



# Pillars of the Baroque

**Vivace**  
Chorus

Formerly Guildford Philharmonic Choir

**Saturday**  
**25th March 2006**  
**7:30 Guildford Cathedral**

**Conductor Jeremy Backhouse**  
**Brandenburg Sinfonia**

**Vivace**  
Chorus



**President Sir David Willcocks CBE MC**

*'Pillars of the Baroque'*

**Handel: *Zadok the Priest***

**Handel: *The Water Music* (excerpts)**

**Handel: *Let God Arise* (Chandos Anthem No. 11)**

**Bach: *Nun ist das Heil und die Kraft*, BWV 50**

**Bach: *Air from Suite No. 3*, BWV 1068**

**Bach: *Menuet and Badinerie* from *Suite No. 2*, BWV 1067**

**Bach: *Magnificat* in D, BWV 243**

<b>Amanda Forbes</b>	<b>Soprano 1</b>
<b>Kishani Jayasinghe</b>	<b>Soprano 2</b>
<b>Lucie Spickova</b>	<b>Mezzo-soprano</b>
<b>Richard Rowe</b>	<b>Tenor</b>
<b>Elias Benito Arranz</b>	<b>Bass-baritone</b>

**Brandenburg Sinfonia**

**Jeremy Backhouse**

**Guildford Cathedral**

**Saturday, 25 March 2006 at 7 30pm**

In 1708, the Duke of Weimar, one of the most distinguished and cultured nobles of his time, offered Bach a post among his Court chamber musicians and as Organist to the Court. During this time, interest was in the new Italian style of music which was then becoming the rage of Europe, one of the chief exponents being the Venetian composer Vivaldi. In 1717, Bach moved to the small Court of Anhalt-Cöthen to hold the position of Capellmeister, the highest rank given to a musician during the Baroque. His master was the young prince Leopold of Anhalt-Cöthen, who had well-developed musical tastes. In the happy atmosphere at Cöthen, Bach's days were devoted to music and he wrote much of his chamber music; violin concertos, sonatas, keyboard music, etc. However, he wished to give his sons a good education, and there was no university at Cöthen, nor the cultured atmosphere and facilities of a larger city, so Bach decided to look around for a new position.

The death in June 1722 of Johann Kuhnau, Cantor of the Thomasschule at Leipzig, led to an attractive opportunity. Bach already had many musical and courtly connections in Leipzig, where there was also a famous university and a distinctly cosmopolitan atmosphere. So Bach left for Leipzig, where he spent the remaining 27 years of his life as Cantor, or Director of Choir and Music.

## *PART I: G F HANDEL*

### ***Zadok the Priest***

The anthem *Zadok the Priest* is one of four anthems that Handel composed for the coronation of George II in October 1727, using texts from the King James Bible, and it has been sung at every British Coronation since.

Although they have been part of the traditional content of British Coronations, the texts for all four anthems were picked by Handel himself — much to the consternation of the participating clergy. It is believed that Handel made a personal selection from the most accessible account of an earlier coronation, that of James II of England in 1685. Though the text derives from the biblical account of the anointing of Solomon, it is not a direct quote, but a paraphrase, possibly by the composer himself:

*Zadok the Priest and Nathan the Prophet anointed Solomon King.  
And all the people rejoic'd, and said:  
God save the King, long live the King,  
May the King live for ever!  
Amen, Alleluia!*

## **A Suite from *The Water Music* (c.1715-17, rev.1736)**

1. Overture
2. Allegro
3. Air
4. Allegro
5. Hornpipe

The *Celebrated Water Musick* (to use the 18th-century title under which it was eventually published by John Walsh in 1733) was first performed during a royal barge trip down the Thames from Whitehall to Chelsea on the evening of 17 July 1717. Adjoining the royal barge was that of the musicians, about 50 in number, including (as described in an account by Friedrich Bonet, a Prussian diplomat, "trumpets, horns, hautboys, bassoons, German flutes, French flutes, violins and basses." The event attracted an uncountable number of "boats filled with people desirous of hearing." The King, George I, was so pleased with the music that he ordered it to be repeated twice. It was clearly a long evening, since each rendition of the original work lasts about an hour.

In its published form, the *Water Music* consisted of some 20 pieces and was probably a compilation of movements used on a number of occasions. It is possible to construct three distinct suites from the Walsh publication: one in F featuring two horns; one in D with horns and trumpets and probably an extemporized part for kettledrums; and one in G with flutes and recorders. The music performed tonight draws on movements from the first two Suites.

## ***Let God arise* (Chandos Anthem No. 11; HWV 256a)**

While composer to the Duke of Chandos (1715-19), Handel wrote the 11 *Chandos Anthems* for the modest band of singers and players retained at the Duke's court in Edgware, near London.

