



... and all that JAZZ

Bob Chilcott: A Little Jazz Mass

John Rutter: Gloria

Will Todd: Mass in Blue,
Three Anthems, A Jazz Set

Conductor: Jeremy Backhouse

Soprano: Bethany Halliday

The Will Todd Jazz Band

Vivace
Chorus

Saturday
19th May 2007

7.30pm Guildford Cathedral

ANNA ARTHUR & ASSOCIATES
SOLICITORS

WISH THE
VIVACE CHORUS

EVERY SUCCESS FOR THIS EVENING

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Vivace Chorus



President Sir David Willcocks CBE MC

...and all that JAZZ

Bob Chilcott

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Lighting The Way

The Christ-child

Every Stone Shall Cry

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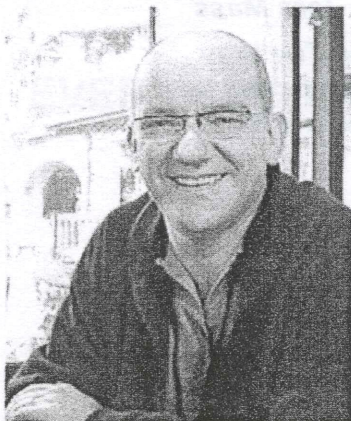
PRE-CONCERT TALK

'Trying not to kill Jazz'

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be tonight's main composer and pianist Will Todd, who will talk about retaining the spirit of jazz in his *Mass in Blue*.

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.

Bob Chilcott (born 1955)



Bob Chilcott is one of the most active composers and choral conductors in Britain today. He has been involved in choral music most of his life - he was a chorister in the choir of King's College, Cambridge, and sang the *Pie Jesu* on the renowned 1967 King's recording of Fauré's Requiem, conducted by Sir David Willcocks. He returned to King's as a Choral Scholar, and from 1985 sang tenor in The King's Singers for 12 years, until his departure in 1997 to focus on composing. Bob has been a full time composer ever since, and has poured his energy into choral

composition, conducting and promoting choral singing throughout the world. He is passionately committed to the belief that music can unite people worldwide. He is well-known for his compositions for children's choir, and is equally active as a composer of mixed-voice music. He has been the commissioned composer for recent festivals for the Alliance for Arts and Understanding, promoting singing for boys' and men's voices.

As a conductor Bob has worked extensively with choirs and festivals throughout the world. For 7 years he was conductor of the Chorus at the

Royal College of Music, and is Principal Guest Conductor of the BBC Singers, with whom he works regularly in studio recordings and concerts. He has also guest conducted the RIAS Kammerchor in Berlin, and the Elmer Iseler Singers in Toronto.

He has twice been featured conductor for the youth project at Festival 500 in Newfoundland, and has conducted at festivals throughout Canada and the United States; in 2003 he was the first non-American to conduct a National Honor Choir for the American Choral Directors Association, in New York City.

He has been a featured conductor for Europa Cantat in Sweden, Germany and Belgium, also for the Japan Choral Association, and in 2004 was the first foreign conductor to conduct at the Song Festival in Tallinn, Estonia. In 2005 he conducted for the first time at the Dartington International Music Festival.

A Little Jazz Mass

A Little Jazz Mass (it lasts only 12 minutes) is a highly original and effective setting of the Latin *Missa Brevis*, for chorus, piano and optional bass and drum kit. The five movements embrace a variety of jazz styles. It was originally written for upper voices (SSA) and was first performed at the 2004 Crescent City Festival in New Orleans by the New Orleans Children's Chorus. It has since been arranged for mixed voices (SATB).

1. Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

2. Gloria

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.*

*Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tua.*

Glory be to God on high,
and on earth peace
to men of goodwill.

We praise Thee, we bless Thee,
we worship Thee,
we give thanks to Thee
for Thy great glory.

*Dominus Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Dominus Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe,
Cum sancto Spiritu,
in gloria Dei Patris. Amen.*

3. Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

4. Benedictus

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

5. Agnus Dei

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

O Lord God, heavenly King,
God The Father Almighty.
O Lord the only begotten Son,
Jesus Christ.
O Lord, Lamb of God,
Son of the Father,
That takest away the sins of the
world, have mercy upon us.
Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of
the Father, have mercy upon us.

For Thou only art holy.
Thou only art the Lord.
Thou only, O Jesus Christ,
with the Holy Spirit,
art most high
in the glory of God the Father. Amen.

Holy, holy, holy,
Lord God of Hosts.
Heaven and Earth are full of Thy
glory. Hosanna in the highest.

Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God, that takest away the
sins of the world, have mercy upon
us. Lamb of God, that takest away the
sins of the world, grant us peace.

Will Todd (born 1970)



photo © Fritz Curzon

Will Todd has been playing the piano since he was three and composing works since he was seven years old. His output includes opera, musicals, oratorio, orchestral and religious works, and his work has been performed throughout the UK, in Europe and in the USA.

Notable works include the opera *The Blackened Man*, which won second prize in the 2002 *International Verdi Opera Competition*, and was subsequently staged at the 2004 Buxton Festival; the oratorio *Saint Cuthbert* which has been performed many times and recorded by the Hallé Orchestra; music theatre work *The Screams of Kitty Genovese*, produced most recently at the New York Music Theater Festival; and the cantata *The Burning Road* – written to celebrate the 60th anniversary of the Jarrow March. His jazz mass setting, *Mass in Blue* has been performed more than twenty times since its 2003 premiere, as well featuring on two commercial recordings – most recently by the Vasari Singers for Signum Records.

Recent performances include *Among Angels* – commissioned by the Genesis Foundation and premiered by The Sixteen in Salzburg in March 2006; *Whirlwind* – a major new opera for Streetwise Opera, premiered recently at The Sage Gateshead; and *Sweetness and Badness* – an opera for Welsh National Opera's WNO MAX project, which is touring schools and theatres in Wales and England this autumn. He is currently working on a new music theatre work with the Royal Opera House's ROH2 programme, which complements the repertoire on the main stage, and writing a clarinet concerto for the acclaimed clarinettist Emma Johnson.

Lighting The Way (a song for pilgrims)

Written for the 'Lighting the Way' Festival in Durham Cathedral in 2000, this song was sung by thousands of North East school children as part of their visits to the Cathedral over the course of several weeks. It was written with the intention of being easy to pick up, and this has made it a popular worship song, beyond the context of the original commission.

Composer's notes © Will Todd 2006

*In the stars I see you;
In a flower, you're there;
In a song I hear you;
You are everywhere;
You are the light that starts the day
And with you I'm lighting the way.*

*When I'm lost you find me;
When I cry you hear;
When I fall you bind me
And you calm my fear;
You are the path I take each day
And with you I'm finding my way.*

*In a lighted candle;
In a window fair;
In an ancient building;
You are everywhere;
You are the beacon of each day
And for you I'm lighting the way.*

*In a friend I touch you;
In a smile you're there;
In a prayer you're near me;
You are everywhere;
Help me to follow you each day
For with you I'm lighting the way.*

Will Todd

The Christ-child

A work written (in 1997) for St Oswald's Church Choir where I sang initially as a treble and where I continued to sing well into my 20s. It was this experience that cemented my life-long love of choral music and these beautiful G K Chesterton words seem to cry out for soft, heartfelt harmonies. The piano part provides the simple chordal harmonies over which the voices weave their lines. [WT]

*The Christ-child lay on Mary's lap,
His hair was like a light.
O weary, weary were the world,
But here is all aright.*

*The Christ-child lay on Mary's heart,
His hair was like a fire.
O weary, weary is the world,
But here the world's desire.*

*The Christ-child stood at Mary's knee,
His hair was like a crown.
And all the flowers looked up at Him,
And all the stars looked down.*

G K Chesterton

Every Stone Shall Cry

I came across this poem in an anthology of Christmas writing and was immediately struck by its rhythmic energy and brightness. The setting is an MBA song form and the jazzy block chords and added 9ths harmony reflect the joy of the Christmas message. The syncopated choir rhythms also make the text bounce along. [WT]

*A stable lamp is lighted
Whose glow shall wake the sky;
The stars shall bend their voices
And every stone shall cry.
And every stone shall cry,
And straw like gold will shine;
A barn shall harbour heaven
And an oxen stall become a shrine.*

*This child through David's city
Shall ride in triumph by.
The palm shall strew its branches
And every stone shall cry.
And every stone shall cry,
Though heavy, dull and dumb,
And lie within the roadway
To pave His kingdom come.*

*Yet He shall be forsaken
And yielded up to die.
The sky shall groan and darken
And every stone shall cry.
And every stone shall cry,
For stony hearts of men;*

*God's blood upon the spearhead,
God's love refused again.*

*But now as at the ending
The low is lifted high.
The stars shall bend their voices
And every stone shall cry.
And every stone shall cry,
In praises for the child
By whose descent among us
The world was reconciled.
Amen.*

Richard Wilbur

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John Rutter (born 1945)



John Rutter was born in London and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge. His compositions include both large- and small-scale choral works, orchestral and instrumental music, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers. He has co-edited various choral anthologies, including four Carols for Choirs volumes with Sir David Willcocks and, more recently, the Oxford Choral Classics series.

