

Beethoven
*comes to
Highclere*

**Saturday 5th May
2007
at 7.30pm**

**Thorngrove School
The New Hall**



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Thorngrove School

The recent opening by Robert Hardy of the new multi-purpose hall marks a significant chapter in the short history of the school. Founded by Nick and Connie Broughton in 1988 with a class of fourteen children on the site of a pig farm, children from over two hundred families now enjoy these lovely surroundings and the stylish modern architecture that enhance the relaxed but purposeful atmosphere of the school. The new hall was designed by Sutton Griffin Architects and constructed by Priory Gate.

While the Newbury Chamber Choir and Orchestra cannot compete with the international institutions of a big city, we can at least save an audience time and money (and reduce our carbon footprint) by bringing great works into the midst of a community; such opportunities, however, in terms of cost and the spaces themselves are few and far between: we are most grateful to the Principals of Thorngrove School for allowing us to use their new hall in this way and to our sponsors for their commitment to this evening's concert.



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Ludwig van Beethoven (1770–1827)

Mass in C

Violin Concerto

Choral Fantasia

Hannah Medlam

(violin)

Nigel Dickinson

(piano)

Claire Bessent

(soprano)

Jeanette Ager

(mezzo soprano)

Ben Alden

(tenor)

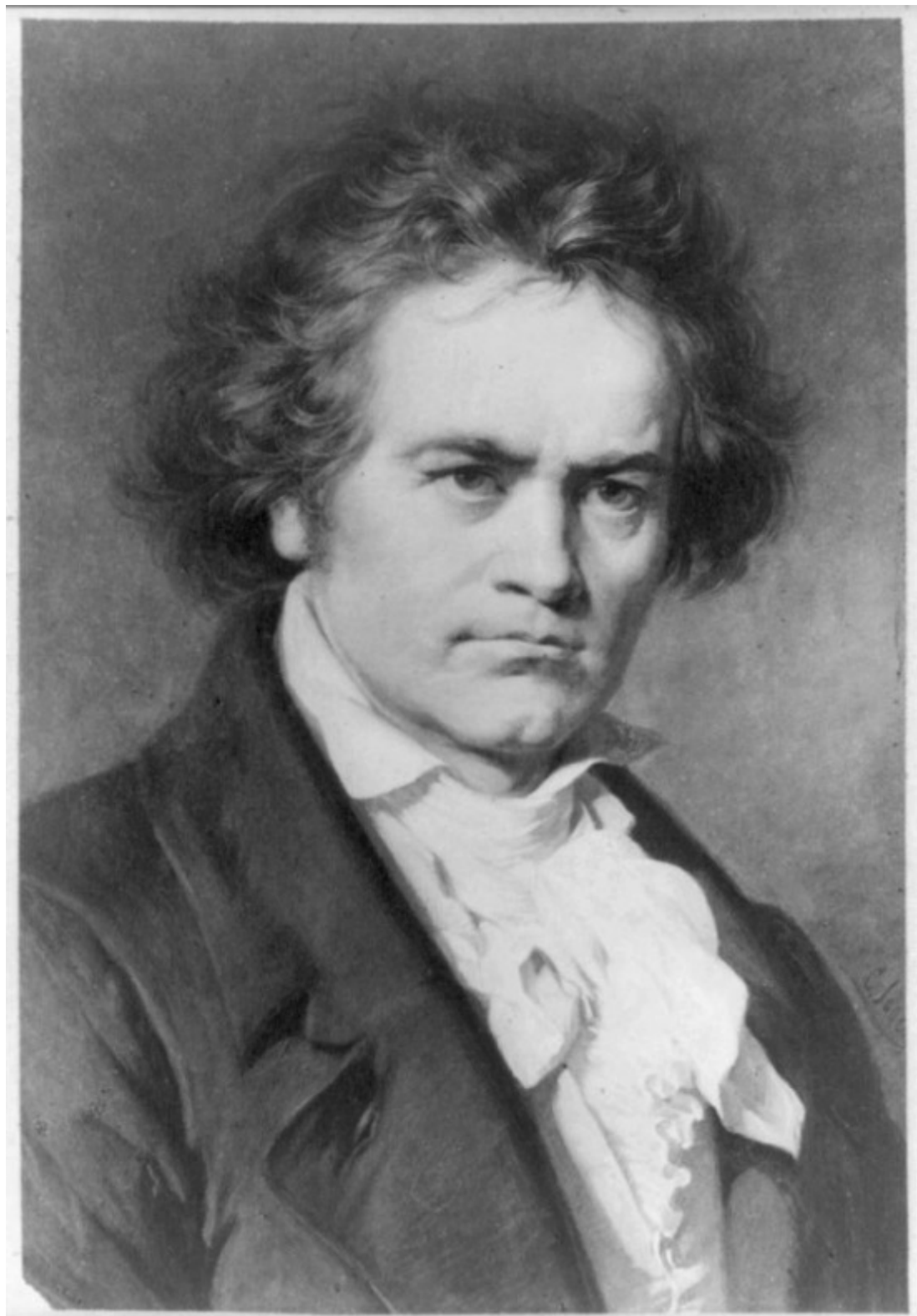
Ian Caddy

(bass)

Newbury Chamber Choir & Orchestra

(leader Jean Paterson)

conducted by **Edward Lambert**



Mass in C

(Opus 86)

The most important liturgy of the Christian Church, the commemoration of Christ's Last Supper, evolved in two distinct ways: the 'Proper' consisted of those parts of the service which were prescribed according to the Church's calendar. Those texts that are common to all days of the year (or most of them, anyway) constitute the 'Ordinary' of the Mass, and musical settings of these parts became the most important legacies of composers during medieval times: writing a mass must have been the composers' equivalent of writing a symphony at a time when 'art' music, as opposed to folk or dance music, only existed inside the great cathedrals or court chapels of Europe. In many respects, the history of mass settings is a story of the age-old conflict between words and music. The more those institutions showed off their musical glories, their choirs and musicians, the more likely it was that the text was delegated into second place. But bring too much subjective interpretation to bear, and the mass leaves behind its liturgical roots completely and transfers to the concert hall, or even opera house. Such was the turning point at which the mass found itself at the beginning of the nineteenth century. Beethoven's *Missa Solemnis*, his later masterpiece and an intensely visionary