

St Stephen Walbrook 
City of London

BRANDENBURG
**CHORAL FESTIVAL
OF LONDON**

AUTUMN SERIES
2019

Music for the Sistine Chapel

Palestrina, Victoria, Giovanelli

Iken Scholars

Conductor - Matthew Dunn

Friday, September 27, 2019

7:30pm

St Stephen Walbrook

Welcome to the Brandenburg Choral Festival

May I offer you a very warm welcome to the fifth concert of our 2019 Autumn Series.

In the lead up to Christmas we will once again be bringing you some fantastic choral music in some fabulous London venues.

2019 is our 10th Anniversary and our 'Happy Birthday to Brandenburg' concert on 16th November will be a very special event, celebrating all the things we love about choral music in its many forms. There will be contributions from some of our regular choirs and the programme will encompass classical, jazz, folk and pop.



As well as our London concerts, our Choral Cruises with Fred. Olsen Cruise Lines are a big hit with many customers becoming regulars! There are two cruises in 2020 where you can not only sail to some beautiful destinations, but also meet like-minded new friends while improving your singing in a really fun way!

To keep up-to-date with the Cruises and all Festival goings-on, you can 'like' us on Facebook, and 'follow' us on Twitter and Instagram @brandenburgfest. Our Friends' mailing list (GDPR-friendly) is free to join and the new Brandenburg Loyalty Card has been overwhelmingly popular – repeat visits to the Festival earn you free tickets!

The Iken Scholars, with their conductor Matthew Dunn, are regular and welcome visitors to the Brandenburg Festival.

Their performances are always at the highest level of consort singing, setting a level for other choirs in the Festival to aspire to and their beautifully balanced programme tonight is exquisite.

It is all certain to sound splendid here in the terrific acoustics of St Stephens.

We love coming here. We are lucky to be able to perform here regularly and our thanks go Tom and the rest of the team for their continued support.

I'd also like to take this opportunity to thank our Artistic Patron Sir James Macmillan, Associate Music Director Anna Lapwood, our fantastic team of Ambassadors and everyone else whose hard work makes this Festival possible.

At the end of the concert there will be a retiring collection to support some of the charities we work with during the Festival and I hope that you will have been moved to heights of generosity by the wonderful music you will hear tonight.

With my very best wishes,

A handwritten signature in cursive script that reads "Bob".

Robert Porter

Brandenburg Artistic Director

P.S. Brandenburg Ambassadors and Friends: Our Brandenburg Ambassadors are all volunteers who give up some of their spare time to help out at concerts, and I am eternally grateful for their support. You may see them selling programmes, manning the bar, signing up new Friends, or simply saying 'Hello' when you arrive. As well as hearing concerts and rehearsals for free, there are social events during the year and the chance to meet like-minded people. If you would like more information about becoming an Ambassador, please email concert@brandenburg.org.uk.

Alternatively, you might like to become a Friend of the Brandenburg. By signing up to our free email service you will receive details of all our activities and events as well as special offers on tickets and priority booking. To sign up simply email admin@brandenburg.org.uk or you can use the contact form on the website www.brandenburg.org.uk

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Please note – for your comfort and enjoyment

Smoking and the consumption of food and drink are not allowed in the church.

Kindly switch off mobile phones and alarms on digital watches.

Photography and audio or video recording are not permitted.

PROGRAMME

Giovanni Anerio | *Salve Regina*

Felice Anerio | *Ave Regina*

Tomás Luis de Victoria | *Vadam et circuibo*

Gregorio Allegri | *Miserere mei, Deus*

INTERVAL

Giovanni Pierluigi da Palestrina | *Assumpta est Maria*

Giovanni Pierluigi da Palestrina | *Missa: Assumpta est Maria*

Kyrie

Gloria

Credo

Sanctus et Benedictus

Agnus Dei

PROGRAMME NOTES, TEXTS AND TRANSLATIONS

It is the 15 August 1483. Pope Sixtus IV processes into the cool, plain interior of a newly built chapel in the heart of his Apostolic Palace in Rome. He is flanked by his Papal Court, numbering around 200 clerics, officials and laity, with this particular day representing one of the great feasts of the liturgical year.

