

Glorious Venice – the gateway to the East

His Majestys Sagbutts and Cornetts
The 1607 Ensemble

The Esterhazy Chamber Choir &
Brighton College Chamber Choir

Sandy Chenery director

Brighton Consort
The BREMF Consort

directed by Deborah Roberts

St Bartholomew's Church
Saturday 24th October
7 pm

Glorious Venice – the gateway to the East

EVENT
7



The Programme

Giovanni Gabrieli ?1556–1612
Omnes gentes

Andrea Gabrieli 1510–1586
Asia felice (1607 Ensemble)
Sento un rumore
(1607 Ensemble & HMSC)

G Gabrieli
O Jesu mi dulcissime (Brighton
Consort & Esterhazy Chamber Choir)

G Gabrieli
Canzon prima 'La spiritata' from
Canzoni per sonar Venice, 1608
Canzon terza from *Canzone e*
sonate Venice, 1615

A Gabrieli
Occhi sereni (1607 Ensemble)

G Gabrieli
Jubilate Deo (Esterhazy Chamber
Choir directed by Sandy Chenery)

Lodovico Viadana c.1560–1627
Exultate justi (Brighton College
Chamber Choir directed by Sandy
Chenery)

G Gabrieli
Quis est iste

Giovanni Battista Grillo d. 1622
Ad te levavi (HMSC & 1607
Ensemble)

Claudio Monteverdi 1567–1643
Domine ne in furore tua
(The BREMF Consort)
Cantate Domino (Brighton Consort)
Christe adoramus te
(Brighton Consort)

Giovanni Picchi 1571/2–1643
Canzon decima quarta a 6 from
Canzoni da sonar con ogni sorte
d'istromenti Venice, 1625

G Gabrieli
Maria Virgo

Grillo
Misericordias Domini (HMSC &
1607 Ensemble)

G Gabrieli
In ecclesiis

Interval (20 minutes?)

The Music

Tonight's concert brings together two great festivals, and their two themes: 'East meets West' in 17th century Venice where 'Fortunes' were sought by merchants trading over a long period with the Middle and Far East. It was a wealthy city with great patrons supporting great works of art, architecture and music. St Marks cathedral with its numerous gilded domes and galleries became the focus of a new ceremonial style of music, the polychoral motet. The ability to space choirs of musicians around the cathedral lead to some glorious compositions, especially by the Gabriellis – Andrea and his nephew Giovanni – and was to spread to many other parts of Europe over the next hundred years.

St Bartholomew's does not have the same shape or the number of galleries as St Marks, but we have done what we can to give you something of the experience!

Venice started trading with the Islamic world of the East as early as the 8th century when merchants forged links with the city of Alexandria. From then on a steady exchange of goods and even architectural styles shaped the Venice that is standing today.

St Marks illustrates a classic example of Islamic influence both inside and out, while mini-Venices were created within the trading centres of many Muslim cities: Alexandria, Constantinople (later renamed Istanbul), Damascus, Acre, Aleppo – to name but a few. The famous Venetian traveller, Marco Polo, in the 13th century expanded links eastward to open China and the Far East to the trading network. For four centuries Venice dominated the European markets in the East. Without this extensive trade Venice simply would never have developed into a city.

"In every home, someone is playing a musical instrument or singing. There is music everywhere."

(anonymous French visitor in the early 1600's)

Music, along with all of the arts, had always flourished in Venice, but the origins of the style that so famously established Venice's pre eminence in

sacred music, was largely initiated by a non Italian, Adrian Willaert. He was elected *maestro di cappella* of St. Mark's in 1527. Willaert was from a school of composers known as Franco/Flemish, whose other eminent representatives included Josquin des Pres, Cipriano de Rore and Antoine Brumel, all of whom also worked in Italy.

Willaert was able to combine the richness and sonority of the northern polyphonic style with a new modernity that made the expression of text predominant. Most importantly for the Venetian style was his use of divided choirs, where he was able to place choirs in two lofts facing each other to give a stereo effect to the listener.

