



Financially assisted by
GUILDFORD BOROUGH

BRAHMS

Violin Concerto in D
Schicksalslied

BRUCKNER

Te Deum

Wolf: Three choral pieces

Violin: Simon Fischer

Soloists from The Royal Academy of Music
Brandenburg Sinfonia

Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
18th Nov 2006
7.30 Guildford Cathedral

**ANNA ARTHUR & ASSOCIATES
SOLICITORS**

WISH THE
VIVACE CHORUS

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Vivace Chorus



President Sir David Willcocks CBE MC

Wolf: *Morgenhymnus*
Elfenlied
Der Feuerreiter

Brahms: *Violin Concerto in D, Op. 77*
soloist: Simon Fischer
Schicksalslied Op. 54

Bruckner: *Te Deum*

Meeta Raval Soprano

Alexandra Tiffin Mezzo-soprano

Andrew Goodwin Tenor

Piotr Lempa Bass

Brandenburg Sinfonia

conductor

Jeremy Backhouse

PRE-CONCERT TALK

WOLF, BRAHMS & BRUCKNER: THREE VIENNESE ROMANTICS

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Robert Manning, an organist and member of the Royal Academy of Music. He is also an Associate Lecturer at the Open University.

Please note: Members of the audience who wish to attend can reserve their seats for the concert beforehand, in the cathedral. The talk should finish at 7.10pm, allowing time to order refreshments etc.

Hugo Wolf (1860 – 1903)

Hugo Wolf was born at Windischgraz, Austria (now Slovenj Gradec, Slovenia). His father was a German musician and dealer in leather. Wolf learned the violin and piano at an early age but his difficult temperament led to him being expelled from his first two schools. He was finally sent to Vienna to study at the conservatoire, but after only 2 years he was again expelled. Following a very brief spell as a piano teacher, he survived on the charity of some good friends, then from 1883 to 1887 worked as a music critic in Vienna. Wolf adored Wagner, detested Brahms and was a close friend of his conservatory classmate, Mahler. Unfortunately, his disparagement of Brahms made Wolf many enemies and held back the performance of his own music.

However, in 1887, Wolf gave up being a music critic. From 1888, he consumed himself with composition in a concentrated effort that produced, in a short time, settings of 50 poems by Goethe and a further 53 by Eduard Mörike. The highly successful first performances of *Elfenlied* and *Der Feuerreiter* in 1894 contributed decisively to the rise in Wolf's popularity. In 9 years, he composed over 200 *Lieder*, in which music and poetry are more intimately joined than they had been in the work of any composer since Schubert. Wolf combined an independent vocal line with expressive techniques in the piano part and, using a variety of rhythmic and harmonic devices to depict textual imagery, illustrate mood and create musical structure, he continued and extended the *Lied* tradition Schubert and Schumann had established.

Morgenhymnus (Morning Hymn)

In December 1897, Wolf created a version of his 1896 tenor *Lied* *Morgenstimmung* (Morning Mood) for mixed choir and orchestra, renaming it *Morgenhymnus* (Morning Hymn). It was a setting of text by Robert Reinick (painter and poet; 1805 – 1852) and Wolf had already changed Reinick's original title *Morgenlied* (Morning Song) for his solo version. In its monumental character, this wonderful song is very characteristic of Wolf's later style.

*Bald ist der Nacht ein End gemacht,
Schon fühl ich Morgenlüfte wehen.*

*Der Herr, der spricht: "Es werde Licht!"
Da muß, was dunkel ist, vergehen.*

Vom Himmelszelt durch alle Welt

Die Engel freudejauchzend fliegen.

Der Sonne Strahl

Durchflammt das All.

Herr, laß uns kämpfen, laß uns siegen!

Soon the night will come to an end,
I already feel

The morning breezes blowing.

The Lord, speaks: "Let there be light!"
And all that is dark must fade away.

From the firmament

Through all the world

The angels fly, rejoicing.

The rays of the sun

Go flaming through the universe,

Lord, let us fight, let us conquer!

Elfenlied (Fairy Song)

Elfenlied (for soprano, female voice choir and orchestra) was composed on 11 May 1889, and is one of two remnants of a planned opera based on Shakespeare's play *A Midsummer Night's Dream*. The highly successful first performance of *Elfenlied* took place with that of *Der Feuerreiter* in Berlin on 08 January 1894, with the famous choral conductor Siegfried Ochs. Wolf had the privilege of witnessing his success, together with Bruckner, who had arrived by the same train for a performance of his *Te Deum* in the same concert. [Wolf and Bruckner had first met in 1884, before the musical world recognised the originality and monumental greatness of Bruckner's symphonic output, which Wolf was one of the first to value. For his part, the older man was early to recognise Wolf's mastery of the art of Lied, and the two developed a congenial and long-lasting relationship.]

Sopran

Bunte Schlangen zweigezüngt,

Igel, Molche, fort von hier!

Daß ihr euren Gift nicht bringt

In der Königin Revier!

Soprano

You spotted snakes, with double tongue,

Thorny hedgehogs, be not seen;

Newts and blindworms do no wrong,

Come not near our Fairy Queen.

