



BRANDENBURG
CHORAL FESTIVAL
OF LONDON

AUTUMN SERIES
2018

Chilcott

A Little Jazz Mass

Sacred music with a twist and traditional
songs by some of Britain's best-loved
composers

Etcetera - the Civil Service Choir
Conductor - Stephen Hall OBE

Sponsored by:

Tuesday 16 October 2018 7.30pm



Welcome to the Brandenburg Choral Festival

May I wish you a very warm welcome to the twenty-first concert of the ninth Brandenburg Choral Festival of London Autumn Series?

Between September and November we'll be presenting 44 concerts in 13 different venues as we continue our mission to bring choirs of all shapes and sizes into unique central London spaces. And in true Brandenburg Choral Festival style there'll be something to suit every taste.

Our Brandenburg Sunday Series at The Grange Wellington Hotel in Victoria will again offer relaxing late afternoon concerts with the option of a splendid afternoon tea, and our first few Choral Cruise events proved so popular that we are sailing again next year, in association with the wonderful Voyages to Antiquity, to France, Spain, and Portugal.

To keep up-to-date with 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 a great pleasure to welcome back the unique choir that is Etcetera. They are regular and welcome visitors to the Festival with their dynamic Director Stephen Hall. I am sure you will have a great time with them this evening. It is certain to sound splendid here in the terrific acoustics of St Katharine Cree. We love coming here. We are lucky to be able to perform here regularly and our thanks go to Huong and the rest of the team for their continued support.

I'd like to take this opportunity to thank our Artistic Patron Will Todd, our Associate Music Director David Wordsworth, our headline sponsors Grange Hotels and Voyages to Antiquity, our fantastic team of Ambassadors and everyone else whose hard work makes this Festival possible.

I hope to see you at another performance soon!

With my very best wishes,



Bob

Robert Porter
Brandenburg Artistic Director

P.S. Please do pick up a brochure for the Autumn Series — we have loads of fantastic concerts lined up!

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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*The Brandenburg Choral Festival is a collective of like-minded promoters
dedicated to the promotion of high quality choral performance including:
Brandenburg Symphony Orchestra Ltd, JK Management, Oxford Concert Productions*

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.

PROGRAMME

Trad., arr. by Ralph Vaughan Williams | from *Five Folk Songs*

The Turtle Dove
The Lover's Ghost

Trad., arr. by Rutland Boughton | *Early One Morning*

Trad., arr. by Gustav Holst | *I Love My Love*
from *Six Choral Folksongs*

Eric Whitacre | *The Seal Lullaby*

Eric Whitacre | *Sleep*

Trad., arr. by Percy Grainger | *Irish Tune from County Derry*

Caz Besterman | *In Flanders Fields*

INTERVAL

Bob Chilcott | *Five Days that Changed the World*

Trad., arr. by Bob Chilcott | from *Jazz Folk Songs for Choirs*

Scarborough Fair
Waltzing Matilda

Bob Chilcott | *A Little Jazz Mass*

PROGRAMME NOTES

The folk-song revival in early 20th-century Britain was spearheaded by figures such as Cecil Sharp, who founded the English Folk Dance Society, Frank Kidson and Lucy Broadwood, who were important in the foundation of the Folk Song Society, as well as the composers Ralph Vaughan Williams and Percy Grainger. This led to the creation of a distinctive form of classical music, known as the English ‘national’ or ‘pastoral’ school.

There is a strong folk-song element in our programme tonight. We feature arrangements by Vaughan Williams, Holst, Grainger and Rutland Boughton. The folk theme is given a modern twist with Bob Chilcott’s superb jazz arrangements of two popular melodies and the programme concludes with his *A Little Jazz Mass*. We also mark the centenary of the end of the First World War with our inclusion of Caz Besterman’s *In Flanders Fields*, and give the programme an American flavour with a performance of two of Eric Whitacre’s most popular works.

Trad., arr. by Ralph Vaughan Williams (1872–1958) | from *Five Folk Songs*

***The Turtle Dove*
*The Lover’s Ghost***

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, the son of a vicar. He studied at the Royal College of Music and Trinity College, Cambridge. Among his illustrious teachers were Hubert Parry, Charles Wood and Charles Villiers Stanford. His compositional output is wide, ranging from nine symphonies, operas and ballets, to chamber and choral music. His music often displays a strong influence of the Tudor period and English folk song, marking a break from the influence of the German tradition. For a decade he spent up to 30 days a year collecting a total of over 800 folk songs from 21 English Counties, some by phonograph, but the vast majority by hand.