work (which was originally intended for the enthronement of an archbishop) is scarcely performable within the context of a church service. His *Mass in C* was written in response to a commission from Prince Nicolaus Esterházy II to produce a mass in celebration of his wife's name day in September 1807 and its origins therefore were as a special religious celebration following in the tradition of Haydn, who had written six such masses a few years earlier. The *Mass in C* is a large-scale work which dispenses with customary sub-divisions of the text and welds the music instead into five colossal movements *Kyrie, Gloria, Credo, Sanctus/Benedictus, Agnus Dei*. Thus the work takes on a symphonic structure whose contrasts build to a climax in the *Credo*. However, the dominant style is operatic. The choir takes centre-stage, singing almost constantly throughout; theirs is the utterance of an opera chorus, dramatic and direct. The solo voices stand out and merge again, their music never turning into prolonged song. The exception is the *Benedictus* in which Beethoven creates a striking 'stereophonic' effect by contrasting the quartet of soloists against the choir, perhaps illustrating in this masterpiece better than any other the central preoccupation of his life's work: the place of the individual in the midst of humanity.

"I do not like talking about my Mass... I do believe, however, that I have treated the text in a manner in which it has not often been treated before..."

(Beethoven, letter 8 June 1808)

1. Kyrie

Lord, have mercy. Christ, have mercy. Lord, have mercy.

2. Gloria

Glory be to God on high, and on earth peace, good will towards men.

We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father -

- that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

3. Credo

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, Only begotten Son of God, Begotten of his Father before all worlds. God of God, light of light, Very God of very God. Begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary: And was made man. And was crucified also for us under Pontius Pilate: suffered, and was buried.

And the third day He rose again according to the scriptures. And ascended into heaven, and sitteth at the right hand of the Father And He shall come again with glory to judge the living and the dead: His kingdom shall have no end. And (I believe in) the Holy Ghost, Lord and giver of life: Who proceedeth from the Father and Son. Who with the Father and Son together is worshipped and glorified: Who spake by the Prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead

And the life of the world to come. Amen.

4. Sanctus

Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus

Blessed is he who comes in the name of the Lord,
Hosanna in the highest.

5. Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy on us.
Lamb of God, who takes away the sins of the world, give us peace.

