



PROGRAMME





ST BARTHOLOMEW'S CHURCH, BRIGHTON

Sunday, 13th May 2001 at 7.30 p.m.

VENETIAN
CONNECTIONS

Stravinsky Mass

Schütz Deutsches Magnificat

Motets by Gabrieli, Monteverdi & Lotti

Esterházy Chamber Choir
Esterházy Wind Ensemble

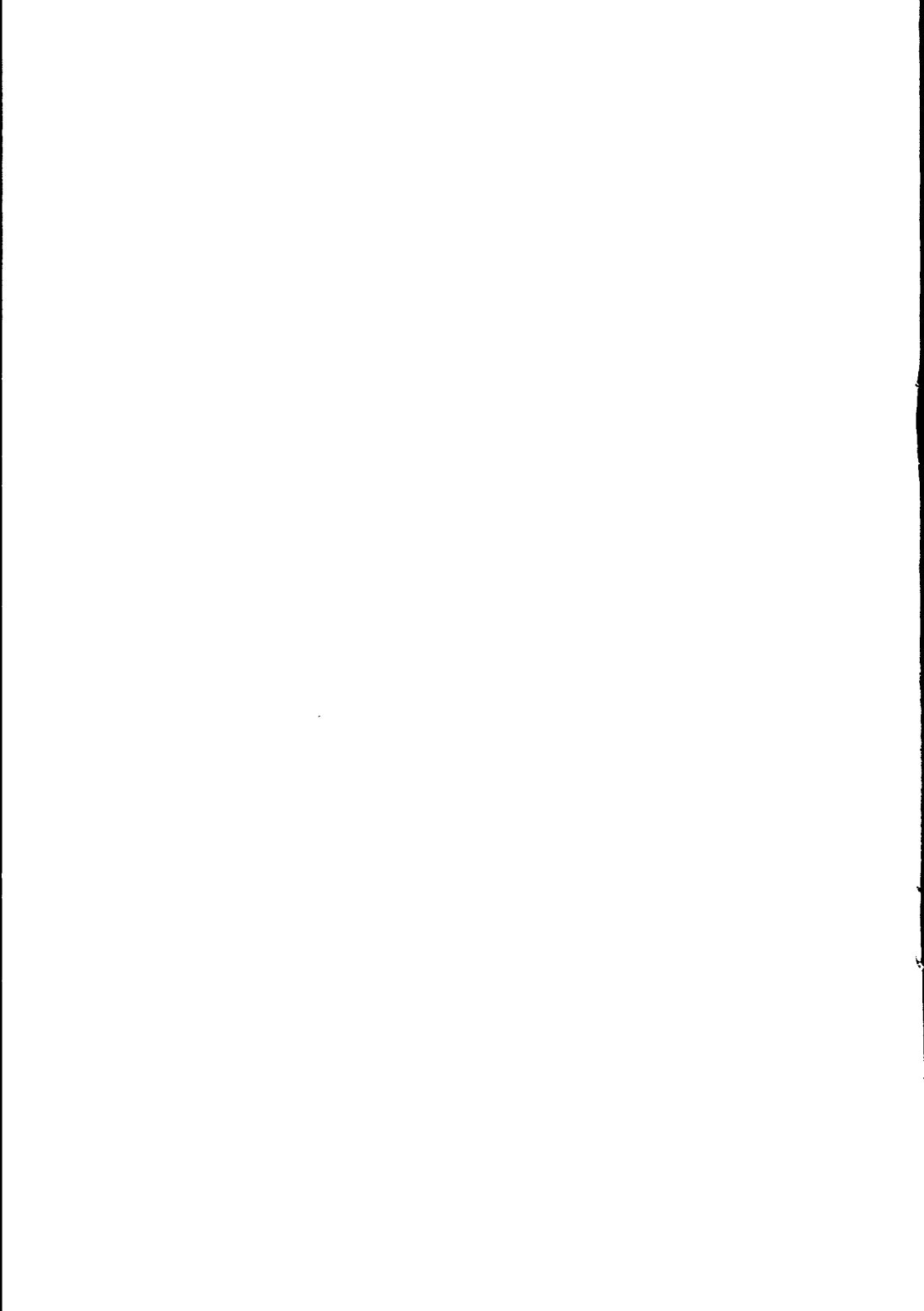
Conductor **Nicholas Houghton**



Foundation
for sport
and the arts

Visit our web site: www.esterhazy.org.uk

Registered charity no. 1059803



PROGRAMME

Monteverdi	Lauda Jerusalem (Choir & Instruments)
Giovanni Gabrieli	In Ecclesiis (Choir, Soloists & Instruments)
Andrea Gabrieli	Ricercar Del Duodecimo Tuono (Instruments)
Monteverdi	Laudate Pueri (Soloists)
Gabrieli	Sonata Pian e Forte (Instruments)
Lotti	Crucifixus (Choir)
Schütz	Deutsches Magnificat (Choir & Instruments)

INTERVAL

Tres Sacrae Cantiones by **Carlo Gesualdo** of Venosa (1560-1613)
completed by Stravinsky in 1960 to celebrate the 400th anniversary of the
birth of Gesualdo.

1. Da pacem Domine (Instruments)
Stravinsky Pater Noster (Choir)
2. Assumpta est Maria (Instruments)
Stravinsky Ave Maria (Choir)
3. Illumina nos (Instruments)
Stravinsky Mass 1948 (Choir, Soloists and Instruments)



PROGRAMME NOTES

VENETIAN CONNECTIONS

Venice became a centre of excellence for music – church music in particular – in the sixteenth century under the influence of a succession of inspiring and gifted Music Directors employed at the San Marco Cathedral. **Claudio Monteverdi** (1557-1643) became master of music at San Marco in 1613, the year after he moved to Venice from Cremona, his birthplace; he kept the job for 30 years. From Venice his fame spread through Europe, fuelled by a stream of inspired sacred and secular compositions. Schütz was among the other composers and musicologists who visited Venice and studied his music: the complexity of his harmonies still challenge and appeal to 21st-century ears. *Lauda Jerusalem* is taken from his *Vespers 1610*.

Among the attractions of San Marco and its music was the practice of splitting up choirs and ensembles and placing them in the galleries around the cathedral building (known as *coro spezzati*). This was made popular by **Giovanni Gabrieli** (1554-1612) and his Uncle **Andrea**. The older man taught the younger, and eventually handed Giovanni his job as organist. Giovanni wrote *In Ecclesiis* towards the end of his life and it was published posthumously in 1615. On his deathbed Gabrieli gave his ring to his pupil, Schütz, before expiring from the effects of a kidney stone.

