



Saturday 26 October, 7.30pm
St Martin's Church

FRENCH CONNECTIONS

Sumei Bao-Smith *soprano*
Emilia Bertolini *soprano*
Emily Brown Gibson *soprano*
Sophie Timms *mezzo-soprano*
Bradyn Debysingh *tenor*
Andrew Robinson *baritone*

Baroque Collective Singers

John Hancorn *director*

BREMF Players

Alison Bury *leader, violin*
Alice Earll *violin*
Naomi Burrell *violin*
Annette Isserlis *viola*
Dorota Kolinek *viola*
Gavin Kibble *viola da gamba, bass violin*
Jonatan Bougt *theorbo*
Claire Williams *organ*

Giovanni Gabrieli c.1554/1557-1612

Sonata No. 21 con tre violini e basso

Giacomo Carissimi 1605-1674

Historia di Jephthe

Interval

Marc-Antoine Charpentier 1643-1704

O clementissime

Jean-Baptiste Lully 1632-1687

Anima Christi

Lully

Suite from *Armide*

Ouverture – Air Grave – Entrée – Entracte – Passacaille

Lully

Salve Regina

Charpentier

Magnificat H72

Event sponsored in memory of Sally Morris, talented amateur musician and loyal BREMF supporter



Supported using public funding by
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The 2024 Festival was curated and programmed by artistic director Deborah Roberts BEM who died on 9 September. We are so grateful to Deborah for her creative, innovative and fearless programming, always seeking to bring the music she loved to new audiences.

The music

French composers, musicians and audiences had a complicated relationship with the Italian style in the 17th century, and early performances of Italian operas by Cavalli and others in the 1640s were met with a mixed reception. However, by the 1660s French composers such as Marc-Antoine Charpentier travelled to Italy to study there, including with *maestro di cappella* Giacomo Carissimi in Rome.

The first half of tonight's programme is set solidly in Italy, where Giovanni Gabrieli was one of the most prominent composers of the late 16th century. Gabrieli spent most of his life in Venice where he was organist of St Mark's Basilica and of the Scuole Grande di San Rocco. His Sonata con tre violini e basso was the last of a series of 21 canzoni and sonatas for various instruments, published in 1615, three years after the composer's death, and features three virtuosic violin parts with basso continuo.

Giacomo Carissimi became *maestro di cappella* of the Church of Sant'Apollinare in Rome in 1628, a position he held for almost 50 years until his death in 1674. He is recorded as the first significant composer of the new oratorio style, and his *Jephte* was written before 1648. It sets the Old Testament story of Jephte and his daughter, in a dramatic style which would go on to become characteristic of the oratorio form.

Whilst Marc-Antoine Charpentier did not study officially with Carissimi, there is plenty of evidence that the younger French composer travelled to Rome in the 1660s and 'met often' with Carissimi as an informal pupil. The surviving manuscript of *Jephte*, now in the Bibliothèque Nationale in Paris, appears to have been copied out by Charpentier, with his own additions to the bass part in the form of figuring. Carissimi's original manuscript has now been lost.

The second half of tonight's programme explores music by French composers who were influenced by the Italian style. After his return from Italy, Charpentier became composer for Marie de Lorraine, Duchess of Guise, and it was for her court that he wrote a number of motets for female voices including O Clementissime, as well as his first setting of the Magnificat for choir, orchestra and soloists. Marie de Guise was known to be a lover of Italian music, and due to her patronage Charpentier was encouraged to continue writing in the Italian style.

Jean-Baptiste Lully was born in Italy, but came to France as a young man and has become irrevocably associated with the development of French baroque music at the court of the Sun King Louis XIV. Anima Christi and Salve Regina are two of his Petits Motets, probably written for the female singers of the Paris convent of the Filles de l'Assomption.

This intimate music is very much in the Italian style and contrasts with Lully's more heroic compositions such as his ballets and operas for performance at noble occasions.

Lully's opera *Armide*, from which we present a suite of dances tonight including the popular Passacaille, was first performed in 1686 at the Paris Opera. The first performance was received with great acclaim, and *Armide* was revived in Paris many times during the 18th century. It was also the first French opera to be performed in Italy, completing the cycle of connections between the musical styles of the two countries.

