



PROGRAMME





**ST GEORGE'S CHURCH, KEMP TOWN,
BRIGHTON**

Saturday, 27th October 2001 at 7.30 p.m.

J.S. BACH

MASS IN B MINOR

Esterházy Chamber Choir

Esterházy Ensemble Period Instruments

Leader **Judy Tarling**

Conductor **Nicholas Houghton**

Lesley-Jane Rogers, Soprano

Elizabeth Cragg, Soprano

James Huw Jeffries, Countertenor

John Campbell, Tenor

Julian Clarkson, Bass



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PROGRAMME NOTES

Johann Sebastian Bach (1785-1850) composed the *Mass in B Minor* (BWV232) over a period of 25 years, beginning the year after his arrival in Leipzig in 1723 (with his wife and five children), and finishing the year before his death. Much of the musical material is taken from earlier works, forming a compendium of musical styles employed throughout his Leipzig career. The work was not performed during Bach's lifetime though, the first complete performance taking place in Leipzig in 1859.

These were the busiest years of Bach's life. Within three years of their arrival in Leipzig, Mrs Bach had had several more confinements and they had to install a new two-and-a-quarter-hundredweight iron stove to cater for the extended family: a total of eleven Bachs, including Johann's first wife's sister, Friedelena. On the career front, Johann's workload included Director of Music and Kantor of the Thomasschule, writing music for the Thomaskirche and Nikolaikirche, *Kapellmeister von Haus* at Cöthen (and later to the court of Saxe-Weissenfels), recitalist and inspector of organs. It is hardly surprising, therefore, that he was accused - at a meeting of the Leipzig town council - of 'absenting himself without permission and neglecting the daily singing class, as well as other shortcomings and misdemeanours.' He in turn said of his superiors that they were 'odd, and little interested in music, with the result that I must live with almost constant vexation, envy and harassment...'

The *Mass in B Minor*, rather extravagantly described by the 19th-century Swiss publisher and critic Nageli as "the greatest musical work of art of all times and peoples", retains a unity and symmetry which belies its diverse origins. The tonal focus switches from B minor to D major in a carefully constructed scheme. The material which makes up each movement is perfectly adapted to its place in the setting, from the pathos of the *Crucifixus* and *Et incarnatus* to the bright and strident *Credo in unum Deum*. The overall effect is of a work which does indeed approach Nageli's description.



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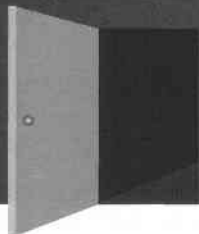
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LESLEY-JANE ROGERS

Soprano

Lesley-Jane Rogers studied singing and piano at the Royal Academy of Music, taking both subjects successfully to postgraduate level, and was awarded three Principal's prizes. She now specialises in oratorio and solo cantatas and is heralded as one of the most versatile soloists of today, with a vast repertoire of several hundred works.



A keen exponent of contemporary music, Lesley-Jane has given many world premières, most notably Ivan Fedele's *La chute de la maison Usher* with the **Ensemble InterContemporain** in Paris's prestigious Cité de la Musique, and, at the sharp end of music technology, Lesley-Jane recently gave two world premières live on the Internet, the occasion also encompassing a simultaneous live webcast from New York. Other contemporary music exploits include performing Ligeti's highly comic *Aventures* and *Nouvelles Aventures* in the presence of the composer, as well as singing the electronic soprano rôle in Sir Peter Maxwell Davies' opera *Resurrection* which was recorded live for Collins Classics. She is also the soprano soloist in Sadie Harrison's *Aster* recorded for Metier, and in Carl Rütti's *Magnificat* and *Alpha et Omega* for ASV, the former CD being awarded "Disc of the Month" by **Classical London**, and the latter CD being awarded "Editor's Choice" in Britain's revered **Gramophone** magazine.

