

Sunday 15 March 2026
7.30pm
Milton Court Concert Hall



Mozart and Beethoven – Improvisation and Celebration

Eclectic Voices
Blaze Ensemble

Scott Stroman conductor

Robert Levin & David Dolan pianos

Emma Kirkby soprano

Marianne Ruel mezzo-soprano

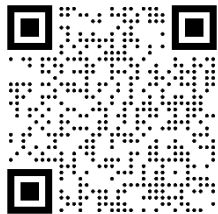
Samuel Horton tenor

Redmond Sanders baritone

Digital Programme

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Milton Court Concert Hall

Please make sure that digital devices & mobile phones are silenced during the performance.

Eating is not permitted in the auditorium. Drinks are allowed inside the auditorium in polycarbonates.

Filming or recording of the performance is not permitted.

Latecomers will be able to enter the auditorium at a suitable break in the performance.

Programme

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto No 12 in A major, K414 (1782)

I. Allegro

II. Andante

III. Rondeau – Allegretto

David Dolan | piano

Presentation:

Robert Levin and David Dolan speak on the role of Improvisation in Mozart and Beethoven's works.

Ludwig van Beethoven (1770–1827)

Fantasia in C Minor for Piano, Orchestra and Chorus, Op 80 (1808)

I. Adagio

II. Finale: Allegro – Allegretto, ma non troppo (quasi Andante con moto)

Robert Levin | piano

Interval

Wolfgang Amadeus Mozart

Mass in C major, K317 'Coronation' (1779)

I. Kyrie

II. Gloria

III. Laudate Dominum (from K339, 1780)

IV. Credo

V. Sanctus

VI. Benedictus

VII. Agnus Dei

Welcome

The genesis for tonight's programme began several decades ago, through collaborations between David Dolan and me in the overlapping worlds of classical and jazz improvisation. As we improvised together, it became clear that David had skills and ideas ideal to share with the Renga Ensemble that I was leading at the London Philharmonic Orchestra and I invited him to work together on a project with the group. He gradually led me to Robert and his work both as pianist and musicologist/composer. With Eclectic Voices we've had the wonderful experience of studying and performing Robert's completion of Mozart's Mass in C Minor and *Requiem* over the past three years, leading to tonight's collaboration which includes both Robert and David as soloists. It is well known that Mozart and Beethoven were proficient and regular improvisers, additionally reinterpreting their composed works when employed at the keyboard in the role of soloist or accompanist. Robert and David are leaders in rediscovering this concept and will share with us some of their insights between performances of the two composers' works, particularly the fantasia that leads to Beethoven's hefty set of variations, topped by the grandeur of the vocal soloists and choir.

Eclectic Voices celebrates 35 years of singing together this season; we have been blessed to work regularly with wonderful artists from across the musical spectrum of classical, folk, gospel, jazz and world music. One of my enduring memories is performing the Coronation Mass, in the choir's earliest years, with Colin Davis, soon to become 'Sir' and conductor of the London Symphony Orchestra. He was Patron of the Highbury Festival where I was artistic director, and in planning, he surprised me with two statements: first, that orchestras often didn't realise that choral music was the most beautiful, and second, that I must write a new piece for our concert together. We agreed on the Coronation Mass and for me to write for the orchestra, and this blend of old and new has been a trademark of the choir ever since.

Choosing the Mass for our anniversary therefore seemed an obvious choice. And who better to lead a team of outstanding young Guildhall soloists than Emma Kirkby, who stands out for her iconic sound, easy musicianship, and mentoring of aspiring singers. I also wanted to incorporate Mozart's *Laudate Dominum*, and though it comes from the 'Confessor' Vespers, it occurred to me that it could fit satisfyingly between the Gloria and Credo, where in Salzburg a choral motet may have been sung. As it is in the key of F, with which Mozart begins his concluding Agnus Dei, its addition provides a pleasing balance to the structure of the Mass, which of course was intended as a liturgical rather than concert piece.

May I gratefully thank Guildhall School of Music & Drama for their continued support, encouragement and outstanding quality of work across the board in the production of this and every event with which I have been associated.

