

BRIGHTON CHAMBER CHOIR
25TH ANNIVERSARY CONCERT

J S BACH CHRISTMAS ORATORIO

THE LINDEN BAROQUE ORCHESTRA

JENNIFER WITTON – SOPRANO

THOMASIN TREZISE – ALTO

NEIL JENKINS – TENOR

ANDREW GREENAN – BASS

JANE MONEY – CONDUCTOR

SATURDAY 5TH DECEMBER 2015 AT 7.30 PM
ALL SAINTS CHURCH, HOVE, BN3 3QE



Jane Money ~ Musical Director

JANE took over the Brighton Chamber Choir baton in 2005. Born in Portsmouth, she studied singing from an early age and received some of her most influential choral training in the Portsmouth Festival Choir, then under the direction of Sir John Eliot Gardiner. A Choral Scholarship took her to Royal Holloway, University of London, and further awards enabled her to continue her vocal studies at the Royal Northern College of Music and subsequently with Sylvia Jacobs.

Jane has worked with many of the world's leading conductors, including BCC President, Sir Simon Rattle. She sang regularly for Glyndebourne Festival and Touring Operas, and also with Kentish

Opera, Opera South East and Dublin Grand Opera, and toured with the Earls Court arena production of *Carmen* to Japan, Switzerland and Germany. Solo concert engagements have been numerous and earlier this year she was mezzo-soprano soloist in a performance of the Verdi *Requiem* at St John's, Smith Square. Recordings include the mezzo-soprano role in the première performance of Michael Finnissy's *This Church*, directed by the composer himself.

Jane now divides her "musical" time between singing, choral conducting, teaching at Roedean School and Brighton & Hove High School, and examining for the Associated Board of the Royal Schools of Music.



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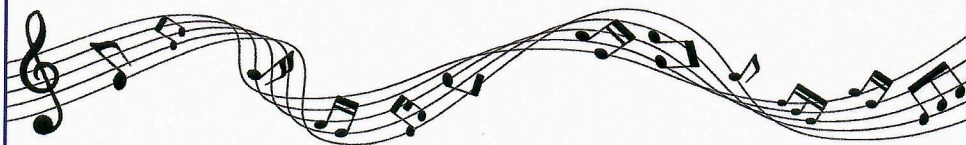
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Jennifer Witton ~ soprano

RECENT winner of the Guildhall School of Music & Drama's Gold Medal, Jennifer is a Miriam Lycette Scholar at the GSMD Opera School. She made her role debut as Ortlinde in *Die Walküre* conducted by Martyn Brabbins at the St. Endillion Festival, where she also performed a recital of French song with Iain Burnside. Recent highlights include her return to Glyndebourne Festival Opera where she covered the role of 'Donna' in Handel's *Rinaldo*; cover Euridice/*La Musica*, in Monteverdi's *Orfeo* for the Royal Opera House, Covent Garden; Rosa in the world première of *Isabella*, in a collaboration between the Royal Opera House and GSMD; Aphrodite in Henze's *Phaedra*, Eleonora in Wolf-Ferrari's *Le Donne Curiose* at the GSMD; Page in Chabrier's *Le Roi Malgré Lui* for Wexford Festival Opera; understudied the soprano soloist in the UK tour of 'One Night in Vienna' with the Johann Strauss Orchestra for Raymond Gubbay; Lauretta Gianni Schicchi for Fulham Opera; Fleury La Rondine with Opera di Peroni; and Marion Scott A Soldier and a Maker at the Barbican, London. Winner of the GSMD Aria competition, Jennifer is active in both concert and recital, and her repertoire



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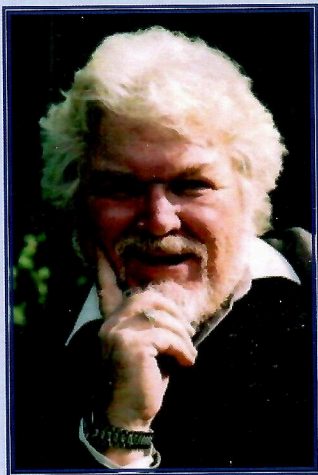
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Beyond your expectations