The new chapel replaces an earlier building on the same site (the Cappella Maggiore) and has been designed with one intention in mind: to be the home of the Papal Chapel (Cappella Pontificia), that is one of the two bodies of the Papal Court with responsibility for assisting the Pope with his religious functions as head of the Church (the other being the Papal Family, which assists with the civil functions of the Church).

Sixtus has been Pope for a dozen years already. He is a man distinguished in his artistic ambitions: a noted supporter of the visual arts, patronising many of the works we now recognise as lighting the touch paper for the Renaissance in Italy; and establishing the Vatican Archives which has gone on to be one of the world's greatest treasure houses of books, manuscripts and incunabula.

His new chapel, the Cappella Magna, is a significant addition to the accomplishments of his papacy and the day is marked with the utmost solemnity. A dedication Mass is held and as, then as now, the 15 August marks the feast of the bodily assumption of Mary into heaven, the chapel is dedicated to the Virgin herself.

This Cappella Magna has come to be one of most famous buildings in the world. It quickly adopted the title of its patron: the Sacellum Sixtinum, the Cappella Sistina, the Sistine Chapel and came to attract the finest artists and musicians the West has known (not least with the addition of the stunning sixteenth-century frescoes of Michelangelo and others).

This concert explores the music that was inspired and composed for this building at a particular moment of change about a hundred years later: one where the greatest flowering of Renaissance polyphony in the late sixteenth century begins to ingest and explore new Baroque ideas at the beginning of the seventeenth century. We'll look for evidence of these new ideas and how they interact with what had come before.

And, just to keep you on your toes, we shall take it in reverse order.



Let us begin with the familiar theme of sibling rivalry. The two Anerio brothers both held prodigious talents as composers. Felice (c.1560-1614) and Giovanni (1569-1630) were both born in Rome; both ordained priests and both held significant musical appointments across Rome. However, their musical styles are markedly different, with the younger (Giovanni) noted for his progressive exploration of ornamentation and harmony. This is particularly true of his secular works (of which he was prolific), but it is true too of the *Salve Regina* where we begin our concert tonight. Now strictly speaking this piece may not have been composed for our Sistine Chapel. We do not know the circumstances of its composition, but it was published in Rome in 1611. Giovanni travelled there from Verona where he had made his base as *maestro di cappella* of the *Duomo* a few years earlier. However, it is a useful point of departure as at the same time his brother Felice was the Papal Composer of the Sistine Chapel, having taken on the role after the death of the celebrated Palestrina (c.1525-1594). Listen out in particular

for the florid decoration of 'Maria' towards the end (a word that is often singled out for particular ornamentation), and for the effect of the whole choir at the beginning singing 'Regina' ('Queen').

In the same year (1611) and also in Rome, Felice was commissioned by Pope Paul V to overhaul the Roman Graduale. But our piece, the Ave Regina, comes from 1596 just two years after he took on the role of Papal Composer from Palestrina. The legacy of Palestrina is undeniable, but there is a modernising tone here too: watch out for the interesting effects at 'Gaude' and 'valde decora'.

For those of you who have been to an Iken Scholars concert before, you will know what a hero Victoria (c.1548-1611) is of mine. His Vadam et Circuibo was published in 1572 in his Motecta in Venice by the Gardano brothers. His choice of publisher is important. The young Victoria (in his mid-twenties) chose for his first publication one of the two great publishing houses in Venice to deliberately associate himself with the composers who had been published in the Gardano press before: Palestrina, Lassus, Striggio and Morales among them. At the time, Victoria was living in Rome whilst Palestrina was the composer at the Sistine Chapel. There is some circumstantial evidence to suggest they knew each other and that Palestrina may even have taught the Spaniard. At any rate, the influence of Palestrina is again clear in this piece, which takes its text from the Song of Solomon and has traditionally been associated with Mary Magdalene and her search for the risen Lord on Easter Morning.