The Anthems themselves are founded on the choice of texts. Handel is known to have been very familiar with the Bible, and to have resented implications that texts should be provided for him. The texts are all based on Psalms (Psalm 68, v1-4, Psalm 76, v6 and Psalm 68, v19), and while always preserving the spirit of the text, Handel often combined two verses with a little judicious editing. Having selected the texts, the music was then composed to match their mood, much indeed as Bach did in his cantatas, resulting in a wide variety of musical moods and textures.

The Anthems have an unusual scoring in common: three-part chorus supported by a three-part orchestra. The anthems were originally written for three-part male voices (boy soprano/tenor/bass), as the custom was to have only male singers in church. However, the version we use is for full four-part (SATB) choir.

Though records appear to show that the instrumentalists would have outnumbered the singers, as always with Handel, it is the vocal parts which dominate. Noteworthy is the use of the oboe, known to be one of Handel's favourite instruments, as a uniting thread of timbre throughout.

## **Let God arise**

1. **Symphony**

2. **Let God arise** (Chorus)

*Let God arise, and let His enemies be scattered;  
Let them also that hate him flee before him.*

3. **Like as the smoke** (Tenor solo)

*Like as the smoke vanisheth so shalt thou drive them away;  
Like as wax melteth at the fire, so let the ungodly  
Perish at the presence of God.*

4. **Let the righteous be glad** (Soprano solo)

*Let the righteous be glad; and rejoice before God;  
Let them also be merry and joyful.*

5. **O Sing unto God** (Chorus)

*O Sing unto God, and sing praises unto his name.*

6. **Praised be the Lord** (Chorus)

*Praised be the Lord.*

7. **At thy rebuke, O God** (Chorus)

*At thy rebuke, O God, both the chariot and horse are fall'n.*

8. **Blessed be God** (Chorus)

*Blessed be God, Alleluia.*

~ *INTERVAL* ~

## *PART II: J S BACH*

### ***Nun ist das Heil und die Kraft, BWV 50***

This work is a single movement, probably the only surviving music from a larger cantata for the Feast Day of St Michael and All Angels, now lost. The text is from the Revelation of St John 12, v10 and is sung by a full double choir (eight voice parts):

*Nun ist das Heil und die Kraft und  
das Reich und die Macht  
unser Gottes seines Christus worden,  
weil der verworfen ist,  
der sie verklagete  
Tag und Nacht vor Gott.*

Now is come salvation, and strength,  
and the kingdom of our God, and the  
power of his Christ:  
for the accuser of our brethren is cast  
down, which accused them  
before our God day and night.  
(King James Version)

### ***Air from Suite No. 3 in D, BWV 1068 (Air on the G string)***

The slow movement of Bach's *Orchestral Suite No. 3 in D* is arguably one of the loveliest and most calming pieces of music ever composed, and this facet of the music has not gone unnoticed in the world of TV advertising!

The two arms of the melody complement each other perfectly, the first proceeding from tonic to dominant, to be answered by the second reversing the process. In 1871, a German violinist, August Wilhelm, arranged it for violin and piano, with the melody to be played on the violin's lowest (G) string.

It is still sometimes heard in this form and in other arrangements, but its perfection is best served by hearing it with its proper pitch, scoring and tempo.

### ***Menuet and Badinerie from Suite No. 2 in B minor for Flute and Strings, BWV 1067***

It has not been possible to date exactly any of Bach's four suites. We know that they were performed before the Prince of Cöthen and at the Telemann Musical Society in Leipzig, which he conducted for several years from 1729. They were more usually called *overtures* – a series (suite) of dances preceded by an extended introduction which forms the first half of the whole composition. The introduction is constructed on the plan of the French overture, whose major feature was dotted rhythms for the opening stately section followed by a faster, often fugal or imitative section. Usually the concluding section was a reprise of the solemn opening.

In this second suite, written for flute, strings and continuo, *the Menuet* and *Badinerie* are the last two of eight movements (the earlier movements being entitled *Overture*, *Rondeau*, *Sarabande*, *Bourrée I and II*, and *Polonaise*).

The short *menuet*, one of the most popular dances in seventeenth- and eighteenth-century England, is followed by the most well-known and well-loved showpieces for the flute. The *Badinerie* (roughly translated as 'banter') does not represent any defined dance form but provides the flautist with supreme opportunities for a virtuosic display.

### **Magnificat in D, BWV 243**

The *Magnificat* is unique in Bach's entire musical output. It was written originally in Eb Major and included four hymn tune arrangements interpolated within the *Magnificat* text. One year later Bach lowered the pitch to D major and left out the hymn arrangements. This is the form in which the work is usually performed today. Bach sets the *Magnificat* in twelve movements.