BREMF gratefully acknowledges support from Peter McCarthy in allowing us to use his meticulously prepared edition of *Jephte*

The texts

Jephte

Historicus

Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephte acquiescere noluisset, factus est super Jephte Spiritus Domini et progressus ad filios Ammon votum vovit Domino dicens:

Jephte

Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

Coro a 6

Transivit ergo Jephte ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.

Historicus a 2

Et clangebant tubae et personabant tympana et proelium commissum est adversus Ammon.

Basso solo

Fugite, cedite impii, perite gentes, occumbite in gladio. Dominus exercituum in proelium surrexit et pugnat contra vos.

Historicus

The king of Ammon called the children of Israel to war, and having paid no attention to the message Jepthe sent him, the Spirit of the Lord came upon Jepthe.

And Jepthe made a vow to the Lord:

Jepthe

If you give the Ammonites into my hands,

whatever comes out of the door of my house first to meet me when I return in triumph from the Ammonites will be the Lord's, and I will sacrifice it as a burnt offering.

Coro a 6

Then Jepthe went over to fight the Ammonites, and the Lord gave them into his hands.

Historicus a 2

The trumpets and drums were sounded and the battle against Ammon began.

Bass solo

Escape, surrender, you evil people and die by the sword. The Lord of Hosts has called war against you.

Coro a 6
Fugite, cedite, impii, corruite, et in furore gladii
dissipamini.

Historicus
Et percussit Jephthe viginti civitates Ammon plaga
magna nimis.

Historicus a 3
Et ululantes filii Ammon facti sunt coram filiis
Israel humiliati.

Historicus
Cum autem victor Jephthe in domum suam
revertetur, occurrens ei unigenita filia sua cum
tympanis et choris praecinebat:

Filia
Incipite in tympanis et psallite in cymbalis.
Hymnum cantemus Domino et modulemur
canticum.
Laudemus regem coelitum, laudemus belli
principem, qui filiorum Israel victorem ducem
rexit.

Coro a 2
Hymnum cantemus Domino et modulemur
canticum, qui dedit nobis gloriam et Israel
victoriam.

Filia
Cantate mecum Domino, cantate omnes populi,
laudate belli principem, qui dedit nobis gloriam et
Israel victoriam.

Coro a 6
Cantemus omnes Domino, laudemus belli
principem, qui dedit nobis gloriam et Israel
victoriam.

Historicus
Cum vidisset Jephthe, qui votum Domino voverat,
filiam suam venientem in occursum, prae dolore
et lachrimis scidit vestimenta sua et ait:

Jephthe
Heu mihi! Filia mea, heu decepisti me, filia
unigenita, et tu pariter, heu filia mea, decepta es.

Coro a 6
Escape, surrender, you evil people fall and be
scattered by the rage of the sword.

Historicus
And Jephthe devastated twenty towns with one
heavy strike.

Historicus a 3
Thus the children of Ammon were humiliated by
Israel.

Historicus
When Jephthe returned to his home in Mizpah,
who should come out to meet him but his
daughter, dancing to the sound of tambourines
and singing:

Jephthe's Daughter
Make a sound with the timbrel and loud
sounding cymbals. Sing a hymn to the Lord and
begin a canticle.
Praise the King of Heaven. Praise the Lord of
Hosts who has brought victory to the head and
commander of the children of Israel.

Coro a 2
Sing a hymn and begin a canticle to the Lord
who has brought us glory and to Israel, the
victory.

Jephthe's Daughter
Sing to the Lord with me, all of you people. Praise
the Lord of Hosts who has brought us glory and
to Israel, the victory.

Coro a 6
Let us sing and praise the Lord of Hosts who has
brought us glory and to Israel, the victory.

Historicus
When he saw her and remembering having
sworn an oath, he tore his clothes and cried,

Jephthe
Oh! My daughter! You have made me miserable
and wretched, my only child. You too are among

Filia

Cur ergo te, pater, decipi, et cur ergo ego filia tua unigenita decepta sum?

Jephte

Aperui os meum ad Dominum ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es.

