Four Last Songs*, Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 4*, Mozart's *Mass in C Minor*, *Requiem*, *Coronation Mass*, *Exsultate Jubilate* and various recitals throughout the UK.



Natasha won First Prize at the *Złote Głosy* Competition in Warsaw, Second Prize at The *Filharmonia Czestochowska* Competition also in Poland and The Most Promising Singer Award at the *Emmy Destinn* Competition in Prague. She is a 2017 Britten-Pears Young Artist, a Finalist in the 2016 *Concorso Lirico di Ferrara*, Italy and is proud to be a *Concordia* Artist.

Amy Lyddon – Mezzo-Soprano

British mezzo-soprano Amy Lyddon studied at the Royal College of Music as an RCM Award Holder and H R Taylor Trust Scholar. A former chorister of Bath Abbey and pupil of the Junior Royal Academy of Music, she graduated with a first in Linguistics with French & Spanish from Trinity College, Cambridge, where she was a Choral Scholar. Oratorio engagements have included Bach's *St Matthew Passion* for the Dunedin Consort (c. John Butt) at the Wigmore Hall, and for the Academy of Ancient Music (c. Edward Higginbottom) at Palau de la Música de València, Handel's *Messiah* for Aldeburgh Music Club at Snape Maltings, and for Oxford Philharmonic (c. Marios Papadopoulos) at The Sheldonian Theatre, Mozart's *Requiem* with the London Mozart Players (c. Jonathan Willcocks), and Schubert's *Mass in E Flat Major* for the London Concert Choir at Cadogan Hall. Amy features on the Dunedin Consort's critically acclaimed recording of Monteverdi's *Vespro della Beata Vergine*. Opera roles have included Pastuchyna/*Jenufa* for Grange Park Opera, Dorabella/*Così fan tutte* and Flora/*La traviata* for Devon Opera at Dartington Hall, Nancy/*Albert Herring* for Shadwell Opera at Opera Holland Park, Nicklausse (cover)/*The Tales of Hoffmann* for English Touring Opera, and Meg Page (cover)/*Falstaff* for The Grange Festival. Amy is an Opera Prelude Young Artist. www.amylyddon.co.uk



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Bob Porter on bob@brandenburg.org.uk
You can then find out more details and book early.**

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