It was originally performed on Christmas Eve 1723, Bach's first Christmas at Leipzig. For all of its grandeur and, sometimes, expansiveness, the work is remarkably brief.

#### **1. Chorus**

*Magnificat anima mea Dominum.*

My soul doth magnify the Lord.

The work opens with an extended orchestral introduction followed by an exuberant chorus. The large scale of the work is established by the size of the orchestral refrain which, with its three trumpets, sets the mood of festive joy.

#### **2. Aria, Soprano II**

*Et exultavit spiritus meus in Deo  
salutari meo.*

And my spirit hath rejoiced in God  
my Saviour.

Bach's portrayal of the young Mary, energetic with boundless enthusiasm, as she has the rest of her life before her. The strings surround the voice with a refrain, complete at beginning and end, partial at the breathing-spaces.

### 3. Aria, Soprano I

*Quia respexit humilitatem  
ancillae suae.  
Ecce enim ex hoc beatam  
me dicent.*

For He hath regarded the lowliness of  
His handmaiden.  
Behold, from henceforth, all  
generations shall call me blessed.

Written for a different soprano, Mary is now more restrained and pensive. This is a graceful aria in which the voice and obbligato instrument (oboe d'amore) make a perfect pairing.

### 4. Chorus

*Omnes generationes.*

For behold, all generations.

The second aria is left unfinished by the fiery interruption of the chorus.

### 5. Aria, Bass

*Quia fecit mihi magna,  
qui potens est,  
et sanctum nomen ejus.*

For he that is mighty  
hath magnified me,  
and holy is His name.

The falling scales in the accompaniment of this angular bass aria, with cello obbligato, are perhaps a reminder of the descending power exerted on Mary.

### 6. Aria (Duet): Alto, Tenor

*Et misericordia a progenie  
in progenies,  
timentibus eum.*

And His mercy is on them  
that fear Him  
throughout all generations.

Just before the end of this ravishing duet, accompanied by flutes and muted strings, the tenor gives a realistic 'written-in' vibrato to the notion of fear. This movement is characteristic of Bach's use of the maximum contrast within a relatively confined space.

### 7. Chorus

*Fecit potentiam in brachio suo,  
dispersit superbos  
mente cordis sui.*

He hath shown strength with His arm,  
and scattered the proud  
in the imagination of their hearts.

This is a magnificent fugal movement, one of Bach's most energetic and difficult choruses, but over in about 2 minutes.

### 8. Aria, Tenor

*Deposuit potentes de sede et  
exaltavit humiles.*

He hath put down the mighty  
from their thrones and hath  
exalted the lowly.

This is another tour-de-force, with unison violins. In it the falling scales surely portray the "putting down" of the mighty, while the rising ones describe the exaltation of the humble.

### 9. Aria, Alto

*Esurientes implevit bonis,  
et divites dimisit inanes.*

He hath filled the hungry with good things,  
and the rich  
He hath sent empty away.

The closing text of this aria for Alto with two flutes is illustrated by the last empty rest for the flutes, instead of their expected cadence.

### 10. Trio: Sopranos I, and II, Alto

*Suscepit Israel puerum suum  
recordatus misericordiae suae.*

He hath helped His servant Israel  
in remembrance of His mercy.

The womens' voices sing the ethereal *Suscepit Israel* with the trumpet softly intoning the *Magnificat* chant. Prominent in the accompaniment are the oboes, delivering the ancient plainsong associated with the *Magnificat*.

### 11. Chorus

*Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.*

Even as He promised to our forefathers,  
to Abraham and to his seed forever.

The ancient promise evokes a rather formal but powerful fugue in response.

### 12. Chorus

*Gloria Patri et Filio et  
Spiritu Sancto,  
sicut erat in principio  
et nunc et in saecula saeculorum,  
Amen.*

Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning,  
is now, and ever shall be,  
Amen.

*Luke 1:46-55*

A stirring finale, with its build-up to the clever introduction of the opening material on the words "as it was in the beginning".



## Amanda Forbes – Soprano

Amanda Forbes is currently in her second year of the Opera course at the Royal Academy of Music, studying with Elizabeth Ritchie, Ingrid Surgenor and Clara Taylor. She holds a BMus with first class honours in performance from the University of Melbourne, Australia.

Operatic roles include Queen of the Night in Mozart's *The Magic Flute*, La Fée in Massenet's *Cendrillon*, Sandrina in Mozart's *La Finta Giardiniera* for Royal Academy Opera, and understudying the role of Zdenka in Strauss' *Arabella* for Garsington Opera.

