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# THE MUSIC MAKERS

**Parry:** Blest Pair of Sirens

**Elgar:** Sea Pictures, The Music Makers

**Vaughan Williams:** Serenade to Music,  
The Lark Ascending

**Vivace**  
Chorus

**Saturday**  
**10<sup>th</sup> March 2007**  
**7.30pm Guildford Cathedral**

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

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# Vivace Chorus



President Sir David Willcocks CBE MC

## *'The Music Makers'*

Parry

*Blest Pair of Sirens*

Elgar

*Sea Pictures*

Vaughan Williams

*Serenade to Music*

Vaughan Williams

*The Lark Ascending*

Elgar

*The Music Makers*

Susanna Spicer

Mezzo-soprano

Mihkel Kerem

Violin

**Brandenburg Sinfonia**

conductor

**Jeremy Backhouse**

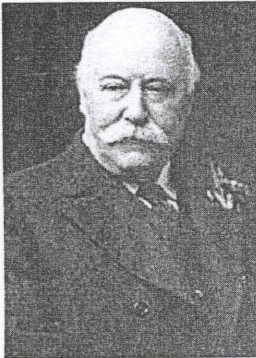
## PRE-CONCERT TALK

### Parry, Elgar, Vaughan Williams and the English Musical Renaissance

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Martin Hall. Martin received his musical training at the Royal Academy of Music and New College, Oxford. His musical career has included the positions of Director of Music at Truro Cathedral School and chorus master to Richard Hickox. Martin is active as a continuo player and, last year, his academic career took him back to New College. This included directing the famous chapel choir. Among his musical passions is that for 20th century English music.

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.

### Charles Hubert Hastings Parry (1848 – 1918)



Born into a wealthy Victorian family, Parry first took music lessons while a student at Eton. His talent was such that he was awarded a Bachelor of Music degree from Oxford aged 18. He published his first orchestral work in 1878 (Piano Concerto in F# Minor), and went on to compose a wide variety of works: oratorios, librettos, chamber pieces, cantatas, odes, choral works and solo songs. Among the most famous of his works, in addition to tonight's piece, are the anthem *I was glad*, the *Songs of Farewell* and especially *Jerusalem*.

In 1883, Parry became a teacher at the Royal College of Music; he rose to be its second director, 1894 – 1918. During this period, he published several books, including *The Art of Music* (1893 & 1896) and *The Music of the Seventeenth Century* (1902). As scholar, teacher and composer, Parry had a great influence on the English musical renaissance of the late 19th and early 20th centuries, especially as, in his teaching role, he came into contact with so many of the next generation of composers.

He was regarded as a kindly man, beloved of his students and respected for his integrity by his colleagues and contemporaries.

Parry was knighted in 1898 and made a baronet in 1903, but despite his achievements, much of his music remains sadly neglected, being overshadowed by works of better-known contemporaries and successors such as Elgar and Vaughan Williams.

### ***Blest Pair of Sirens***

*Blest Pair of Sirens* is a setting of *At a Solemn Music* by the English poet John Milton (1608 – 1674), which exalts the twin muses of Voice and Verse. Parry wrote the piece in 1887 and dedicated it to Stanford.

#### ***At a Solemn Music (1633 – 34)***

*Blest pair of Sirens, pledges of Heaven's joy,  
Sphere-born harmonious sisters, Voice and Verse,  
Wed your divine sounds, and mixt pow'r employ,  
Dead things with inbreathed sense able to pierce;  
And to our high-raised phantasy present  
That undisturbed song of pure concert,  
Aye sung before the sapphire-coloured throne  
To him that sits thereon,  
With saintly shout and solemn jubilee;  
Where the bright Seraphim, in burning row,  
Their loud, uplifted angel-trumpets blow,  
And the Cherubic host in thousand quires  
Touch their immortal harps of golden wires,  
With those just spirits, that wear victorious palms,  
Hymns devout and holy psalms  
Singing everlastingly.  
That we on Earth with undiscording voice,  
May rightly answer that melodious noise;  
As once we did, till disproportioned sin  
Jarr'd against Nature's chime, and with harsh din  
Broke the fair music that all creatures made  
To their great Lord, whose love their motion swayed  
In perfect diapason, whilst they stood  
In first obedience, and their state of good.  
O may we soon again renew that song  
And keep in tune with Heaven, till God ere long  
To his celestial consort us unite,  
To live with him and sing in endless morn of light!*

## Edward Elgar (1857 – 1934)



Elgar was arguably the leading English composer of his generation and a significant figure among late Romantic European musicians. Born in Worcester in 1857, the son of a piano-tuner and owner of a music shop, he earned his earlier living as an organist, violinist and teacher in his own part of the country. After his marriage in 1889, Elgar moved to London to be closer to the centre of British musical life, and started composing in earnest. However, success only came later, after his return to Great Malvern, where he could earn a living by teaching.