Interval

Violin Concerto

(Opus 61)

(i) *Allegro ma non troppo* (ii) *Larghetto* (iii) *Rondo*

The *Violin Concerto in D major* was among a series of great works completed during the prodigiously fertile year of 1806 and, by all accounts, was written in feverish haste. It was performed by Franz Clement on 23 December and originally called “*A Symphony for Violin and Orchestra*”, presumably because of its monumental scale.

Franz Clement was a talented violinist of Beethoven’s day. Leader and director of the Theater an der Wien (where Beethoven’s opera *Fidelio* had been premiered in 1801) the twenty-six year old musician was a prominent figure in Vienna’s music circles, and a composer as well as a performer. Late in 1806, Clement decided to give a benefit concert – and keep the proceeds. He assembled an orchestra of his colleagues and selected a programme of works by Mozart, Cherubini, and Handel. Yet the concert would need something to attract attention during the busy Christmas season, so Clement invited his friend Beethoven to write a violin concerto. The composer agreed, even though very little time remained. Working with uncustomary haste, Beethoven apparently managed to complete the work only hours before the concert was to begin. The story goes that Clement sight-read the entire work but it may be supposed that he had visited his friend throughout the composition process, trying out the piece as it progressed. Beethoven wrote the violin part on four staves to allow room for alterations, and the score shows these staves were frequently made use of. In any event, Clement was something of a showman: he divided the work up, inserting a sonata of his own after the first movement, performing acrobatics with the violin upside-down. There was then an interval before the concerto resumed. No wonder then the piece did not get a very enthusiastic reception (the themes were “commonplace, confused, wearisome and too repetitious”). In fact, concertos for piano were in vogue and so Beethoven rearranged the concerto for piano the following year, and the popularity of the original version declined until performers of a later generation revived it – notably the great violinist and friend of Brahms, Joseph Joachim, who performed the concerto in London under the direction of Mendelssohn in 1844.

Beethoven often dedicated his compositions to aristocrats who might pay handsomely for the privilege. Yet when it came time to publish the Violin Concerto in 1808, he chose to honour Stephan von Breuning with whom he had grown up in Bonn. As a boy, Beethoven had often escaped his father’s drunken demands by seeking refuge in the Breuning home and he and Stephan remained close friends throughout their lives.

Fantasia for Piano, Choir and Orchestra

(Opus 80)

To complement the support of aristocratic patrons and the sales of works to music publishers, both yielding an erratic income, giving a benefit concert was a common enough means of survival for Viennese musicians of the time. Concerts were usually private affairs unless they were given for charity and there was occasionally the opportunity of obtaining one of the theatres - and its personnel - at a time when they were otherwise closed (Holy Week or around Christmas); the *Theater an der Wien* was put at Beethoven's disposal for the night of 22 December 1808 - almost exactly two years after the premiere of the Violin Concerto in the same venue. On this occasion the music included the first performances of the Fifth and Sixth Symphonies, the Fourth Piano Concerto (with Beethoven as soloist) and portions of the Mass in C. As if that were not enough, he decided the evening needed a finale; and so the final work in this evening's programme is another one written at the last minute. Since a chorus was available, he rapidly threw together the work now known as the 'Choral Fantasy'. It was advertised as "*A Fantasia on the piano which ends with the whole orchestra coming in bit by bit and finally with the entry of voices as a finale*".

An introduction for piano, (extemporized by Beethoven at the first performance), leads to variations on a simple song melody featuring soloists and sections of the orchestra as well as the piano. But, alas! The work was under-rehearsed; the orchestra broke down in the middle and had to be restarted; and the theatre was bitterly cold. Hardly surprising that the reception was somewhat cold as well. Nevertheless, this piece - one of the most charming and effervescent musical oddities of all time - was to be the precursor of the Ninth Symphony, for in both works the folk-like melody of the finale grows in substance until it can no longer be contained by instruments, but is taken up by voices in an exciting conclusion.

"... a short while beforehand, the idea of writing a brilliant piece for this concert came to him. He chose the melody of a song which he had composed many years before, planned the variations, the chorus etc., and called upon the poet Christoph Kuffner to write the words in a hurry according to Beethoven's ideas. The Fantasia was finished so late that it could scarcely be sufficiently rehearsed".