Her concert and oratorio performances include soprano soloist in Mozart's *C Minor mass* at Bristol Cathedral, Handel's *Silete Venti* and Mozart's *Exsultate Jubilate* with the Amersham Festival Orchestra, Vivaldi's *Gloria* with the Cambridge Philharmonic, Poulenc's *Gloria* at Cadogan Hall, Mahler's *Symphony No. 4* with the Royal Academy of Music Chamber Ensemble, and Haydn's '*Nelson*' Mass with the Portsmouth Choral Union.

Amanda was winner of the 2003 Australian National Aria and the Governor General's Shield, as well as recipient of the 2003 Joan Sutherland Society of Sydney Vocal Scholarship, adjudicated and awarded by Dame Joan Sutherland. This year she was awarded the prestigious Richard Lewis/Jean Shanks award at the Royal Academy of Music.

She has worked in public master classes with Elly Ameling, Jonathan Summers, Dame Anne Evans, and recently attended the 2005 George Solti Accademia di Bel Canto in Italy, working with Dame Kiri Te Kanawa.

Amanda is supported by a Rae & Edith Bennet travelling scholarship awarded by the University of Melbourne, and by the Josephine Baker Trust.

Amanda has been accepted into the National Opera Studio in London, and will be commencing studies there in September 2006.

The notes in this programme include material supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies, who are acknowledged with thanks.

Some of the printed music for this evening's concert has been hired from SCC Performing Arts Library, and Yorkshire Libraries and Information Music and Drama Library



### Kishani Jayasinghe – Soprano

Kishani was born in Colombo, Sri Lanka and came to the UK in 1998 to read for a Bachelor's Degree in Law at the University of Nottingham. She completed her Master's Degree in International Commercial Law in 2002.

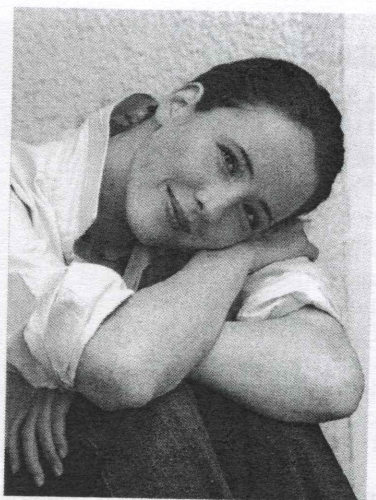
Kishani is currently in her second year with Royal Academy Opera studying with Noelle Barker and Audrey Hyland. She is generously supported by Mathew and Sally Ferrey, The Wingate Foundation, MBF, Josephine Baker Trust and Foyle Foundation. She has participated in masterclasses with Jose Cura, Susan Bullock, Barbara Bonney, Dame Anne Evans, Robert Tear, Tom Krause and Udo Reinmann. Prizes include Young Musician of the Year (Sri Lanka), Isabel Jay Operatic Prize, Elena

Gerhardt Lieder Prize, John Warner Award for Young Singers and The Worshipful Company of Musicians' Silver Medal for Musical Excellence.

Operatic roles include Sandrina (*La finta giardiniera*) Fiordaligi (*Così fan tutte*), Pamina (*Magic Flute*), Mimi (*La Bohème*), Dido (*Dido and Aeneas*) and scenes from *La Rondine* (Magda), *The Rake's Progress* (Anne Trulove), *Arabella* (Arabella), *Rusalka* (Rusalka), *Der Freischütz* (Agatha), *L'amico Fritz* (Suzel), *Eugene Onégin* (Tatiana), and *The Turn of the Screw* (The Governess) for the Royal Academy Opera tableaux and scenes. Recent concert performances include The CHOGM Gala Concert in Malta, Mozart's *Exsultate jubilate*, *Mass in C Minor*, *Requiem* and *Vespers*, Mendelssohn's *Elijah*, Handel's *Messiah*, Vivaldi's *Gloria* and Vaughan Williams' *Dona nobis pacem* at the Barbican Hall.

Future engagements include Soprano actress in Judith Weir's *Night at the Chinese Opera* (RAO), Leila in Bizet's *The Pearl Fishers* (Kentish Opera) and Berg's *Seiben Frühe Lieder* with the New Bristol Sinfonia. Kishani will join the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, in September 2006.

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 \* *Hymns AND PSALMS, 22 Oct 2005* \*  
 \* *Here music making of a high order. Jeremy Backhouse* \*  
 \* *devised a most attractive programme of settings of* \*  
 \* *Psalms by Mendelssohn and some of our most* \*  
 \* *celebrated indigenous composers.* \*  
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## Lucie Spickova – Mezzo-soprano

Lucie Spickova studied the clarinet and piano at the Purcell School of Music before going on to read Modern Languages (German and Italian) at Oriel College, Oxford, from where she graduated with a First Class Honors degree. She is now on the postgraduate vocal course at the Royal Academy of Music, where she studies under Elizabeth Ritchie and Clara Taylor, and will be joining Royal Academy Opera next September.