During the 1890s Elgar gradually built up a reputation as a composer, chiefly of works for the great choral festivals of the Midlands, and he obtained a long-standing publisher in Novello and Company. His first major orchestral work, the *Enigma Variations*, Op. 36, was premiered in London in 1899 under the baton of the eminent German conductor Hans Richter. It was received with general acclaim, establishing Elgar as the pre-eminent British composer of his generation. His next opus was the song-cycle *Sea Pictures*, and the following year saw the production of *The Dream of Gerontius*, Op. 38, Elgar's choral setting of a poem by Cardinal Newman and now regarded as one of the finest examples of English choral music from any era.

From the beginning of the century until the outbreak of war in 1914, Elgar produced the major compositions on which his reputation became firmly established, but after the war, his music began to fall out of fashion in the new world of the 1920s, and Elgar wrote relatively little after the death of his beloved wife Alice in 1920. His position at the centre of national musical life was accorded formal recognition, including a knighthood (1904), the Order of Merit (1911), Master of the King's Musick (1924) and a baronetcy (1931).

### ***Sea Pictures, Op. 37***

Elgar wrote *Sea Pictures*, a setting of five poems for contralto and orchestra, during the summer of 1899, and Dame Clara Butt gave the first performance at a Norwich Festival concert in October, with the composer conducting. The performance was repeated in London two days later, followed by a special command performance at Balmoral Castle for Queen Victoria.

*Sea Pictures* is probably Elgar's most successful solo vocal composition, showing real sensitivity to the words and the awareness of atmosphere that he found to splendid effect in his oratorios. The nocturnal mood of *Sea Slumber-Song*, with the swell of the ocean so atmospherically captured in the orchestra, is followed by the delicate *In Haven*, written 2 years earlier as a song with piano accompaniment. Here Elgar scales down the orchestra to match the more intimate scale of the poem written by his wife Alice. The imagery is that of lovers watching a storm at sea, while they feel the enduring strength of their love.

By contrast, in *Sabbath Morning at Sea*, Elizabeth Barrett Browning's eloquent words are set with a wholly characteristic Elgarian grandeur. *Where Corals Lie* has always been the most popular of the songs, its direct and delicate simplicity conveying the imagery of far-away places.

In the final song, *The Swimmer*, a man struggles against the inexorable force of the sea. A peaceful haven is reached in the central section, during which Elgar skilfully recalls several previous themes. But the storm returns, and the suggestion of triumph in the final bars is surely inspired by the swimmer's vision of his lonely fate.

- |                                  |  |
|----------------------------------|--|
| 1. <i>Sea Slumber-Song</i>       | Roden Noel (1834 – 1894)                 |
| 2. <i>In Haven (Capri)</i>       | Caroline Alice Elgar (1848 – 1920)       |
| 3. <i>Sabbath Morning at Sea</i> | Elizabeth Barrett Browning (1806 – 1861) |
| 4. <i>Where Corals Lie</i>       | Richard Garnett (1835 – 1906)            |
| 5. <i>The Swimmer</i>            | Adam Lindsay Gordon (1833 – 1870)        |

### ***Sea Slumber-Song***

*Sea-birds are asleep,  
The world forgets to weep,  
Sea murmurs her soft slumber-song  
On the shadowy sand  
Of this elfin land;  
I, the Mother mild,  
Hush thee, oh my child,  
Forget the voices wild!  
Hush thee, oh my child,  
Hush thee.  
Isles in elfin light  
Dream, the rocks and caves,*

*Lulled by whispering waves,  
Veil their marbles bright.  
Foam glimmers faintly white  
Upon the shelly sand  
Of this elfin land;  
Sea-sound, like violins,  
To slumber woos and wins,  
I murmur my soft slumber-song,  
Leave woes, and wails, and sins.  
Ocean's shadowy might  
Breathes good night, good night...  
Leave woes, and wails, and sins.  
Good night... Good night... Good night...*

### ***In Haven (Capri)***

*Closely let me hold thy hand,  
Storms are sweeping sea and land;  
Love alone will stand.  
Closely cling, for waves beat fast,  
Foam-flakes cloud the hurrying blast;  
Love alone will last.  
Kiss my lips, and softly say:  
Joy, sea-swept, may fade today;  
Love alone will stay.*

### ***Sabbath Morning at Sea***

*The ship went on with solemn face;  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
For parting tears and present sleep  
Had weighed mine eyelids downward.  
The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!*

Love me, sweet friends, this Sabbath day.  
The sea sings round me while ye roll afar  
The hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.  
And though this Sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.  
He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless, endless Sabbath morning,  
And on that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.