Neil Jenkins ~ tenor (Evangelist)

NEIL has been a professional singer for over forty years, although he has now been singing with a tenor voice for fifty years, having given his first concert in 1961. He made his professional debut in 1967, and sang and recorded with the Deller Consort, under the direction of Alfred Deller, for ten years, whilst establishing himself as an opera singer. In the 1970s he was appointed as an RCM singing professor by Sir David Willcocks, for whom he became a regular soloist with the Bach Choir, especially as the Evangelist in the Bach *Passions*. He is equally at home as an operatic, oratorio and recital singer and has made over sixty commercial recordings as well as countless broadcasts for the BBC, including every one of the Gilbert and Sullivan operettas conducted by Sir Charles Mackerras and Barry Wordsworth.



Neil has sung with all of Britain's leading opera companies as well as many European ones, and was associated with Kent Opera, Scottish Opera, Welsh National Opera and Glyndebourne for many years. His performances in Tippett's *King Priam* (conducted by Sir Roger Norrington) and Glyndebourne Festival's *Lulu* (conducted by Sir Andrew Davis) are available on video. He joined WNO once again in 2008 for a production of Verdi's *Falstaff*, starring Bryn Terfel, which was recorded and televised.

His recordings cover a wide range of styles, including operas with Domingo, Pavarotti, Carreras and Montserrat Caballé; oratorios conducted by Benjamin Britten, Leonard Bernstein, Riccardo Chailly and Sir David Willcocks; and solo recordings of Britten's *Serenade* and Henze's *Kammermusik 1958* with Berlin orchestras. His very first recital record of Finzi song cycles, from 1972, has recently been reissued. In 2004 Neil was honoured by the *Worshipful Company of Musicians* with the presentation of the *Sir Charles Santley Memorial Award* for his musical achievements.

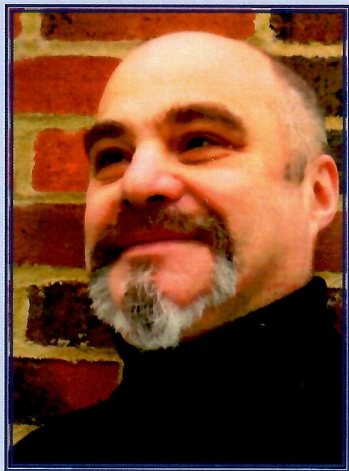
Neil teaches at several international summer schools, including AIMS which he runs at Eastbourne College every August. He was conductor of the Brighton Chamber Choir for 7 years from 1995 before becoming the Musical Director of Sussex Chorus for a further 12 years until 2014.

These days Neil combines singing with an increasingly important role as a musicologist. He has translated and edited all of Bach's major choral works for the New Novello Choral Edition, and Haydn's great oratorios *The Creation*, *The Seasons* and *Seven Last Words* for Barn End Press. The ENO produced his version of Bach's *St John Passion* on stage in 2000, and the Bach Choir of London and many other choral societies regularly use his translations of this and the *St Matthew Passion* and *Christmas Oratorio*. He translated Offenbach's grand opera *Die Rheinnixen* for its British premiere by New

Sussex Opera in 2009. Neil has written and published the biography of the Handelian singer and first great English tenor, John Beard (*John Beard, Handel and Garrick's favourite Tenor*, Bramber Press 2012), and will curate an exhibition devoted to this singer in the Handel House, London, next year. Neil is President of the Haywards Heath Music Society, Shoreham Oratorio Choir, Basildon Choral Society, Kent Chorus and the Grange Choral Society; and is Patron of the Goldsmith's Choral Union.