(autobiography of Carl Czerny, Beethoven's piano pupil)

Schmeichelnd hold und lieblich klingen
 Unsres Lebens Harmonien,
Und dem Schönheitssinn entschwingen
 Blumen sich, die ewig blühn.

Fried und Freude gleiten freundlich
 Wie der Wellen Wechselspiel.
Was sich drängte rau und feindlich,
 Ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
 Und des Wortes Weihe spricht,
 Muß sich Herrliches gestalten,
Nacht und Stürme werden Licht.,

 Äuß're Ruhe, inn're Wonne
 Herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
 Läßt aus beiden Licht entstehn.

Großes, das ins Herz gedrungen,
 Blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
 Hallt ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
 Froh die Gaben schöner Kunst .
Wenn sich Lieb' und Kraft vermählen,
 Lohnt dem Menschen Göttergunst.

Christoph Kuffner/Beethoven (?)

*With grace, charm and sweet sounds
The harmonies of our life,
And the sense of beauty engenders
The flowers which eternally bloom.*

*Peace and joy advancing in perfect accord,
Like the alternating play of the waves;
All harsh and hostile elements
Render to a sublime sentiment.*

*When the magic sounds reign
And the sacred word is spoken,
That strongly engender the wonderful,
The night and the tempest divert light,*

*Calm without, profound joy within,
Awaiting the great hour.
Meanwhile, the spring sun and art
Bathe in the light.*

*Something great, into the heart
Blooms anew when in all its beauty,
Which spirit taken flight,
And all a choir of spirits resounds in response.*

*Accept then, oh you beautiful spirits
Joyously of the gifts of art.
When love and strength are united,
The favour of God rewards Man.*

VIENNA - the city of music

In the eighteenth and nineteenth centuries, more great music was composed in Vienna than in any other city in the world. None of these composers were Viennese by origin, with the exception of Schubert who was born there in 1797, but the city offered them a unique range of opportunities to practise their gifts. The city's cultural fortunes rose and fell with Vienna's prosperity...



Theater auf der Wieden

TIMELINE

Early Medieval era - Vienna is a centre of Minnesang, home of minstrels who travel extensively, disseminating their art throughout Europe.

1278 - comes under Habsburg rule; the Empire lasts until 1918.

Renaissance times - Vienna witnesses a growing number of important musical events and formation of the Court Chapel.

1600's - the city becomes established as a European musical centre. The imperial Kapelle has an outstanding reputation, which draws prominent Italian musicians into its circle. The Emperor Leopold I's love of music is well-known and he builds up the finest library, which has survived.

1683 - Turks driven from the gates of Vienna, the Habsburgs' dominions expand and Vienna magnificently rebuilt.

1700's - Opera and virtuosity conquer the musical world. Antonio Vivaldi visits on several occasions and dies there in 1741. By then there are some 50,000 people living within the city walls, with 100,000 more in the surrounding suburbs.

Late 1700's - Joseph II encourages German culture and permits the establishment of the *Theater auf der Wieden* for which Mozart's *The Magic Flute* was written.

1781 - Mozart writes to his father that Vienna is 'the best place in the world for his profession'. Wealthy patrons compete for the services of performers and composers of quality and originality. Concerts take place in aristocratic palaces, theatres, restaurants and in the public gardens. As a freelancer, Mozart earns (and spends) much more than he could as a salaried musician.

Steady growth of music printing and production of high-quality pianos and other instruments.

1790 - Haydn, given extended leave of absence on full salary by Prince Anton Esterházy, makes Vienna his home.

1792 - Beethoven moves from Bonn to Vienna in order to study with Haydn; he finds similar opportunities to Mozart's, though it is significant that nearly all Beethoven's dedications are to aristocrats. Almost from the start, Beethoven achieves a higher social standing than that of Mozart or Haydn.

1827 - Beethoven's funeral was among the largest public events in Vienna's history: unlike Mozart who was buried in a common grave, as was the custom at the time, 20,000 people lined the streets on 29 March 1827. Schubert was a torch-bearer. Beethoven was buried in the Währinger cemetery and his remains were moved in 1888 to the Zentralfriedhof. By the time of his death his music had fallen considerably out of fashion.



