

## **Bournemouth Bach Choir**

15<sup>th</sup> March 2014 in Christchurch Priory, review by Mike Marsh - Bournemouth Echo

THOUGH the popular title to Haydn's *Missa in Angustiis* is the Nelson Mass, maybe the attributes of aggression from the timpani within certain movements has something to do with that later addition, certainly substantial weight was drawn from the small, effective orchestra.

The choir had been well prepared and, under the direction of Tim Hooper's lively pacing, turned in an impressively forceful *Kyrie eleison* and provided excellent support to the four soloists. Two very late replacements to those advertised were soprano Emma Brain-Gabbott and tenor Edmund Hastings singing alongside mezzo-soprano Laura Margaret Smith and bass Daniel Rudge. Given her extensive role, Brain-Gabbott was critical to the overwhelming success of this performance, more than ably helped by strong contributions from them all. The final *Gloria Patri* summed up a magnificent rendition.

If the demands for virtuosity in Handel's youthful *Dixit Dominus* mean infrequent performances of this startling work (and this was a first live account for me) then this choir can be very satisfied with their efforts. Hooper's tempi brought out the brilliance of every part with crisp articulation and superb solos from those already mentioned plus soprano Minna Nygren.

Bach's *Motet: Furchte dich nicht* was a delightful *moto perpetuo* for double choir, keenly balanced by cello and organ continuo.

The orchestra opened the programme with the engagingly simple *Concerto for Strings RV121* by Vivaldi.