Andrea Gabrieli must have known the music of Willaert but was probably not his pupil, and while he was never appointed *maestro di cappella* he did initially sing in the choir and was eventually appointed organist. He was a prolific composer in a number of genres but the bulk of his output was madrigals. **Asia felice** was composed for the Carnival of 1572, following the defeat of the Turkish the previous year at the battle of Lepanto. It was originally performed by 12 masked and costumed musicians representing the three continents: Asia – dressed as Turks, Africa as Moors and Europe – as Italians of course! Each ensemble performed separately and in a final verse they all joined together. Sadly that section of the madrigal has been lost.

It is hard not to see the influence of Jannequin's 'La Guerre' in 'Sento un rumore'. Although the latter was not with reference to any particular battle, it has fascinating echoes from the earlier Jannequin work which commemorated a great French victory at the battle of Marignano in 1515. Some in the audience may have already heard the 1607 Ensemble perform the Jannequin in their BREMF concert last year. On this occasion they have a bit of help with their trumpet calls!

The better known Giovanni Gabrieli was the nephew of Andrea. He became an organist at St Marks in 1584 and for a year worked alongside his uncle there until Andrea's death in 1585. The same year Giovanni was also appointed organist at Scuola Grande di San Rocco and held both posts until his own death in 1612. The San Rocco position, in particular, gave him the opportunity to write the impressive ceremonial music for which he is most famous. He must have been a very energetic person as he also found time to edit and publish a great deal of his uncle's music (which may otherwise have been lost). With the publication of the *Sacrae symphoniae* in 1597 his reputation spread around Europe so that he was also sought as a teacher by such composers as Heinrich Schutz.

He was the first composer to specify both instrumentation and dynamics in some of his works, and he extended the polychoral style to write for several

choirs placed in various parts of the church, thus utilising the acoustics of St Marks with precision. There is a growing distinction between writing for instruments and voices characterised by high lying parts for cornetto and deep lines for bass sackbut which are just about impossible to sing. The final work in tonight's programme,

In ecclesiis, published posthumously in 1615, goes as far as to specify all of the scoring for 4 solo singers, 4-part choir and instrumental ensemble which included violin as well as cornetts and sackbuts. As the violin and cornett were frequently interchanged at the time, it is possible to do likewise in this performance.

Claudio Monteverdi became *maestro di cappella* at St Marks in 1612 just two years after the publication of his famous Vespers. He may in fact have written the Vespers while still employed in Mantua specifically to appeal to the Venetians, and to help procure employment there. He was an all round composer of madrigals, operas and sacred music, and more than any other composers of the early 17th century he epitomises the new style '*seconda prattica*', where the text dominates and the music must serve it. In fact he caused a great deal of controversy when, in the interests of expressing the emotional power of words, he was seen to break the rules of harmony; introducing unprepared dissonances in his fourth book of madrigals. These are now the very pas-

sages that most appeal to modern ears!

We are including a work by Viadana even though he was not a Venetian and never worked there. He was, however, the first composer to publish a major collection of music with basso continuo, his *Cento concerti con il basso continuo*, which he published in Venice in 1602. This was a hugely important step in the establishment of the new 'concerto' style. This is not 'concerto' in the modern sense of one or more solo instruments pitted against an orchestra, but rather the contrasting of one or more voices against a bass line. This was different from polyphony where all of the voice lines were interwoven with more or less equal weight. Thus a solo song, duet or even trio with figured bass would be described as a vocal concerto. Viadana was not working in isolation. The concerto style had spread from the Italian cities of Parma and Ferrara from the mid to late 16th century and Viadana was really codifying something which was already happening in practice. It is very interesting to see how this style emerges ever more clearly in the music from Venice.

Deborah Roberts

Giovanni Battista Grillo is one of several excellent composers active in Venice in the early seventeenth century whose reputation has been somewhat overshadowed by that of Giovanni Gabrieli. Grillo is granted just two short paragraphs in the New Grove Dictionary of Music and Musicians, and none of his vocal music has been available in modern edition until now. Rediscovering this neglected composer through the process of editing, rehearsing, performing and recording his music has been an exciting and joyful experience, each step leading to the revelation of the work of a true master.

Nothing definite is known about Grillo's employment until August 1612 when he was elected organist at the Scuola Grande di San Rocco (directly succeeding Giovanni Gabrieli and beating off stiff competition from Giovanni Picchi for the post). He was also engaged as a third, additional, organist at San Marco on major feast days in 1615 and 1617, playing on these occasions under the direction of the basilica's new *maestro di cappella*, Claudio Monteverdi.

