
St Bartholemew's Church, Brighton
Friday 11 October 1996, 8:00pm

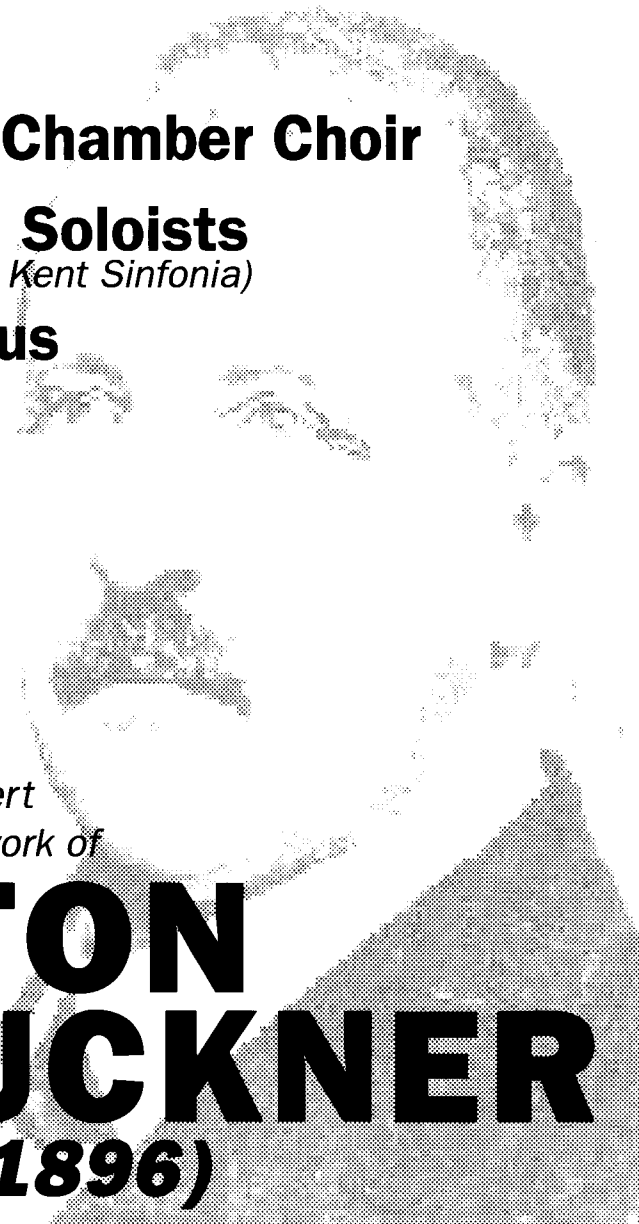
Esterházy Chamber Choir

Kent Wind Soloists
(members of the Kent Sinfonia)

David Angus
Conductor

*Centenary Concert
for the life and work of*

**ANTON
BRUCKNER**
(1824–1896)



PROGRAMME

BRUCKNER

4 Motets:

Ave Maria

for seven-part unaccompanied choir

Graduale: Locus Iste

for four-part unaccompanied choir

Antiphon: Tota pulchra es, Maria

for tenor solo, four-part choir and organ

Ecce sacerdos magnus

for seven-part choir, three trombones and organ

MOZART

Serenade in C minor, K. 388/384a

for wind ensemble

Allegro

Andante

Menuetto in canone

Allegro

INTERVAL – 15 MINUTES

BRUCKNER

Mass No 2 in E minor

Kyrie

Gloria

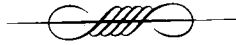
Credo

Sanctus

Benedictus

Agnus Dei

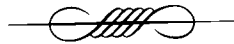
Thank you for coming to our concert tonight. If you would like to receive details of forthcoming events, please fill in the slip in this programme and place it in the box at the rear of the church as you leave. Extra slips are also available at the rear of the church.



100 years ago today, **Anton Bruckner** died in Vienna. Born in rural Austria in 1824, his musical talents became apparent in 1835 when he visited a cousin who was an organist. Until 1855, however, he remained in his home region as the village schoolmaster, held a number of minor organist posts and composed several small works for organ and chorus.

