



Saturday 28 October, 7.30pm

St Martin's Church

## **BACH & BUXTEHUDE**

Lucinda Cox *soprano*

Sofia Kirwan-Baez *soprano*

Angharad Rowlands *mezzo-soprano*

Kieran White *tenor*

Edward Jowle *bass-baritone*

### **The BREMF Players**

Alison Bury *leader, violin*

Rebecca Bell *violin*

Rachel Stott *viola*

Julia Black *viola*

Carina Drury *cello*

Claire Williams *organ*

### **Baroque Collective Singers**

John Hancorn *director*

### **Arculo Consort of Viols**

Sarah Small, Rowan Bidmead

Jacob Garside, Cai Waverley-Hudson

Camilla Morse-Glover *viols*

Johann Sebastian Bach 1685–1750

Cantata BWV 4: Christ lag in Todesbanden

JS Bach

Fugue No. 22 in A minor BWV 867  
(originally in B minor)

Heinrich Ignaz Franz von Biber 1644–1704

Mensa Sonora Pars III in A minor

Dieterich Buxtehude 1637–1707

Magnificat

Interval

**Buxtehude**

Membra Jesu nostri

Thanks to all who have supported our crowdfunder appeal. You can still donate here:  
[justgiving.com/campaign/bring-buxtehude-to-brighton](http://justgiving.com/campaign/bring-buxtehude-to-brighton)

**Brighton Early Music Festival gratefully acknowledges financial support from our Guardian Angels:**

Christopher & Jo Baron

Frances Lindsay-Hills

Maurice & Patricia Rigby

Nicolas & Auriol Chisholm

Pam Mason

Maurice Shipsey

Mike & Jenny Clemens

Simon & Penny Mathews

Richard Vernon

Gavin Henderson

Margaret Polmear

& anonymous donors

**Become a Festival Friend at [bremf.org.uk/festival-friends](http://bremf.org.uk/festival-friends)**

## The programme

In Autumn 1705, a 20-year-old **Johann Sebastian Bach** set out from Arnstadt, where he was organist of the New Church, to walk 400km to Lübeck in order to meet Dieterich Buxtehude. The 68-year-old Buxtehude was one of the most well-known composers in Germany at the time, and both Handel and Telemann had already made the journey to Lübeck to visit him and hear his music. Bach applied for a leave of absence from his post in Arnstadt to travel to Lübeck in order "to comprehend one thing or another about his art". Buxtehude was at the time planning a series of concerts for each Sunday of Advent, involving several choirs, and an orchestra including trumpets and drums as well as violins and continuo instruments.

We don't know how long it took Bach to walk the 400km from Arnstadt to Lübeck, probably following the medieval 'Old Salt Road', but it would certainly have taken several weeks. He applied for the leave of absence in October, and arrived in time for the Advent concerts, possibly performing in them on the violin or organ. He definitely met Buxtehude, was inspired by him, and made several copies of his manuscripts. It was February 1706 (later than planned!) when he arrived back in Arnstadt. Buxtehude died a year later in 1707 and it was in part Bach's copies of his manuscripts which have helped to preserve his legacy today.

Bach wrote his cantata BWV 4 *Christ lag in Todesbanden* for Easter 1707, making it one of his earliest church cantatas. Although first performed in 1707, it was not until a later performance of the cantata in Leipzig in 1724 or 1725 that Bach added string parts for two violins, two violas and continuo. *Christ lag in Todesbanden* is based on a Lutheran hymn with Medieval origins, and the form of the cantata follows the seven stanzas of Luther's model.

**Heinrich Ignaz Franz von Biber**, one of the greatest violin virtuosos of his time, published his *Mensa Sonora* in 1680 while he was in the employ of the Archbishop of Salzburg. Unlike his virtuosic violin sonatas, these pieces, for 4-part strings, are altogether simpler, being intended as 'Table Music' - background music for dining. *Mensa Sonora* is a collection of seven suites, or Pars, containing varied dances, arias and sonata movements.

**Dieterich Buxtehude** was born in Denmark at a time when borders were more porous, and there was plenty of movement of people, culture and ideas between the countries bordering the Baltic Sea including northern Germany, Denmark and Sweden. Helsingborg, the location of Buxtehude's birth, is now in southern Sweden. From 1668, Buxtehude was organist at the Marienkirche in Lübeck on the German Baltic coast. His Magnificat, for voices and strings was discovered in the archive of his friend Gustav Düben, organist at the German Church in Stockholm, and is not signed by Buxtehude so the attribution is somewhat circumstantial.