Filia

Pater mi, si vovisti votum Domino, reversus victor ab hostibus, ecce ego filia tua unigenita, offer me in holocaustum victoriae tuae, hoc solum pater mi praesta filiae tuae unigenitae antequam moriar.

Jephte

Quid poterit animam tuam, quid poterit te, moritura filia, consolari?

Filia

Dimitte me, ut duobus mensibus circumeam montes, et cum sodalibus meis plangam virginitatem meam.

Jephte

Vade, filia mia unigenita, et plange virginitatem tuam.

Historicus a 4

Abiit ergo in montes filia Jephte et plorabat cum sodalibus virginitatem suam, dicens:

Filia – Eco

Plorate colles, dolete montes et in afflictione cordis mei ululate (Echo: Ululate!).
Ecce moriar virgo et non potero morte mea meis filiis consolari, ingemiscite silvae, fontes et flumina, in interitu virginis lachrimate!
(Echo: Lachrimate!).

those that have made me miserable!

Jepthe's Daughter

How O father, have I made you miserable and why, your only child, am among those that have made you wretched?

Jephte

I have made a vow to the Lord saying that whatever comes out of the door of my house first to meet me I will sacrifice it as a burnt offering.

Oh! My daughter! You have made me miserable and wretched, my only child. You too are among those that have made me miserable!

Jepthe's Daughter

My father, you have given your word to the Lord. Now that the Lord has avenged you of your enemies, here am I, your only child. Do to me just as you promised for your victory. But grant this one request, my father, to your only child, before she should die.

Jephte

What might give peace to your soul, O my daughter destined to die?

Jepthe's Daughter

Give me two months to roam the hills and weep with my friends, because I will never marry.

Jephte

You may go, go and weep because you shall never marry.

Historicus a 4

She left with her companions and the daughter of Jephte wept that she should die and never marry, saying:

Jepthe's Daughter – Echo

Cry you hills and grieve you mountains and ululate the affliction of the heart (Echo: Ululate!).
I shall die a virgin and shall never be consoled by my children. Wail you forests and rivers, shed tears for the death of a virgin
(Echo: Shed tears!).

Heu me dolentem in laetitia
populi, in victoria Israel et gloria patris mei, ego
sine filiis virgo, ego filia unigenita moriar et non
vivam.
Exhorrescite rupes, obstupescite colles.
Valles et cavernae in sonitu horribili resonate!
(Echo: Resonate!). Plorate filii Israel, plorate
virginitatem meam et Jephthe filiam unigenitam in
carmine dolore lamentamini.

Coro a 6
Plorate filii Israel, plorate omnes virgines et filiam
Jephthe unigenitam in carmine doloris
lamentamini.

O clementissime Domine Jesu
Quanta fecisti et qualia passus es
Pro peccatis hominum.

Heu, heu mi Jesu
Heu patientissime Jesu
Quoniam te deduxit iniquitates mea
et amor tuus erga me
Non ne tu es cui urbem ingredienti.

Plaudebant omnes
Et Hosanna dicebant
Non ne tu es cui caput Angeli
Sanctus Dominus et tuum.

Heu tristis et subita mutatio in cruce pendens.

Elevaris a terra et moriens
Factus es opprobrium et abjectio plebis.

O clementissime...

Anima Christi

Anima Christi sanctifica nos.
Corpus Christi salva nos.
Sanguis Christi inebria nos.
Aqua lateris Christi, lava nos.
Passio Christi conforta nos.
Bone Jesu exaudi nos.
In vulneribus tuis absconde nos.
Ab hoste maligno defende nos.
In hora mortis voca nos.

I am wretched and I suffer while my people are
joyous for my father and for Israel's victory.
I, virgin without children and an only child, shall
die and no longer live.
Be horrified you cliffs, be stupefied all you hills.
Valleys and caverns, resound with a horrible
sound (Echo: resound!). Weep, children of Israel,
shed tears for my virginity and raise a sad
lament for Jephthe's only child, with a song of
sorrow.

Coro a 6
Weep, children of Israel, cry all virgins, and raise
a sad lament for Jephthe's only child, with a song
of sorrow.