Heinrich Schütz (1585-1672) lived a long life and spent much of it composing. He was also given to violent and pompous outbursts of anger 'reminiscent of the Prophets', which according to one biographer were quite understandable due to a difficult childhood. He wrote his *German Magnificat* when he was 85; one of the original editions of this work has a dedication, which concludes: "It is at the same Time His Final Work and his Swan Song." Schütz asked for part of this to be performed at his funeral.

Venice has always vacillated between an enthusiasm for the sacred and the secular, church music and opera. During Monteverdi's lifetime, a city with ears only for the sacred was left reeling by the plague which swept through the city in 1630. Following any great catastrophe, an aesthetic shift in public taste seems inevitable, and so it was in Venice. An opera house opened in 1637, and opera became *de rigueur*. **Antonio Lotti** (1667-1740) was born and died in Venice.

Despite being at various times a choir member, organist and music director at San Marco, the greater part of his oeuvre was opera, being the most lucrative work for a composer. In the second half of the 17th century, no doubt with an eye on public demand, the authorities no longer funded San Marco and its music so extravagantly. After 1700, composers were more likely to earn a living at the charitable institutions such as the Pieta where Lotti's contemporary, Vivaldi, spent much of his career. This setting of the *Crucifixus* for 8 voices dates from the last two decades of Lotti's life when he concentrated on writing the most exquisite church music – thank God. An artist driven by Mammon returns to his true art.

Moving on a few centuries, **Igor Stravinsky** (1882-1971) wrote his *Mass* (1948) for use in the church, not as a concert piece, and intended that it should be “very cold music, absolutely cold, that will appeal directly to the spirit”. Stravinsky was scathing about the sacred music of composers such as Mozart and called them “rococo-operatic sweets-of-sin”.