On the operatic platform, Lucie recently performed the title role in *Die Verlorene Liebesmüh-die Oper* for Opera Camera Linz. Other operatic performances have included a tour with the Royal Academy of Music to Northern Italy where she performed the roles

of Sesto (*La Clemenza di Tito*) and Suzuki (*Madama Butterfly*) in operatic tableaux directed by Ian Ledingham. She has also studied the roles of Marcellina (*Marriage of Figaro*), Fidalma (*Matrimonio Segreto*), Mère Marie (*Dialogue des Carmélites*), Meg (*Falstaff*) and Adalgisi (*Norma*), as part of Opera Tableaux staged at the Royal Academy of Music.

Lucie has also gained considerable experience in oratorio performance. Her most recent performances include Bach's *St Matthew Passion*, Bach's *B minor Mass* as part of the Prague Spring Festival, Vivaldi's *Gloria* in St. Martin-in-the-Fields and Mozart's *Mass in C Minor* in St. James's Piccadilly, Handel's *Messiah*, Mozart's *Requiem*, *Solemn Vespers* and *Coronation Mass*, Rossini's *Stabat Mater*, Charpentier's *Messe de Minuit*, Dvorak's *Mass in D* and Britten's *Rejoice in the Lamb*. Upcoming performances include Rossini's *Petite Messe Solennelle* and Handel's *Israel in Egypt*.

On the recital platform, Lucie performs both in the UK and abroad and is currently preparing for a Lieder recital at Syon House.

While at the Royal Academy of Music, Lucie won the prestigious Elena Gerhardt Lieder Prize and has participated in masterclasses with Barbara Bonney, Robert Tear, Phillip Langridge, Dennis O'Neil, Rudolf Jensen and Ian Partridge.

Lucie gratefully acknowledges the support of the Arts and Humanities Research Board and the Josephine Baker Trust.



## Richard Rowe – Tenor

After studying Geology at Imperial College in London and a career in business, Richard Rowe returned to his initial love, singing, and has been following a demanding schedule for the last 5 years, appearing both in operas and on concert platforms.

He has undertaken principle roles including Tamino in *The Magic Flute*; Rodolfo in *La Bohème*; the title role in *Albert Herring*; Gustavo in *Un Ballo In Maschera*; Ottavio in *Don Giovanni* and Eisenstein in *Die Fledermaus*; at diverse venues, from the Richmond Theatre and the Cochrane theatre in London, to the Minack Theatre in Cornwall. He has also performed with British Youth

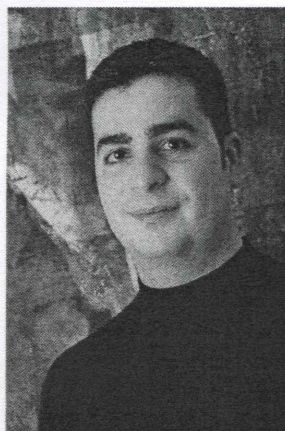
Opera playing Tybalt in Gounod's *Romeo et Juliette* and covered the role of Ferrando in Mozart's *Così Fan Tutte*.

Concert performances as soloist of both sacred and secular music have included appearances at St Albans Abbey, Rochester Cathedral, Purcell Room, The National Gallery, The V&A, Dulwich Picture Gallery and Gordonstoun School. Recent liturgical works have included Mozart's *Requiem* and *Great Mass in C minor*, Haydn's *The Seasons*, Beethoven's *Mass in C* and Bach's *Mass in B minor*.

Richard has worked with many different types of musical ensemble, from early music presentations to full modern orchestras, enjoying the diversity of experience. His coaches have included Raimund Herinx, Peter Medhurst, Kenneth Bowen and Nina Walker, and he is now continuing his studies at the Royal Academy of Music with Philip Dohan. Future plans include *The Marriage of Figaro* at the Purcell Room and his debut at St John's, Smith Square with Mozart's *Davide Penitente*.

"A splendidly versatile performer...I would say he has an excellent future ahead of him" – Dame Anne Evans

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 \* *HYMNS AND PSALMS, 22 Oct 2005* \*  
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 \* ...a piece worthy of more frequent airing: Mendelssohn's 2nd \*  
 \* symphony with its choral finale. Here was a rendition that \*  
 \* did full justice to the work's dramatic and expressive range \*  
 \* and a performance memorable for its conviction. \*  
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## Elias Benito Arranz – Bass-baritone

Elias was born in Barcelona. He started to sing at the age of 9, joining the Choir of Barcelona's Cathedral. He obtained his piano teacher degree at Barcelona's Conservatoire, as well as becoming a Licenciante in Humanities in 2001. Thanks to contact with choir life, Elias started to take singing lessons with Ricard Bordas and Salvador Parron in Barcelona. In 2002, he joined the Royal Academy of Music in its 4-year Undergraduate Course, in which he is currently studying with Mark Wildman and Audrey Hyland.