We finish our first half with a familiar work. Allegri (c.1582-1652) is from the generation after Palestrina. His Miserere is a falsobordone setting of Psalm 51. That is, it alternates a plainsong recitation of psalm verses with polyphonic settings in four or five voices. All is not as it seems, however, as Allegri's original version has been the subject of intense revision, decoration and even scribal error (which led to the haunting 'top C' incidentally). In recent years some thorough and interesting work has been undertaken to peel back the layers and approach Allegri's original once again.

After Sixtus' dedication on the Feast of Assumption (which did not become dogma until 1950), the 15 August has continued to be a significant date in the chapel's yearly cycle of festivals ever since. This was as true in Palestrina's day as it is today. Neither his Assumpta est Maria motet or parody mass on the same material were published in Palestrina's lifetime, which makes it likely that this music was composed for use in the Sistine Chapel alone toward the end of his life. Stylistic analysis supports this too, as Palestrina demonstrates his ability to contrast areas of the choir using homophony as music as the careful imitative polyphony that had made his name in the decades before. The motet remains a great favourite of mine. His response to the text is exuberant and joyful. Listen out for the 'gaudent angeli' towards the beginning and the beautiful similes used to evoke the Virgin in the second part: 'like the dawn, fair as the moon, bright as the sun, terrible as an army prepared for battle.'

Giovanni Anerio (1567-1630) | *Salve Regina*

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eja ergo, Advocata nostra,

*Hail, Holy Queen, Mother of mercy,
Our life, our sweetness and our hope, hail!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,*

Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Felice Anerio (1560-1614) | *Ave Regina*

Ave Regina coelorum,
Ave Domina Angelorum:
Salve radix, salve porta,
Ex qua mundo lux est orta:
Gaude Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum semper exora.
Dignare me laudare te Virgo sacrata
Da mihi virtutem contra hostes tuos.

Hail, O Queen of Heav'n enthron'd,
Hail, by angels Mistress own'd
Root of Jesse, Gate of morn,
Whence the world's true light was born.
Glorious Virgin, joy to thee,
Loveliest whom in Heaven they see,
Fairest thou where all are fair!
Plead with Christ our sins to spare.
Allow me to praise thee, holy Virgin.
Give me strength against thy enemies.

Tomás Luis de Victoria (1548-1611) | *Vadam et circuibo*

Vadam et circuibo civitatem:
per vicos et plateas
quaeram quem diligit anima mea;
quaesivi illum, et non inveni.
Adiuro vos, filiae Jerusalem,
si inveneritis dilectum meum, ut annuntietis ei
quia amore languéo.
Qualis est dilectus tuus,
quia sic adiurasti nos?
Dilectus meus candidus et rubicundus,
electus ex milibus.
Talis est dilectus meus, et est amicus meus,
filiae Jerusalem.
Quo abiit dilectus tuus,
o pulcherrima mulierum?
Quo declinavit?
et quaeremus eum tecum.
Ascendit in palmam,
et apprehendit fructus eius.

I will rise, and will go about the city:
in the streets and the broad ways
I will seek him whom my soul loveth:
I sought him, and I found him not.
I adjure you, O daughters of Jerusalem,
if you find my beloved, that you tell him
that I languish with love.
What manner of one is thy beloved,
that thou hast so adjured us?
My beloved is white and ruddy,
chosen out of thousands.
Such is my beloved, and he is my friend,
O ye daughters of Jerusalem.
Whither is thy beloved gone,
O thou most beautiful among women?
whither is he turned aside,
and we will seek him with thee?
I will go up into the palm tree,
and will take hold of the fruit thereof.