Chor mit Sopran

Nachtigall, mit Melodei

Sing' in unser Eiapopei!

Eiapopeia! Eiapopeia!

Daß kein Spruch,

Kein Zauberfluch

Der holden Herrin schädlich sei!

Nun gute Nacht mit Eiapopei!

Choir with Soprano

Philomel, with melody,

Sing in our sweet lullaby,

Lulla, lulla, lullaby,

Lulla, lulla, lullaby,

Never harm, nor spell, nor charm,

Come our lovely lady nigh.

So good night, with lullaby.

Sopran

Schwarze Käfer, uns umgebt

Nicht mit Summen, macht euch fort!

Spinnen, die ihr künstlich webt,

Webt an einem andern Ort!

Soprano

Weaving spiders come not here:

Hence you long-legged spinners, hence:

Beetles black, approach not near:

Worm nor snail do no offence.

Chor mit Sopran

*Nachtigall, mit Melodei
Sing' in unser Eiapopei!
Eiapopeia! Eiapopeia!
Daß kein Spruch,
Kein Zauberfluch
Der holden Herrin schädlich sei!
Nun gute Nacht mit Eiapopei!*

[Eifen entschweben. Titania schläft ein.]

Choir with Soprano

Philomel, with melody,
Sing in our sweet lullaby,
Lulla, lulla, lullaby,
Lulla, lulla, lullaby,
Never harm, nor spell, nor charm,
Come our lovely lady nigh.
So good night, with lullaby.

[The fairies steal away. Titania falls asleep.]

Der Feuerreiter (The Fire Rider)

In setting the poems of Eduard Mörike (a South German pastor; 1804 – 1875), Wolf created the first of the great songbooks on which he built his reputation. In only 42 days in 1888, Wolf had completed 53 *Mörike Lieder*, matchless in their poetic settings. Mörike, although unknown today, was in Wolf's time a poet considered second only to Goethe. His subjects were poetic idylls and fairytales, and his natural surroundings. The composer claimed Mörike as a kindred spirit, an alter ego and a poet he venerated, devoid of the confessional gushing that Wolf found so objectionable in certain poets of his own day.

The Mörike ballad *Der Feuerreiter* was composed on 10 October 1888 and is a work of furious rhythmic propulsion and demonic power. In 1892, Wolf arranged it for choir and orchestra but did not touch the musical substance: the singing voice appears in the trebles of the choir, the orchestral potential of the masterly piano accompaniment is brought to light with great skill.

Der Feuerreiter, whose origin lies in folk legend, has the uncanny power to detect distant fires and is drawn to them irresistibly. Supernatural forces forbid him to extinguish fires, but in the past, he disobeyed their stricture. Now, when he dashes on horseback to the burning mill, he dies in the flames as punishment for his digression. *Der Feuerreiter* was one of Wolf's favourite pieces and he performed it to make a strong impression, predicting that it would make his listeners' hair stand on end.

*Sehet ihr am Fensterlein
Dort die rote Mütze wieder?
Nicht geheuer muß es sein,
Denn er geht schon auf und nieder.
Und auf einmal welch Gewühle
Bei der Brücke, nach dem Feld!
Horch, das Feuerglöcklein gellt:
Hinter'm Berg,
Hinter'm Berg
Brennt es in der Mühle!*

Do you see the red cap
There again at the little window?
There's something eerie about it
Because it goes up and down.
And then suddenly: what a turmoil
By the bridge, towards the field!
Listen, the little fire bell shrills:
Behind the hill,
Behind the hill
There's a fire at the mill!

*Schau! da springt er wütend schier
Durch das Tor der Feuerreiter,
Auf dem rippendürren Tier,
Als auf einer Feuerleiter!
Querfeldein! Durch Qualm
Und Schwüle
Rennt er schon und ist am Ort!
Drüben schallt es fort und fort:
Hinter'm Berg,
Hinter'm Berg
Brennt es in der Mühle!*

Look! He's leaping through the gate
Almost raving, the fire rider
On the beast, lean as a rake,
As though it were a fire-ladder!
Over stick and stone, through smoke
And stifling heat
He comes running, he arrives!
Yonder it resounds on and on:
Behind the hill,
Behind the hill
There's a fire at the mill!

*Der so oft den roten Hahn
Meilenweit von fern gerochen,
Mit des heiligen Kreuzes Spahn
Freventlich die Glut besprochen –
Weh! dir grinst vom Dachgestühle
Dort der Feind
Im Höllenschein.
Gnade Gott der Seele dein!
Hinter'm Berg,
Hinter'm Berg
Rast er in der Mühle!*

He, who has so often smelled
The red cock from miles away,
Who has used a splinter of the holy cross,
Sacilegiously, to put out the fire –
Woe! From the rafters the enemy
Is grinning at you, surrounded
By the glow of hell,
God have mercy on your soul!
Behind the hill,
Behind the hill
He races into the mill!