Beethoven's funeral as depicted by Franz Stober

1800's - Vienna is the largest German-speaking city, and growing fast: by 1806 the suburbs have almost doubled in population. The influx of affluence from all over the empire invigorates the musical life of the city. Although representatives of the court run the theatres, some of the seats are put on sale, a change that gives a voice to 'public taste'.

1814 - *Gesellschaft der Musikfreunde* founded to cater for a growing public - it sponsors regular concerts, promoting works of past masters as well as more contemporary music, including Schubert's.

mid 1800's - Domestic music-making flourishes and choral societies proliferate. Brahms becomes director of the *Singakademie*. Bruckner teaches at the Conservatory. Wagner and Verdi operas performed although Wagner leaves the city in disgust after suffering at the hands of the notorious critic Hanslick.

1860's - a massive development of public buildings - the *Hofoperntheater* opened.

1867 - Johann Strauss (ii) composes the legendary Blue Danube waltz for male chorus and orchestra, commissioned by the *Männergesangverein*. Golden age of Viennese operetta follows – works of Franz von Suppé and Johann Strauss (ii).

1870 - the *Gesellschaft* opens the *Musikverein* (with 1600 seats and a second hall with 700) with an extensive Beethoven centenary celebration. The *Musikverein* also houses the conservatory, which attracts students of international calibre including Mahler and Hugo Wolf.

1870s - Brahms directs *Gesellschaft* concerts. Concerts of the Vienna Philharmonic, like those of the *Gesellschaft*, now a regular feature and fully subscribed.

1897 - Brahms supports Mahler's appointment as conductor of the opera in an effort to raise standards; Mahler later replaces Richter at the Vienna Philharmonic and spearheads a radical raising of standards and expansion of repertory. He becomes a living legend and is idolized by a young generation of musicians, including Schoenberg Berg and Webern, who later comprise the second Viennese 'school'.

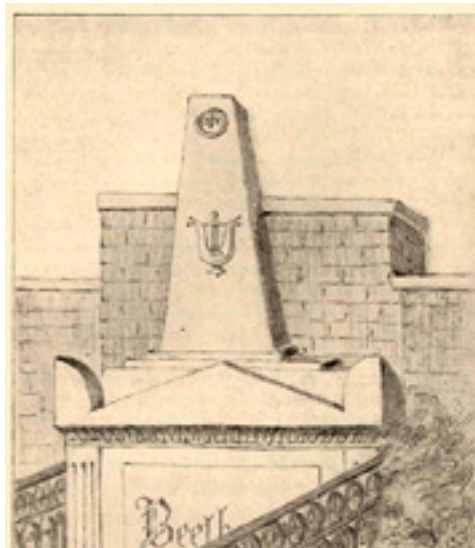
1907/08 - anti-Semitism now a feature of Viennese culture and politics; allied with Progressive and Reactionary movements in music-making. Mahler comes under fire and his own compositions experience limited success in Vienna. Premières of Schoenberg's music result in conflict. Mahler resigns from the opera and leaves for New York.

1918-1921 - Schoenberg and Berg form the *Verein für Musikalische Privataufführungen*. Concerts closed to non-members, and critics banned. It performs many new works.

1918 – End of Habsburg Empire and monarchy falls. The *Hofoper* becomes the *Staatsoper*, existing alongside the *Volksoper*.

1934 – Berg's *Violin Concerto* performed during which the entire Philharmonic stages a protest; Webern's music left unperformed.

1938 - the *Anschluss* removes Jews from musical life; the baptismal records of



Beethoven's first tomb drawn by Vincent d'Indy in 1880

Johann Strauss (i) falsified in order to prevent his music from being banned.

1941 - Richard Strauss - once a Progressive but by now in the Reactionary camp - moves to Vienna and celebrates his 80th birthday.

1945 - Vienna suffers severely in the final years of the war, during which the opera house is destroyed.

1950's to date – Vienna Festival inaugurated. Eventual reopening of *Staatsoper*. (Karajan becomes musical director in 1956). Its budget is unequalled by any opera house in the world - it has 45 to 50 operas in repertory for ten months of the year. Resurgence of other institutions and enterprising new groups such as Harnoncourt's *Concentus Musicus*, a group performing early music and *die reihe* founded by Cerha, specialising in new music. Besides the *Philharmonic* there are the *Vienna Symphony Orchestra*, the *Orchestra of Austrian Radio*, the *Singverein*, the *Singakademie*, the *Vienna Boys Choir* – and too many others to mention! In 1997 the *Philharmonic* admits women. And in 2006 an English student arrives in the city...