Grillo's collection of 1618, *Sacri concertus*, demonstrates an interesting mixture of styles. Many of the pieces are clearly indebted to the old-style *cori spezzati* (polychoral, literally "broken choir") legacy of Giovanni Gabrieli, such as the eight-voice motets for high and low choirs, **Ad te levavi** and **Misericordias**. On the other hand, there are several forward

-looking pieces in the collection which seem more to suggest the influence of Monteverdi. These pieces are in *concertato* style, in which sections for solo voices and basso continuo alternate with passages for *tutti* voices.

Jamie Savan

I lpm TONIGHT – here in ST BARTS Calcutta!

Don't miss the premiere of an exciting new music/dance/drama

TEMPUS FUGIT

A cast of 14 including players of violin, viol, lute, sitar, recorder and harpsichord, counter tenor, Indian vocalist, actors and shadow puppeteers...

Tickets only £6!!

Extracts from the blog of Katie De la Matter – director of the ensemble

As part of BREMF's 'East meets West' theme, we are very excited to be able to present this unique performance recreating music that could have been heard in and around Calcutta centuries ago.

But our music hasn't always been separate. Trade missions to Calcutta going back to the time of Queen Elizabeth I had musicians onboard ... and by the end of the 18th century, the city was full of harpsichords and fortepianos...which weren't only used for European music either...

This concert will involve drama, song, and shadow puppets in a journey from the London of centuries past to the shocking new world that Calcutta presented to them at that time... At the end, the two worlds and blend in our fusion music.

The Texts

Omnes gentes plaudite manibus, iubilante Deo in voce exsultationis,
Quoniam Dominus Altissimus, terribilis, rex magnus super omnem terram.
Subiecit populos nobis et gentes sub pedibus nostris.
Elegit nobis hereditatem nostram, gloriam Iacob, quem dilexit.
Ascendit Deus in iubilo, et Dominus in voce tubae.
Alleluja.

Asia felice hor ben posso chiamarmi ch'è vint'in mar di me l'empio nemico.
Ma più sarò quando con gaudio l'armi De' figli miei faransi ogn'un amico.

Et io più all'hor felice Affrica piene havrò di frutti e fior l'aride arene
E, per campagne più che mai feconde porterà il Nilo al mar d'argento l'onde.

Felice Europa anch'io godo non meno che più che mai con gloriose prove
Hor sotto un vero Dio, non falso Giove havrò del mond' un'altra volta il freno.

Sento, sent'un rumor ch'al ciel si estolle
E turba l'aria e fa tremar la terra;
Quest'è'l nemico nostro, invido e folle,
Ch'ad hor ne chiama a sanguinosa guerra,
E, scorrendo veloce il piano e'l colle Preda i beni e i muri atterra.
All'arme ognuno! All'arme gridil!
E il tambur chiocchi e l'avversario sfidi.

*O clap your hands together, all ye people:
O sing unto God with the voice of melody.
For the Lord is high, and to be feared: he is the great King upon all the earth.
He shall subdue the people under us: and the nations under our feet.
He shall choose out an heritage for us: even the worship of Jacob, whom he loved.
God is gone up with a merry noise: and the Lord with the sound of the trumpet.*

Now I can rightly call myself 'Happy Asia', because my wicked enemy has been defeated at sea. But I shall be happier when my sons' armies joyfully will make everyone their friend.

Then I, happier Africa, shall have my dry sands filled with fruits and flowers; and the Nile will bring its silver waves to the sea through lands more fertile than ever.

I, also, happy Europe, am no less joyful because now even more, with glorious deeds, I shall rule the world once again under the true God, and not the false Jove.

*I hear a clamour raising up to the sky, it troubles the air and shakes the earth; it is our enemy, envious and crazed which now summons us to a bloody war and, speedily rushing through plains and hills, pillages our goods and destroys our walls.
To arms everyone, shout 'To arms!'
Beat the drum and confront the enemy!*

Alla battaglia, o foti cavalieri,
Venite tutti meco ardidamente
E de' nemici nostri audaci e fieri
Domiam col ferro l'orgliosa mente.
Sù, trombette, suonate!
"Fan fari rari raron fan".
E voi guerrieri ferite e amazzate
La vil gente; che, vinta con suo danno,
E nostra gloria,
A noi lascia fuggendo la vittoria.