*Keine Stunde hielt es an,
Bis die Mühle borst in Trümmer;
Doch den kecken Reitersmann
Sah man von der Stunde nimmer.
Volk und Wagen im Gewühle
Kehren heim von all dem Graus;
Auch das Glöcklein klinget aus:
Hinter'm Berg,
Hinter'm Berg
Brennts! –*

Not an hour did it take
'Til the mill explodes in ruins,
But from that hour forth
The bold rider was never seen again.
Milling crowds and carts return
Home from all the horror,
And the little bell stops ringing:
Behind the hill,
Behind the hill
There's a fire...

*Nach der Zeit ein Müller fand
Ein Gerippe sammt der Mützen
Aufrecht an der Kellerwand
Auf der beinem Mähre sitzen:
Feuerreiter, wie so kühle
Reitest du in deinem Grab!
Husch, da fällt's in Asche ab.
Ruhe wohl,
Ruhe wohl
Drunten in der Mühle!*

At length a miller found
A skeleton, complete with cap,
Sitting upright by the cellar wall
On a bony mare.
Fire rider, how cool
Is the grave in which you're riding!
In a flash, he crumbles to ashes.
Rest ye well,
Rest ye well
Down there at the mill!

Johannes Brahms (1833 – 1897)

Brahms was born in Hamburg, the son of a double bass player, and received an early grounding in the classics – especially the music of Bach. Brahms had begun his professional career in the 1850s as a piano accompanist to better-known artists, particularly violinists, such as Joachim. His alliance with Joachim led to an association with Robert and Clara Schumann, who stimulated international interest in the young composer; thus it can fairly be said that Brahms acquired his reputation through Joachim.

In many respects Brahms brings the classical-romantic continuum to an end. He felt no kinship to the 'music of the future' that was the mantle of Wagner and Liszt, and throughout his life, Brahms was one of the few composers of his era interested in the classical approach to variations, sonatas and such 18th century contrapuntal procedures as fugue and passacaglia. In the age of the *bravura* concerto, where the solo instrument is often merely accompanied by the orchestra, Brahms, in his violin concerto and two piano concertos, wrote in a truly classical manner that treats soloist and orchestra as equals, in the tradition of Mozart and Beethoven.

Violin Concerto in D, Op. 77

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo

Brahms composed his violin concerto in the summer of 1878 for his long-time friend Joachim. Brahms certainly knew the impressive extent of his friend's talent, but not being a violinist himself, the composer was concerned about the practicality of what he was creating and invited Joachim to make corrections. The violinist, who was also something of a composer himself, eagerly complied, starting a discussion which continued until the concerto's premiere in Leipzig on New Year's Day, 1879. Brahms did not adopt all of Joachim's suggestions, but did, however, leave him to compose his own cadenza in the first movement. As the work received mixed reviews at the premiere, Brahms and Joachim continued with revisions until its publication 6 months later. Even then, not all the musical experts were pleased, but audiences have always delighted in the piece, revelling in its lyrical melodies and rich orchestration.

The first movement opens with an unusually long *tutti* section, which is eventually interrupted by the entry of the solo violin. After some extended passage work, the violin restates and embellishes the opening themes. Dark tones can be felt in the development section, but overall, the mood is one of confident tranquillity.

The slow movement begins with a long oboe solo of great beauty, reinforcing the spirit of unhurried calmness. The solo violin takes over, with an exquisitely embellished version of this theme. The second subject introduces a note of yearning, but tranquillity is restored in the recapitulation, when the oboe theme briefly returns, accompanied this time by delicate tracery on the solo violin.

The spirit of exuberance pervades the final movement, which is in sonata-rondo form. A Hungarian-style main theme is stated at the outset by the solo violin in thirds. After that two main themes are explored, one typically robust, and the other gentler in character. A short written-out cadenza precedes the final *poco piu presto* section, where Brahms cleverly transforms the rhythm to hurry the concerto to its joyous conclusion.

~ INTERVAL ~

Schicksalslied (Song of Destiny) Op. 54

Friedrich Hölderlin (1770 – 1843) was a major German lyric poet whose work bridged the Classical and Romantic schools. Like his older contemporaries Goethe and Schiller, Hölderlin was a fervent admirer of ancient Greek culture, but also had a very personal understanding of it. *Schicksalslied* is the last stanza from his 1799 epistolary novel *Hyperion* and in it he movingly expresses the Greek idea of the tragic fall, contrasting the idyllic life of gods who are untouched by destiny (*Schicksal*) with the tragic fate of humanity who are shattered by it.

Brahms composed his setting of *Hyperions Schicksalslied* (Hyperion's Song of Destiny) in 1871, and like the *Alto Rhapsody* and *Ein deutsches Requiem*, it contains some of his most powerful and emotional music. However, unlike the original poem, the piece concludes with an orchestral postlude which, by returning to the opening music, brings hope for the future.

*Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.*

You wander aloft in the light
On soft earth, ye blessed spirits!
Radiant and celestial breezes
Touch you gently
As the harpist's fingers brushing
The sacred lyre.

*Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt in bescheidener Knospe,
Blühet ewig ihnen der Geist,
Und die seligen Augen
Blicken in stiller, ewiger Klarheit.*

Free of destiny, as the sleeping baby,
The immortal ones breathe;
Preserved in purity in a humble bud,
Their spirit blossoms eternally,
And their blessed eyes
Watch in calm and eternal clarity.