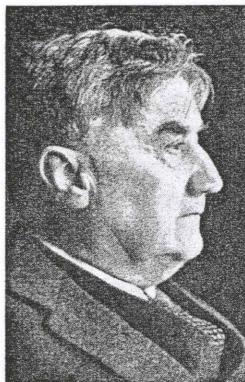
#### **Where Corals Lie**

The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.  
By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.  
Yes, press my eyelids close, 'tis well,  
But far the rapid fancies fly  
The rolling worlds of wave and shell,  
And all the lands where corals lie.  
Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.

### **The Swimmer**

*With short, sharp violent lights made vivid,  
To southward far as the sight can roam,  
Only the swirl of the surges livid,  
The seas that climb and the surfs that comb.  
Only the crag and the cliff to nor'ward,  
The rocks receding, and reefs flung forward,  
Waifs wreck'd seaward and wasted shoreward,  
On shallows sheeted with flaming foam.  
A grim, grey coast and a seaboard ghastly,  
And shores trod seldom by feet of men –  
Where the batter'd hull and the broken mast lie,  
They have lain embedded these long years ten.  
Love! Love! when we wandered here together,  
Hand in hand through the sparkling weather,  
From the heights and hollows of fern and heather,  
God surely loved us a little then.  
The skies were fairer, the shores were firmer –  
The blue sea over the bright sand roll'd;  
Babble and prattle, and ripple and murmur,  
Sheen of silver and glamour of gold.  
So, girt with tempest and wing'd with thunder  
And clad with lightning and shod with sleet,  
And strong winds treading the swift waves under  
The flying rollers with frothy feet.  
One gleam like a bloodshot sword-blade swims on  
The sky line, staining the green gulf crimson,  
A death-stroke fiercely dealt by a dim sun  
That strikes through his stormy winding sheet.  
O brave white horses! you gather and gallop,  
The storm sprite loosens the gusty rains;  
Now the stoutest ship were the frailest shallop  
In your hollow backs, on your high-arched manes.  
I would ride as never man has ridden  
In your sleepy, swirling surges hidden;  
To gulfs foreshadow'd through strifes forbidden,  
Where no light wearies and no love wanes.*

## Ralph Vaughan Williams (1872 – 1958)



Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, the son of a vicar. After his initial education at the Charterhouse School in Surrey, he studied with Parry, Wood and Stanford at the Royal College of Music and Cambridge. During 1897 Vaughan Williams went to Berlin to study with Bruch, who greatly influenced his views on the importance of folk music. His early successes depended very much on his work with folksong, which he began to collect in 1903. In 1908 he studied with Ravel in Paris, and it was only after this period that he began to write with sureness in the larger genre.

Vaughan Williams' style is thus a synthesis of Germanic discipline, French Impressionism and elements of English folk-song. His work in transforming traditional sources into modern settings led the way for later British composers such as Benjamin Britten and William Walton.

Despite the disparate influences on his style, Vaughan Williams' music is unique. He was a master of all genres, and was able to write in a rich post-Romantic vein tinged with modal harmonies (particularly in the *Tallis Fantasia* and the *Serenade to Music*), as well as create intricate symphonic structures to equal anything produced by the Modernists in terms of complexity (such as the fourth, fifth and sixth symphonies). His work represents something rarely found in 20th century art – music that appeals at both the emotional and intellectual level.

### ***Serenade to Music***

The *Serenade to Music* was written in Vaughan Williams' more Romantic style as a tribute to the conductor Sir Henry Wood for his Golden Jubilee concert, and first performed at the Royal Albert Hall on 05 October 1938, with Wood himself conducting. The piece is unique in Western music in that the solo vocal parts were specifically written for 16 eminent British singers of the time. The piece brought Rachmaninov, who also took part in that concert, to the verge of tears (he later remarked to Wood that he had "never heard such beautiful music").

Vaughan Williams, realising the difficulty of assembling 16 soloists for future performances, subsequently made arrangements for four soloists plus choir and orchestra and for orchestra alone. The composer also

authorised performance of the solo parts by sections of the chorus, and this is the arrangement being used tonight.