*To the battle, you strong knights! All come
bravely with me, let us tame with our
weapons the proud minds of our
audacious and fierce enemies.
Come, you trumpeters, play!
"Fan fari rari raron fan".
You warriors wound and kill the cowardly
host which, defeated and destroyed,
fleeing leaves to us the glory and the
victory.*

Italian translations by Silvia Reseghetti

O Jesu mi dulcissime

Adoro te in stabulo comorantem
O puer dilectissime,
adoro te in praesepio jacentem:
O Christe, Rex piissime, adoramus te
In faeno cubantem, in coelo fulgentem:

*Oh my sweetest Jesus
I adore you abiding in the stable
Oh delightful child
I adore you lying in the straw:
Oh Christ, holy king, we adore you
Sleeping in the hay and shining in the
heavens:*

O mira Dei pietas, o singularis caritas

*Oh wondrous holiness of God, matchless
charity*

Christus datus est a patre
Jesu natus est de virgine matre
O divina ergo proles
Te colimus hic homines
Ut veneremur coelites.

*Christ is given by his father
Jesus is born by the virgin mother
Oh offspring, therefore divine
We worship you as mortals
So that in heaven we may praise you.*

Occhi sereni, angeliche parole
Riso pien di dolcezza
Real sembiante; natural bellezza,
Grazia scesa dal ciel, raro intelletto,
Cor non finto, pensieri alti ed onesti
Quant' ornat' al mio sol e'l vis' e'l petto!

*Gentle eyes, angelic speech,
A smile full of sweetness
A true vision of natural beauty,
Heavenly graces and rare intellect,
A true heart, thoughts deep and honest;
How adorned as my sun is your face and
breast!*

E quanto sete presti a dar mille martiri

*And how ready to bring me a thousand
deaths,*

E tra de l'alm' altrui mille sospiri!

*And among the hearts of others a thou-
sand sighs.*

Italian translation by Deborah Roberts

Jubilare Deo, omnis terra:
quia sic benedicetur homo
qui timet Dominum
Jubilare Deo, omnis terra:
Deus Israel conjungat vos
et ipse si vobiscum
Mittat vobis auxilium de sancto
et de Sion tueatur vos.
Jubilare Deo, omnis terra:
Benedicat vobis Dominus ex Sion,
qui fecit caelum et terram
Jubilare Deo, omnis terra:
Servite Domino in laetitia

Exsultate, justi, in Domino; rectos
debet collaudatio.
Confitemini Domino in cithara; in
psalterio decem chordarum psallite illi.
Cantate ei canticum novum; bene
psallite ei in vociferatione.

Quis est iste qui venit de Edom
tinctis vestibus de Bosra? Alleluja.

Iste formosus in stola sua
Gradiens in multitudine virtutis suae:
Attolite portas, principes, vestras
Et elevamini portae aeternales
Et introbit rex gloriae: Alleluja.

Quis est iste rex gloriae? Alleluja.

Dominus fortis et potens
Dominus fortis in praelio:
Alleluja.
Dominus virtutum ipse est rex gloriae.
Alleluja.

Ad te levavi oculos meos, qui habitas in
caelis.

Ecce sicut oculi servorum in manibus
dominorum suorum ; sicut oculi ancillæ

*Oh be joyful in the Lord all ye lands
for so shall the man be
that feareth the Lord
Oh be joyful in the Lord all ye lands
may the God of Israel unite you
and himself be with you.
May he send you help from the sanctuary
and strengthen thee out of Sion.
Oh be joyful in the Lord all ye lands:
The Lord that made heaven and earth
give thee blessing out of Sion.
Oh be joyful in the Lord all ye lands.
Serve the Lord with gladness*

*Give praise to the Lord on the harp;
sing to him with the psaltery, the
instrument of ten strings.*