*Doch uns ist gegeben,
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer Stunde zur andern,
Wie Wasser von Klippe zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.*

But we are not allowed
To rest in any place;
An anguished mankind
Reels and plummets
Blindly from one hour to the next
Like water, flung from crag to crag,
Plunged for years into the unknown.

Anton Bruckner (1824 – 1896)

Anton Bruckner was born in Ansfelden, Austria and his father, who was a schoolmaster and organist, was his first music teacher. Bruckner studied at the Augustinian monastery in St. Florian, becoming an organist there in 1851. He continued his studies until he was 40, and was latterly introduced to the music of Wagner, which he studied extensively from 1863 onwards. In 1861 he had become acquainted with Liszt, who was first and foremost a harmonic innovator, and, together with Wagner, had initiated the new German school.

In 1868, Bruckner accepted a post at the Vienna Conservatory, where he taught music theory and organ performance. Mahler, who called Bruckner his "forerunner", was in attendance during this time. In 1875, Bruckner accepted a post at the Vienna University. During these years he concentrated most of his energies on writing symphonies. These were poorly received and not understood at the time, although he did have supporters, including the famous conductor Arthur Nikisch. In addition to his symphonies, Bruckner wrote masses, motets and other sacred choral works. He was a very simple man and, unlike many of the great Romantic composers, was deeply religious, his choral works being rooted in the faith of the Catholic Church.

Bruckner was no child prodigy; his genius did not appear until well into his fourth decade, broad fame and acceptance not coming until he was into his 60s. This was partly achieved due to his prowess as an organist. He impressed audiences in England in 1871, giving six recitals on a new Henry Willis organ at the Royal Albert Hall and five more recitals at the Crystal Palace. However, it was not until 50 years after his death that Bruckner's music found wide recognition in this country, but he is now acknowledged as one of the giants of the 19th century in the field of symphonic and choral music. His symphonies, on account of their scale, massive sonorities and imposing structure, have often been referred to as cathedrals of sound.

Bruckner described his *Te Deum* as "the best work of my life". It was written in 1883 and is on a characteristically grandiose scale. It was an immediate success from its first performance in 1886, and is one of the cornerstones of Bruckner's reputation, with its strength and dignity, its unyielding faith and its plea for redemption. Two substantial choruses flank the three short middle sections – the first in triumphant mood, and the finale rising to a climax in which all the voices are stretched to the top of their range with brilliant effect.

Te Deum

<i>Te Deum laudamus</i>	We praise Thee, O God
<i>Te ergo quaesumus</i>	We therefore pray Thee
<i>Aeterna fac cum sanctis tuis</i>	Make them to be numbered with Thy saints
<i>Salvum fac populum tuum</i>	O Lord save Thy people
<i>In te, Domine, speravi</i>	O Lord, in Thee have I trusted

*Te Deum laudamus,
Te Dominum confitemur;
Te aeternum Patrem
Omnis terra veneratur.
Tibi omnes Angeli, tibi coeli
Et universae Potestates:
Tibi cherubim et seraphim
Incessabili voce proclamant:
'Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Majestatis gloriae tuae.'*

*Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
Sancta confitetur Ecclesia,
Patrem immensae majestatis;
Venerandum tuum verum et unicum Filium;
Sanctus quoque Paraclitum Spiritum.*

*Tu, Rex gloriae, Christe,
Tu Patris sempiternus es Filius.
Tu ad liberandum
Suscepturus hominem,
Non horruisti Virginis uterum.*

*Tu devicto mortis aculeo,
Aperuisti credentibus
Regna coelorum.*

*Tu ad dexteram Dei sedes
In gloria Patris.
Judex crederis esse venturus.*

*Te ergo quaesumus
Tuis famulis subveni,
Quos pretioso sanguine redemisti.*

*Aeterna fac sum Sanctis tuis,
In gloria numerari.*

We praise Thee, O God,
We acknowledge Thee to be the Lord;
All the earth doth worship Thee,
The Father everlasting.
To Thee all Angels cry aloud,
The heavens and all the powers therein:
To Thee cherubim and seraphim
Continually do cry:
'Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full
Of the majesty of Thy glory.'

The glorious company of the Apostles,
The goodly fellowship of the Prophets,
The noble army of Martyrs praise Thee.
The Holy Church throughout all the world
Doth acknowledge Thee,
The Father of an infinite majesty;
Thine honourable true and only Son:
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ,
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee
To deliver man,
Thou didst not abhor the Virgin's womb.

When Thou hadst overcome the
Sharpness of death,
Thou didst open the Kingdom of Heaven
To all believers.
Thou sittest at the right hand of God
In the glory of the Father.
We believe that Thou shalt come
To be our Judge.

We therefore pray Thee,
Help Thy servants, whom Thou hast
Redeemed with Thy precious blood.

Make them to be numbered with
Thy Saints in glory everlasting.

*Salvum fac populum tuum, Domine,
Et benedic hereditati tuae;
Et rege eos, et extole illos
Usque in aeternum.*

O Lord, save Thy people,
And bless Thine heritage;
Govern them and lift them up
For ever.