– Scott Stroman

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Scott Stroman

Scott Stroman is a conductor, composer, trombonist, singer and educator across a uniquely broad range of musical styles spanning classical, contemporary, jazz and world music. Born in the United States but long based in London, he is the founding musical director of Eclectic Voices, director of the London Jazz Orchestra (LJO), artistic director of Highbury Opera Theatre (HOT), director of music at the American International Church and a professor at Guildhall School, where he developed the School's jazz programme. He was founding conductor of the contemporary string ensemble OPUS 20 and the innovative cross-genre Renga ensemble of the London Philharmonic Orchestra, and directs orchestras, opera, choirs and jazz ensembles throughout the UK and Europe. A prolific composer and arranger, his choral compositions include the cycles *Songs of the Spirit*, *Songs of Life and Liberty*, *Shakespeare Songs*, *Jazz Mass*, *Little Mass*, *Canticle of the Nativity*, *African Easter*, *Jazz Psalms*, *Christmas Fantasia*, *Songs for the Seasons* and *Songs of Love and Laughter*. He has written numerous works and suites for jazz orchestra and a new suite, *Between Earth and Sky*, will soon be released by the LJO. His operas *The Weekend*, based on Michael Palin's play and *Fever Pitch*, based on Nick Hornby's memoir, a Shakespeare musical, *As You Like It*, and *Fables*, a one-act opera for young voices, have all been premiered by HOT. A Fellow of Guildhall School, in 2018 he was awarded the BASCA Gold Badge for services to music.

Robert Levin

Robert Levin has performed as a concert pianist throughout the world, appearing with major orchestras on the Steinway and with leading period instrument orchestras on early pianos. Renowned for his improvised cadenzas in classical repertoire, he has recorded Bach's complete keyboard concertos, the six English Suites and both books of the *Well-Tempered Clavier*; a Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music; the Beethoven concertos with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique; and the complete Beethoven sonatas and variations for fortepiano and cello with Steven Isserlis. Recent releases include the complete Mozart sonatas on

Mozart's Walter piano. A noted Mozart scholar, his completions of Mozart's *Requiem*, Mass in C Minor and other unfinished works have been recorded and performed throughout the world. Awarded the Bach Medal of the City of Leipzig in 2018, he is presently Visiting Professor at The Juilliard School and International Chair of the Centre for Creative Performance & Classical Improvisation at Guildhall School.

David Dolan

David Dolan is the founder and Head of the Centre for Creative Performance & Classical Improvisation at Guildhall School. A leading figure in the revival of classical improvisation and its applications in Western musical performance, his pioneering teaching and practice methods are used at music institutions around the world. In his international career as a concert pianist, David incorporates extemporisation into solo and chamber music performances of relevant concert repertoire, as well as improvising preludes, interludes, fantasias and variations on themes provided by the audience. His most recent collaborative multidisciplinary research projects with Imperial College and Max Planck Institute study the impact of an improvisational approach to music-making on performers and audiences and the quality of communication between them

Emma Kirkby

Soprano Emma Kirkby feels lucky in many ways: that she met Renaissance vocal polyphony while still at school, that she studied Classics and sang with the Schola Cantorum at Oxford University, and, best of all, that there she encountered 'historical' instruments known to Renaissance and Baroque composers, the lute, harpsichord, early piano, wind and string instruments, whose sound and human scale drew from her an instinctive response. Beginning as a schoolteacher and amateur singer, Emma was soon invited to perform professionally with pioneer groups, and from that time, supported by lessons with a wonderful teacher, Jessica Cash, she formed long partnerships in Britain and abroad with ensembles, individual players and record companies, so that now her voice and style are recognized worldwide. In the UK she was made a Dame in 2007, and in 2011 was

awarded the Queen's Medal for Music. She is astonished by this, but glad of the recognition it implies, for a way of music-making that values ensemble, clarity and stillness above volume and display; above all she is excited to see that her chosen field is now a crowded area, full of new young virtuosi, happy to be soloists or team players, in consorts vocal or instrumental. Emma is very grateful for the chance to coach these people, tomorrow's experts, and constantly delighted by their achievements.

Marianne Ruel

Canadian mezzo-soprano Marianne Ruel has been praised for performances that "reveal a unique sensitivity, maturity and intelligence." She was awarded the Grand Prize at the Pierre-De Saurel Classical Music Competition Festival (2022), and was a semi-finalist in the Prix d'Europe Competition (2024) and a finalist in the Guildhall School English Song Prize (2026). She is also a recipient of the Francis Poulenc Prize awarded by Jeunes Ambassadeurs Lyriques du Canada (2023, 2024). A graduate of the Conservatoire de musique de Montréal with high distinction, Marianne currently pursues the Artist Diploma in Opera Studies at Guildhall School, supported by the Elizabeth Sweeting Award and the Wallis Award. She studies under the guidance of Samantha Malk. Her recent operatic roles include Ruggiero (*Alcina*), Orfeo (*Orfeo ed Euridice*), La Ciesca (*Gianni Schicchi*) and The Son/Juniper Bird (*The Juniper Tree*). In 2023 she made her United States debut at the Music Academy of the West in California, where she appeared in the X2 Series alongside soprano Ana María Martínez and the Takács Quartet.