O most merciful Lord Jesus
How much you have done and how you have
suffered for the sins of men.

Alas, alas, my Jesus
Alas, most patient Jesus
Because my iniquities have led you away
and your love for me,
Not even you are the one to whom the city
belongs.
They all applauded
And they said Hosanna.
It is not even you who has the head of an angel
Holy Lord.

Alas for the sad and sudden change hanging on
the cross.

You are raised from the earth and dying
He became the reproach and abjection of the
people.

O most merciful...

Soul of Christ, sanctify us.
Body of Christ, save us.
Blood of Christ, inebriate us.
Water from the side of Christ, wash us.
Passion of Christ, strengthen us.
O good Jesus, hear us.
Within Thy wounds, hide us.
Separated from Thee let us never be.
From the malignant enemy, defend us.
At the hour of death, call us.

Protege nos et pone nos juxta te
ut cum Sanctis angelis tuis
in saecula saeculorum laudemus te.
Amen.

Salve Regina mater misericordiae
vita, dulcedo et spes nostra, salve
Ad te clamamus exules filii Aevae
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle
Eia, ergo, advocata nostra
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

Magnificat anima mea Dominum;
et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae;

Ecce enim ex hoc beatam me dicent omnes
generationes.

Quia fecit mihi magna, qui potens est,
et sanctum nomen eius,
Et misericordia eius 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
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, gloria Filio,
gloria Spiritui Sancto.
Sicut erat in principio et nunc et semper
Et in saecula seculorum.
Amen.

To come to Thee, bid us,
that we may praise Thee in the company
of thy saints, for all eternity.
Amen.

Hail, Holy Queen, mother of mercy:
our life, sweetness, and hope, hail.
To thee do we cry, poor banished children of Eve.
To you we sigh, mourning and weeping
in this valley of tears.
Turn then, our advocate,
those merciful eyes toward us.
And Jesus, the blessed fruit of thy womb,
after our exile, show us.
O clement, O loving, O sweet Virgin Mary.

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
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.

The performers

Sumei Bao-Smith is in regular demand as a soloist and choral singer across the UK and abroad. She is a recent graduate of Trinity College, Cambridge, where she studied French and Spanish alongside a Choral Scholarship in the world-leading chapel choir, and is now based in London. This season she looks forward to solo appearances of Bach's St John Passion with Three Spires Singers, Orff's *Carmina Burana* with BBC National Chorus of Wales as part of the Brecon Choir Festival, Finzi's *In terra pax* with Cambridge University Symphony Chorus and Mendelssohn's Psalm 42 with Bryanston Choral Society, and choral engagements with The Tallis Scholars, The English Concert, Polyphony, Chamber Choir Ireland and London Choral Sinfonia, amongst others. She is excited to be a BREMF Live Young Artist and to participate in the Sestina Next Generation Mentoring Programme. When she's not singing, she works for Making Music, a charity that supports leisure-time music making.

Emilia Bertolini is an Australian soprano of Irish and Italian heritage, currently performing across the UK and Europe. She holds a Master of Arts from the Royal Academy of Music. Recent highlights include winning the Concours Corneille in Rouen, France, performing Pergolesi's Stabat Mater with Le Poème Harmonique, participating in solo recitals at the Festival Radio France Montpellier, and the Nouvelles Voix en Normandie tour through Le Poème Harmonique. She recently performed the title role in Eccles' *Semele* with La Risonanza in Milan, Ninfa in Monteverdi's *Orfeo* at the Teatro Ponchielli di Cremona, and Drusilla in *L'incoronazione di Poppea* with La Venexiana. Emilia is also passionate about choral music and sings regularly with groups including Chamber Choir Ireland, the BBC Singers, Gabrieli Consort and the Choir of the Age of Enlightenment.

emiliasoprano.com

Emily Brown Gibson has a passion for performing early music and is delighted to be joining BREMF this autumn. Staying within the French baroque repertoire, this winter Emily is looking forward to joining the chorus at the Opéra National de Paris for their production of Rameau's *Castor et Pollux*. The production will take place at the Palais Garnier and is directed by Peter Sellars and conducted by Teodor Currentzis.