*Per singulos dies benedicimus te.
Et laudamus nomen tuum
In saeculum, et in saeculum saeculi.*

Day by day we magnify Thee;
And we worship Thy name,
Ever word without end.

*Dignare, Domine, die isto
Sine peccato nos custodire.
Miserere nostri, Domine,
Miserere nostri.
Fiat misericordia tua, Domine,
Super nos,
Quemadmodum speravimus in te.*

Vouchsafe, O Lord,
To keep us this day without sin.
O Lord, have mercy upon us.
Have mercy upon us
O Lord, let Thy mercy
Lighten upon us
As our trust is in Thee.

*In te, Domine, speravi;
Non confundar in aeternam*

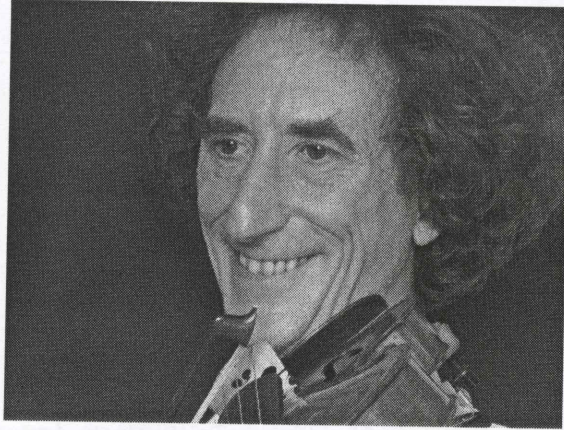
In Thee have I trusted;
Let me never be confounded.

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 from the Hire Library at Peters Edition Limited.

*
* **Clucas, Haydn & Mozart concert (20 May 2006)** *
* It's delightful how the choir continues to improve, in volume, variation, *
* projection and control and how well it fits with the overall new image *
* of 'Vivace'. Jeremy's hard work has done wonders. *
* *
* Everyone around me thought that Humphrey Clucas' *Evening Hymns* *
* was truly beautiful. But the other works really knocked our socks off - *
* people sitting around me had actually been bouncing to the strains of *
* *Quam olim Abrahae* in Mozart's *Requiem!* *
* *

Simon Fischer



Simon Fischer enjoys a distinguished and wide-ranging playing career. He has given many solo recitals at the Wigmore Hall, the Purcell Room, and for the BBC, and has frequently played as soloist or leader with major UK symphony and chamber orchestras such as the Philharmonia, Royal Philharmonic, BBC Philharmonic, Scottish Chamber Orchestra, Ulster Orchestra and many others. He has thus worked with conductors such as Vladimir Ashkenazy, Sir Charles Groves, Richard Hickox, Andrew Litton, Sir Yehudi Menuhin, Yan-Pascal Tortelier and Andre Previn.

Sought-after as a teacher, Simon Fischer is a professor at the Yehudi Menuhin School and the Guildhall School of Music. His so-far 190 consecutive monthly articles in *The Strad* magazine have attracted world-wide interest and acclaim, as have his technique books *Basics* and *Practice*, now both translated into Korean and Italian. He has taken part in several Radio 3 programmes and frequently gives masterclasses, recitals and broadcasts abroad, including recently in Europe, the USA and Australia.

Simon Fischer plays on a Nicolo Gagliano violin made in 1761.



Meeta Raval – Soprano

Meeta Raval was one of the first head girl choristers of Wells Cathedral. She graduated from the Guildhall School of Music and Drama with a First Class Honours Music degree and is currently on the postgraduate course at the Royal Academy of Music, where she studies with Janice Chapman and Jonathan Papp.

The Royal Academy has awarded her with the *Eva Turner* and *John Lewis* scholarships. She is the winner of the *Dame Eva Turner* competition for 'The Most Dramatic Soprano'. Meeta is grateful to the Musicians' Benevolent Fund for awarding her with the *Maidment* scholarship. She is

also thankful to the Josephine Baker Trust. Meeta has participated in masterclasses led by Sally Burgess, Ian Burnside, Emma Kirkby, Graham Johnson, Sarah Walker and Edith Wiens. Opera scenes roles include those of Donna Elvira, Donna Anna, Fedora and Giorgetta.

This July, Meeta sang the role of Teresa in Henze's opera *Das Wundertheater* in the Teatro Poliziano, Montepulciano, Italy. Meeta was selected as one of 14 singers to take part in this summer's *Solti Accademia Di Bel Canto*, which was held in Castiglione, Italy. There she had the honour of singing in masterclasses given by Mirella Freni and performed with the orchestra *Città di Grosseto* at the Salone De Cinquecento in the Palazzo Vecchio, Florence.

Meeta plans to continue her studies at the Royal Academy of Music. Future engagements include Brahms, Mozart and Verdi Requiems, and a fund-raising concert in Stafford for the local charities in association with Stafford Castle Rotary / Innerwheel clubs.