Buxtehude wrote his seven-part cantata cycle *Membra Jesu nostri* in 1680, with its text drawn from the medieval hymn *Salve mundi salutare*. Each of the cantatas is dedicated to a different part of Christ's crucified body from the point of view of an observer, and are dedicated "to the feet"; "to the knees"; "to the hands"; "to the side"; "to the breast"; "to the heart"; and "to the face". Buxtehude displays his artistry with a range of different textures and instrumentations, with one cantata accompanied by a consort of viols and the rest by a small string orchestra including violins - perhaps this was the moment of transition from the pre-eminence of the viol family to the violin family?

# The texts

## Christ lag in Todesbanden

### Sinfonia

#### Versus 1 [SATB]

Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Er ist wieder erstanden  
Und hat uns bracht das Leben;  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein  
Und singen halleluja,  
Halleluja!

Christ lay in death's bonds  
handed over for our sins,  
he is risen again  
and has brought us life  
For this we should be joyful,  
praise God and be thankful to him  
and sing alleluia,  
Alleluia!

#### Versus 2 [SA]

Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern,  
Das macht' alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinem Reich gefangen.  
Halleluja!

Nobody could overcome death  
among all the children of mankind.  
Our sin was the cause of all this,  
no innocence was to be found.  
Therefore death came so quickly  
and seized power over us,  
held us captive in his kingdom.  
Alleluia!

#### Versus 3 [T]

Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde weggetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt,  
Da bleibet nichts denn Tods Gestalt,  
Den Stach'l hat er verloren.  
Halleluja!

Jesus Christ, God's son,  
has come in our place  
and has put aside our sins,  
and in this way from death has taken  
all his rights and his power,  
here remains nothing but death's outward form  
it has lost its sting.  
Alleluia!

#### Versus 4 [SATB]

Es war ein wunderlicher Krieg,  
Da Tod und Leben rungen,  
Das Leben behielt den Sieg,  
Es hat den Tod verschlungen.  
Die Schrift hat verkündigt das,  
Wie ein Tod den andern fraß,  
Ein Spott aus dem Tod ist worden.  
Halleluja!

It was a strange battle  
where death and life struggled.  
Life won the victory,  
it has swallowed up death  
Scripture has proclaimed  
how one death ate the other,  
death has become a mockery.  
Alleluia!

### **Versus 5 [B]**

Hier ist das rechte Osterlamm,  
Davon Gott hat geboten,  
Das ist hoch an des Kreuzes Stamm  
In heißer Lieb gebraten,  
Das Blut zeichnet unsre Tür,  
Das hält der Glaub dem Tode für,  
Der Würger kann uns nicht mehr schaden.  
Halleluja!

Here is the true Easter lamb  
that God has offered  
which high on the trunk of the cross  
is roasted in burning love,  
whose blood marks our doors,  
which faith holds in front of death,  
the strangler can harm us no more  
Alleluia!

### **Versus 6 [ST]**

So feiern wir das hohe Fest  
Mit Herzensfreud und Wonne,  
Das uns der Herre scheinen läßt,  
Er ist selber die Sonne,  
Der durch seiner Gnade Glanz  
Erleuchtet unsre Herzen ganz,  
Der Sünden Nacht ist verschwunden.  
Halleluja!

Thus we celebrate the high feast  
with joy in our hearts and delight  
that the Lord lets shine for us,  
He is himself the sun  
who through the brilliance of his grace  
enlightens our hearts completely,  
the night of sin has disappeared.  
Alleluia!

### **Versus 7 [SATB]**

Wir essen und leben wohl  
In rechten Osterfladen,  
Der alte Sauerteig nicht soll  
Sein bei dem Wort Gnaden,  
Christus will die Koste sein  
Und speisen die Seel allein,  
Der Glaub will keins andern leben.  
Halleluja!

We eat and live well  
on the right Easter cakes,  
the old sour-dough should not  
be with the word grace,  
Christ will be our food  
and alone feed the soul,  
faith will live in no other way.  
Alleluia!