Hannah Medlam was born and brought up in the neighbouring village of Hollington. Now eighteen, she started the violin at the age of six. In subsequent years she won many first prizes and awards in music festivals in Oxford, Bath, Wantage, and Basingstoke. In one of her first public performances she played the slow movement of Vivaldi's Spring with the Southern Sinfonia in the 1999 Newbury Spring Festival. In 2003 she entered the sixth form of the Purcell School, where she took part in many concerts in such venues as the Royal Festival Hall and St John's Smith Square, most notably leading Bartok's first string Quartet at the Wigmore Hall in 2005. In 2006



she won the Newbury Young Musician of the Year Competition and will perform a concerto with the Southern Sinfonia in Autumn 2007. Recently she performed the Mendelssohn concerto with the HCYO in Winchester Formerly taught by Paul Barritt, leader of the Halle orchestra, she now studies with Edward Zienkowski at the Vienna Conservatoire. Hannah also enjoys painting and had her first solo exhibition at the Desmoulin Gallery in 2002. In 2004 and 2005 she had paintings accepted in the Society of Women Artists' Summer Exhibition in the Mall Galleries in London and has been invited again to exhibit her work this year.

Newbury Chamber Orchestra

Violin I Jean Paterson
James Toll
Liz Flower
Peter Marsh
Nikki Rogers
David Munro

Violin II Judith Young
Alice Willson
Kirstie Robertson
Freya Brett

Viola Sue Black
William Harvey
Joanne Richardson
Malcolm Exton

Cello Fiona Murphy
Kate Harding
Emma Sharrrock
Charles Brookes

Double Bass Katie Long
Mark Frampton

Flute Clare Mellor
Katie MacDonald

Oboe Helen Rawstron
Natalie Hyde

Clarinet Johanna Owens
Harriet Dickinson

Bassoon Catherine Millar
Madeleine Millar

Trumpet Jack Coward
Andy Smets

Horn Jose Lluna
Steve Flower

Timpani Sue Whitling

Chamber Organ Stephen Holmes



Nigel Dickinson - who lives in nearby St Mary Bourne - studied piano at Trinity School of Music with Jacob Kaletsky and Myers Foggin and choral conducting with James Gaddarn. In recent years has worked as organist and choirmaster in the diocese of Winchester. Currently making a study of Russian music of 20th century at Goldsmiths college in London, particularly with regard to the output of the contemporary composer Dmitri Smirnov whose music he is to programme in a recital later in the year. His other specialisms are Rachmaninov and York Bowen.

Claire Bessent - who comes from Newbury - graduated in music from the University of Durham, and went on to complete an MMus in singing performance at the Royal Scottish Academy of Music and Drama, supported by the Barcapel Foundation Scholarship, where she won the coveted Governor's Recital Prize. She subsequently studied at the Royal College of Music; her teacher is Lillian Watson. Claire's extensive solo concert work includes Monteverdi's 1610 Vespers at St. John's, Smith Square; Christmas concerts with the City of London Choir at the Queen Elizabeth Hall and St. Martin-in-the-Fields; Haydn's Creation with the RSAMD Chamber Orchestra under Sir Philip Ledger broadcast on BBC Radio 3 and Handel's Messiah with Florilegium Chorus. Operatic experience includes the cover of Norina in Don Pasquale by Donizetti for Garsington Opera; the role of Giannetta in The Elixir of Love also by Donizetti with Grange Park Opera and on a UK tour with Pimlico Opera; Despina in Il Trespolo Tutore by Stradella with New Chamber Opera; the role of First Boy and cover of Papageno in The Magic Flute by Mozart with British Youth Opera; Ensemble in Susanna by Handel with Early Opera Company and the role of Giulietta in The Tales of Hoffmann by Offenbach with Guildford Opera Company. Claire has recently taken part in the world premiere of Ornamental Happiness, Part One of a circus-style spectacular to mark Liverpool City of Culture 2008, directed by Rose English and performed at Liverpool's Unity Theatre. The vocal music is being written specifically for Claire's voice and the work will culminate in a national and international tour in 2008. Claire will also sing the role of Albina in Rossini's La donna del Lago for Garsington Opera this summer.