The composer drew the text from the discussion about music and the Music of the Spheres in Act V, Scene 1 of Shakespeare's *Merchant of Venice*. In arranging Shakespeare's text, Vaughan Williams followed the word order but cut words, phrases and whole lines and, at the end, repeated text from the third and fourth lines.

*How sweet the moonlight sleeps upon this bank!*

*Here will we sit and let the sounds of music*

*Creep in our ears: soft stillness and the night*

*Become the touches of sweet harmony.*

*Look how the floor of heaven*

*Is thick inlaid with patines of bright gold:*

*There's not the smallest orb that thou behold'st*

*But in his motion like an angel sings,*

*Still quiring to the young-eyed cherubins;*

*Such harmony is in immortal souls;*

*But whilst this muddy vesture of decay*

*Doth grossly close it in, we cannot hear it.*

*Come, ho! and wake Diana with a hymn!*

*With sweetest touches pierce your mistress' ear,*

*And draw her home with music.*

*I am never merry when I hear sweet music.*

*The reason is, your spirits are attentive –*

*The man that hath no music in himself,*

*Nor is not mov'd with concord of sweet sounds,*

*Is fit for treasons, stratagems and spoils;*

*The motions of his spirit are dull as night*

*And his affections dark as Erebus:*

*Let no such man be trusted. Music! hark!*

*It is your music of the house.*

*Methinks it sounds much sweeter than by day.*

*Silence bestows that virtue on it.*

*How many things by season season'd are*

*To their right praise and true perfection!*

*Peace, ho! the moon sleeps with Endymion*

*And would not be awak'd. Soft stillness and the night*

*Become the touches of sweet harmony.*

**~ INTERVAL ~**

## Vaughan Williams: *The Lark Ascending*

In *The Lark Ascending*, Vaughan Williams found inspiration not only in English folk themes but in a poem by George Meredith (1828 – 1909). This haunting evocation of the lark's song and of the English countryside is one of the most memorable works for the violin, supported by, but soaring over, the restrained orchestration. It was written in 1914 for violinist Marie Hall, but revised in 1920. We can only speculate on what sort of changes were wrought by the intervening years [Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders during 1914 – 1918, and was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth].

The revised work was first performed in a violin-piano arrangement in December 1920, while the orchestral version received its premiere in June 1921. The composer included this portion of Meredith's poem on the flyleaf of the published work:

*He rises and begins to round,  
He drops the silver chain of sound,  
Of many links without a break,  
In chirrup, whistle, slur and shake.  
For singing 'til his heaven fills,  
'Tis love of earth that he instils,  
And ever winging up and up,  
Our valley is his golden cup  
And he the wine which overflows  
To lift us with him as he goes:  
'Til lost on his aerial rings  
In light, and then the fancy sings.*

## Elgar: *The Music Makers*, Op. 69

*The Music Makers*, for chorus and contralto soloist, is the setting of an Ode by Arthur O'Shaughnessy (1844 – 1881), the opening line of which gave Elgar the title of his work. It was inspired by a dream fantasy, which was mainly concerned with exploring the symbolism of dreams, and combines heroic optimism with nostalgia, melancholy and regret, traits which run throughout much of Elgar's output.

Written in 1912, the year after the completion of his second symphony, Elgar quotes from many of his earlier works; listen carefully and you may well spot snatches of the *Enigma Variations*, *The Dream of Gerontius*, *Sea Pictures*, the violin concerto, the two symphonies, and even *Rule Britannia!*

## Ode

*We are the music makers,  
And we are the dreamers of dreams,  
Wandering by lone sea-breakers,  
And sitting by desolate streams.  
World-losers and world-forsakers,  
On whom the pale moon gleams:  
Yet we are the movers and shakers  
Of the world for ever, it seems.*

*With wonderful deathless ditties  
We build up the world's great cities,  
And out of a fabulous story  
We fashion an empire's glory:  
One man with a dream, at pleasure,  
Shall go forth and conquer a crown;  
And three with a new song's measure  
Can trample a kingdom down.*

*We, in the ages lying  
In the buried past of the earth,  
Built Nineveh with our sighing,  
And Babel itself with our mirth;  
And o'erthrew them with prophesying  
To the old of the new world's worth;  
For each age is a dream that is dying,  
Or one that is coming to birth.*

*A breath of our inspiration  
Is the life of each generation;  
A wondrous thing of our dreaming,  
Unearthly, impossible seeming –  
The soldier, the king, and the peasant  
Are working together in one,  
Till our dream shall become their present,  
And their work in the world be done.*