*Sing to him a new canticle, sing well unto
him with a loud noise.*

*Who is this that cometh from Edom,
with dyed garments from Bozrah? Alleluia!*

*this beautiful one in his robe, walking in
the greatness of his strength.
Lift up your gates ye princes, and be ye
lifted up O eternal gates: and the king of
glory shall enter in. Alleluia*

Who is the King of glory: Alleluia

*the Lord who is strong and mighty: the
Lord mighty in battle.*

Alleluia

*The Lord of hosts he is the king of glory
Alleluia*

*Unto thee lift I up mine eyes : O thou
that dwellest in the heavens.
Behold, even as the eyes of servants look
unto the hand of their masters, and as*

in manibus dominæ suæ: ita oculi nostri
ad Dominum Deum nostrum, donec
misereatur nostri.

Miserere nostri, Domine, miserere nos-
tri, quia multum repleti sumus despec-
tione;

Quia multum repleta est anima nostra
opprobrium abundantibus, et despectio
superbis

Domine, ne in furore tuo arguas me,
neque in ira tua corripias me.

Miserere mei, Domine, quoniam infir-
mus sum ; sana me, Domine, quoniam
conturbata sunt ossa mea.

Et anima mea turbata est valde ; sed tu,
Domine, usquequo ?

Cantate Domino canticum novum,
cantate et benedicite nomini ejus:

Quia mirabilia fecit.

Cantate et exultate et psallite

in cythara et voce psalmi:

Quia mirabilia fecit.

Christe, adoramus te,

et benedicimus tibi,

quia per sanctam crucem tuam
redemisti mundum.

Domine, miserere nobis.

Maria Virgo regia de radice Jesse

Virgo ante partum, virgo in partu,

Virgo post partum, incontaminata.

Mater Domini inventrix partiae, genitrix
vitae:

Aurea porta gratia plena

Benedicta in mulieribus

Honorabilior cherubim, gloriosior

seraphim

*the eyes of a maiden unto the hand of
her mistress: even so our eyes wait upon
the Lord our God, until he have mercy
upon us.*

*Have mercy upon us, O Lord, have mercy
upon us : for we are utterly despised.*

*Our soul is filled with the scornful reproof
of the wealthy: and with the despiteful-
ness of the proud*

*O Lord, rebuke me not in thine indignation:
neither chasten me in thy displeasure.*

*Have mercy upon me, O Lord, for I am
weak : O Lord, heal me, for my bones are
vexed.*

*My soul also is sore troubled : but, Lord,
how long wilt thou punish me?*

*Sing to the Lord a new song,
sing and give praise to his name:
for he has done marvelous deeds.*

*Sing and exult and praise
in songs with the harp and the voice:
for he has done marvelous deeds.*

*Christ, we adore you
and we bless you,
because by your holy cross
you have redeemed the world.
Lord, have mercy on us.*

Mary virgin from the root of Jesse

A virgin before birth, virgin giving birth

And a pure virgin after giving birth,

Mother of the Lord and giver of life

And full of grace

Blessed among women

*Honoured among the cherubim and glori-
fied by the seraphim*

Cujus beatus venter Christum tulit
Cujus beata ubera Dei filium
lactaverunt
Te laudamus Deus noster; alleluja.

Misericordias Domini in aeternum
cantabo.

In generationem annuntiabo veritatem
tuam, in ore meo

Quoniam dixisti: In aeternum misericor-
dia aedificabitur

in caelis: praeparabitur veritas tua in eis.

Disposui testamentum electis meis,

juravi David servo meo:

Usque in aeternum praeparabo semen
tuum.

Et aedificabo in generationem et gener-
ationem sedem tuam

Alleluia

In ecclesiis benedicite Domino. Alleluia.

In omni loco Dominationis benedic
anima mea, Dominum. Alleluia.

In Deo salutari meo et Gloria mea.

Dominus auxilium meum et spes mea
in Deo est. Alleluia.

Deus noster; te invocamus, te adora-
mus,

Libera nos, vivifica nos, Alleluia.

Deus, adiutor noster in aeternum.