### **Magnificat**

Magnificat anima mea Dominum  
Et exsultavit spiritus meus in Deo salutari  
Quia respexit  
humilitatem ancillae suae  
Ecce enim ex hoc beatam me dicent  
omnes generationes  
Quia fecit mihi magna qui potens est  
et sanctum nomen ejus  
Et misericordia a progenie in progenies  
timentibus eum  
Fecit potentiam in brachio suo  
dispersit superbos mente cordis sui  
  
Deposuit potentes de sede  
et exaltavit humiles  
Esurientes implevit bonis

My soul doth magnify the Lord  
and my spirit hath rejoiced in God my saviour  
For he hath regarded  
the lowliness of his handmaiden  
For behold from henceforth  
all generations shall call me blessed  
For he that is mighty hath magnified me  
and holy is his name  
And his mercy is on them that fear him  
throughout all generations  
He hath showed strength with his arm  
He hath scattered the proud in the imagination  
of their hearts  
He hath put down the mighty from their seat  
and hath exalted the humble and meek  
He hath filled the hungry with good things

et divites dimisit inanes  
Suscepit Israel puerum suum  
recordatus misericordiae suae  
Sicut locutus est ad patres nostros  
Abraham et semini ejus in secula  
Gloria Patri, Filio et Spiritui Sancto

Sicut erat in principio et nunc  
et semper et in secula seculorum  
Amen

### **Membra Jesu nostri**

#### **Cantata I – Ad pedes**

Ecce super montes pedes  
evangelizantis et annunciantis pacem

Salve mundi salutare  
Salve, salve Jesu care  
Cruci tuae me aptare  
Vellem vere, tu scis quare  
Da mihi tui copiam

Clavos pedum, plagas duras  
Et tam graves impressuras  
Circumplector cum affectu  
Tuo pavens in aspectu  
Tuorum memor vulnerum

Dulcis Jesu, pie Deus  
Ad te clamo, licet reus  
Praebe mihi te benignum  
Ne repellas me indignum  
De tuis sanctis pedibus

#### **Cantata II – Ad genua**

Ad ubera portabimini,  
et super genua blandicentur vobis

Salve Jesu, rex sanctorum  
Spes Votiva peccatorum  
Crucis lingo tanquam reus  
Pendens homo, veres Deus  
Caducis nutans genibus

and the rich he hath sent empty away  
He remembering his mercy  
hath holpen his servant Israel  
As he promised to our forefathers  
Abraham and his seed for ever  
Glory be to the Father, and to the Son, and to the  
Holy Ghost  
As it was in the beginning, is now  
and ever shall be, world without end  
Amen

#### **Cantata I – To the feet**

Lo upon the mountains come the feet of one  
bringing good tidings and speaking a message  
of peace

Hail, O Saviour of the world  
Hail, beloved Jesu, Hail  
Surely Thou knowest, I would truly  
I might to Thy cross now fix me  
Give me then Thy mighty help

With what ardour I embrace  
Those nails which pierce Thy blessed Feet  
The heavy blows, the fearful stripes  
As mindful of Thy wounds I gaze  
With trembling here upon Thy face

Sweet Jesus, Holy God, to Thee  
I cry, although a sinner yet;  
Show forth Thy mercy, Lord, to me  
And cast me not, e'en so unworthy  
Away from Thy most sacred Feet

#### **Cantata II – To the knees**

They will bear Thee on their breast  
and do Thee honour on bended knee

Hail, O Jesus, King of Saints  
Earnest hope of sinful men  
As now Thou hangest on the Cross  
Like Man condemned, yet Very God  
Thy Knees bent in death's weariness

Quid sum tibi responsurus  
Actu vilis, corde durus  
Quid rependam amatori  
Qui elegit pro me mori  
Ne dupla morte morerer

Ut te quaeram mente pura  
Sit haec mea prima cura  
Non est labor nec gravabor  
Sed sanabor et mundabor  
Cum te complexus fuero

### **Cantata III – Ad manus**

Quid sunt plagae istae in medio manuum  
tuarum?

Salve Jesu pastor bone  
Fatigatus in agone  
Qui per lignum es distractus  
Et ad lignum es compactus  
Expansis sanctis manibus

Manus sanctae, vos amplector  
Et gemendo condelector  
Grates ago plagis tantis  
Clavis duris, guttis sanctis  
Dans lacrimas cum oculis

In cruore tuo lotum  
Me commendo tibi totum  
Tuae sanctae manus istae  
Me defendat, Jesu Christe  
Extremis in periculis

### **Cantata IV – Ad latus**

Surge, amica mea, speciosa mea,  
et veni columba mea  
in foraminibus petrae,  
in caverna maceriae

Salve, latus salvatoris,  
In quo latet mel dulcoris  
In quo patet vis amoris  
Ex quo scatet fons cruoris  
Qui corda lavat sordida

What answer shall I make Thee here  
I, base in deed and hard of heart  
How repay my dearest Love,  
Who chose to suffer death for me  
And how escape a double death?