Gregorio Allegri (c.1582-1652) | Miserere mei, Deus

Miserere mei, Deus,
secundum magnam misericordiam tuam;
et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.
Amplius lava me ab iniquitate mea:
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco,
et peccatum meum contra me est semper.
Tibi soli peccavi,
et malum coram te feci; ut justificeris
in sermonibus tuis,
et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti;
incerta et occulta sapientiae
tuae manifestasti mihi.
Asperges me hyssopo, et mundabor;
lavabis me, et super nivem dealabor.
Auditui meo dabis gaudium et laetitiam:
et exultabunt ossa humiliata.
Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui,
et spiritu principali confirma me.
Docebo iniquos vias tuas,
et impii ad te convertentur.
Libera me de sanguinibus, Deus,
Deus salutis meae,
et exultabit lingua mea
justitiam tuam.
Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium,
dedissem utique;
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus;
cor contritum et humiliatum,
Deus, non despicies.
Benigne fac, Domine, in bona voluntate tua Sion,
ut aedificentur muri Jerusalem.

*Have mercy upon me, O God,
according to thy lovingkindness:
according unto the multitude of thy tender
mercies blot out my transgressions.
Wash me thoroughly from mine iniquity,
and cleanse me from my sin.
For I acknowledge my transgressions:
and my sin is ever before me.
Against thee, thee only, have I sinned,
and done this evil in thy sight:
that thou mightest be justified when thou
speakest, and be clear when thou judgest.
Behold, I was shapen in iniquity;
and in sin did my mother conceive me.
Behold, thou desirest truth in the inward parts:
and in the hidden part
thou shalt make me to know wisdom.
Purge me with hyssop, and I shall be clean:
wash me, and I shall be whiter than snow.
Make me to hear joy and gladness;
that the bones which thou hast broken may
rejoice. Hide thy face from my sins,
and blot out all mine iniquities.
Create in me a clean heart, O God;
and renew a right spirit within me.
Cast me not away from thy presence;
and take not thy holy spirit from me.
Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.
Then will I teach transgressors thy ways;
and sinners shall be converted unto thee.
Deliver me from bloodguiltiness, O God,
thou God of my salvation:
and my tongue shall sing aloud
of thy righteousness.
O Lord, open thou my lips;
and my mouth shall shew forth thy praise.
For thou desirest not sacrifice;
else would I give it:
thou delightest not in burnt offering.
The sacrifices of God are a broken spirit:
a broken and a contrite heart,
O God, thou wilt not despise.
Do good in thy good pleasure unto Zion:
build thou the walls of Jerusalem.*

Tunc acceptabis sacrificium justitiae,
oblationes
et holocausta;
tunc imponent super altare tuum vitulos.

*Then shalt thou be pleased with the sacrifices of
righteousness,
with burnt offering and whole burnt offering:
then shall they offer bullocks upon thine altar.*

Giovanni Pierluigi da Palestrina (1525-1594) | *Assumpta est Maria*

Assumpta est Maria in coelum:
gaudent angeli,
collaudantes benedicunt Dominum,
alleluia.
Quae est ista quae progreditur
quasi aurora consurgens,
pulchra ut luna,
electa ut sol,
terribilis ut castrorum acies ordinata?
Gaudete et exsultate omnes recti corde.
Quia hodie Maria virgo
cum Christo regnat in aeternum.

*Mary is taken up into heaven,
the Angels rejoice,
praising, they bless God.
Alleluia.
Who is she that cometh
like the dawn,
fair as the moon,
bright as the sun,
terrible as an army prepared for battle?
Let all rejoice and be glad with righteous heart,
for today the Virgin Mary reigns
with Christ for evermore.*

Palestrina | *Missa: Assumpta est Maria*

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

*Lord, have mercy;
Christ, have mercy;
Lord, have mercy.*

Gloria

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te;
gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata
mundi,
miserere nobis;

*Glory be to God in the highest
and on earth peace to men of
good will.
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 Jesus Christ,
the only begotten Son.
Lord God, Lamb of God,
Son of the Father,
Thou that takest away the sins
of the world,
have mercy upon us;*

qui tollis peccata
mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium
et invisibilium.

