



Saturday 17 December, 7.30pm  
St Martin's Church

## **BREMF@CHRISTMAS: POUR NOËL**

Angela Hicks *soprano*  
Lucinda Cox *soprano*  
Kieran White *haute-contre*  
Rory Carver *tenor*  
Stuart O'Hara *bass-baritone*

**BREMF Singers**  
John Hancorn *director*

### **BREMF Players**

Alison Bury *leader*  
Rebecca Bell *violin*  
Rachel Stott *viola*  
Geoff Irwin *viola*  
Catherine Rimer *cello*  
Richard Earle *recorder, oboe*  
Joel Raymond *recorder, oboe*  
Claire Williams *organ*

### **The music**

Jean-Baptiste Lully 1632-1687

Suite from *Le Bourgeois Gentilhomme*

Ouverture - Canarie - Marche pour la Ceremonie des  
Turcs - Chaconne des Scaramouches trivelins et arlequin

Marc-Antoine Charpentier 1643-1704

Alma redemptoris mater

Lully

O Sapientia

Lully

Suite from *Armide*

Rondeau - Gavotte et Canaries - Passacaille

Charpentier

Quem vidistis

Charpentier

Salve puerule from *In Nativitatem*

Interval

Charpentier

Messe de Minuit pour Noël

## The performers

**Angela Hicks** has established herself as an early music specialist, with a love for folk, medieval, renaissance and baroque music. She is an exciting singer and rising star.

In 2019, she made her operatic debut at La Scala, conducted by John Eliot Gardiner. Other roles include Alcina in Francesca Caccini's *La liberazione di Ruggiero*, La Statue in Rameau's *Pygmalion* (both at Brighton Early Music Festival), and Héb  and Phani in Ensemble Orquesta's production of Rameau's *Les Indes galantes*. In 2023, Angela will sing Angelo with Concerto Copenhagen in their production of Handel's *La Resurrezione*, and four roles in Simon Rattle and Peter Sellars' production of Charpentier's *M d e* at Berlin Staatsoper. It has been noted that her performance of early opera stands out, because she is so inspired by the music from the centuries before.

Angela has recorded with Fair Oriana, numerous albums with medieval ensemble Joglaresa, and with the Monteverdi Choir's label Soli Deo Gloria as a soloist. She can be seen singing in the film 'The Favourite', directed by Yorgos Lanthimos.

[fairoriana.com](http://fairoriana.com)

**Lucinda Cox** read Music at Oxford, and completed postgraduate studies at the Schola Cantorum in Basel, Switzerland. She is a former Brighton Early Music Festival Young Artist.

Lucinda has appeared as a soloist at venues including Cadogan Hall, Kings Place, St George's Bristol, Oxford's Holywell Music Room, and the NOSPR Katowice Concert Hall in Poland, performing with ensembles including the Villiers Quartet, Monteverdi String Band, Orkiestra Historyczna, Gabrieli Consort and Players, and The Hanover Band. She has sung title roles in Handel's *Acis and Galatea* and *Semele*, Cyril Rootham's *Andromeda*, Scarlatti's *La Giuditta*, and Cavalli's *La Calisto*, for Brighton Early Music Festival, Cantata Dramatica, and New Chamber Opera.

Alongside her work as a soloist, Lucinda performs worldwide with ensembles including The Sixteen, the Tallis Scholars and London Voices. She is a member of the Choir of the Brompton Oratory and studies in London with Gary Coward.

[lucycoxsoprano.com](http://lucycoxsoprano.com)

**Kieran White** won First Prize at the 2022 Aria Borealis Bod  Baroque Competition, was a finalist in the 2022 International Cesti Singing Competition for Baroque Opera and won Second Prize at the 2021 Froville International Baroque Singing Competition. He graduated from the Royal Academy of Music achieving a Masters with distinction. Kieran has worked with conductors including John Eliot Gardiner, Lionel Meunier, Benjamin Bayl, Ton Koopman and Stefan Plezniak. He is particularly associated with repertoire from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries.

Operatic engagements include Castor in Rameau's *Castor et Pollux* (Warsaw Chamber Opera); Damon in Handel's *Acis and Galatea* (Dorset Opera); Oronte in Handel's *Alcina* (Arcola Theatre and Th atre Basse Passi re, Normandy); Arnalta and Lucano in Monteverdi's *L'incoronazione di Poppea* (Ensemble OrQuesta); the title role in Cavalli's *L'Egisto* (Hampstead Garden Opera) and Ruggiero in Francesca Caccini's *La liberazione di Ruggiero* (Brighton Early Music Festival). Upcoming engagements include Handel's *Messiah* conducted by Sir James MacMillan (Usher Hall, Edinburgh).

Kieran is presently a student of renowned *haute-contre* Jean Paul Fouch court. When he is at home he can be found working on the family farm in Dorset, singing whilst getting the cows in.