Be this, dear Lord, my chiefest care,  
To seek Thee with a perfect heart  
For would I but embrace Thee here  
It were no Toil, nor burden yet,  
For then should I be cleansed and healed

### **Cantata III – To the hands**

What are these wounds in Thy hands?

Hail, Jesu the Good Shepherd Thou  
Now wearied by Thine agony  
As Thou wert tortured on Thy Cross  
By nails upon cruel wood  
Thy sacred Hands were outstretched for me

Blessed hands, I now embrace you  
Weeping, I rejoice in You  
And offer thanksgiving for the blows  
The cruel nails, the sacred Blood  
My kisses mingling with my tears

Washed in the fountain of Thy Blood  
I place me wholly in Thy trust  
Now may those blessed Hands of Thine  
Protect me, Jesu Christ, and guard  
In my last hour of need

### **Cantata IV – To the side**

Arise, my love, my fair one,  
and come away! my dove  
among the rocky clefts  
and stony caves

Hail, my dearest Saviour's Side  
Wherein the sweetest honey lies  
Wherein the might of love is seen  
And whence doth gush a fount of blood  
To cleanse the soiled heart of man

Ecce tibi appropinquo  
Parce, Jesu, si delinquo  
Verecunda quidem fronte  
Ad te tamen veni sponte  
Scrutari tua vulnera

Hora mortis meus flatus  
Intret, Jesu, tuum latus  
Hinc expirans in te vadat  
Ne hunc leo trux invadat  
Sed apud te permaneat

### **Cantata V – Ad pectus**

Sicut modo geniti infantes rationabiles,  
et sine dolo concupiscite,  
ut in eo crescatis in salutem

Si tamen gustatis,  
quoniam dulcis est Dominus

Salve, salus mea, Deus  
Jesu dulcis, amor meus,  
Salve, pectus reverendum  
Cum tremore contingendum  
Amoris domicilium

Pectus mihi confer mundum  
Ardens, pium gemebundum  
Voluntatem abnegatam  
Tibi semper conformatam  
Juncta virtutum copia

Ave, verum templum Dei  
Precor miserere mei  
Tu totius arca boni  
Fac electis me apponi  
Vas dives Deus omnium

### **Cantata VI – Ad cor**

Vulnerasti cor meum, soror mea, sponsa

Summi regis, cor, aveto  
Te saluto corde laeto  
Te complecto me delectat  
Et hoc meum cor affectat  
Ut ad te loquar animes

Lo, now approach I near to Thee  
O spare me, Jesu, should I fail Thee  
Let me come with holy fear  
Gladly to fall down before Thee  
To behold Thy sacred wounds

May my spirit, Jesu, enter  
At the hour of Death Thy Side  
And being thence exhaled go with Thee  
That the fierce lion may not invade me  
But I may ever stay with Thee

### **Cantata V – To the breast**

You must be born again and as newborn  
children, but with knowledge,  
seek your milk without guile  
that therein you may grow in health  
And having once tasted thereof,  
you will see how sweet is the Lord

Hail, my Saviour and my God  
Sweet Jesus, Lover of my life  
Hail to Thee, most noble Breast  
Thou dwelling-place of Love Divine  
Whither trembling we draw near

Bestow on me a perfect heart  
Ardent, contrite, dutiful  
And make me hence deny my will  
And ever to Thine own conform  
Granting me succour of Thy might

Hail, Thou temple true of God  
Have mercy on me here, I pray  
Thou resting-place of every good  
And grant a place among the chosen  
O precious treasure, God of all

### **Cantata VI – To the heart**

Thou hast smitten my heart, my sister, my bride

Hail, Heart of the King Most High  
With a joyful heart I greet Thee  
Ever to embrace Thee may I delight  
And only this my heart's desire  
Thou make me worthy to address Thee

Per medullam cordis mei  
Peccatoris atque rei  
Tuus amor transferatur  
Quo cor tuum rapiatur  
Languens amoris vulnere

Viva cordis voce clamo  
Dulce cor, te namque amo  
Ad cor meum inclinare  
Ut se possit applicare  
Devoto tibi pectore

### **Cantata VII – Ad faciem**

Illustra faciem tuam super servum tuum  
salvum me fac in misericordia tua

Salve, caput cruentatum  
Totum spinis coronatum  
Conquassatum, vulneratum  
Arundine verberatum  
Facie sputis illita

Dum me mori est necesse  
Noli mihi tunc deesse  
In tremenda mortis hora  
Veni, Jesu, absque mora  
Tuere me et libera!