The Turtle Dove is an 18th-century folk ballad in which a lover bids farewell to his ‘bonny lass’ before setting off on a journey. The lover likens their sorrow to the turtle dove sitting alone in the tree ‘making a moan for the loss of his love.’ Vaughan Williams originally arranged this piece for baritone solo, but later made an arrangement for baritone solo and SATB, which the choir sings this evening.

The Lover’s Ghost tells the story of a sailor’s love for a woman and the sacrifices he has made for her.

He ‘might have had a king’s daughter’, but chose instead to ‘(forsake) her crown of gold’ for his true love. A sense of melancholy pervades Vaughan Williams’ arrangement, which is the fourth in his set of *Five Folk Songs*, written in 1913.

Trad., arr. by Rutland Boughton (1878–1960) | *Early One Morning*

Rutland Boughton was born in Aylesbury, the son of a grocer. His output includes three symphonies, operas, concertos and chamber music. He is best known for his opera, *The Immortal Hour*, which was greatly admired by Vaughan Williams and Elgar, who called it ‘a work of genius.’ Also among Boughton’s prolific output were five operas based on the Arthurian legend. Like Vaughan Williams, he studied under Charles Villiers Stanford at the Royal College of Music. The Boughton Trust, established in 1978 (the centenary of the composer’s birth), is behind the recording of many of the composer’s major works.

The earliest known version of *Early One Morning* is said to date back to the late 18th century. In some versions known as *The Lamenting Maid*, it tells the story of a young woman deceived by her lover. William Chappell (1809–1888) who was the first to print the song, remarked in his *Popular Music of the Olden Time* (1855–6) that it was one of ‘the three most popular songs among the servant-maids of the present generation.’ Boughton’s arrangement was published in 1910.

Trad., arr. by Gustav Holst (1870–1934) | *I Love My Love*

from *Six Choral Folksongs*

Holst was born in Cheltenham, Gloucestershire, to a British mother and a father of Swedish, Latvian and German ancestry. Yet another composer to benefit from the tutelage of Charles Villiers Stanford at the Royal College of Music, he met Vaughan Williams in 1895 and formed a life-long friendship with him. Holst’s early influences were Wagner and Strauss but was subsequently inspired by the English folk song revival of the early 20th century and an encounter with Purcell’s *Dido and Aeneas*, which, according to composer Colin Matthews, inspired him to search for a ‘musical idiom of the English language.’ Apart from his most famous work, *The Planets*, Holst was largely neglected until the 1980s when much of his output was made available through recordings.

Holst wrote and arranged a number of vocal and choral works for the wartime Thaxted Whitsun Festivals 1916–1918, including the *Six Choral Folksongs* of 1916, based on West Country tunes. This evening, Etcetera Choir performs number five from the set.

I Love My Love hails from Cornwall and tells the tale of an unfortunate young woman whose lover is sent to sea by his parents in an attempt to end the relationship. She becomes so distraught, that she is sent to Bedlam. Fortunately, her lover returns to rescue her and they are reunited to marry and live happily ever after. In a passage marked *con passione* and *vivace*, Holst increases the tempo and builds to a *fortissimo* to portray the passion and intensity of the lovers’ reunion.

Eric Whitacre (b. 1970) |

***The Seal Lullaby*
*Sleep***

Eric Whitacre, who was born in Reno, Nevada, USA, began his musical career playing a synthesiser in a techno-pop band. After a life-changing encounter with Mozart's *Requiem*, Whitacre began his compositional studies, earning a BM in 1995, and went on to obtain a Masters in Composition at the Juilliard School in 1997. Whitacre's first album, *Light and Gold*, won a Grammy Award in 2012 and became the number one classical album in the US and UK charts within one week of release. Whitacre was appointed as Artist in Residence with the Los Angeles Master Chorale in 2016, after completing a five-year term as Composer in Residence at Sidney Sussex College, Cambridge.

In 1893, Rudyard Kipling wrote a story called *The White Seal*, which became part of the Jungle Book collection of stories the following year. In the story, a mother seal sings a lullaby to her pup. Whitacre was asked to write some music for an animated feature film based on the story and *The Seal Lullaby* is the result. However, as Whitacre relates in his note on the piece, the film came to nought, as the film studio decided to make *Kung Fu Panda* instead!

Sleep was commissioned by Julia Armstrong, a professional mezzo-soprano, in memory of her parents. She asked Whitacre if he would write a piece set to her favourite poem, *Stopping by Woods on a Snowy Evening* by Robert Frost. The piece was completed and performed in October 2000, but there followed a protracted legal battle between the composer and the Robert Frost Estate who forbade Whitacre to set the poem to music, until 2038. Whitacre then asked his poet friend, Charles Anthony Silvestri, to write a poem to the same music, 'that had the exact structure of Frost's poem (and) even incorporate(d) key words from (it).' *Sleep* is the result of the Whitacre/Silvestri collaboration.