The *Pater Noster* was Stravinsky's first religious composition after his return to the Russian Orthodox faith of his youth. This move was propagated by a ‘Damascus road’ experience on following pilgrims into an audience with the body of St Anthony in Padua. Both the *Pater Noster* and the *Ave Maria* were originally written with Slavonic text, but he re-wrote them in Latin which he felt was more appropriate: “...a medium not dead but turned to stone, and so monumentalised as to have become immune from all risk of vulgarisation.” He felt strongly that music should exist objectively, not express subjectively. Stravinsky's enthusiasm for Monteverdi and his contemporaries' pure polyphonic structures was matched by his contempt for Wagner's decadent music-drama.

Stravinsky was a frequent and happy inhabitant of Venice and although he died in New York he is buried in Venice on the island of San Michele alongside Diaghilev, according to his wishes.

Programme notes by Karen Zeff



NICHOLAS HOUGHTON

Nicholas began his musical life as a chorister and later bass choral clerk at Coventry Cathedral. He went on to study the organ with Lady Susi Jeans and Nicolas Kynaston while reading music at Bristol and Cambridge Universities.

A versatile musician, Nicholas is well known in the South East as a choir trainer, conductor, organist and accompanist. He is Music Director of Downland Chorale and the Weald Choir of Crawley. In 1993, he established his own period instrumental and vocal ensemble **The Houghton Consort**. In January 2001 he became Director of Music at Hurstpierpoint College. As an organist he performs regularly in London and the South of England.



THE ESTERHÁZY CHAMBER CHOIR

The Lewes-based Esterházy Chamber Choir was founded in 1993 and comprises some thirty experienced singers originally brought together by David Angus, their founding Music Director. The name Esterházy was chosen because of its strong musical associations: Count Esterházy was Haydn's patron and most of the composer's works were first performed at the Esterháza palace in the former Austro-Hungarian Empire.

Following a close association with the choir during the year 2000 **Nicholas Houghton** was appointed Music Director from the start of 2001. Under his experienced direction the choir will aim to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. Performances with period instruments will become a feature of forthcoming concerts.

The choir is a warm and friendly group which welcomes approaches for audition from experienced musicians who have similar aspirations. The choir is somewhat unusual in that it often performs in 'quartets' rather than the traditional blocks of singers in voice parts. As a charity it also aims to make music more accessible to the young by offering free admission to accompanied children under 16 at concerts which the choir itself promotes: in particular its annual Christmas Concert.

An extensive repertoire spans five centuries of sacred and secular music by composers such as Tallis, Purcell, Bach, Handel, Haydn, Mozart, Howells, Britten, Tavener and Michael Rose. As well as being noted for its *a cappella* work, the choir has performed with the London Mozart Players, London Philharmonic Brass, the Irish Chamber Orchestra, London City Brass and the Esterházy Chamber Orchestra led by Andrew Bernardi.

Outstanding among the choir's concerts have been what was described as 'The definitive *Messiah*: an electric performance' with the London Mozart Players in Brighton; a performance of Haydn's *Creation* during the Brighton Festival; Britten's *Ceremony of Carols* with Osian Ellis; and two charity gala performances of Handel's *Messiah* at Glyndebourne which together raised over £80,000. Last season the choir performed Bach's *Magnificat* and Vivaldi's *Gloria* in St George's Kemp Town and Bach's *St. John Passion* in Eastbourne followed by Handel's *Messiah* in Seaford and a programme of Sacred Choral Classics in Ringmer. This season the choir has performed Mozart's *Requiem* and *Vespers* in Lewes, a Christmas concert with brass at St Bartholomew's in December 2000, Handel's *Four Coronation Anthems* in March and Purcell's *Dido & Aeneas* with Emma Kirkby in the Lewes Festival on 2nd May 2001.

All the choir's concerts this season have enjoyed the support of The Foundation for Sport and the Arts, which has made a substantial award to the choir. Future plans include Bach's *B Minor Mass* in St George's Kemp Town in October and two Christmas concerts in Brighton and Lewes in December.