Elias made his debut as an oratorio soloist in 2002 singing Britten's *Rejoice in the lamb*, and Purcell's *Funeral music* in Santa Maria de Mao (Majorca).

Since then, he has performed in Spain and UK singing works such as J.S. Bach's *Christmas Oratorio*, *Magnificat* and *Cantata no. 4*, Haydn's '*Nelson*' *Mass*, Mozart's *Requiem* and *Solemn Vespers* and Monteverdi's *Vespers*. In December 2004, he made his debut in Palacio Euskalduna (Bilbao, Spain) singing Bach's *B Minor Mass*, included in the Bilbao Orkestra Sinfonikoa concert season.

Elias has also made his first steps into the operatic repertoire, of which he has played the roles of: Baculus (Lortzing, *Der Wildschütz*), Pistola (Verdi, *Falstaff*), Truffaldino (Strauss, *Ariadne auf Naxos*), Curio (Handel, *Giulio Cesare*) and Claggart (Britten, *Billy Budd*) in the Royal Academy of Music Opera Scenes. He has also participated in the XXIV Festival Internazionale di Musica 'Cinque Terre' 2005, where he played the role of Benoit (Puccini, *La Bohème*).

Forthcoming engagements include a performance of Beethoven's *Mass in C* in England.

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\* *HYMNS AND PSALMS, 22 Oct 2005* \*  
\* *I want to thank you for such a beautiful concert on* \*  
\* *Saturday. My friends were equally delighted. To hear* \*  
\* *Mendelssohn's 2nd Symphony again was a wonderful* \*  
\* *and unusual treat.* \*  
\* *Please give my warm and heartfelt thanks to* \*  
\* *Jeremy Backhouse. He made me and I am sure many* \*  
\* *other people happy that evening.* \*  
\*\*\*\*\*



## Jeremy Backhouse

Jeremy Backhouse began his musical career in Canterbury Cathedral where he was Head Chorister, and later studied music at Liverpool University. He spent 5 years as Music Editor at the Royal National Institute for the Blind, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and from April 1990 he combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor. In November 2004, he took the post of music editor at Boosey & Hawkes Music Publishers.

In January 1995, Jeremy was appointed Chorus Master of the Guildford Philharmonic Choir (now Vivace Chorus), and now conducts the majority of the choir's concerts. In March 1999, Jeremy gave a "masterly" performance of Bruckner's *Mass in E minor* and Mahler's *Symphony No.2* in Guildford Cathedral; in May 2003, he significantly extended his Mahler repertoire with a performance of *Symphony No. 8*, the monumental '*Symphony of a Thousand*'.

Jeremy is also the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, they have performed regularly on the South Bank and at St John's, Smith Square in London, as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. In February 2002 the Vasari Singers performed the UK Premiere of Dupré's oratorio *La France au Calvaire*, followed by a World Premiere CD recording, on the Guild label. As a new departure, the Vasari Singers' recent Guild label CD, *Our love is here to stay*, is a collection of close harmony, blues and jazz numbers, including several arrangements by Ward Swingle, their Patron. Their CD of Howells' *Requiem* and Frank Martin's *Mass For Double Choir* was released by Signum Records in January 2004, and a CD of Brahms' *Ein deutsches Requiem*, in a piano duet version with Jeremy Filsell, will be released later this year on the Guild label.

Jeremy has also worked with a number of the leading choirs in the country, including the Philharmonia Chorus (preparing for Sir Colin Davis), the London Choral Society (for Ronald Corp) and the Brighton Festival Chorus (for Carl Davies). From September 1998 to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, only the third conductor in the distinguished history of the choir, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson.



Artistic Director – Robert Porter

Associate Music Director – Sarah Tenant-Flowers

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in the majority of the major venues across the country, and in London at the Barbican, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's, Smith Square.

The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados and St Petersburg. Other tours include Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl. In Autumn 2001 the orchestra undertook a major classical music cruise on the QE2.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt.