Trad., arr. by Percy Grainger (1882–1961) | *Irish Tune from County Derry*

Percy Grainger was born in Melbourne, Australia. A composer, pianist and arranger of considerable skill, Grainger played a major role in the upsurge of interest in British folk music in the early 20th century, by collecting and transcribing more than 300 songs. Using a phonograph, Grainger was able to assemble more than 200 Edison cylinder recordings of native folk singers.

The Norwegian composer, Edvard Grieg, was a great admirer of Grainger, in particular, of his remarkable pianistic skills, and the admiration was mutual. Grainger's wordless arrangement of *Irish Tune from County Derry* (otherwise known as the *Londonderry Air*) was 'lovingly and reverently dedicated to (his) memory.'

Caz Besterman (b. 1980) | *In Flanders Fields*

Caz Besterman's compositions and arrangements have been performed by many choirs and ensembles. As well as writing for choir and the piano, she has also written for the theatre, composing music for *Antigone* and *Journey's End*. Caz Besterman is a teacher and mentors young people in composition. She plays viola in the Shrewsbury Symphony Orchestra.

In Flanders Fields is the title of Caz Besterman's cycle of five poems from the First World War. They are arranged in chronological order, as follows:

1. *Who's for the game* (Jessie Pope, 1915)
2. *In Flanders Fields* (John McCrae, 1915)
3. *Perhaps (To R.A.L.)* (Vera Britain, 1916)
4. *The End* (Wilfred Owen, 1917)
5. *The Poet as Hero* (Siegfried Sassoon, 1917)

In its note on the songs, the publisher explains, 'the five selected poems bear tragic testimony to the emotions experienced through the course of the Great War and reflect a nation's emotional journey from optimism to despair, then from anger to bottomless grief.' Etcetera gave the first London performance of *In Flanders Fields* in the Guards' Chapel, Wellington Barracks, last year, and the first Belgian performance in St Walburga's Church, Bruges, earlier this month.

Bob Chilcott (b. 1955) | *Five Days that Changed the World*

Bob Chilcott began his musical life as a chorister and choral scholar at King's College, Cambridge. He then spent 12 years as a member of the vocal group, the King's Singers before becoming a full-time composer in 1997. Chilcott has written many works involving children including *The Angry Planet* for the 2012 BBC Proms, which was performed by The Bach Choir, The National Youth Choir of Great Britain, The BBC Singers and 200 primary school children from London. Among his sacred works are *Salisbury Vespers* (2009), *St John Passion* (2013), and his *Requiem* (2010). Since 2002 he has been Principal Guest Conductor of the BBC Singers.

Five Days that Changed the World was written for the Worcester International Festival for Young Singers 2013. As the composer's note on the piece explains: 'The theme of the festival was peace and unity, so I wanted to find an idea that would embrace this. The poet Charles Bennett came up with five new texts identifying events that have brought people together and, by their nature, become a force for good.' The result was the following five pieces:

1. *Thursday 29 March 1455: The Invention of Printing*
2. *Friday 1 August 1834: The Abolition of Slavery*
3. *Monday 14 December 1903: The First Powered Flight*
4. *Friday 28 September 1928: The Discovery of Penicillin*
5. *Wednesday 12 April 1961: The First Man in Space*

Trad., arr. by Bob Chilcott (b. 1955) | from *Jazz Folk Songs for Choirs*

Scarborough Fair* *Waltzing Matilda

In writing the *Jazz Folk Songs for Choirs* (2008) Chilcott was inspired by his love of performing pieces in this genre when he was a choir and ensemble singer. Chilcott says: 'The style creates a real sense of energy and presents an interesting challenge in terms of blend, intonation, rhythm, phrasing, and making often well-known songs sound natural and true.'

The English ballad of *Scarborough Fair* is the story of a man who instructs an unidentified third party to tell his former lover that he would take her back into his affections only if she were able to perform a series of impossible tasks, such as making for him a shirt without a seam and no needle work and washing it in a dry well. At one point in Chilcott's version, the choir engages in scat singing to give the piece an improvised feel.

Waltzing Matilda tells the story of a 'swagman', or hobo or itinerant worker, who kills a sheep, eats what he can and puts the rest in his backpack. Unfortunately the landowner catches him red-handed with the remains of the sheep. The terrified swagman tries to escape by jumping into a watering hole. Unfortunately, he drowns, and ever since his ghost haunts the waterhole and can be heard singing his song. 'Waltzing' in the title is from the German term 'auf der waltz', meaning to travel while learning a trade. 'Matilda' (meaning mighty battle maiden) is also German in origin and eventually came to mean the great coats that soldiers wrapped themselves in. So 'waltzing the matilda' came to mean to travel from place to place in search of work with all your belongings on your back.