In that year he wrote his first significant work, the *Missa Solemnis* in B minor, and took up the post of principal organist at Linz Cathedral. During his 13 years at Linz, he began exploring orchestral and symphonic forms, and in 1866 wrote the E minor mass.

In 1868 Bruckner became principal organist at the Hofkapelle in Vienna, dividing his time between teaching, composing and his official duties at the Hofkapelle. In 1891, he was awarded an Honorary Doctorate by Vienna University. In addition to nine symphonies, Bruckner wrote a large number of sacred choral works.



The **Motets** performed this evening were written between 1861 and 1885. The **Ave Maria**, which was written in 1861 while Bruckner was still organist at Linz Cathedral, provided an early sign of the exceptional creativity that was later to become more apparent in his writings. The **Graduale: Locus Iste** was first performed – together with the Mass in E minor – for the consecration in 1869 of the new Votive Chapel of Linz Cathedral. After he left Linz, Bruckner continued to write music for that cathedral, including in 1878 the **Antiphon: Tota pulchra es, Maria**

and in 1885 **Ecce sacerdos magnus** for the diocesan centenary celebrations.

Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus. Sancta Maria, mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee; blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

Locus iste a Deo factus est inaestimabile sacramentum; irreprehensibilis est.

This place was made by God a priceless mystery; it is without reproof.

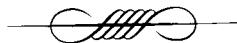
Tota pulchra es, Maria, et macula originalis non est in te. Tu gloria Jerusalem. Tu laetitia Israel. Tu honorificentia populi nostri. Tu advocata peccatorum. O Maria! Virgo prudentissima. Mater clementissima. Ora pro nobis. Intercede pro nobis ad Dominum Jesum Christum.

Thou art all fair, O Mary, and stain of original sin is not found in thee. Thou art the glory of Jerusalem. Thou art the joy of Israel. Thou art the honour of our people. Thou art the advocate of sinners. O Mary! Virgin most wise. Mother most merciful. Pray for us. Intercede for us with the Lord Jesus Christ.

Ecce sacerdos magnus, qui in diebus suis placuit Deo. Ideo jurejurando fecit illum Dominus crescere in plebem suam. Benedictionem omnium gentium dedit illi, et testamentum suum confirmavit super caput ejus.

Behold a great priest, who in his days pleased God. Therefore by an oath did the Lord make him to increase among His people. He bestowed on him the blessing of all peoples and confirmed His testament on his head.

(Ecclesiastes 44: 16-18)

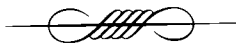


Very little is known about the circumstances under which **Mozart** wrote the **Serenade in C minor**. The work is strikingly different from any other wind music in existence at the time and its performance “surprised in the most delightful way” the audiences of the day.

Some of the more astonishing passages include a violent C minor arpeggio and descending diminished seventh, extensive use of chromaticisms and highly complex counterpoint in the third movement. In contrast, the second subject in the first movement is a retreat into the security of Mozart’s “normal” style, providing a stark contrast with the more unusual elements of the rest of the work. It is argued that Mozart never intended this Serenade to be performed. However, the attention to technical detail and extensive use of the instruments’ full range of possibilities suggest that Mozart had every intention of ensuring that this unusual piece did, in fact, become part of his legacy.

INTERVAL – 15 MINUTES

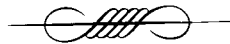
Bruckner’s **Mass No 2 in E minor**, written for eight-part choir and wind orchestra, was first performed at Linz in 1869. In contrast to the romantic style of the D minor and F minor masses, the E minor reflects the style of Palestrina. Its dense, polyphonic texture and the floating of the voices and wind accompaniment are intermingled with Bruckner’s own ideas, which were much influenced by his work as an organist. The incorporation of 16th and 19th century musical idioms, combined with Bruckner’s intense religious convictions and inner conflicts, results in a mysterious, reflective work that is unique in its style and form.



The Esterházy Chamber Choir was founded in 1993 by Jackie Maher. Its 50 members are hand-picked for their musical and choral experience and their ability to attain the highest possible standards. During its short life, the Esterházy Chamber Choir has established an unrivalled reputation as the leading chamber choir of Sussex. The exceptional quality and musicianship of the choir has attracted full houses and an enthusiastic welcome from audiences throughout the South of England and abroad.