Alleluia

*Whose blessed womb bore Christ
Whose blessed breast gave milk to the
son of God*

We praise you our Lord. Alleluia

*I will sing of the mercies of the LORD for
ever.*

*with my mouth will I make known thy
faithfulness to all generations*

*For I have said: Mercy shall be built up for
ever:*

*thy faithfulness shalt thou establish in the
very heavens.*

I have made a covenant with my chosen,

I have sworn unto David my servant,

*Thy seed will I establish for ever,
and build up thy throne to all generations.*

Alleluia

In churches bless ye the Lord. Alleluja.

*In every place of his dominion, bless the
Lord, O my soul. Alleluja.*

In God is my salvation and my glory.

*God is my help, and my hope is in God.
Alleluja.*

*Our God, we call upon you; we worship
you.*

Free us; save us; give us life. Alleluja.

God is our helper forever. Alleluja.

The Musicians

Deborah Roberts graduated from Nottingham University with an MA in the editing and interpretation of Renaissance and Baroque music and has since combined singing with a variety of activities including teaching, researching and conducting. She sang for many years with the Tallis Scholars, with whom she gave over 1200 concerts.

A research fellowship at the university of Southampton gave her the chance to work on female vocal ensembles in 16th–17th century Italy with Dr Laurie Stras. She founded the ensemble *Musica Secreta* to perform much of this rare music, and the group has now released 7 ground breaking and award winning CDs. The most recent, *Sacred Hearts* and *Secret Music* was released in the summer of 2009 as a soundtrack to the novel *Sacred Hearts* by the renowned historical novelist Sarah Dunant, and also included the female voice choir, *Celestial Sirens* which Deborah founded and directs. Music from the recording was featured when the novel was serialised on BBC Radio 4 during July 2009, and was Editor's Choice in the October issue of *The Gramophone*.

She has directed Brighton Consort for ten years and co founded Brighton

Early Music Festival in 2002. She shares with John Hancorn the directorship of The BREMF Singers as well as the Sing Brighton! Training Choir; set up to get people back to singing again. Another Sing Brighton! Choir she works with, PlainSing, will be singing *Compline* to Gregorian chant at midnight tonight, while the *Celestial Sirens* will sing *Matins* at 2.00 am!

Deborah regularly directs courses at various universities, colleges and summer schools, including the Tallis Scholars Summer Schools in Oakham, Seattle and Sydney, and in 2005 founded the organisation *Triora* to run courses in the Ligurian town of *Triora*, Italy - where she is also trying to restore part of a very ruined palace!

In October 2007 she was appointed as a visiting singing teacher at University College Cork, Ireland, and has now developed a passion for Guinness and large Irish breakfasts!

His Majestys Sagbutts &

Cornetts was founded in 1982, and the group's illustrious sounding name is taken from Matthew Locke's "five-part things for His Majestys Sagbutts and Cornetts" that were probably played during the coronation celebrations for King Charles II in 1661.

The ensemble is frequently asked to take part in projects with choirs: John Eliot Gardiner's Monteverdi Choir; the BBC Singers, and the choirs of Trinity and King's College, Cambridge, as well as those of Westminster Abbey,

St Paul's and Westminster Cathedrals, London.

Activities over the group's twenty-seven year history have been as diverse as sound and vision recordings for the BBC comedy "The Two Ronnies", to appearances in the Salzburg Festival, St. Mark's, Venice, and the Sydney Opera House.

They have made numerous recordings, among them *A Bach Album* which was honoured "recording of the year" in Gramophone Magazine, December 2002. 2007 saw the launch of the group's own recording label *sfz music*, the first release winning a five star maximum award from Goldberg Magazine.

To celebrate their 25th anniversary in 2007 HMSC made two appearances in London's Royal Albert Hall at the BBC Proms, joining The Tallis Scholars and The BBC Singers in Striggio's reconstructed Mass in 60 parts; and, for the BBC's unique and inspired "brass day", appearing alongside the Black Dyke Mills and Grimethorpe Colliery bands. At the South Bank Festival that year His Majestys joined The Kings Singers in the Queen Elizabeth Hall for a truly memorable collaboration.