Jeanette Ager left the Royal Academy of Music to win the Gold Medal in the Royal Overseas League Competition, the Richard Tauber Prize for Singing and an award from the Tillet Trust Young Artist Platform. Jeanette's extensive concert and oratorio work has included recitals at the Wigmore Hall, Messiah at St David's Hall, Cardiff, Elgar's Dream of Gerontius at the Queen Elizabeth Hall, Tippett's Child of our Time at the Royal Festival Hall, Beethoven's Ninth at the Barbican and the Missa Solemnis at York Minster. Her concert work has taken her to Bermuda, the Czech Republic and Beijing. Operatic work includes Cherubino in The Marriage of Figaro, Apprentice in the Royal Opera's production of Wagner's Die Meistersinger and Thea in

Tippett's The Knot Garden. Soon she will perform Rosina in Rossini's Barber of Seville. Jeanette has appeared with the Newbury Chamber Choir before, singing the Messiah in Hungerford.

Ben Alden read Modern Languages at Durham University, whilst a Tenor Choral Scholar at Durham Cathedral. He continued his studies as an ABRSM scholar at the Royal Scottish Academy of Music and Drama in Glasgow, completing an MMus degree in concert singing, studying under Peter Alexander Wilson. As well as a freelance singer and teacher, Ben is currently a Lay Clerk at St George's Chapel, Windsor Castle. As a committed ensemble singer, he works regularly with the Monteverdi Choir under Sir John Eliot Gardiner, the BBC Singers, Tenebrae, Polyphony, Cappella Nova and Dunedin Consort. In addition to Quintessential Voices, he also sings with male-voice consort Liedertafel. He appears frequently on CD and in television and radio broadcasts, including the BBC Proms. Engagements have taken him abroad throughout Europe, the Isle of Man and the U.S.A. and he has appeared on stage in the Salle Pleyel, Paris and The Royal Opera House, Covent Garden. Ben continues to promote himself as a soloist under the guidance of tenor Ryland Davies. His recent solo performances include Handel's Messiah, Bach's St John and St Matthew Passions.



Ian Caddy, Hampshire-born and now living near Andover, studied singing and piano at the Royal Academy of Music for five years. As a principal soloist, he has performed in a wide variety of operas and concerts with all of the major British opera companies and orchestras, as well as amassing an impressive list of engagements around the world: with opera houses, festivals, orchestras and ensembles, Radio and TV. Last month he sang and presented a series of Gilbert & Sullivan concerts with the



Bournemouth Symphony Orchestra. He has been working extensively with the music department of Queen's University Belfast, on baroque acting technique in opera (see www.BaroqueGestures.com). Two weeks ago Ian sang a programme of Gilbert & Sullivan in The Corn Exchange, as part of Southern Sinfonia's lunch-time series. Later this year he sings a new piece being written for him, *Forth Pilgrim, Forth* (from Chaucer) by Ian Schofield, with the Pomeranian Symphony Orchestra in Bydgoszcz, Poland ... also *Messiah*, *Jephtha*, *Dream of Gerontius* and *Side by Side* by Sondheim, along with Opera-recitals: in Halle, Graz, Dublin, Limburg and London.

Jean Paterson was born in north Pembrokeshire into a farming family and now lives in Highclere. She read music at Oxford, studying the violin with Emanuel Hurwitz, and at the Royal Academy of Music with Manoug Parikian. She later took up the baroque violin with Micaela Comberti and John Holloway, and now plays with many of the leading period instrument ensembles in Britain, such as The King's Consort, Florilegium, London Handel Orchestra, Gabrieli Consort, English Baroque Soloists, The Sixteen, and the Canadian group 'The Theatre of Early Music'. She teaches at The Pilgrims' School in Winchester and coaches for the Hampshire County Youth Orchestra. Her special love is chamber music, which she indulges in with groups including The Revolutionary String Quartet and Canzona. She is married to the baritone Peter Harvey, and their eldest son William, playing the viola this evening, is about to read theology at Bristol University.