*They had no vision amazing  
Of the goodly house they are raising;  
They had no divine foreshowing  
Of the land to which they are going:*

*But on one man's soul it hath broken,  
A light that doth not depart;  
And his look, or a word he hath spoken,  
Wrought flame in another man's heart.*

*And therefore today is thrilling  
With a past day's late fulfilling;  
And the multitudes are enlisted  
In the faith that their fathers resisted  
And, scorning the dream of tomorrow,  
Are bringing to pass, as they may,  
In the world, for its joy or its sorrow,  
The dream that was scorned yesterday.*

*But we, with our dreaming and singing,  
Ceaseless and sorrow-less we,  
The glory about us clinging  
Of the glorious futures we see,  
Our souls with high music ringing:  
O men! It must ever be  
That we dwell, in our dreaming and singing,  
A little apart from ye.*

*For we are afar with the dawning  
And the suns that are not yet high,  
And out of the infinite morning  
Intrepid you hear us cry –  
How, spite of your human scorning,  
Once more God's future draws nigh,  
And already goes forth the warning  
That ye of the past must die.*

*Great hail! we cry to the corners  
From the dazzling unknown shore;  
Bring us hither your sun and your summers,  
And renew our world as of yore;  
You shall teach us your song's new numbers,  
And things that we dreamed not before:  
Yea, in spite of a dreamer who slumbers,  
And a singer who sings no more.*

## Poets' Corner

**John Milton (1608 – 1674):** son of a wealthy notary, educated at St. Paul's School and received a Masters degree from Cambridge University. In 1638, he undertook a European tour, where he met many of the major thinkers of the day. On his return to England, Milton became a Puritan and an opponent of both the Catholics and the Stuarts. He was also an ardent polemicist, a follower of Cromwell, and the latter's foreign language secretary. After the restoration of the Stuarts in 1660, Milton, now completely blind, suffered considerable persecution. He withdrew from active participation in politics and concentrated on his poetry. His famous epic work *Paradise Lost* was published in 1667, followed by *Paradise Regained* in 1671.

**Roden Berkeley Wriothsesley Noel (1834 – 1894):** English poet, son of Noel, Lord Barham, afterwards Earl of Gainsborough. Roden Noel had a genuine feeling for nature, and his work is permeated by philosophic thought. The latter part of his life was spent by the coast, at Brighton.

**Caroline Alice Elgar (1848 – 1920):** a Major-General's daughter and an author of verse and prose fiction. She was Elgar's mainstay and staunch supporter throughout their married life.

**Elizabeth Barrett Browning (1806 – 1861):** famous English poet, the wife of Robert Browning and the most respected and successful woman poet of the Victorian era.

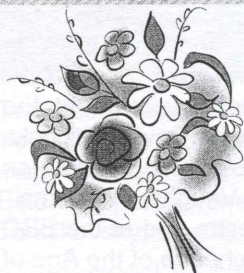
**Richard Garnett (1835 – 1906):** writer and poet, librarian and Keeper of Printed Books at the British Museum.

**Adam Lindsay Gordon (1833 – 1870):** wayward son of a retired army captain from an old Scottish family, sent to Australia in 1853. His chief interest was in horses; he became the best steeplechase rider in Australia, later living by writing and horse-training. He is now regarded as the national poet of Australia.

**William Shakespeare (1564 – 1616):** sufficient to say almost universally recognised as one of the greatest influences on literature of all time, as both playwright and poet.

**George Meredith (1828 – 1909):** English poet and novelist who, while a reader for the publishers Chapman and Hall 'discovered' and encouraged Thomas Hardy, and included Swinburne and Robert Louis Stevenson among his large circle of literary friends. He came to be regarded as one of the major literary figures of his age, being elected President of The Society of Authors (a position that Tennyson had held before him) and awarded the Order of Merit.

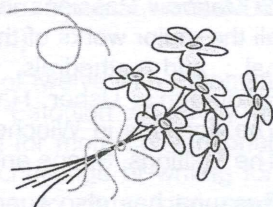
**Arthur William Edgar O'Shaughnessy (1844 – 1881):** Irish-English poet, transcriber in the Library of the British Museum and later transferred to the Department of Natural History, where he specialised in ichthyology (physiology, history etc. of fishes). He published his first collection of poetry, *Epic of Women*, in 1870, followed by two more collections, in 1872 and 1874. O'Shaughnessy's poetry was relatively unknown in his own era, but its popularity has grown substantially in the 20th century. By far the most noted of any of his works is his much-anthologised *Ode from Music and Moonlight* (1874), set to music by Elgar as *The Music Makers*.