Andrew Greenan ~ bass

ANDREW has sung for many of the world's leading opera houses, including the Metropolitan Opera, New York, the Royal Opera House, Covent Garden (with Mackerras, Solti, Haitink and Bychkov), Hamburg, Théâtre du Châtelet Paris, the Vienna Volksoper, Bordeaux, Brussels, Lyon, Geneva and San Diego Opera. Appearances have also included roles in *Tristan und Isolde* in Oviedo, *Der Fliegende Holländer*, *Wozzeck*, *Tannhäuser* and *Der Rosenkavalier* in Nancy, *Fidelio* in Auckland, *Die Meistersinger* in San Francisco, *Parsifal* for Seattle Opera, *A Midsummer Night's Dream* in Torino, *Samson et Dalila* in Tel Aviv, *Les Contes d'Hoffmann* in Rennes, *Rusalka* for the Wexford Festival, *Albert Herring* at the Opéra Comique, Paris, and the title role in *Falstaff* for the Prague National Theatre.



Andrew Greenan was a Choral Scholar at St John's College, Cambridge, where he read Modern Languages. He studied singing with John Cameron at the Royal Northern College of Music and made his operatic debut at La Scala, Milan in Schoenberg's *Die Glückliche Hand*.

Andrew has a long association with English National Opera, and elsewhere in the UK he has appeared with, among others, both the Orchestra of the Age of Enlightenment and the Hallé under Sir Mark Elder, CBSO (Nelsons), National Youth Orchestra (Vaslily Petrenko) BBC Philharmonic (Mena), Bournemouth Symphony Orchestra (Karabits) Welsh National Opera, Opera North, Glyndebourne, and the LSO with Sir Colin Davis.

He performs regularly on the concert platform where his repertoire ranges from Bach, via Handel, Beethoven, Verdi, Mendelssohn, Dvorak and Elgar, through to Mahler, then on to Walton and Tippett and beyond.

Linden Baroque Orchestra

LINDEN BAROQUE is celebrating its thirty-ish birthday this year (historians disagree on the exact birthdate). It combines the talents of advanced music students, young professionals and talented amateurs. Many of the original members now have prominent careers in the early music field and some are still playing with the band.

Paul Goodwin, the well-known baroque oboist and now international conductor, was our founding director and since 2004 Steven Devine, one of the finest harpsichordists of his generation, has been our musical director. He is harpsichordist with London Baroque in addition to his position as Co-Principal keyboard player with the Orchestra of the Age of Enlightenment and is Professor of Fortepiano at Trinity College of Music.

The instruments we play are either 18th century originals or modern copies – some made by the players themselves – and we play at “baroque pitch” of 415Hz.

Linden Baroque has played at venues stretching from Norfolk to Rome (where it gave the first performances there of Purcell’s King Arthur) and earlier this year we played in Berlin under Simon Standage. We have a wide-ranging repertoire ranging from the familiar to the unheard and with the Linden Baroque Choir we gave first complete performances in this country of music by Jean Gilles and have programmed several first modern performances of music by J F Fasch. Linden Baroque issued a CD on the Meridian label of music by Fasch, which has been played on Radio 3 and Classic FM.

Future concerts include Bach’s St John Passion in London and Rameau’s opera Hippolyte et Aricie in London in June.

PLAYERS

<i>Violin:</i>	<i>Theresa Caudle (leader), Judy Taylor, Jocelyn Slocombe, Alan Selwyn, Barbara Grant, Carolyn Hall, Ian Cutts, Michael Jenner, Nicola Hayston, Simon Hill, Linda McDonald.</i>
<i>Viola:</i>	<i>Mike Blee, Debbie Miles-Johnson, Matthew LeMage.</i>
<i>Cello:</i>	<i>Louise Jameson (continuo), Mary Walton, Helen Brauer.</i>
<i>Bass:</i>	<i>Andrew Kerr.</i>
<i>Organ:</i>	<i>Peter Holman.</i>
<i>Lute:</i>	<i>James Bramley.</i>
<i>Oboe/oboe d’amore/ oboe da caccia:</i>	<i>Simon Galton, Lysander Tennant, Peter Tsoulos, Kate Cowling.</i>
<i>Flute:</i>	<i>Nicholas Jackman, Richard Austen.</i>
<i>Trumpet:</i>	<i>Tom Harrison, Katherine Smith, Oscar Whight.</i>
<i>Timpani:</i>	<i>Tim Evans.</i>