 * **Clucas, Haydn & Mozart concert (20 May 2006)** *
 * What a wonderful concert. Each concert the choir does surpasses the *
 * one before. We didn't think that you could get any better but the *
 * last concert was just superb. We so enjoy listening to you. Jeremy is *
 * such a wonderful conductor and has such a splendid rapport with the *
 * choir. *



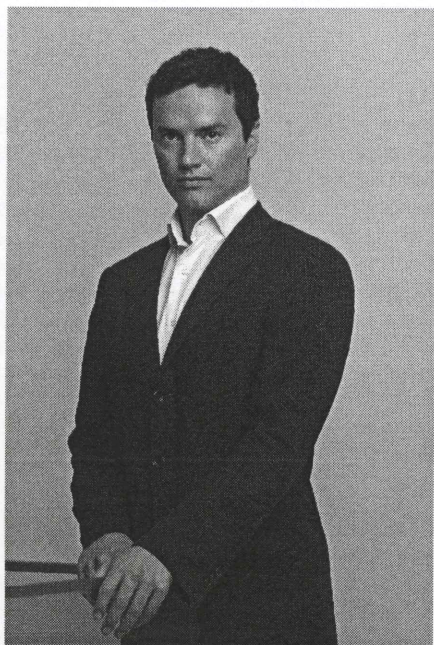
**Alexandra Tiffin –
Mezzo-soprano**

Alexandra was born in Liverpool. In 1996 she became a member of the National Youth Choir of Great Britain, with whom she went on a world tour, singing in places such as Fiji, New Zealand, Australia, the Cook Islands and Hawaii. Two years later she entered the Royal Northern College of Music, where she took part in numerous RNCM operas and excerpts. This included her singing the title role in the excerpt of *Iolanthe* (Gilbert & Sullivan), the role of Cherubino in the excerpt *Il Nozze di Figaro* (Mozart) and the principal role of Florinda in the RNCM production of Stephen Sondheim's *Into the Woods*.

In June 2002 Alexandra gained a B.Mus. (Hons) degree from the RNCM and went on to teach singing at Merchant Taylors' School for Girls and at Chetham's School of Music. She is now continuing her opera training at the Royal Academy of Music, studying with Glenville Hargreaves. Whilst at the Royal Academy of Music, she has taken part in their opera excerpts, including the roles of Gertrude in *Hamlet* (Thomas), Bradamante in *Alcina* (Handel) and Olga in *Eugene Onegin* (Tchaikovsky).

In June 2006 Alexandra played the role of Dorabella in *Così fan tutte* (Mozart) for Heritage Opera and in June to August she sang chorus in Opera Holland Park's productions of *The Queen of Spades* (Tchaikovsky) and *Rigoletto* (Verdi). Also in August this year, Alexandra played the role of Third Lady in *Die Zauberflöte* (Mozart) at Dartington International Summer School. She is generously supported by the Girls' Welfare Fund, Laurence Atwell's Charity and Hill Dickinson Solicitors.

 * **Clucas, Haydn & Mozart concert (20 May 2006)** *
 * I really enjoyed my visit to Guildford last weekend, and Vivace Chorus *
 * strikes me as being very good. The diction was excellent and it was *
 * easy to follow the text in the programme. I couldn't fault the *
 * ensemble singing and the choir is so very well balanced. *
 * *



Andrew Goodwin – Tenor

Born in Sydney, Andrew started his musical education on the violin and piano. In 1999 he moved to Russia, where he studied voice at the St. Petersburg Conservatory with Professor Lev Morozov, graduating with a Bachelor of Music in June 2005.

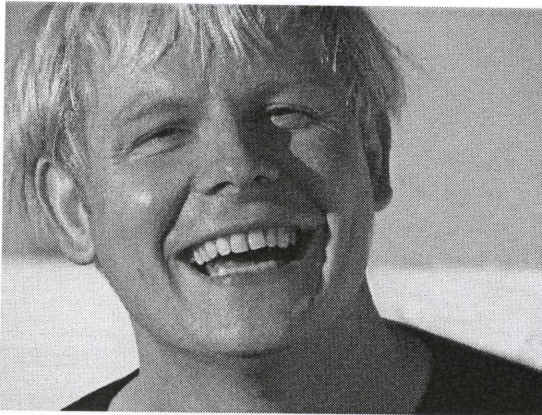
While based in Russia, Andrew was a regular soloist with the St. Petersburg Philharmonic Orchestra, performing in most of the prestigious halls of Russia, including the renowned Philharmonic Hall, the St. Petersburg Mali Philharmonic Hall, the St. Petersburg State Cappella and the Main Hall of the Moscow Conservatoire.

Andrew's operatic debut was in January 2006, performing the role of Fenton in Opera Australia's production of Verdi's *Falstaff*. In September 2006 Andrew opened the season of the Bolshoi in Moscow singing Lensky in a new production of Tchaikovsky's *Eugene Onegin*.

During his studies, Andrew has won a number of awards and scholarships. In March 2006, he was a finalist in the Opera Australia Foundation singing competition, and in 2005, took second place in the *Yelena Obrastzova* singing competition in St. Petersburg. In April 2004 Andrew won the *Amber Nightingale* singing competition in Kaliningrad, Russia. That same year, Andrew received the Martin Bequest Travelling Scholarship, the Sir Robert Askin Operatic Travelling Scholarship, and the Australian Opera Auditions Committee Joan Sutherland and Richard Bonyngé Scholarship. He was a finalist in the 2004 Australian Singing Competition, winning the Nelly Apt Travelling Scholarship to attend the International Vocal Art's Institute in Tel Aviv, Israel.