Credo in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem
Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas:
et ascendit in caelum.
Sedet ad dexteram
Patris:

*Thou that takest away the sins
of the world,
receive our prayer.
Thou that sittest at the right hand
of the Father,
have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ,
together with the Holy Ghost
in the glory of God the Father.
Amen.*

*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,
the only begotten Son of God,
begotten of the Father
before all worlds.
God of God, light of light,
true God of true 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
descended from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary:
and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
died and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand
of the Father:*

et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre
Filioque procedit.
Qui cum Patre
et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum
et vitam venturi sæculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis
peccata mundi,
dona nobis pacem.

*and He shall come again with glory,
to judge the living and the dead:
and His kingdom shall have no end.*

*I believe in the Holy Ghost,
the Lord, and giver of life:
Who proceedeth from the Father
and the Son.
Who with the Father
and the Son together
is worshipped and glorified:
as it was told by the Prophets.*

*And I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await
the resurrection of the dead
and the life of the world to come.
Amen.*

*Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of
Thy glory.
Hosanna in the highest.*

*Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.*

*Lamb of God,
you who take away
the sins of the world,
have mercy upon us.*

*Lamb of God,
you who take away
the sins of the world,
have mercy upon us.*

*Lamb of God,
you who take away
the sins of the world,
grant us peace.*

BIOGRAPHIES

Iken Scholars



Established in 2012, the *Iken Scholars* are a London-based chamber choir dedicated to exploring hidden corners of the Renaissance repertoire. Recent performances at the Cadogan Hall, St John's Smith Square and St Paul's Cathedral have included masses and motets unheard in 400 years, as well as large-scale masterpieces from the central canon. Primarily focused on presenting unusual concerts in the capital, the choir is increasingly in demand in London's cathedrals and further afield. The group is made up of singers from London and close by, and directed by Matthew Dunn. For more information, visit our webpage: www.ikenscholars.co.uk

Sopranos

Jenny Forsyth
Katharina Dunn
Nerissa Taysom
Danielle Cahil

Altos

Jess Dagers
Marion Harris

Tenors

Andrew Balls
James Green
Philip Kennedy

Basses

Chris Jeanes
Maxime Rischard
William Hess

Matthew Dunn – Director

Matthew Dunn, director, formed the Iken Scholars in 2012 to perform programmes of hidden corners of the canon of Renaissance polyphony. Originally from Manchester, he read music at Cambridge and wrote a master's thesis on the dissemination of French thirteenth-century polyphony in England. He set up the Iken Scholars in 2012 after coming to London. He is Organist and Director of Music at the lovely church of All Saints' Blackheath. When not conducting choirs, he has a job in Insurance Strategy for a professional services firm.



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Accompanist - Annabel Thwaite

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Mozart Requiem

by candlelight

Choir of Royal Holloway
Brandenburg Sinfonia
Conductor - Rupert Gough

Thursday 17 October 7pm

Tickets £33 (premium) £30 £27 £20 £15 £9

St Martin-in-the-Fields

Trafalgar Square, London WC2N 4JH

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by candlelight

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Conductor - Ralph Allwood

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St Martin-in-the-Fields

Trafalgar Square, London WC2N 4JH

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“We had a fantastic time! My singing improved dramatically and it was really great fun. I’ve already booked for next year and I can’t wait!”

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The Choral Cruise in association with Fred. Olsen Cruise Lines

The Choral Cruise - Spring - February 14-19 2020 **Netherlands & Belgium City Break**

After enjoying a memorable Valentines evening on board Black Watch, we'll head to Amsterdam and Antwerp at the most romantic time of the year for fragrant flowers, delicious chocolates, sparkling diamonds and much more.



The Choral Cruise - Summer - September 9-22 2020 **Into the heart of Spain & Bordeaux**

With Braemar able to dock closer to the heart of each destination, we can explore some of Spain and France's finest cities including beautiful Bordeaux, stylish Seville, La Coruna gateway to Santiago de Compostela, Vigo and ancient Cadiz. Loads of singing time – especially on the sea days between elegant stop-overs.



**FIRST Step – register your interest by email to
Bob Porter on bob@brandenburg.org.uk
You can then find out more details and book early.**

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