Bob Chilcott (b. 1955) | *A Little Jazz Mass*

In his note on *A Little Jazz Mass* Chilcott talks about his love of jazz. As a performer with the King's Singers, Chilcott had the opportunity to perform with artists such as George Shearing, Richard Rodney Bennett, John Dankworth, Art Farmer and the WDR Big Band, all of whom had an influence on his compositions.

The piece was first performed at the 2004 Crescent City Choral Festival, New Orleans, in its original version for upper voices. The Mass follows the usual pattern of the Latin Mass, but without the *Credo*, i.e., *Kyrie*, *Gloria*, *Sanctus*, *Benedictus*, *Agnus Dei*. Chilcott encourages free improvisation on the chord structure in his Mass.

John Bawden writes: 'A relaxed, easy tempo *Kyrie* is followed by a *Gloria* with driving, upbeat outer section enclosing a lyrical central section. The music of the *Sanctus* could be described as a 'jazz lullaby'; the *Benedictus* ups the tempo a little, building to a strong forte for the 'Hosanna'. Clearly inspired by the blues, the *Agnus Dei* reaches a powerful climax at 'Dona Nobis pacem' ('grant us peace') before arriving at a peaceful conclusion.'

With grateful thanks to John Bawden (MMus) for his permission to use this extract from his note on the piece.

Programme Notes by David Freeman

Etcetera - the Civil Service Choir



Etcetera is no ordinary workplace choir. At full strength it boasts over 140 singers drawn from the Civil Service in Westminster, with an ever growing reputation as simply the Civil Service Choir. Having only formed nine years ago — the three departments in which it was founded are behind its unusual name (Environment, Transport, Communities to ETC to Et[]cetera). Membership spans over 30 government ministries and agencies and ranges from administrators to senior civil servants and from those who have not previously sung in a choir to experienced choral singers.

The choir already has an impressive array of over 30 public concerts and more than 50 other performances under its belt, including at St John's Smith Square and the Guards' Chapel, Wellington Barracks. The choir gave its Brandenburg Festival debut last year.

'You sounded incredible'; 'It was amazing. I loved it'; 'A spine-tinglingly beautiful concert'; 'The quality of ensemble was most impressive'; and 'It was as if I had gone to heaven' are just some of the plaudits following Etcetera concerts.

Highlights so far this year have been a performance of Poulenc's extraordinary setting of the *Stabat Mater* with full orchestra; and the choir's first tour — a trip to Belgium to sing at the Menin Gate Last Post Ceremony in Ypres and to give a concert in Bruges. In February Etcetera featured in a BBC Radio 4 documentary about the Civil Service and Brexit. Other recent large scale works performed have included Mozart's *Great Mass in C Minor*, Beethoven's *Mass in C*, Handel's *Messiah*, and Morten Lauriden's *Lux Aeterna*.

As well as performing beautiful music, the choir aims to raise money for charities. So far through collections at concerts have raised over £31,000 for charities.

Sopranos

Emily Botsford, Nathalie Branch, Stephanie Clackworthy, Phoebe Clapham, Elizabeth Connolly, Nicola Ellis, Carolyn Foxall, Clare Gillett, Daria Gromyko, Alexandra Hawkins, Beverley Howes, Rebecca Johns, Bridget Jones, Felicity Jones, Jessica Kirby, Diana MacDowall, Catriona Marchant, Gill McManus, Tracie Meisel, Doreen Mitchell, Clare Moriarty, Rosalynde Phillip, Jennie Pick, Sravya Rao, Marie Southgate, Adele Stevenson, Tricia Vincent, Anna Wardell

Altos

Judy Addy, Ayla Bedri, Natalie Berman, Esther Chilcraft, Elspeth Coke, Anke Demunster, Maria Freeman, Stephanie Freeth, Sue Harling, Jane Houghton, Tacey Laurie, Sara Lymath, Sharon Maddix, Jenny Maresh, Cathy McCarthy, Eileen Mortby, Shreya Nanda, Jenny Neuburger, Sue Nowak, Mary Obeng-Asomani, Alisoun Probert, Jennie Rayner, Pamela Roberts, Kim Sibley, Barbara Stewart, Edith Walker, Susan Williams, Rachel Worledge