Newbury Building Society
is glad to support
the Newbury Chamber Choir
2006/2007 season

Edward Lambert made his conducting debut in Salzburg and has subsequently conducted many choral and orchestral works, accompanied many singers and instrumentalists, and composed music for a wide variety of performers. He studied at Oxford and the Royal College of Music and went on to work for several opera companies here and abroad; for many years he was on the staff of the Royal Opera House. As a chorus master and coach he has visited among others the Dublin Grand Opera, Wexford Festival Opera, Ambrosian Singers, Ballet Rambert, Netherlands Opera, Maggio Musicale in Florence, Philharmonia Chorus, London Symphony Chorus, and the Aix-en-Provence Festival. As a composer his



works have been heard at many venues in this country: the *Chamber Concerto* was performed at the Bath Festival and his *Mass* at the Huddersfield Festival and on Radio 3. The chamber opera *Caedmon*, to a libretto by Christopher Fry, was performed by the Royal Opera at the Donmar Warehouse who also commissioned an opera specially for comprehensive schools, *The Button Moulder*, which subsequently toured to the USA. *The Dream That Hath No Bottom* won a Millennium Arts for All Award when it was mounted in Vernham Dean and Andover in 2001. His opera *All In The Mind* for a large cast of teenagers was performed by W11 Opera at the Britten Theatre in the Royal College of Music in 2005. His *Concerto Cubico* was performed in St Nicholas' Church, Newbury, last year with Michael Buchanan as soloist.

Southern Sinfonia

THURSDAY 21st JUNE 2007 - 7.45pm
CORN EXCHANGE NEWBURY

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www.southernsinfonia.co.uk

The **Newbury Chamber Choir** has a long and illustrious history in the West Berkshire/North Hampshire area. Until recently known as the *Newbury Baroque Singers*, (at one time it was the *Phoenix Singers*), the choir sings music of many different kinds while focusing on its core repertory of Baroque and Classical masterpieces. It performs with the appropriate instrumental ensemble or orchestral accompaniment drawn from the many superb performers who live in the area - as this concert shows. Diana Whitehead conducted the choir for many years and since 2002 its musical director has been Edward Lambert. Recently the choir has performed Mozart's



Requiem, Rossini's *Petite Messe*, Liszt's *Missa Choralis*, Handel's *Messiah*, Vivaldi's *Gloria*, Schütz's *Christmas Story*, Purcell's *Dido and Aeneas* and works by de Mondonville, Charpentier, Lalande, Durante, Buxtehude, Haydn, Holst and Monteverdi - not to mention 'The Wreck of the Hesperus' by Thomas Anderson, Bernstein's *Chichester Psalms* and



two works commissioned from local composers. Last November the choir gave a rare semi-staged performance of Cavaleri's *The Drama of Body and Soul* - the world's first opera. Besides giving concerts in Newbury and Andover, the choir has recently visited Hungerford, Lambourn, Chieveley, Burghclere, Chute and Abbotts Ann. Last year the choir was awarded a grant for the purchase of a small chamber organ which is ideal for continuo work, and which is available for hire.

Newbury Chamber Choir

(musical director: Edward Lambert)

Rachel Bowey, Deborah Cox, Karine Crumsie, Charlotte Farquharson,
Caroline Griffin, Wendy Holmes, Rachel Lambert, Roz London,
Jill Pearson, Johan Teece*, Vivienne Toll, Beryl White

Jackie Appleford, Margaret Baker, Judy Creek, Nerolie de Lavis-
Trafford, Kate Munro, Barbara Riggs, Diana Whitehead

Steve Bowey, Richard Foster, Chris Gwynn, John Long*

Andrew Davis, Christopher Fallows, Grahame Foulkes,
Richard Goodwin, Ivan Johnson, Paul Kelley, Adam King

* *Soli in Choral Fantasia*

Assistance with musical preparation: Steve Bowey

Additional language coaching: Jacqueline Pischorn
(author of *German diction for English-speaking singers*)

New choir members welcome: no auditions
rehearsals Tuesday evenings at 7.30 at Thorngrove School, Highclere
Telephone the Secretary 01635 580833 mail@singnewbury.co.uk

next concert

Saturday 16 June 2007 at 7.30pm

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7.45pm

Newbury Choral Society

presents an

A Concert of English Music

Elgar Serenade for Strings

Britten Cantata Misericordium

Handel Dixit Dominus

at Douai Abbey

on Saturday 23 June at 7:45 pm

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