The choir's extensive repertoire spans five centuries of choral music written for small choir and orchestra. It has performed with a number of professional orchestras, including members of the London Philharmonic, the Brighton & Hove Philharmonic Orchestra, London Philharmonic Brass, the Irish Chamber Orchestra and the Kent Sinfonia.

Amongst the choir's most highly-acclaimed performances have been Britten's *Rejoice in the Lamb* during the 1994 tour of Ireland, Tallis' *Lamentations of Jeremiah* and Purcell's *Come Ye Sons of Art* in the 1995 Brighton Festival and, in December 1995, Britten's *St Nicolas* in All Saints' Church, Hove.



The Esterházy Chamber Choir is directed by **David Angus**, who was a chorister at King's College, Cambridge and read music at Surrey University. He held a Fellowship in Conducting at the RNCM and was a finalist in the 1988 Leeds Conductors' Competition. From 1989–94 he was Chorus Master and Staff Conductor at Glyndebourne, where he conducted several operas, including a critically-acclaimed *Kát'a Kabanová* for Glyndebourne Touring Opera.

David Angus is the Musical Director of New Sussex Opera, with whom he has conducted Tchaikovsky's *The Enchantress* and Gounod's *Faust* at the Brighton Festival. He conducts opera and concerts regularly

in Italy, and has conducted many opera performances in London, including *La Bohème* in the Albert Hall and Britten's *Curlew River*, which was recently released on CD.

David Angus has conducted many concerts with the Scottish Chamber Orchestra, including his first appearance at the Edinburgh Festival. He conducts regularly at the Royal Festival Hall and the Barbican with the London Philharmonic, with whom he has just recorded another CD. He has also given concerts with the English Chamber Orchestra, the Northern Sinfonia and the London Mozart Players. He has broadcast several times with the BBC Concert Orchestra and with the BBC Singers. He recently made his Austrian debut with concerts for the Bregenz Spring Festival, broadcast on Austrian Radio.

Future plans include concerts with the LPO, the Kent Sinfonia and the Esterházy Chamber Choir, as well as recording sessions with the LPO and Danish Radio Concert Orchestra. Opera plans include *Hänsel und Gretel* in Turin, *The Turn of the Screw* in Bologna and Modena, *Albert Herring* at Aldeburgh and the British premiere of Von Einem's *Dantons Tod* in the 1997 Brighton Festival.



The **Kent Wind Soloists** were formed in 1990 and comprise the principal wind players of the Kent Sinfonia, which was founded in 1964 by the late Béla de Csilléry and which now has David Angus as Musical Director.

Apart from the ensemble's many performances in the UK, which include work with Classic FM and, notably, the opening of the Eurotunnel, it performs regularly throughout Europe. Recent work abroad has included the opening of the "Musique et Remparts" Festival in Boulogne and the recording of a CD in Belgium. Forthcoming concerts (to take place in the Mote Hall in Maidstone) include Mozart's

Gran Partita with Brian Wright on 30 November 1996, Mozart's *Violin Concerto No 5* with Rafal Payne (winner of the 1996 BBC *Young Musician of the Year* competition) on 1 February 1997 and performances in Brighton and Kent of Haydn's *Creation* with the Esterházy Chamber Choir during the 1997 Brighton Festival.

Members of the Kent Wind Soloists:

Oboes:	Sheila Marshall, Susan Purton
Clarinets:	Roger Marshall, Bryan Edwards
Bassoons:	Simon Chiswell, Ian Forbes
Horns:	David Clack, Jonathan Jaggard Stephanie Jeffery, Christine Norsworthy
Trumpets:	Elaine Williams, Gary Rossiter
Trombones:	Colin Reid, Alice Kinloch, Clive Skinner

An important date for your diary:

Saturday 7 December 1996, 7:30pm
St Bartholemew's Church, Brighton

HANDEL'S MESSIAH

London Mozart Players

Esterházy Chamber Choir

David Angus, Conductor

*Tickets will be available from The Dome Box Office,
Brighton (01273) 709709/707505*