[kieranwhitetenor.com](http://kieranwhitetenor.com)

**Rory Carver** made his debut at the 2017 Brighton Early Music Festival in the title role of Monteverdi's *Orfeo* and has since forged a career with a particular focus on 17<sup>th</sup>-century repertoire; returning to BREMF first on the BREMF Live! scheme with the ensemble *Dramma per musica* in 2018 and to sing the roles of Apollo and Ovid in *Gagliano's La Dafne* in 2020.

Since his first appearance at BREMF, Rory has appeared at Theater an der Wien; Het Concertgebouw, Amsterdam; and Teatro Real, Madrid; but always appreciates a return to the city and festival that has had such a formative influence on his career – and which is where he proposed to his wife!

**rorycarver.com**

**Stuart O'Hara** is a graduate of Durham University and the University of York. He studies with Arwel Morgan and has worked with conductors including Harry Christophers (The Sixteen), Eamonn Dougan (De Profundis), Mark Elder (Hallé Orchestra), Robert Hollingworth (I Fagiolini), and Peter Holman (The Parley of Instruments). Recent highlights include Inspiring Bach with Spiritato and the Marian Consort at the National Centre for Early Music, *Vigilae Estoniae* with the Carice Singers, and an ongoing project exploring Carl Loewe's ballads with pianist Ioanna Koullepoi.

Stuart was a lay clerk at the Metropolitan Cathedral of Christ the King (RC), Liverpool, for many years, and spent two years as a songman in the Choir of York Minster before becoming a lay vicar in the Choir of Westminster Abbey under James O'Donnell in 2020. He is a founding member of the Liverpool Bach Collective, directed by Philip Duffy, and regularly returns to his home city to perform with them.

**stuartohara.wixsite.com**

The **BREMF Singers** was established in 2004 as the festival's own high quality chorus, able to tackle the full range of baroque and classical choral works from Monteverdi to Mozart. Over the years the choir has sung both popular and rare works by Charpentier, Bach, Handel, Valls, Haydn and Mozart, and even world premieres of new compositions by Tarik O'Regan and Orlando Gough. They made their stage debut in 2011 in Purcell's *The Fairy Queen* and in 2012 appeared with the International Baroque Players.

Singers are individually selected for each project from a pool of auditioned members. The festival is always happy to consider new applicants, who should apply via the website: **bremf.org.uk**

**John Hancorn** is music director of the BREMF Singers, Baroque Collective Singers, East Sussex Bach Choir and Eastbourne Choral Society and co-director of The Baroque Collective and Lewes Baroquefest!. Performances for BREMF include Bach's *St John Passion* and *Mass in B minor*, Monteverdi's *Vespers* and a staged performance of Purcell's *The Fairy Queen*.

John leads vocal workshops and masterclasses specialising in baroque repertoire including regular visits to Early Music Fora and 'Sing and Discover' days with Richard Wigmore throughout the UK. He is Associate Lecturer in Choral Studies at the University of Chichester, Choral Director at East Sussex Academy of Music and is a specialist examiner for Trinity Laban. He directed chamber choir courses at Dartington for many years and was a tutor at AIMS Summer School.

**johnhancorn.com**

The **BREMF Players** is made up of a potent blend of top international players and the most promising young musicians to emerge on the period instrument scene, many of whom have previously taken part in the festival's Early Music Live! scheme. All of them work regularly with leading ensembles and orchestras including the Orchestra of the Age of Enlightenment, Academy of Ancient Music and Gabrieli Players, and also with vibrant new groups including the International Baroque Players and Little Baroque Company.

Under the leadership of Alison Bury the orchestra has forged its own unique sound, combining superb technical accomplishment with freshness and energy. They have made several appearances at the festival, accompanying the BREMF Singers in major choral/orchestral works from Monteverdi's *Vespers* to Bach's *Mass in B minor*, and also in orchestral concerts of music from Bach and Handel to early classical works by Haydn and Mozart.

**Alison Bury** has been involved with the British early music scene since her student days at the Royal College of Music. In the 1980s she played with all the pioneering groups including the Academy of Ancient Music, The English Concert and the English Baroque Soloists. She led the EBS until 2008, touring all over the world and recording the Mozart operas and many of Bach's sacred choral works, including the Cantatas in the Bach Cantata Pilgrimage in 2000 with Sir John Eliot Gardiner. In 1986 she was one of the founder members of the Orchestra of the Age of Enlightenment. With OAE she has appeared on concert platforms throughout the British Isles, Europe and the USA as leader, soloist and director, as well as with conductors such as Sir Simon Rattle and Frans Brüggen.

She now enjoys freelancing, guest leading and playing chamber music. Alison lives in Lewes, where she leads The Baroque Collective and, together with her husband, Richard Earle, is the artistic director of the Workshop Series of chamber concerts.

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