## **THE PERFORMERS**

#### **BREMF 415 BAROQUE WORKSHOP ORCHESTRA**

Julia Bishop director

One of Brighton Early Music Festival's performing groups, the BREMF 415 orchestra was founded in 2019 for competent amateur players. It was set up to further the understanding and performance of baroque music using instruments suitable for the repertoire.

bremf.org.uk/ensembles/b415

## **HORIZON VOICES**

Horizon Voices is a professional vocal ensemble seeking to broaden musical horizons through a programme of education workshops, outreach projects and interactive performances. Founded through a shared passion for performance, education and outreach, the ensemble aims to deliver interactive music-making projects and events for diverse audiences including children, young people and the wider community. Curating projects around particular themes encourages participants to explore, interact with and appreciate a wide range of classical and contemporary choral and vocal repertoire.

The ensemble focuses on developing a musical culture which is accessible, engaging and innovative, and is excited to be part of this year's BREMF Live! Young Artist Scheme to explore different approaches to presenting early choral music in both conventional and new contexts.

horizonvoices.com

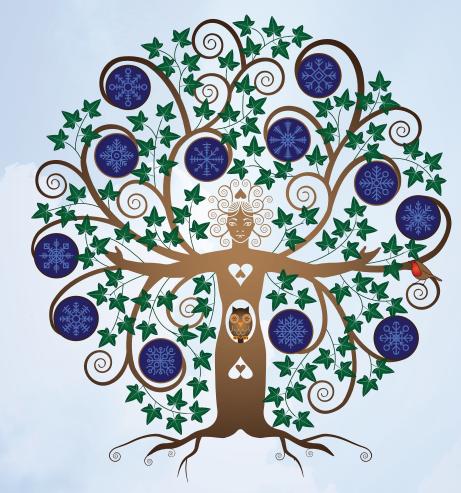
# bremf.org.uk

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*BREMF 415 Baroque Workshop Orchestra would like to thank the Church of the Holy Cross for the use of the church for rehearsals, for this concert and for being so welcoming.* 

# A MUSICAL SELECTION BOX

Saturday 11 February, 3pm Church of the Holy Cross, Woodingdean



Brighton Early Music Festival 2022-23 BREMF 415 BAROQUE WORKSHOP ORCHESTRA with HORIZON VOICES

#### **BREMF 415 WORKSHOP ORCHESTRA**

Julia Bishop director

#### with HORIZON VOICES

Lindsey James and Freya Turton sopranos Sophie Timms mezzo-soprano James Rhodes tenor Alex Pratley bass

#### **THE PROGRAMME**

#### Henry Purcell 1659–1695

The Fairy Queen: Excerpts Act 1: Prelude Act 2: Hush no more Act 2: Duet Act 5: Chaconne, Dance of the Chinese Man and Woman

Johann Sebastian Bach 1685–1750 Magnificat: Excerpts Sicut locutus est

Johann David Heinichen 1683–1729 Concerto in G S 213

Gloria patri

Jan Pieterzoon Sweelinck 1562–1621 Gaude et laetare William Cornysh 1465–1523 Ah Robin

**Carlo Gesualdo** 1566–1623 O vos omnes

**Judith Weir** b.1954 My Guardian Angel (with audience participation)

**Thomas Morley** 1557–1602 O grief, e'en on the bud

Jean-Philippe Rameau 1683–1764 Les Indes Galantes: Excerpts Entree Les Sauvages Chaconne

George Frideric Handel 1685–1759 Dixit Dominus: Excerpt Dominus a dextris tuis

## **THE MUSIC**

**Henry Purcell**, in his short life, had an enormous and lasting impact on English music. *The Fairy Queen*, first performed in 1692, is an adaptation of Shakespeare's *A Midsummer Night's Dream*.

**JS Bach** wrote his Magnificat in 1723 shortly after his appointment as Cantor at St Thomas Church, Leipzig.

**Heinichen** was Kapellmeister at Dresden in 1725. Although not a well-known figure now, he was celebrated at the time.

**Sweelinck** was a Dutch composer, organist and teacher straddling the end of the Renaissance and the beginning of the Baroque.

**Cornysh** was a composer at the court of Henry VIII.

Saturday 18 February, 6pm St Martin's Church, Lewes Road, Brighton BN2 3HQ

# BYRD AND WEELKES 400

#### BREMF CONSORT OF VOICES Deborah Roberts *director*

William Byrd's serene Mass for five voices plus popular motets and anthems by Byrd and Thomas Weelkes, both of whom died in 1623.

Book tickets at bremf.org.uk/whats-on

**Gesualdo**, a prince of Venosa, is perhaps best known for the murder of his wife and his fabulously dissonant music.

**Morley** was a leading member of the English madrigal school and was responsible for setting Italian music to English texts.

**Judith Weir** is Master of the King's Music, and is known for her operas and theatrical works.

**Rameau's** *Les Indes Galantes* was first performed in Paris in 1735 and contains music influenced by French experiences in the New World.

**Handel**'s Dixit Dominus was written in 1707 when he was still living in Italy and used by him as a musical calling card on his travels.