**'Bouquets' after our 18 Nov 2006 concert of music by Wolf, Brahms & Bruckner:**

Vivace Chorus lived up to their name - brisk, lively. Judging by your performance of the rarely heard Wolf Choral Pieces and Brahms' *Schicksalslied*, these works deserve to be played more frequently. Brahms' Violin Concerto with Simon Fischer was outstanding. I'm really looking forward to the jazz concert!

Jeremy's training and masterful conducting ensured a choral sound which evoked the contrasting moods of Hugo Wolf's delightful songs, while with Brahms' *Schicksalslied*, it was the power and fullness of the sombre tones and the beautiful phrasing that came across so well. What a wonderful wall of sound the Vivace Chorus makes - a real delight to listen to.



What a wonderful concert! I knew I'd enjoy the Brahms pieces (& did) & the Bruckner was a 'tour de force'. But what really impressed & stayed with me was music that had been entirely unknown to me - the Wolf choral pieces. They were all beautifully sung, despite being so varied in style - from the ethereal to real fire & brimstone.

## Susanna Spicer: Mezzo-soprano



One of the first female choral scholars at Trinity, Cambridge, Susanna subsequently studied at London's Guildhall and at the Britten-Pears School in Snape. A highly experienced concert singer, her solo engagements have included appearances at the Royal Festival Hall with Simon Rattle and the London Philharmonic Orchestra in Stravinsky's *Mass* and with Kurt Masur and the LPO in Debussy's *Le Martyre de Saint Sebastien* (both for Radio 3), at the Royal Albert Hall with David Willcocks in *Messiah* and *Elijah*, at the Queen Elizabeth Hall in Vaughan Williams'

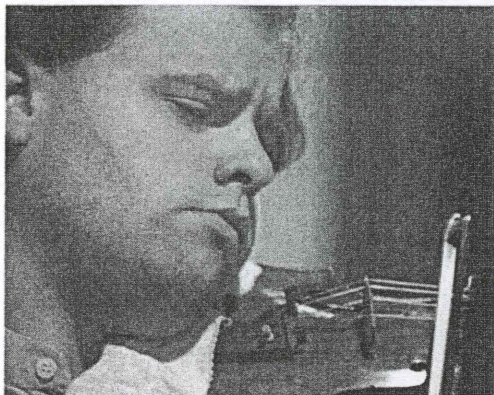
*Serenade to Music* with the English Chamber Orchestra and at the BBC Proms in Schubert's *Die Verschworenen* with the Orchestra of the Age of Enlightenment and Nicholas McGegan.

She sang in Trevor Pinnock's performances of Bach's *St John* and *St Matthew* Passions in Europe, Japan and Turkey and has performed all the major works of the oratorio repertoire in the UK's principal concert halls and cathedrals. These include Mahler's *Eighth Symphony* in Edinburgh's Usher Hall, Verdi's *Requiem* in the Barbican, Elgar's *The Apostles* in Winchester Cathedral, Beethoven's *Missa Solemnis* in The Maltings, Snape and Mozart's *Requiem* at the Three Choirs Festival.

Susanna has also sung for Glyndebourne Festival Opera, Kent Opera and Opera de Lyon, and her recordings include Paul Patterson's *Missa Brevis* with the LPO, Poulenc's *Le Dialogue des Carmelites* with Kent Nagano, works by Britten with The Finzi Singers, Beethoven's *Choral Fantasia*, works by Percy Grainger with John Eliot Gardiner and Biber's *Missa Christi resurgentis* for Andrew Manze and The English Concert.

Forthcoming performances include Verdi's *Requiem* in Romsey Abbey, Vaughan Williams' *Serenade to Music* at the 2007 Three Choirs Festival in Gloucester Cathedral, Rossini's *Petite Messe Solennelle*, Bach's *St John Passion* and Elgar's *The Kingdom*.