Samuel Horton

From Stoke-on-Trent, Samuel Horton is a 22-year-old tenor studying under the tutelage of Marilyn Rees. Graduating in June 2025 from The Royal Northern College of Music, Samuel performed within the college the roles of Mr Rushworth in Jonathan Dove's *Mansfield Park*, Dr Blind in Johann Strauss II's *Die Fledermaus*, Patacha in Emmanuel Chabrier's *L'etoile* and Sir Philip in Benjamin Britten's *Owen Wingrave*. At Guildhall School, Samuel has performed the roles of Ein Bursche in Ethel Smyth's *Der Wald* and covered the role of Sir Philip in *Owen Wingrave*. In Summer 2024 Samuel performed the role of Male Chorus in Benjamin Britten's *The Rape of Lucretia* for British Youth Opera. Other repertoire includes Gerald Finzi's *Dies Natalis* which he performed with the Amaretti Chamber Orchestra in May 2024. Samuel was a member of the 2025 National Opera Studio Academy cohort. Samuel's studies at Guildhall School are supported by the Behrens Foundation Scholarship.

Redmond Sanders

Recipient of the Thierry Mermod Prize at the Verbier Festival (where he was a member of the Atelier Lyrique 2024), finalist in both the Guildhall School Gold Medal 2025 and Eastbourne International Singing Competition 2025, and semi-finalist in the Veronica Dunne International Singing Competition 2025, English Baritone Redmond Sanders joined the Opera Course at Guildhall School in 2024 and studies with Susan Waters, supported by the Robert Easton Scholarship and Anne Pashley Opera Scholarship. Redmond is proud to be a 2023 Samling Artist. Redmond's previous roles include Antonio (*Le nozze di Figaro*), his international debut on the main stage at the Verbier Festival; Corporal (*La fille du régiment*) for Grange Park Opera; Ein Capadoccier (*Salome*) with London Symphony Orchestra conducted by Sir Antonio Pappano and Melchior (*Amahl and the Night Visitors*). At Guildhall School he has performed title role in *Owen Wingrave*, Tarquinio (*Lucrezia*), Rudolf (*Der Wald*), Vater (*Hänsel und Gretel*) and Frosch (*Die Fledermaus*). Redmond is delighted to be joining the Young Artist Program with the Wiener Staatsoper in September 2026 for the 2026-2028 seasons.

Eclectic Voices

Eclectic Voices (EV) is regarded as one of the most adventurous and versatile choirs in London. Formed in 1991, they continue to be directed by their founding director Scott Stroman and supported by assistant director and accompanist Sarah Wilkinson, performing a wide variety of music from jazz, gospel and folk to baroque, classical and contemporary works. In addition to producing their own concerts with a variety of guest musicians they have performed with the London Philharmonic Orchestra, Orchestra of the Age of Enlightenment, regular partners the City Bach Collective, the London Jazz Orchestra, in the Swingle Singers' A Cappella Festival, and formed the chorus for stage productions including Stroman's *The Weekend*, *Fever Pitch* and *As You Like It*, Kurt Weill's *Lost in the Stars* and Odaline de la Martinez's *The Crossing*.

Soprano

Phyllida Bolam
Sandra Bush
Kate Clark
Kirsty Dempster
Ally Dowson
Helena Goldie
Jenny Higgins
Tanya Huehns
Anne Johnson
Hyesuk Angela Jung*
Marion Junge
Maggie Kemmner
Barbara Kilpatrick
Hilary Lines
Janie Mack
Holly Maples
Karen McCaffrey
Clodagh O'Reilly-Boyles
Caroline Percy
Sue Stevens
Nadia Weekes
Caz Weller
Emily Wilson
Inga Wolf
Gwynneth Young

Alto

Melanie Eddis
Catherine Furlong
Charlotte Heath
Francesca Johnson
Hannah Kanter
Valerie MacLeod
Felicity Maries
Hilary Neal
Maddy Paxman
Natasha Picard
Anna Sambidge
Nina Shandloff
Mira Shapur
Judy Slater
Sue Stroman
Kathryn Thomson
Irene Weinreb
Claire Wynnich

Tenor

Juliette Chatterton
Tamsin Collison
Alison Davidson
Oliver Gadsby
Carolyn Graham
Sara Hyson
Nina Korsh
Sonia Lovett
Daryn Moody
Richenda Power
Alan Rickett
Mark Scales
Colin West*
Rupert Wickham
Andrew Wood

Bass

Damian Ball
Matthew Broadbent
Paul Buckley
Tim Dowley
Bernard Gabony
Dominic Grant
Tim Lowe
Geoff Metzger
Stuart Omond
Jeffery Pike
Michael Walker