If you want to check concert details, know more about some choir members and Friends and read the interview that Emma Kirkby gave, please visit our website at:

www.esterhazy.org.uk



THE CHOIR

Sopranos

Sarah Bridgland
Fran du Corbier
Michelle Lefevre
Dilys Goggins
Prue Heathcote
Lucy Morgan-Jones
Tess Powderham
Tricia Roussel
Françoise Towler

Altos

Maria Birch
Meryll Goodwin
Joan Hester
Sarah Jarvis
Denise Jones
Robin Page
Joyce Phillips
Karen Zeff

Tenors

Robert Carpenter
Jason Field
David Guillham
Richard Ware
Julius Weeks

Basses

John Astbury
Peter Claridge
Brian Derbyshire
Chris Dixon
Derek Froud
David Goodwin
John Hayllar
Matthew Spencer
Philip Towler

Rehearsal Pianist: Sarah Jarvis



THE ESTERHÁZY WIND ENSEMBLE

Oboes

Jenny Caws
Robert Hinchcliffe

Bassoons

Peter Bennett
Susan Weddle

Cor Anglais

Sarah Burton

Organ Continuo

Peter Bennett

London City Brass Quintet



THE FRIENDS OF ESTERHÁZY

We would like to pay especial thanks to the members of our 'Friends' Association who have given generous financial support. Promoting and producing concerts, with or without orchestras, is very expensive and the choir would not be able to continue without this additional help.

Mrs. C.R.K. Baden-Powell

Mr. David Botibol

Mr. Alexander Bruce

Ms Mary E. Budleigh

Karen & John Coley

Mr Hedley Cornewell

Mr. Mark Evans

Mr. C.B. d'A. Fearn

Mr & Mrs H. Foord

Mrs Maggie Freeman

Mr. Derek Froud

Mr. & Mrs. P. Gillham

Mrs. J.R. Gumpert

Dr Joan Hester

Mr Nick Hollington

Mrs Pauline Johnstone

Mr. David Millington

Dr. M.A. Norman

Ms Deborah M. Peat

Dr. Derrick J. Platt OBE

Rev. D.W.A. Stride

Mr. R.L. Vigers

Prof. Adrian Wood





ESTERHÁZY CHAMBER CHOIR

Friends Association

The Esterházy Chamber Choir has an active and supportive network of "Friends" who give generous financial support and receive the following benefits:

Associate (annual amount: anything from £5 upwards)

Associate Friends will receive advance details of all ECC concerts, priority booking (made through the ECC Friends Co-ordinator) and an acknowledgement in every concert programme booklet.

Patron (annual amount: from £25 upwards)

In addition to the above benefits, Patrons receive invitations to occasional concert receptions and are entitled to a reduction of 20% when purchasing two or more tickets through the ECC Friends Co-ordinator.

Benefactor (payment of £250+ made through *Gift Aid*)

Benefactors enjoy all the benefits of Patrons and Associate Friends, for life!

The scheme is run by Philip Towler at the following address:

Esterházy Chamber Choir
Freepost SEA 2702
Brighton BN1 5ZZ
01273 507965

The choir is managed by David Goodwin at the following address:

1 Dorset Road
Lewes
BN7 1TH
01273 471089 (phone/fax)

OUR FORTHCOMING CONCERTS

Friday 29 June 2001 at 7.30 pm
Hurstpierpoint College Chapel

SUMMER CONCERT

Finzi: *Seven Poems of Robert Bridges*

Rutter: *Birthday Madrigals*

Elgar: Choral Songs

£8, £6 (concessions £2 reduction)



Saturday 27 October 2001 at 7.30 pm
St George's Kemp Town, Brighton

BACH MASS in B MINOR

Soprano	Lesley-Jane Rogers
Soprano	Kathleen Livingstone
Countertenor	James Huw Jeffries
Tenor	Neil Mackie
Bass	Julian Clarkson

£15, £12, £8 (concessions £2 off)



Saturday 15 December at 7.30 pm
St Bartholomew's church, Brighton
Sunday 16 December 2001 at 3.30 pm
St John sub Castro, Lewes