Cum me jubes emigrare  
Jesu care, tunc appare  
O amator amplectende  
Temet ipsum tunc ostende  
In cruce salutifera

Amen

To my poor heart's very core  
Guilty sinner though I be  
May Thy Love be throughly borne  
That thus Thy heart, with Love's wound bleeding  
May be swiftly drawn to mine

I cry with loud voice from my heart  
For so I love Thee, Sweetest Heart  
O draw Thou near to my poor heart  
That to Thyself I may apply me  
With wholly dedicated breast

### **Cantata VII – To the face**

Make Thy Face to shine upon Thy servant  
O save me in Thy Mercy

Hail, O Head all stained with blood  
With those cruel thorns crowned,  
Cruelly beaten, sorely wounded  
Harshly smitten with the rod,  
Thy dear Face abused by spitting

When that hour that I must die  
Shall come, O Saviour do not fail me  
But in death's dread misery  
Come, Lord Jesu, come right swiftly,  
Protect me then and set me free

And when Thou bid'st my soul to flee  
O sweetest Jesu, then stand by me  
In that hour in love embrace me  
Show Thy blessed Face to me  
Upon Thy sweet and saving Cross

Amen



## The performers

**Lucinda Cox** read Music at Oxford before winning a scholarship for postgraduate studies in Basel, Switzerland. She is a former BREMF Live! Young Artist, and is delighted to be returning to BREMF for tonight's performance. This year she made her Wigmore Hall solo debut with viol ensemble Fretwork, and has enjoyed a varied schedule of performances including with The Sixteen in concerts across the UK on their annual Choral Pilgrimage; touring across Europe and the USA with The Tallis Scholars; and solo recitals with pianist Tom Jesty, and with the Instruments of Time and Truth. Future engagements include appearing as a soloist with the Bach Choir and the Royal Philharmonic Orchestra in Rutter's Requiem conducted by the composer. Lucy is a member of the Choir of the Brompton Oratory, directed by Patrick Russill. She lives in Oxford where she loves spending time gardening and swimming.

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

Anglo-Venezuelan soprano **Sofia Kirwan-Baez** has been described as a 'superb singer actress' (Opera Today). As a child, she began her musical career as a pianist and songwriter before discovering a love for lyrical singing at 16. Her wide ranging repertoire, from opera to jazz, has been a distinguishing feature of her path so far. Sofia is currently a Young Artist on the National Opera Studio's Global Talent programme, supported by Lionel and Marylynn Anthony. Prior to this, she read Music at Oxford University. Rotary International supported her Masters at the Royal Welsh College of Music & Drama. She is a Kathleen Ferrier semi-finalist, a Josephine Baker Trust artist, and a recipient of a Sybil Tutton Award and a Musicians' Company Award. Operatic roles include Elle in Poulenc's *La voix humaine*, Adina in Donizetti's *L'elisir d'amore*, and Papagena in Mozart's *Die Zauberflöte*. Her concert work spans Monteverdi's *Vespers* to Schoenberg's *Pierrot Lunaire*. She is very excited to be returning to BREMF after three years! In her spare time, Sofia enjoys crosswords, exploring new places and learning random languages on duolingo.