Emily also has a love of performing contemporary music, with particular interest in working with composers on new works. This past summer, Emily reprised the role of Daughter in Kerrin Tatman's, *Requiem for a Fading World*, which she premiered the previous summer at Sage Gateshead. Emily has also had the joy to work with Icelandic composer Anna Þorvaldsdóttir on her pieces 'Hvolf' and 'Rain', which she performed at Wigmore Hall.

emilybrowngibson.com

An alumna of The Sixteen's Genesis Sixteen programme, VOCES8 scholarship and the St Martin's Voices Fellowship programme, **Sophie Timms** performs in professional choral, oratorio, recording and opera work across the UK and abroad, working with ensembles including The Sixteen, Gabrieli Consort, OAE Choir of the Enlightenment, Ora Singers, Philharmonia Voices, Stile Antico and London Voices. She graduated with an MMus Master's in Vocal Studies with Distinction from Trinity Laban Conservatoire of Music and Dance, where she was awarded the Trinity Laban MMus Prize for the highest achievement at Master's level and awarded the Linda Hirst Contemporary Vocal Prize.

Sophie is a founding member and co-director of Horizon Voices, a professional vocal ensemble which aims to present choral music through accessible, engaging and innovative performances, education workshops and outreach projects. When not singing, she enjoys cosy activities like drinking tea, knitting and reading by the fireplace.

sophietimms.com

Praised for his “dulcet tones” and as “a name of which you’ll certainly hear more” (Music OMH), **Bradyn Debysingh** hails from Cottage Grove, Oregon and makes his BREMF debut in the title role of Carissimi’s *Jephte*. Bradyn’s recent performances include Don Curzio in Mozart’s *Le nozze di Figaro* (Garsington Opera); chorus for Verdi’s *Aida* and Wagner’s *The Flying Dutchman* (Lyric Opera of Chicago); and next as Mr Su in the world premiere of Nicholas Michael Smith’s *The Stone God* (Arcadian Opera). Bradyn has appeared in masterclasses with artists including Erin Morley, Paul Agnew and Emma Kirkby. His artistic residencies include Tanglewood Music Center, Emmanuel Music, the Internationale Bachakademie Stuttgart, and Les Arts Florissants. Bradyn currently studies on the Post-Graduate Diploma course at the Royal Northern College of Music; he holds additional degrees from Northwestern University and Samford University. Beyond singing, Bradyn is an avid tap dancer, published poet, and Earl Grey enthusiast.

Andrew Robinson learned to sing as a chorister at St George’s, Windsor. He has performed regularly with Spanish early music group Resonet and Pippa Dames Longworth’s Singing Salon, and recently sang the role of Polyphemus for New Sussex Opera’s production of Handel’s *Acis and Galatea*. Andrew is a regular soloist with the East Sussex Bach Choir and Eastbourne Choral Society. He conducts the BREMF Community Choir in Brighton whose most recent performance in the ‘Origins’ concert in this year’s festival involved Old Roman Chant and Corsican polyphony with Idrîsî Ensemble.

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 BREMF 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

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.

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, four pop-up performances of Orlando Gough's *Out Of My Head*, written for the choir and a programme of Bach and Buxtehude for Brighton Early Music Festival 2023.

thebaroquecollective.org.uk

Soprano	Olivia Butler, Cesca Eaton, Agata Holloway, Pam Mason, Rebecca Rees
Alto	Elspeth Barnett, Bibi Lees, Janet Ormerod, Kate Smith, Jill Walkinton, Liz Webb
Tenor	Nick Boston, Peter Larcombe, Steve Mitchell, Graeme Smith, David Waterhouse
Bass	Tony Jay, Martin Penrose, Andrew Robinson, Roger Walkinton

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 Brighton Early Music Festival 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 specialising in baroque repertoire including regular visits to Early Music Fora 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.

John directed the world premiere of Orlando Gough's opera *The Finnish Prisoner* with singers from the Finnish Opera; Purcell's *King Arthur* for New Sussex Opera; and was Artistic Advisor for large-scale concerts at Glyndebourne and Lewes for Homelink.

johnhancorn.com