Future engagements in 2006 include further performances at the Bolshoi Opera singing Lensky; premiere performance of the new opera *Boyarynya Morozova* by Rodion Shchedrin in Moscow and the role of Belmonte from Mozart's *Die Entführung aus dem Serail* with Opera Australia in 2007.

Andrew is currently enrolled in the postgraduate opera course at the Royal Academy of Music and is grateful for the support by the Australian Music Foundation and ARS Musica Australis.



Piotr Lempa – Bass

Piotr Lempa, a native of Poland, began his career as a soloist in the Technical University of Czestochowa Choir *Collegium Cantorum*. In 2000, he graduated with a Management and Marketing degree and joined the Vocal and Acting Faculty at the Music Academy in Gdansk, Poland. There

he made his concert debut during his first year of study, in Mozart's *Requiem*. During his third year in Gdansk he appeared with the Baltic Opera House in Mozart's *Le Nozze di Figaro* and has since appeared there in many productions, including works by Mozart, Rossini, Donizetti, Verdi and Puccini. He has also performed with the Musical Theatre in Gdynia, Poland.

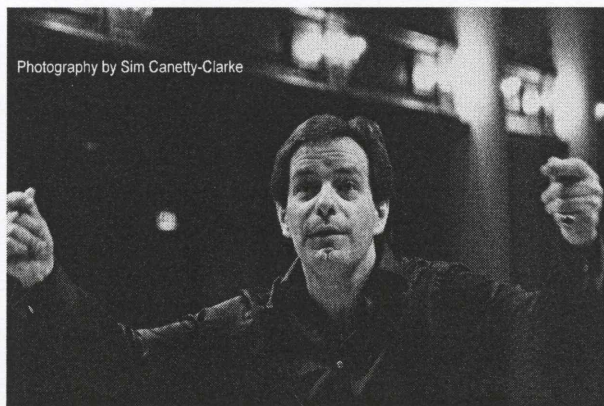
In 2004 he sang Uberto in Pergolesi's *La Serva Padrona* and was awarded the Governor of Province *Pomorskie* Theatre Prize for the best debut. In 2005 he was also singled out for the Hamburg State Opera Director Special Prize in the *XI Ada Sari* Vocal Competition in Nowy Sacz.

Piotr has given many concerts both in Poland and in the UK, Germany, Austria, Switzerland, France and the USA. In 2001 he took part in concerts in remembrance of the World Trade Center victims in New York and Pennsylvania. He has participated in vocal masterclasses with M. Freni (Italy), H. Lazarska (Vienna), J. Nesterenko (Vienna), J. Rappe (Poland), R. Karczykowski (Poland) and D. O'Neill (UK).

He graduated from the Vocal and Acting Faculty at the Music Academy in Gdansk, Poland with distinction under Leszek Skrla and presently studies in his final year with Mark Wildman and Ingrid Surgenor at The Royal Academy of Music in London.

Piotr is generously supported by a Kohn Scholarship, and an Eric and Jacqueline Warne Scholarship.

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 and subsequently Music Director of the Guildford Philharmonic Choir (now Vivace Chorus). Major works performed in Guildford Cathedral include Mahler's *Symphony No. 2* and *Symphony No. 8*, (the monumental *Symphony of a Thousand*), Prokofiev's *Alexander Nevsky*, Elgar's *The Dream of Gerontius*, Karl Jenkins' *The Armed Man* and Mendelssohn's *Symphony No. 2 (Lobgesang)*.

Jeremy is also the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country, performing choral music from the Renaissance right up to contemporary commissions. In 2005, the choir and Jeremy celebrated their 25th anniversary together with a highly regarded project including ten new commissions, a recording of these and other 21st century anthems, and a world premiere concert at St John's, Smith Square.

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 Halls 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.

Violin 1

Ruth Rogers
Julian Saxl
Kate Robinson
Samantha
Wickramasinghe
Margaret Miller
Kirsty Langan
Joanna McWheeney
Jenny Holt

Violin 2

Lucy Hartley
Rachel Rowntree
Judith Nemtanu
Kate Maran
Miranda Allen
Anna Giddey

Viola

Kate Read
Sue Appel
Hannah Craib
Janina Kopinska

Cello

Tim Steggals
Polly Ballard
Helen Isaac
Katy Wright

Bass

Alice Durrant
Li Boberg

Flute

Fergus Davidson
Clare Robson

Oboe

Emily Pailthorpe
Lucy Foster

Clarinet

Neyire Ashworth
Jessica Townsend

Bassoon

Gavin McNaughton
Rachel Sims

Timpani

Tim Palmer

Horn

David Lee
Terry Shew
Katy Pryce
Ellie Reed

Trumpet

Chris Deacon
Gillian Hicks
Miles Maguire

Trombone

Ruth Davis
Sue Cordiner
Alastair Warren

Tuba

Alex Kidson

Vivace Chorus (formerly the Guildford Philharmonic Choir)

The Guildford Philharmonic Choir was founded by the Borough of Guildford in 1947 to perform major choral works 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 beautiful but rarely heard *Requiem*, and 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 season also included a concert of American music, featuring works by Barber, Bernstein, Copland and Stravinsky. The season concluded with Borodin's *Polovtsian Dances* and Prokofiev's *Alexander Nevsky* (both sung in Russian), together with 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 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 the 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 were delighted to be invited back last month for this year's concert!