By far the greatest part of Lesley-Jane's concert diary is mainstream solo oratorio work, but she is also in ever-increasing demand as a "vocal concerto" soloist; in particular her affinity with Canteloube's *Songs of the Auvergne*, the Strauss *Four Last Songs*, Mozart's *Exsultate jubilate* and Bach's solo cantata *Jauchzett Gott* makes her a popular choice for this task. For recitals, she works with the pianist **Christopher Ross**, and together they have recently recorded a CD of **Schubert Lieder**, due for release in 2002.

Respected too for her baroque work, Lesley-Jane has sung with various "authentic instrument" groups, and as a founder member of the **Wren Baroque Soloists**, may be heard on their three CDs which champion the music of Caldara, Peerson and Jeffreys, and which have been critically well received.

ELIZABETH CRAGG

Soprano

Elizabeth Cragg was educated at Royal Holloway College, University of London where she studied for a degree in music and won the Driver Prize for Outstanding Performance. She has studied as a postgraduate at the Royal College Music with



Chris. Christodoulou

Elizabeth Robson, where she was awarded a distinction for her diploma and won the Dorothy Silk Prize for Practical Singing. She was a finalist in the Lies Askonas Competition 2001 and was granted a study scholarship by the Countess of Munster Musical Trust.

Elizabeth has worked extensively on the concert platform throughout the UK and abroad. Recent engagements have included Mozart's *Requiem* with Bournemouth Symphony Orchestra, Bach's *St Matthew Passion* with Trevor Pinnock and The English Concert in Japan, Bach's *B Minor Mass* in Singapore, Fanshawe's *African Sanctus* in the Lichfield Festival with Ex Cathedra, and Handel's *Messiah* at St John's Smith Square.

Elizabeth enjoys work on the operatic stage, and recent and forthcoming performances include Orazio in Handel and Bonocini's *Muzio Scevola* in the London Handel Festival 2001, Pamina in Mozart's *The Magic Flute* and Susanna in Mozart's *The Marriage of Figaro*, both with Staffordshire Opera. In the London Handel Festival 2000, she sang the role of Celia in the UK première of Handel's opera, *Silla*, which has been released as an archive CD recording.

Forthcoming solo engagements include soprano solos in Handel's *Dixit Dominus* with The English Concert under Pinnock in the QEH, Britten's *On this Island* with Roger Vignoles, Handel's *Messiah* with Bournemouth Symphony Orchestra and Rossini's *Petite Messe Solennelle* with Ex Cathedra.

JAMES HUW JEFFRIES

Countertenor

Born in Canterbury, **James Huw Jeffries** read Music at Magdalen College, Oxford, and furthered his studies at the Royal College of Music and the Britten-Pears School, Aldeburgh. A former Recommended Artist of the National Federation of Music Societies, he was selected by the Koninklijke Christelijke Zangersbond for the 1996 Erna Spoorenberg Solistenpresentatie in The Netherlands. He made his London solo debut in Israel in Egypt at St John's, Smith Square, and now pursues a career, which takes him regularly throughout the UK and also to Europe and North America in opera, concert and recital.



Carsten Bohm

UK Concert engagements have included performances at the Brighton and Edinburgh Festivals, the Barbican Hall, the QEH, the Fairfield Halls, the Brangwyn Hall, Swansea and the Snape Maltings. International concert engagements have taken him to Canada, France, Germany, The Netherlands and the Republic of Ireland. UK operatic engagements have included Gluck's *Orfeo*, Rinaldo, Andronico in *Tamerlano*, Nerone in *L'Incoronazione di Poppea* and The

Spirit in *Dido and Aeneas*. In Europe, he has sung The Countertenor in Heiner Goebbels' *Schliemann Scaffolding for diplous Eros* at The Theseum, Athens, and Oberon A Midsummer Night's Dream at the Landestheater Magdeburg.