Since 2007 HMSC have made further acclaimed recordings for *sfz music*: their fourth album, a recording of music from the 1608 Raverii collection, is a collaboration with the Purcell Quartet and Cordophony and is on general release in November this year. The group have featured at recent concerts in Kilkenny, Durham, and King's College Cambridge:

in December this year they will play at Southwark Cathedral and at the Victoria & Albert Museum as part of the celebrations marking the opening of the new Renaissance and Baroque wings. 2010 sees HMSC play in Würzburg, Exeter Cathedral, Auhausen, Regensburg, Aberdeen, and Portaferry in Northern Ireland.

For more information, please visit www.hmsc.co.uk and www.sfmusic.co.uk

Jeremy West, Jamie Savan cornetts;

Abigail Newman, Adam Woolf, Stephen Saunders and **Andrew Harwood-White**, sackbutts;

Steven Devine, organ

The 1607 Ensemble is a vocal quartet that has appeared at various venues including the Brighton Early Music Festival, National Gallery, Victoria & Albert Museum, as part of the Music for Quiet Places Festival, and on BBC Radio 3's In Tune programme.

Three nationalities are represented within the group and a familiarity with a wide variety of musical backgrounds, tastes, and styles results in a closely-knit ensemble, equally at home singing French Renaissance music or jazz standard arrangements by The Manhattan Transfer; saucy madrigals or serene motets. When their imagination exceeds existing repertoire, they write their own compositions and arrangements mixing old and new styles, play-

2009
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ing with texts, precisely tailoring the music for their unique vocal colours. Their seamless blend, precise intonation, and infectious audience appeal has allowed them to develop a reputation for wowing audiences, bringing down the house with energy, passion, brilliance, and showmanship.

Emily Atkinson soprano **Andrew Pickett** alto **Robin Burlton** tenor **Greg Skidmore** baritone

The Esterházy Chamber Choir was founded in 1993 and is based in Lewes, East Sussex. Comprising around thirty four experienced singers from a wide variety of backgrounds, the choir aims to perform at a professional standard whilst remaining firmly rooted in the fine English tradition of amateur music making.

The group's repertoire spans four centuries of sacred and secular music with an emphasis on a cappella singing.

Sopranos Sarah Bridgland, Fran du Corbier, Emma Champion, Alison Jeffery, Elaine King, Lucy Morgan-Jones, Andrea Thomas, Francoise Towler

Altos Maria Birch, Claire Champness, Joyce Phillips, Dinana Uprichard, Liz Webb

Tenors Michael Bulman, John Crossman, Charles King, James Way

Basses John Astbury, John Burns, Chris Dixon, Derek Froud, Mike Lodge, Matthew Spencer, David Thomas

Sandy Chenery's singing career has encompassed ensemble singing, oratorio, recital work and opera. For over 10 years he sang daily services in several of the country's leading Choral Foundations including Wells Cathedral, St Mary's Cathedral Edinburgh and latterly St George's Chapel Windsor Castle.

He is now Director of Music at Brighton College.

As a countertenor, Sandy has performed many of the major works in the repertoire, among them Handel's *Messiah*, *Dixit Dominus*, *Saul* and *Solomon*, the Bach Passions and B minor Mass. He made his Albert Hall debut in a performance of Carl Orff's *Carmina Burana*. He has travelled extensively in the US and Europe performing as a soloist and with the Scottish Ensemble *Cappella Nova* with whom he has made many recordings and broadcasts.

As a choir trainer he worked closely with Gillian Dibden conducting and coaching the award-winning Berkshire Boys Choir and – *Sainsbury's Choir of the Year* winners – the Berkshire Youth Choir. He is also in demand as a choral workshop leader, most recently at the Wigmore Hall and Eton College.

Brighton College Chamber Choir

Sopranos Charlotte Dodge, Lily Evans, Josephine Hardy, Lucy Harrison, Bess Hildick-Smith, Shona Hull, Hannah Idle, Chloe Jackson, Emily Lewis, Jemma Sawyer, Anna Schaverien,

Altos Ellie Barnett, Frances Gladwin, Gabi Harris, Corinne Hull, Olivia Lane, Emily Miller, Clare Saxby, Leora Tarantula-Lyons, Leah Varughese

Tenors Louis Bickler, Charlie Brotherston, Alastair Foote, Edward Greenslade, Eddie Henley, Hugh Jeffery Sam Levy, Jake Sayer, James Way