**denotes soloist in
Beethoven's Choral
Fantasy*

Blaze Ensemble

Blaze Ensemble is a London-based chamber ensemble whose performances range from works for small wind ensemble to chamber orchestra. The ensemble was formed in 1997, performing in major recital venues in central London. Blaze Ensemble joined with Eclectic Voices to present Robert Levin's completion of the Mozart *Requiem* in Milton Court Concert Hall in 2025, and recent performances have taken place at St Brides, St James's Piccadilly, the Study Society, All Saints Fulham and St Olave in the City. In addition to performing staples from the wind and string chamber ensemble repertoire, Blaze Ensemble has commissioned new works from the UK's most established contemporary composers. In recent seasons, Blaze Ensemble has given the London premiere of Chris Gunning's *Concertino for Flute and Small Orchestra* and the first performance of Adrian Sutton's *Montana Peaks* for chamber ensemble. Blaze Ensemble has also performed several premieres of works by Paul Pritchard, including *Imaginarium*, *Two Irish Songs and Other Dances*, *Fire Dances* and the revised version of the semi-staged work *Green Man Ho!*

www.blazeensemble.com

Violin I

Alex Postlethwaite
Imogen Lewis-Holland
Sean Choi
Noelani Perry
Rachel Boxall

Violin II

Abbie Davis
Issy Barber
Danny Lyness
Rebecca Abbot

Viola

Charis Morgan
Hattie Rayfield
Adrian Gordon
Alan Thorogood

Cello

Richard Stott
Robert Jacobs

Double Bass

Jamie Parkinson

Flute

Jude Lewis
Helen Willis

Oboe

Nick Ridley
Lisa Stonham

Clarinet

Chris Walters
Becky Millward

Bassoon

Melanie Eyres
Sarah Elise Finlay

Horn

Andy Feist
Gina Fullerlove

Trumpet

Tony Rickard
David Critchley

Timpani

Adam Finchett

Texts & Translations

Ludwig van Beethoven Fantasia in C Minor for Piano, Orchestra and Chorus, Op 80

Schmeichelnd hold und lieblich klingen
unseres Lebens Harmonien,
und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühen.
Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel.
Was sich drängte rau und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.
Äuß're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
läßt aus beiden Licht entstehn.

Großes, das ins Herz gedrungen,
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hallt ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst
Wenn sich Lieb und Kraft vermählen,
lohnt den Menschen Göttergunst.

Graceful, charming and sweet is the sound
of our life's harmonies,
and from a sense of beauty arise
flowers which eternally bloom.
Peace and joy advance in perfect concord,
like the changing play of the waves.
All that was harsh and hostile,
has turned into sublime delight.

When music's enchantment reigns,
speaking of the sacred word,
magnificence takes form,
the night and the tempest turns to light.
Outer peace and inner bliss
reign o'er the fortunate ones.
All art in the spring's sun
lets light flow from both.

Greatness, once it has pierced the heart,
then blooms anew in all its beauty.
Once one's being has taken flight,
a choir of spirits resounds in response.
Accept then, you beautiful souls,
joyously the gifts of high art.
When love and strength are united,
divine grace is bestowed upon man.

Wolfgang Amadeus Mozart Mass in C major, K317 'Coronation'

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest,
and peace on earth to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sin of the world,
have mercy on us.
You who take away the sin of the world,
hear our prayer.
You who sit at the right hand of the Father,
have mercy on us.
For you alone are holy, you alone are Lord,

Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris, Amen.

Laudate Dominum (from K339, 1780)

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.

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

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum, et ex patre natum
ante omnia saecula,
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum non factum, consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto,
ex Maria virgine; et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die secundum Scripturas,
et ascendit in caelum, sedet ad dexteram Patris,
et iterum venturus est cum gloria,
judicare vivos et mortuos, cuius regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur,
et conglorificatur, qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptismum in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

you alone are the Most High, Jesus Christ.
With the Holy Spirit in the glory of God the Father, Amen.

Laudate Dominum (from K339, 1780)

Praise the Lord, all nations.
Praise Him, all people.
For He has bestowed
his mercy upon us,
and the truth of the Lord endures forever.

Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations.
Amen.

Credo

I believe in one God, the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father,
God from God, light from light, true God from true God,
begotten, not made, of one being with the Father;
through him all things were made.
For us and for our salvation
he came down from heaven.
He became incarnate from the Virgin Mary
by the power of the Holy Spirit, and was made man.
For our sake he was crucified under Pontius Pilate;
he suffered death and was buried.
He rose again on the third day in accordance with the
scriptures; he ascended into heaven, and is seated at the
right hand of the Father;
he will come again in glory to judge the living and the
dead, and his kingdom will have no end.
And I believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son;
with the Father and the Son he is worshipped and glorified.
He has spoken through the prophets.
I believe in one holy catholic and apostolic church;
I acknowledge one baptism for the forgiveness of sins;
I look for the resurrection of the dead,
and the life of the world to come. Amen

Sanctus

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosannah in the highest.

Benedictus

Blessed is he who comes in the name of the Lord.
Hosannah in the highest.

Agnus Dei

Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
grant us peace.