## Mihkel Kerem: Violin



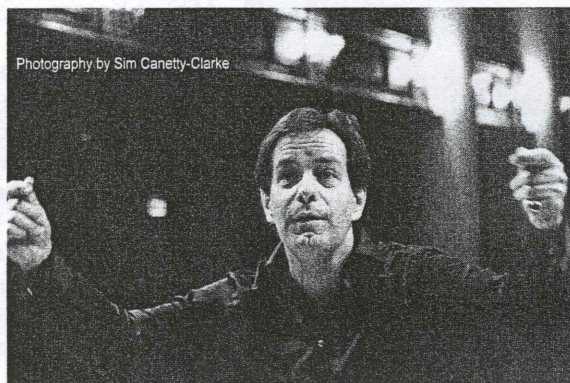
Mihkel Kerem was born in 1981 in Tallinn into a family of musicians. At the age of six he began studying at the Tallinn Music High School with his mother Mirjam Kerem. In 1992 and 1993 he won diplomas both from the Dvarionas competition in Lithuania and the Kocian competition in the Czech Republic.

Two years later he won first prize at the First National Competition for Young String Players in Estonia. As a soloist, Mihkel has appeared with many orchestras, including the Tallinn Chamber Orchestra and the Estonia Opera Orchestra, performing concertos by Beethoven, Brahms, Tchaikovsky, Bruch, Saint-Saëns, Vieuxtemps and Mozart.

As a recitalist he has performed in Estonia, Finland, Austria, Germany, Latvia and England. In 2001–2002 he held a post of co-leader in the Estonian National Symphony Orchestra, in 2006 the leader of Southbank Sinfonia and is the leader of Charities Philharmonia. Since autumn 2006 he also is a member of Camerata Nordica (Sweden).

Mihkel began his composition studies at the age of twelve with Estonian composer Mati Kuulberg and continued at the Estonian Academy of Music with Jaan Rääts. In addition to composing for more conventional combinations of instruments, Mihkel enjoys the challenge of writing for more unorthodox ensembles. His compositions to date total over 90 works, including three symphonies, Concerto for two Cellos and Orchestra, eight String Quartets and three Sonatas for Violin and Piano. Amongst others, his music has been played by The Estonian National Symphony Orchestra, Tallinn Chamber Orchestra, Oulu Sinfonia (Finland) and The Chilingirian String Quartet. His music has also been played in the Schleswig Holstein Music Festival. Mihkel gained his Masters degree in 2006 from the Royal College of Music, studying violin with Levon Chilingirian and composition with William Mival. Since summer 2003 he has been committed to the recently-formed Kerem String Quartet, which has given numerous concerts throughout England, Finland and Ireland.

## 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 work as a Consultant Editor for EMI Classics with a 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*, 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.

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, Russia, Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St. Martin-in-the-Fields and Crystal Palace Bowl.

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**

Mihkel Kerem  
Hannah Smith  
Helen Davies  
Julian Saxl  
Dominika Rosiek  
Amy Cardigan  
Pedro Meireles  
Charlotte Scott

**Violin 2**

Miranda Playfair  
Sheila Law  
Catrina Hepburn  
Helena Roques  
Felicity  
Broome-Skelton  
Jo Allen

**Viola**

Stephen Wright  
Stephen Giles  
Henrietta Ridgeon  
Sarah Chapman

**Cello**

Adrian Bradbury  
Katherine Jenkinson  
Dominic O'Dell  
Katy Wright

**Bass**

Pamela Scanlon  
Alice Durrant

**Flute**

Fergus Davidson  
Kate Kelly

**Piccolo**

Claire Robson

**Oboe**

Ruth Contractor  
Helen Barker

**Cor Anglais**

James Beatty

**Clarinet**

Elaine Cox  
Karen Fotherby

**Bass Clarinet**

Peter Sparks

**Bassoon**

Graham Hobbs  
Connie Tanner

**Contra Bassoon**

Rachel Simms

**Horn**

David Lee  
Terry Shew  
Neil Shewan  
Susie Walker

**Trumpet**

David Hilton  
Gillian Hicks  
Miles Maguire

**Trombone**

Becky Smith  
Ed Jones  
Andrew Lester

**Tuba**

Richard Halliday

**Timpani**

Tristan Fry

**Percussion**

Tim Palmer  
Janne Metsapelto

**Harp**

Helen Cole

## 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. Since this time, under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and its current President, Sir David Willcocks, the Choir has grown both in stature and reputation to become one of the foremost choruses in the country. 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, changing its name to Vivace Chorus in May 2005.

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 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 a 'Last Night of the Proms' charity concert for the children's hospice CHASE at a packed Fairfield Halls, Croydon. This was a big success as well as great fun, so we were delighted to be invited back to sing operatic highlights at the 2006 concert – and we've been asked again this year!