Basses Jamie Bulman, Patrick Edmond, Harry Hacking, Frank Jarman, Jasper Llewellyn, William Marks, Ashkon Seyed-Safi, Oliver Sibley, Edmund Singer-Kingsmith

Founded in in 1971, **Brighton Consort** is the principal ensemble in the Brighton area that explores the enormous and rich repertoire of renaissance and early baroque Europe. They give several concerts a year all around the Sussex region and have sung music from England, the Low Countries, Italy, France, Spain, Portugal and even Mexico. The choir took part in the very first BREMF, and members of the choir are actively involved as committee members and volunteers. They recently joined with the Renaissance Singers from London, to perform two great 40 part motets; Spem in alium by Thomas Tallis, and Ecce beatam lucem by Alessandro Striggio, as part of the 40 year anniversary for the Church's Conservation Trust.

Sopranos Ellen Behrens, Jacqui Gough, Jenny Hansell, Sally Morris, Pamela Nickels, Charlotte Tayler

Altos Elspeth Barnett, Jenny Clemens, Heide Hughes, Marion Pilbeam,

Natasha Raybould, Pat Zielinska

Tenors Maya Davis, Richard Davis, Kat Elliott, Roger Fenn, Jason Field, Liz Taylor, Nick Smith

Basses Michael Bishop, Mike Clemens, Andrew Connal, Tony Jay, Jason Jeffries, Maurice Shipsey

The **BREMF Consort** is a select group of amateur singers taken mostly from the BREMF Singers. This is their first public appearance.

Sopranos Charlotte Tayler, Gill Sudbery, Jenny Hansell,

Altos Maria Birch, Silvia Reseghetti, Natasha Raybould

Tenors David Betts, Nick Boston, Jason Field, David Waterhouse

Basses Jeff Coventry, Tony Jay, Jason Jeffries, Simon Madge, Maurice Shipsey, Anthony Smith

**TOMORROW AT 7PM
ST GEORGE'S KEMPTOWN
THE ART OF LOVE
FROM EAST TO WEST**

Songs and dances to celebrate the universal power of love in all its moods!

From the exotic East:

- Kathak and contemporary dance from **Anurekha Ghosh** (see her Youtube clips at www.bremf.org.uk)
- Haunting Thumri ragas sung by **Purnima Chaudhuri** – one of the world's leading artists on a special visit from India. Thumri was the vocal style most associated with the courtesans on India
- Leading British Asians on tabla, harmonium and tanpura

To renaissance and baroque Italy

- Luxurious and virtuosic songs for 1-3 soprano voices originally composed for the legendary singing ladies of Ferrara, who so distracted their patron, Duke Alfonso II, that he neglected his state!
- Love songs by Monteverdi and the Venetian Barbara Strozzi. Was she a courtesan?

Musica Secreta: Deborah

Roberts, Kate Hawnt, sopranos;
Clare Wilkinson mezzo soprano;
David Miller lute and chittarone

Anurekha Ghosh will also improvise dance to some of the Italian songs

**Great choral music at
BREM F 09**

ST BARTHOLOMEW'S CHURCH

is a magical venue for voices so don't miss the other great events here!

Sat 31st October **Solomon** by Handel. Soloists include: Catherine King, Julian Podger and Michael George The BREMF Singers and The Brook Street Band. Directed by John Hancorn

Sun 1 November **Sacred chants and songs of Ukraine**

The Boyan Ensemble of Ukraine have been visiting Brighton for several years now, but this is the first year that BREMF have had the privilege to present this glorious male voice choir

Wed 4 November **Homage to Henry** Brighton Consort sing popular choral works by Henry Purcell and his contemporaries John Blow and Matthew Locke. They will include his lovely Funeral Music for Queen Mary with the instrumental canzonas played by The Brighton and Hove Youth Brass Ensemble

Fri 6 November **Mantra**

The Orlando Consort are joined by 3 leading British Asian musicians: Kuljit Bhamra, tabla; Jonathan Maya, sitar and Shahid Khan voice and the BREMF Singers in a fascinating fusion of Indian and European music from 16th century Goa. The church will be laid out with most of the performance taking place in the centre and raked seating to ensure a good view.

If you bring a cushion you can take advantage of £3 'floor' tickets