CHRISTMAS CONCERTS

Poulenc: *4 Christmas motets*

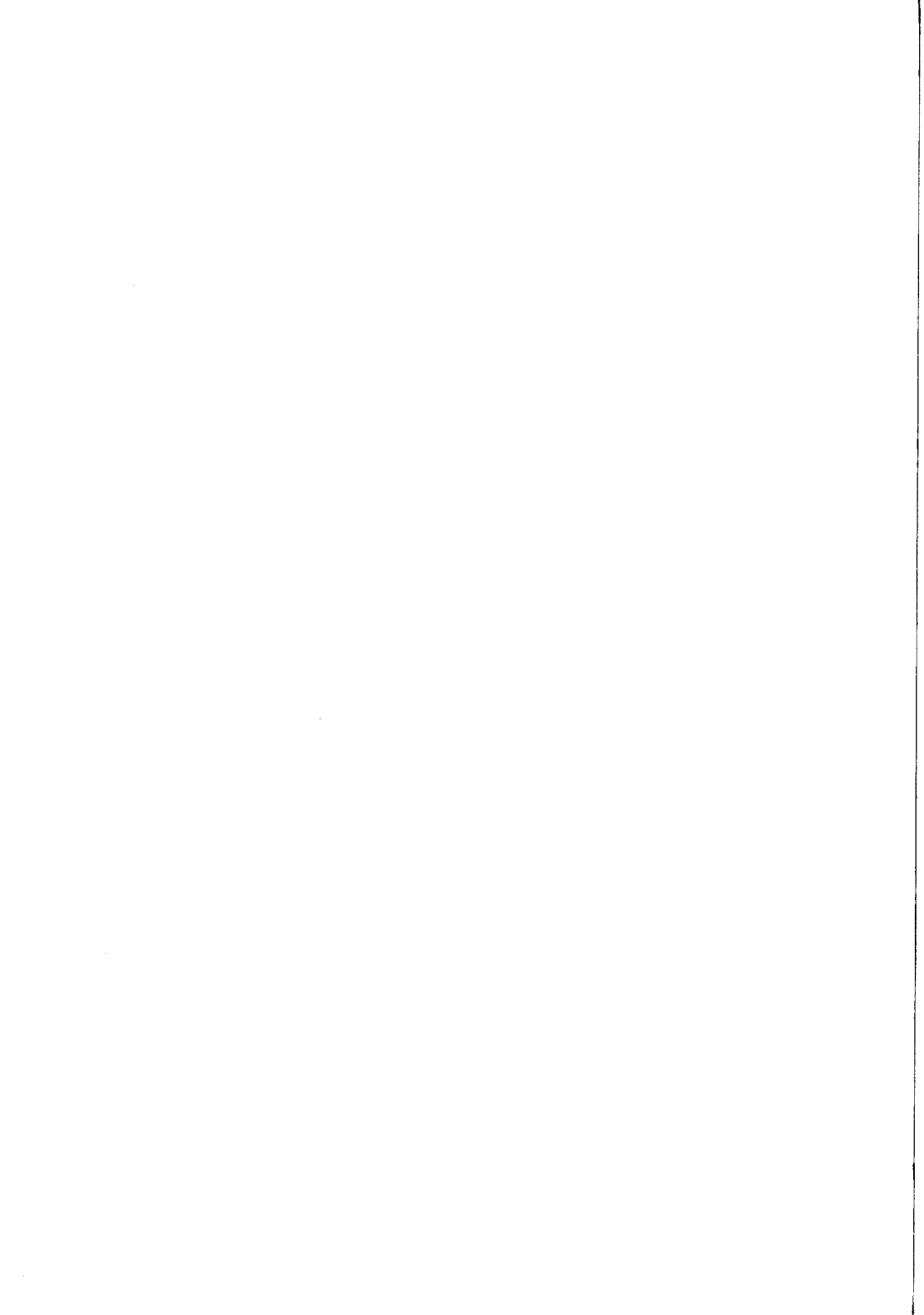
Carols by **John Gardner** and **John Tavener**

Commissioned work

£12, £8 (concessions £2 off)

Tickets are available from the Dome Box Office - Tel: 01273 709709







Supported by
The Foundation for Sport and the Arts