Its repertoire ranges from Bach to Lloyd Webber and its members give around 100 performances of orchestral, chamber, choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

**Organ Continuo**

Harold Lester

**Violin 1**

Tom Kemp

Morven Bryce

Alison Strange

Dorette Du Toit

Kate Declerk

Alice Butcher

**Violin 2**

Jonathan Stone

Jenny Christie

Catrina Hepburn

Joanna McWheaney

**Viola**

Jake Walker

Elizabeth Davis

Alexander Urquhart

Elizabeth Sharp

**Cello**

Adrian Bradbury

Dominic O'Dell

Erica Simpson

**Bass**

Antonia Bakewell

John Bakewell

**Flute**

Philippa Davies

Judith Havard

**Oboe**

Geoffrey Coates

Sophie McMillan

**Bassoon**

Connie Tanner

**Horn**

David Lee

Richard Dilley

**Trumpet**

Christopher Deacon

Gillian Hicks

Howard Rowntree

**Timpani**

Tommy Foster

## **Vivace Chorus (formerly the Guildford Philharmonic Choir)**

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. During this time, the Choir grew both in stature and reputation to become one of the foremost Chorus in the country. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks, the current President. For some time, the Choir had been independent from the Borough of Guildford, and to reflect its independent status and ever-increasing and varied undertakings, decided to 'rebrand' itself – the change of name, to Vivace Chorus, was announced in May 2005, during our last concert of the 2004/05 season.

Vivace Chorus enjoys a challenging and varied concert repertoire, performing works spanning the last five centuries – some well-known, but also many rarities deserving to be heard by a wider audience. By way of demonstration: the 2002/03 season included Dvořák's rarely heard *Requiem*, followed by Verdi's *Requiem*, but the climax of the season was undoubtedly Mahler's *Symphony No. 8*, where the choir combined forces with Lewisham Choral Society, the South West Essex Choir and the Grey Coat Hospital Girls Choir. The 2003/04 season included an evening of Baroque music, Beethoven's *Symphony No. 9* and a concert of American music, including works by Barber, Bernstein, Copland, and Stravinsky. The season concluded with Borodin's *Polovtsian Dances* and Prokofiev's *Alexander Nevsky* (both sung in Russian), and Rachmaninov's *Piano Concerto no 3*, performed by the choir's outstanding accompanist, Jeremy Filsell.

The 2004/05 season began with a glowing performance of Elgar's *The Dream of Gerontius*, followed by the unusual and much-appreciated *Italian Inspirations* – non-operatic works by famous composers of Italian opera. This was followed by the first in our Contemporary Choral Classics Cycle, a projected 4-year cycle and innovative series of choral works from the late 20th and 21st century – classics of the future paired with established masterpieces. The chosen pairing was Vaughan Williams' *Dona nobis pacem* (1936) and Karl Jenkins' *The Armed Man* (2000).

During last year's summer break, we were invited to sing (under our new name for the first time) a 'Last Night of the Proms' charity concert for Chase at a packed Fairfield Halls, Croydon. This was a big success as well as great fun, and we have already been invited back for this year's concert!

Vivace Chorus is always searching for new members to maintain its high standard. For further details about joining, please contact Noreen Ayton, tel: 01932 221918. Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition. For more information, see our new website at [www.vivacechorus.org](http://www.vivacechorus.org)

## Vivace Chorus

### FIRST SOPRANOS

Joanna Andrews  
Noreen Ayton  
Helen Beevers  
Mary Broughton  
Deborah Cairns  
Elaine Chapman  
Sara Dann  
Rachel Edmondson  
Calli Hayes  
Hilary Minor  
Susan Norton  
Robin Onslow  
Margaret Parry  
Margaret Perkins  
Emma Purvis  
Judy Smith  
Carol Terry  
Nikki Vale

### SECOND SOPRANOS

Jacqueline Alderton  
Anna Arthur  
Josephine Field  
Mandy Freeman  
Jane Kenney  
Judith Lewy  
Krystyna Marsden  
Lois McCabe  
Alison Newbery  
Emma Odell  
Alison Palmer  
Kate Peters  
Rosalind Plowright  
Susannah Priede  
Alison Rawlinson  
Eleanor Raynsford  
Ann Sheppard  
Kathy Stickland  
Christine Wilks

### FIRST ALTOS

Marion Adderley  
Penny Baxter  
Monika Boothby

Jane Brooks  
Jane Crane  
Celia Embleton  
Ingrid Hardiman  
Susan Hinton  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Penny Muray  
Jacqueline Norman  
Penny Overton  
Marjory Rollo  
Lesley Scordellis  
Catherine Shacklady  
Maureen Shortland  
Jane Sweaney  
Hillary Trigg  
Jocelyn Wilson  
Pamela Woodroffe

### SECOND ALTOS

Valerie Adam  
Marion Arbuckle  
Sally Bailey  
Evelyn Beastall  
Mary Clayton  
Andrea Dombrowe  
Carolyn Edis  
Valerie Edwards  
Valerie Garrow  
Barbara Hilder  
Carol Hobbs  
Sheila Hodson  
Yvonne Hungerford  
Liz Ludlow  
Brenda Moore  
Jean Munro  
Kate New  
Beryl Northam  
Prue Smith  
Alex Stevens  
Rosey Storey  
Elisabeth Yates