The 2005/6 season began with another piece rarely heard in its entirety in the UK – Mendelssohn's epic choral *Symphony No. 2 (Lobgesang)*, together with smaller choral items by Parry, Elgar, Mendelssohn and Holst. As a complete contrast, our next concert was devoted entirely to works of Bach and Handel.

Vivace Chorus is always searching for new members to maintain its high standard. For further details about joining, please contact Jane Sweaney, Tel. 07788 410342. 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 website at www.vivacechorus.org.

Vivace Chorus

FIRST SOPRANOS

Joanna Andrews
Noreen Ayton
Helen Beevers
Mary Broughton
Miranda Champion
Elaine Chapman
Sara Dann
Rachel Edmondson
Calli Hayes
Mo Kfour
Catherine McAulay
Susan Norton
Robin Onslow
Rachel Owen
Margaret Parry
Margaret Perkins
Genevieve Pott
Emma Purvis
Vivien Rieden
Gillian Rix
Judy Smith
Carol Terry
Nikki Vale

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Josephine Field
Jane Kenney
Judith Lewy
Krystyna Marsden
Lois McCabe
Alison Newbery
Alison Palmer
Lucy Percy
Kate Peters
Susannah Priede
Maggie Smith
Kathy Stickland
Christine Wilks
Frances Worpe

FIRST ALTOS

Marion Adderley
Penny Baxter
Monika Boothby
Jane Brooks
Jane Crane
Liz Durning
Celia Embleton
Ingrid Hardiman
Susan Hinton
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Penny Murray
Jacqueline Norman
Penny Overton
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Jane Sweaney
Hilary Trigg
Pamela Woodroffe

SECOND ALTOS

Valerie Adam
Marion Arbuckle
Sally Bailey
Deborah Bayliss
Evelyn Beastall
Mary Clayton
Andrea Dombrowe
Carolyn Edis
Valerie Edwards
Valerie Garrow
Barbara Hilder
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Beryl Northam
Isobel Rooth
Rosey Storey
Elisabeth Yates

FIRST TENORS

Bob Cowell
Tim Hardymont
Chris Robinson
John Trigg

SECOND TENORS

John Bawden
Bob Bromham
Tony Chantler
Ian Landsborough
Stephen Linton

FIRST BASSES

John Britten
Michael Dudley
Geoffrey Forster
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
Maxwell New
John Parry
Roger Penny
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

 Hon. Secretary
 email: secretary@vivacechorus.org

Jane Sweaney Membership Secretary Tel. 07788 410342
 email: membership@vivacechorus.org

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Rosey Storey Minutes Secretary

Hilary Trigg Publicity
 email: publicity@vivacechorus.org

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 email: tickets@vivacechorus.org

Noreen Ayton Methodist Church liaison

James Garrow Fund-raising/Social events

Miranda Champion

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Helen Beevers Patrons Liaison
 email: patrons@vivacechorus.org

Chris Peters Website coordinator

Chris Alderton Front of House

 Sponsorship secretary
 email: sponsorship@vivacechorus.org
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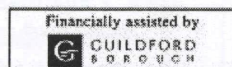
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Programme production

Programme notes, advertising & soloists' liaison: Brenda Moore

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Vivace Chorus
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Vivace Chorus Forthcoming Programmes

**Sunday, 10 December 2006: Holy Trinity Church, Guildford
at 6.30pm.**

THE MAYOR OF GUILDFORD'S CHRISTMAS CONCERT

Conductor: Jeremy Backhouse

Saturday, 10 March 2007: Guildford Cathedral at 7.30pm.

'THE MUSIC MAKERS'

Parry: Blest Pair of Sirens

Elgar: Sea Pictures; The Music Makers

Vaughan Williams: Serenade to Music; The Lark Ascending

Conductor: Jeremy Backhouse

Saturday, 19 May 2007: Guildford Cathedral at 7.30pm.

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Conductor: Jeremy Backhouse


**Vivace
Chorus**

**Sunday
10th Dec 2006**
6.30pm Holy Trinity Church
Guildford

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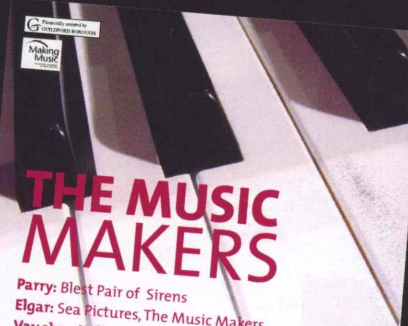
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Conductor: Jeremy Backhouse

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