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

Welsh mezzo-soprano **Angharad Rowlands** studies at Royal Academy Opera under Raymond Connell and Iain Ledingham, supported by the Norman Ayrton Award, the Carr-Gregory Trust, and the Josephine Baker Trust. She is the winner of the 2022 Richard Lewis/Jean Shanks Award Song Prize, an Oxford Song Young Artist for 2022-24, and a 2023 Longborough Festival Opera Emerging Artist. Her RAO opera roles include Cherubino in Mozart's *Le nozze di Figaro*, Second Witch in Purcell's *Dido and Aeneas* and Agnes/Troll 3 in Freya Waley-Cohen's *WITCH*. Other roles include 2nd Bridesmaid (*Le nozze di Figaro*, Royal Opera House) and Quince/Fairy (Purcell's *The Fairy Queen*, LFO). She has performed as an oratorio soloist under John Eliot Gardiner in Salzburg, Paris and Barcelona. UK oratorio performances include Handel's *Dixit Dominus* and *Israel in Egypt*, Bach's *St John Passion* and *Mass in B minor*, Mendelssohn's *Elijah* and the Requiems of Verdi, Duruflé and Mozart.

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

**Kieran White** won First Prize at the 2022 Aria Borealis Bodø 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. Kieran has worked with conductors including Christophe Rousset, Chiara Cattani, John Eliot Gardiner, Lionel Meunier and Ton Koopman. 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); Narete in Vivaldi's *La fida ninfa* (Innsbrucker Festwochen der Alten Musik); Oronte in Handel's *Alcina* (Arcola Theatre; Théâtre Basse Passière, Normandy); Arnalta and Lucano in Monteverdi's *L'incoronazione di Poppea* (Ensemble OrQuesta); the title role in Cavalli's *L'Agisto* (Hampstead Garden Opera) and Ruggiero in Francesca Caccini's *La liberazione di Ruggiero* (BREMf). Recent engagements include Evangelist in Bach's St John Passion with Manchester Baroque and Manchester Cathedral Choir. He is presently a student of renowned haute-contre Jean Paul Fouchécourt. 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)

A prize-winner in the 2021 Cesti competition and a finalist in the 2021 Kathleen Ferrier Awards, **Edward Jowle** was brought up in Derbyshire and is a recent graduate of the Royal College of Music International Opera Studio. Edward is a Samling Artist, an alumnus of the Verbier Festival Atelier Lyrique and the winner of the 2022 Somerset Song Prize. Highlights this season include recitals with Roger Vignoles and Lucy Colquhoun at Conway Hall and for Britten Pears Arts at the Red House, Schaunard in Puccini's *La bohème* (Longborough Festival Opera) and cover Nick Shadow in Stravinsky's *The Rake's Progress* (English Touring Opera). He will also appear as Colline in a new film of *La bohème* (Finite Films/Robin Norton-Hale). Since his last appearances at BREMF in Blow's *Venus and Adonis* (2018) he has, by his count, died another twelve times on stage - including another run-in with Adonis' favourite Aedalian boar.

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

Founded by conductor John Hancorn and producer Liz Webb in 2013, the **Baroque Collective Singers** is a chamber choir made up of outstanding singers from Lewes and the surrounding area. The choir explores a wide range of repertoire, a cappella and with instruments, and works regularly with the professional musicians of The Baroque Collective. Concerts include Handel's *Dixit Dominus* with The Baroque Collective, two concerts in Lewes Festival of Song, a semi-staged performance of Purcell's *Dido and Aeneas*, regular appearances at Lewes Baroquefest and four pop-up performances of Orlando Gough's *Out Of My Head*, written for the choir, in September 2022. Future plans include a fundraising performance of Handel's *Messiah* in aid of Doctors for Nepal on 17 December 2023.

[thebaroquecollective.org.uk](http://thebaroquecollective.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*, Handel's *Semele*, and a staged performance of Purcell's *The Fairy Queen*. John leads vocal workshops and masterclasses specializing in baroque repertoire including regular visits to Early Music Fora and 'Sing and Discover' days and online workshops with Richard Wigmore throughout the UK. He is Associate Lecturer in Choral Studies at the University of Chichester Conservatoire. He directed chamber choir courses at Dartington for many years and was a tutor at AIMS Summer School.

[johnhancorn.com](http://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.

[bremf.org.uk/ensembles/bremf-players](http://bremf.org.uk/ensembles/bremf-players)

**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 world 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.

**Arculo Consort of Viols** is a young and vibrant group of professional viol players from across Britain. The five founder members all studied together at the Royal Welsh College of Music and Drama where the group formed, and have since moved from strength to strength performing recitals and services in some of the UK's most prestigious cathedrals, churches and concert halls. Arculo strives to convey consort music with intelligence and playful creativity and hopes to bring new energy to sublime viol music, while creating a relaxed and fun atmosphere for audiences of all ages.

[arculo.co.uk](http://arculo.co.uk)