In September, James Huw Jeffries created the role of Casper in Alexander Knaifel's *Alice in Wonderland* at the Netherlands Opera and his future engagements include Nireno Giulio Cesare for the Royal Danish Opera, Copenhagen, the Chichester Psalms in Gloucester Cathedral, *Messiah* with Emma Kirkby and the Manchester Camerata.

JOHN CAMPBELL

Tenor

From a fateful day, too many years ago to remember, music was always going to be a hobby for **John Campbell**. Forced by the need to specialise at school, John chose sciences before music, much to the dismay of his music teacher. Since that time, however, singing has proved to be a valuable antidote to the rigours of every day business life. Although career developments have meant a number of geographical moves, from Canada to Essex, via Liverpool and Reading, there have always been opportunities to build up a reputation that has brought regular work, especially with choral societies in the Southeast and London area.



Colovyan

He first sang with Nicholas Houghton in 1984 in Reading in a performance of Monteverdi's *Vespers*, notable amongst other things for the soaring evening temperature, which brought an additional flavour of authenticity to the performance. Since then, there have been performances of works with a range of groups across the repertoire from Schütz to Finzi and last year he sang one of the principal solo roles in the first performance of *Alpha and Omega - a Cantata for the season of Advent*, by Martin How. Tonight's performance is his second engagement with the Esterházy Chamber Choir.

John Campbell sings with the Choir of Chelmsford Cathedral.

JULIAN CLARKSON

Bass-baritone

Julian Clarkson was a Choral Scholar at St John's College Cambridge, where he read music, and he was awarded a Foundation Scholarship to study singing at the Royal College of Music, London.



Jim Four

With a number of specialist chamber groups including the Gabrieli Consort, The King's Consort, The Tallis Scholars and Pro Cantione Antiqua, he has travelled to China, Japan, Taiwan, Australia and the USA as well as to most European countries. He has had a particularly long association with the Monteverdi Choir conducted by John Eliot Gardiner and is a soloist in their recordings of Handel's *Israel in Egypt* and *Agrippina* (both on the Philips label) and Monteverdi's *L'Incoronazione di Poppea* (Deutsche Grammophon). He was performed other Handel works with Philippe Herreweghe and La Chapelle Royale at the Théâtre des Champs Elysées, Paris, and in the so-called *Roman Vespers* with Marc Minkowski and Les Musiciens du Louvre at the Amsterdam Concertgebouw. He was a soloist in the world premiere of Alexander Goehr's *Death of Moses* (Seville Cathedral, 1992); the UK premiere at a BBC Prom Concert was also relayed on BBC television.

In John Eliot Gardiner's Mozart Opera Project he played Antonio and Bartolo (*Le nozze di Figaro*) in 1993 and Masetto (*Don Giovanni*) in 1994. Performances took place in London, Amsterdam, Paris, Lisbon, Parma and Ludwigsburg; audio and video recordings of both operas were released by Deutsche Grammophon.

Julian Clarkson performed in Bach's *Coffee Cantata* and Purcell odes with the Orchestra of the Age of Enlightenment under Gustav Leonhardt, Haydn's *Creation* under Frans Brüggen, Handel's *Israel in Egypt* with Florilegium, Bach's *B minor Mass* under Gardiner in Korea and Japan, Handel's *Jephtha* with the Nederlandse Bachvereniging under Paul McCreech, and Monteverdi's *Vespers of 1610* in Spain with Pro Cantione Antiqua. He has also performed in Bach's *St John Passion* in London's Barbican Centre, Purcell's *King Arthur* in France, Schütz's *Musicalische Exequien* at the Spitalfields Festival, London, and Handel's *Theodora* at the Greenwich International Music Festival.

Earlier this year he took part in an extensive European/US tour with the Amsterdam Baroque Choir under Ton Koopman, giving performances of Bach's *St Mark Passion*. He participated in the Monteverdi Choir's performances of Bach's sacred cantatas during the year 2000, conducted by John Eliot Gardiner.

Julian has recently completed a series of staged performances of Handel's oratorio *Susanna* in Düsseldorf and Schloss Augustusburg in Brühl, Germany. The performances were greeted with critical acclaim.