### FIRST TENORS

Adam Boniface  
Bob Cowell  
Tim Hardywell  
Nick Manning  
Chris Robinson  
John Trigg

### SECOND TENORS

Bob Bromham  
Tony Chantler  
Ian Landsborough  
Stephen Linton

### FIRST BASSES

John Britten  
Michael Dudley  
Geoffrey Forster  
Vaidotas Gerikas  
Michael Golden  
Keith Hester  
Chris Newbery  
Chris Peters  
Robin Privett  
David Ross  
Philip Stanford  
Kieron Walsh

### SECOND BASSES

Dan Adderley  
Peter Andrews  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
James Garrow  
Nick Gough  
Michael Jeffery  
Neil Martin  
John Parry  
Nigel Pollock  
Michael Taylor

## Choir Functionaries

Jeremy Backhouse      Chorus Director  
Jeremy Filsell          Accompanist

### The Committee

John Trigg              Chairman  
                                 email: chairman@vivacechorus.org

Bob Cowell             Hon. Treasurer  
                                 email: treasurer@vivacechorus.org

Miranda Champion    Hon. Secretary  
                                 email: secretary@vivacechorus.org

Noreen Ayton          Membership Secretary    Tel. 01932 221918  
                                 email: membership@vivacechorus.org

Jackie Alderton        Social events  
                                 Ladies' uniforms  
                                 Mailing List      Tel. 01932 343625  
                                 email: mailing@vivacechorus.org

Rosey Storey           Minutes Secretary

Hilary Trigg             Publicity  
                                 email: publicity@vivacechorus.org

Michael Taylor         Ticket Sales      Tel: 07958 519741  
                                 email: tickets@vivacechorus.org

Alison Rawlinson

James Garrow          Fund-raising

### Other responsibilities

Christine Medlow      Music Librarian

Helen Beevers         Patrons Liaison  
                                 email: patrons@vivacechorus.org

Chris Peters            Website coordinator

Chris Alderton         Front of House

Ann Sheppard          Sponsorship secretary  
                                 email: sponsorship@vivacechorus.org  
                                 email: advertising sales@vivacechorus.org

## Forthcoming Programme

**Saturday, 20 May 2006: Guildford Cathedral 7.30pm**

**Contemporary Choral Classics Cycle: Year 2**

The original programme will not now be performed due to circumstances beyond our control; our revised programme is as follows:

**Vivace Chorus with the Brandenburg Sinfonia**

**Clucas:** *Evening Hymns*

**Haydn:** *Mass in D Minor ('Nelson' Mass)*

**Mozart:** *Requiem K626*

conducted by **Jeremy Backhouse**

**Soloists:** Claire Seaton (S), Teresa Shaw (A),  
Christopher Lemmings (T), Michael Bundy (B)

**Friday 14th July 2006 at 7.30pm**

Vivace Chorus and the Brandenburg Sinfonia at St Martin-in-the-Fields  
A programme which includes Mozart's *Requiem*.

**Saturday 30th September 2006 at 7.30pm**

Vivace Chorus at the 'Last Night of the Proms' celebration  
at Fairfield Halls, Croydon, in aid of Chase Hospice Care for Children.  
Conductor Darrell Davison.

**Saturday 18th November 2006 at 7.30pm**

**Vivace Chorus at Guildford Cathedral**

**Brahms:** *Violin Concerto in D*

**Brahms:** *Song of Destiny*

**Wagner:** *Wesendonck Lieder*

**Bruckner:** *Te Deum*

Vivace Chorus  
Registered Charity No 1026337

**ANNA ARTHUR & ASSOCIATES**  
**SOLICITORS**

WISH THE  
**VIVACE CHORUS**

**EVERY SUCCESS FOR THIS EVENING**

FIERE FACIAS HOUSE, HIGH STREET,  
RIPLEY, SURREY GU23 6AF

TEL: 01483 222499 - FAX: 01483 222766

# Our next concert

Making  
Music

Financially assisted by  
GUILDFORD BOROUGH

## Mozart: Requiem Humphrey Clucas: Evening Hymns Haydn: Mass in D Minor (Nelson Mass)

Claire Seaton - soprano  
Teresa Shaw - alto  
Christopher Lemmings - tenor  
Michael Bundy - bass

Contemporary Choral Classics Cycle  
with the Brandenburg Sinfonia  
conducted by Jeremy Backhouse

**Vivace**  
Chorus

Formerly Guildford Philharmonic Choir

Tickets - £20, £15, £10, Students £5  
Tourist Information 01483 444334  
Michael Taylor 07958 519 741

20<sup>th</sup> May 2006  
7.30 Guildford Cathedral  
Pre-Concert talk  
6.15 pm Wates House

[www.VivaceChorus.org](http://www.VivaceChorus.org)  
Registered Charity No 1026337

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