The 2005/6 season began with another piece rarely heard in its entirety in the UK – Mendelssohn's epic choral *Symphony No. 2 (Lobgesang)*. As a complete contrast, our next concert was devoted entirely to works of Bach and Handel. In addition to Brahms' *Schicksalslied* and Bruckner's *Te Deum*, our first concert of the 2006/7 season included three delightful choral works by Hugo Wolf, virtually unknown repertoire in the UK.

Vivace Chorus is always searching for new members to maintain its high standard. For further details about joining, please contact Jane Sweaney, [membership@vivacechorus.org](mailto:membership@vivacechorus.org). 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](http://www.vivacechorus.org).

## Vivace Chorus

### FIRST SOPRANOS

Joanna Andrews  
Noreen Ayton  
Helen Beevers  
Mary Broughton  
Miranda Champion  
Elaine Chapman  
Sara Dann  
Rachel Edmondson  
Lorna Mann  
Hilary Minor  
Susan Norton  
Robin Onslow  
Rachel Owen  
Sarah Palmer  
Margaret Parry  
Margaret Perkins  
Emma Purvis  
Judy Smith  
Carol Terry  
Nikki Vale  
Frances Worpe

### SECOND SOPRANOS

Jacqueline Alderton  
Anna Arthur  
Josephine Field  
Mandy Freeman  
Jane Kenney  
Judith Lewy  
Krystyna Marsden  
Catherine McAulay  
Lois McCabe  
Alison Newbery  
Alison Palmer  
Lucy Percy  
Rosalind Plowright  
Susannah Priede  
Vivien Rieden  
Kathy Stickland  
Paula Sutton  
Christine Wilks

### FIRST ALTOS

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

### SECOND ALTOS

Marion Arbuckle  
Sally Bailey  
Evelyn Beastall  
Mary Clayton  
Andrea Dombrowe  
Carolyn Edis  
Valerie Edwards  
Valerie Garrow  
Barbara Hilder  
Susan Hinton  
Carol Hobbs  
Sheila Hodson  
Yvonne Hungerford  
Brenda Moore  
Beryl Northam  
Prue Smith  
Elisabeth Yates

### FIRST TENORS

Bob Cowell  
Tim Hardymont  
Chris Robinson  
John Trigg

### SECOND TENORS

John Bawden  
Bob Bromham  
Tony Chantler  
Stephen Linton

### FIRST BASSES

John Britten  
Geoffrey Forster  
Michael Golden  
Chris Newbery  
Robin Privett  
David Ross  
Philip Stanford  
Barry Sterndale-Bennett  
Kieron Walsh

### SECOND BASSES

Dan Adderley  
Peter Andrews  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
James Garrow  
Nick Gough  
Michael Jeffery  
Neil Martin  
Maxwell New  
Roger Penny  
Michael Taylor

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  
 email: membership@vivacechorus.org

Jackie Alderton         Ladies' uniforms  
 Mailings Coordinator    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

Noreen Ayton            Methodist Church liaison

James Garrow            Fund-raising/Social events

Miranda Champion

### Other responsibilities

Christine Medlow        Music Librarian

Helen Beever            Patrons Liaison  
 email: patrons@vivacechorus.org

Chris Peters             Website coordinator

Chris Alderton         Front of House

Brenda Moore            Programme notes, soloists' liaison & advertising

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New Patrons and Friends are always welcome. If you are interested in participating, please contact Helen Beevers, Tel. 01252 313963, or email: [patrons@vivacechorus.org](mailto:patrons@vivacechorus.org)

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Vivace Chorus ~ Bethany Halliday (soprano) ~ Will Todd (piano)

Will Todd Jazz Band ~ conductor Jeremy Backhouse


Jazz meets the choral tradition in this scintillating mixture of styles. Both Bob Chilcott and Will Todd (now a local Guildford composer) have created fantastically innovative Masses for choir and jazz band. Also in the musical mix is John Rutter's ever-popular *Gloria*. The programme also includes three of Will Todd's highly appealing church anthems plus his special set for jazz trio. It should be a superb evening!

Some of the printed music for this evening's concert has been hired from SCC Performing Arts Library and from the Hire Libraries of Oxford University Press and Novello & Co. Ltd.

Vivace Chorus  
Registered Charity No 1026337



The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Penny Peters, Guildford Cathedral Office (tel: 01403 547860). It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.


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Conductor: Jeremy Backhouse  
The Will Todd Jazz Band

Vivace  
Chorus

Saturday  
19th May 2007  
7:30pm Guildford Cathedral

Vivace Chorus was formerly Guildford Philharmonic Choir

[www.VivaceChorus.org](http://www.VivaceChorus.org)  
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