Recent solo recordings include Christmas music by Schütz (Harmonia Mundi), *Mass* and *Te Deum* by Charpentier (Teldec) and Biber's *Salzburg Mass* (DG).

NICHOLAS HOUGHTON

Conductor



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 the Downland Chorale. 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 ENSEMBLE

LEADER - JUDY TARLING

The orchestra for tonight's concert is made up of instruments that are either reproductions of instruments of the Baroque era, or possibly (in the case of the Strings) even original instruments of the period. The most dramatic difference between modern and Baroque violins is that the instruments would have had gut strings rather than metal covered ones as used now.

The Wind instruments will all be reproductions as, unlike string instruments, they deteriorate with time. Flutes are made of wood rather than metal, oboes of boxwood rather than ebony. Timpani have calf skins and are played with harder sticks than most modern ones. Trumpets have no valves and therefore all notes are produced by subtle changes of mouth position and wind pressure.

Generally, over the centuries, instruments have developed in order to improve the strength and quality of sound, and that added richness and strength certainly suits the music of 19th and 20th century composers. However, if we want to appreciate Baroque music as Baroque composers would have heard it, we must use similar instruments, and in so doing we

re-discover the delicacy and detail of the music. The Mass in B minor has become standard repertoire for large choral societies, with one or two hundred singers supported by a full symphony orchestra. I hope that tonight's performance will have a life and lightness that one can only achieve using the quantity and type of performer Bach would himself have encountered.

Nicholas Houghton

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 aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making. Performances with period instruments have become a feature of their 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 Kent Sinfonia.

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 gala performances of Handel's *Messiah* at Glyndebourne which together raised over £80,000 for charity. Last season the choir 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, Purcell's *Dido & Aeneas* with Emma Kirkby in the Lewes Festival, a choral concert entitled *Venetian Connections* in the Brighton Festival, and a mainly *a cappella* concert of English partsongs by Elgar, Finzi, and Rutter in Hurstpierpoint. This evening's concert is the first of the 2001/2 season. Future plans include two Christmas concerts in Brighton and Lewes in December, several concerts in Sussex next spring and a tour to France in June 2002.

The choir gratefully acknowledges the financial support of The Foundation for Sport and the Arts, which has made a substantial award to the choir for its concerts during 2000 and 2001.

For further information about the choir (including latest details of future concerts), please visit our website at:

www.esterhazy.org.uk

THE CHOIR

Sopranos

Sue Barber
Ginny Briant
Sarah Bridgland
Becky Clifford
Fran du Corbier
Dilys Goggins
Prue Heathcote
Jill Phillips
Lucy Morgan-Jones
Tess Powderham
Helen Styles
Françoise Towler
Lindsey Winship

Altos

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

Tenors

Robert Carpenter
Jason Field
David Gillham
David Sutcliffe
Richard Ware

Basses

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

Rehearsal Pianist: Sarah Jarvis

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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.

BENEFACTORS

Mr Stuart Ffoulkes
Dr Joan Hester
Mr. Derek Froud
Mr & Mrs H. Foord

PATRONS

Mrs. C.R.K. Baden-Powell	Mrs Pauline Johnstone
Ms Mary E. Budleigh	Mr. David Millington
Mr. Mark Evans	Dr. M.A. Norman
Mr. C.B. d'A. Fearn	Dr. Derrick J. Platt OBE
Mr. & Mrs. P. Gillham	Prof. Adrian Wood

ASSOCIATES

Mr. David Botibol	Mrs. J.R. Gumpert
Mr. Alexander Bruce	Mr Nick Hollington
Karen & John Coley	Ms Deborah M. Peat
Mr Hedley Cornwell	Rev. D.W.A. Stride
Mrs Maggie Freeman	Mr. R.L. Vigars

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:

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For further information, or to join the Friends, please write to the Friends Co-ordinator at the following address:

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

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