Tenors

Dave Anstice-Pim, Andrew Davis, Nigel Dawbney-Fisher, Jan Gladysz, Alex James, Giles Lindon, Malcolm Lowe, Tim May, William Sing Lam Ng, Alan Strowger, Peter Swift, Richard Vidal, Pam Whittingham Webb, Gordon Woods

Basses

Nick Boorer, Ian Boughton, Mike Bourne, Michael Denniss, David Freeman, Paul Gillett, Ian Grimley, Harry Grimshaw, Ashley Holt, Graham Hysted, Rob Kirtley, Mark Rothen, Felix Smith, Philipp Thiessen, Christopher Thom, Jonathan Tillson, Ed Walkington

Stephen Hall OBE — Conductor

Stephen is a government statistician and policy advisor in Defra's Rural Policy team. He co-founded Etcetera nine years ago both as its music director — his first experience of leading a choir — and its chief administrator. He has since benefitted from formal choral conducting training through the Association of British Choral Directors and the English Choral Experience. In 2013, he received Defra's Engholm Trophy for founding and developing Etcetera. Since 2013, during each Holy Week, he has conducted Etcetera in performances of major choral works at the prestigious St John's Smith Square, including Beethoven's *Mass in C*, Mozart's *Great Mass in C minor* and most recently Poulenc's *Stabat Mater*. In 2015 he was invited by the Whitehall Orchestra



to be chorus master for a bespoke choir to perform Mahler's *2nd Symphony*. In total he has conducted Etcetera for 32 public concerts and over 55 other performances.

Very active in the London choral scene, Stephen is chairman of the English Baroque Choir and he also sings with the Orchestra of St John's Voices, the Anton Bruckner Choir, and several other choirs. He conducts a local choir and has performed in many productions with a local theatre company, both at the Lantern Arts Centre, including having to learn to tap dance from scratch in two months. Stephen has been a volunteer leader of National Trust Working Holidays for 25 years, undertaking countryside management tasks, particularly in Cornwall. Since 2012 he has been learning to bell ring at the City of London Church of St James Garlickhythe, where he also sings for services. Through such connections with the City he was granted the Freedomship of the City of London last year.

Stephen was appointed an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours in June this year for voluntary and charitable service.

Alan Bowden — Piano

Alan works for the Department for Education, in the team that calculates and pays revenue funding for maintained schools and academies. He has been an accompanist with Etcetera since the autumn of 2014. He began organ lessons at the age of 12 at Ilfracombe Parish Church, North Devon, and began playing for services at his own Baptist Church a year later.

In 1990, Alan moved to Croydon. The church he belongs to has no organ, nor any need of an additional keyboard player, so Alan took up the violin in order to play in the worship band. In more recent years, he returned to the organ and is taking lessons in improvisation and repertoire with teachers at RCO St Giles.

Alan is active musically in Westminster in various ways. He is on the Steering Group of Christians In Government UK, with particular responsibility for worship. He sings with The Deansbank Singers, as well as with Etcetera, and regularly plays piano for various prayer groups in the Westminster area. Alan's other interests centre around being out of doors as much as possible, and include cycling, walking and gardening, and with a glance over his shoulder to the manual work of his farming days, there is usually some 'improvement' project or other going on around house or garden.



Chris Ingham Trio



Chris Ingham, Geoff Gascoyne, George Double

Chris Ingham — Piano

Chris's quartet projects *Hoagy* (2014) and *Dudley* (2017) have toured extensively inspiring critical praise and audience acclaim. He is musical director of Jazz At The Movies and Rebop, a sextet specialising in modern jazz 1945–65 and is also a record producer (Ruthie Henshall), author (*Rough Guide To The Beatles / Frank Sinatra*) and TV composer (*Wartime Crime*). chrisingham.co.uk

Geoff Gascoyne — Double bass

An arranger, composer, bassist and producer of renown, in a 30-year career Geoff has worked with Michel Legrand, Van Morrison, Georgie Fame, Sir Willard White, US3, Sting, Charlie Watts, Benny Golson, Bill Bruford, Jacqui Dankworth, John Martyn, Dianne Reeves, Claire Martin, Eartha Kitt and he played a major part in the rise of Jamie Cullum with whom he worked exclusively from 2000 to 2007. geoffgascoyne.com

George Double — Drums

A busy freelancer and respected published drum educator, notably for Trinity College, London, George has toured with vocal legend Jack Jones and has played with Marc Almond, Ruthie Henshall, Kym Mazelle and on West End shows *Wicked*, *Guys and Dolls*, *Avenue Q*, *Sinatra* and *Anything Goes*. He drums with Jazz At The Movies, John Etheridge's Blue Spirits and the Art Themen Organ Trio. georgedouble.com

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