From 1975 to 1979 he was Director of Music at Clare College, and after giving up this position to allow more time for composition, in 1981 he formed his own choir, the Cambridge Singers, as a professional chamber choir primarily dedicated to recording.

In 1984 Rutter formed his own record label, Collegium, to bring choral music to a wider audience through performances of the highest possible quality. Collegium has achieved great success and wide acclaim over the years. In addition to showcasing Rutter's own work with the Cambridge Singers, Collegium CDs feature a wealth of traditional and sacred music.

Rutter now divides his time between composition and conducting, and has guest-conducted or lectured at many concert halls, universities, churches, music festivals and conferences in Europe, Scandinavia and North America. He is an honorary Fellow of Westminster Choir College, Princeton, a Fellow of the Guild of Church Musicians, and in 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. John Rutter has been described as "the most successful and well-known composer of choral music in recent British history" (*BBC Music Magazine*).

Gloria

This work, for mixed voices and small orchestral group, including brass and percussion, was commissioned by the Voices of Mel Olson and first performed on 5 May 1974 in Omaha, USA, under the direction of the composer. It is in three movements.

The introduction consists of drum rolls and spiky fanfares followed by a joyful outpouring of song which ends on a triumphant note. The second movement is mystical and reminiscent of Holst, building to a climax and then receding. The third movement is again in rhythmic mode, with an off-beat fugue until the *Amens*, when with brass fanfares, the work concludes much like the ending of the first movement, with joyous, ringing high B flats.

*Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam.*

Glory be to God on high,
and on earth peace
to men of goodwill.
We praise Thee, we bless Thee,
we worship Thee,
we give thanks to Thee
for Thy great glory.

*Dominus Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Dominus Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.*

O Lord God, heavenly King,
God The Father Almighty.
O Lord the only begotten Son,
Jesus Christ.
O Lord, Lamb of God,
Son of the Father,
That takest away the sins of the
world, have mercy upon us.

*Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of
the Father, have mercy upon us.

*Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe,
Cum sancto Spiritu,
in gloria Dei Patris. Amen.*

For Thou only art holy.
Thou only art the Lord.
Thou only, O Jesus Christ,
with the Holy Spirit,
art most high
in the glory of God the Father. Amen.

~ INTERVAL ~

A Jazz Set – The Will Todd Trio

Personent Hodie (arr. Will Todd Trio): melody from *Piae Cantiones* 1582

Mary's Lullabye (Rutter arr. Will Todd Trio)

Give me Oil in my Lamp (traditional arr. Will Todd Trio)

WT writes of tonight's trio numbers: "These are wonderful melodies which I grew up singing, and they feel highly appropriate in the context of tonight's other religious music. It's not often you hear a jazz trio playing hymn tunes, but there is a great tradition of jazz taking older melodies and breathing a new feeling into them. Enjoy."

Mass in Blue (Jazz Mass) op 28

Written in 2003 in response to a commission by Hertfordshire Chorus and originally premiered under the title *Jazz Mass*, Will Todd's *Mass in Blue* is a brilliant blend of driving jazz grooves and clear, strong, choral writing against which the solo piano and solo soprano voice weave and blend in a delightful aural tapestry. The work reflects not only the composer's love of jazz music and his admiration of jazz performers, but also his own experience as an improviser. It also allows Todd to make use of his extensive choral skills which he deploys so effectively in works such as the oratorios *The Burning Road* and *Saint Cuthbert* or the chorus writing of his opera *The Blackened Man*. It is a confident work by a composer who understands and responds to the jazz idiom, making

free use of the 12-bar blues sequence (which has been fundamental in the development of jazz music) as well as more complex harmonic processes.

The *Kyrie* opens with an energetic cadenza for the trio section which builds into the first set tempo of the work. Over this the first vocal entry is heard, a bluesy theme reminiscent of negro spirituals and therefore apt for the *Kyrie eleison* text. Gradually other lines join the initial melody until the full choir is singing. On a move to the subdominant (B flat) the choir ecstatically bursts forth with *Christe eleison* and as this music subsides we hear the soprano enter on a soulful melody with a strong improvised feel, which builds over the return of the original key of F minor. The music of the opening *Kyrie eleison* is repeated with the soloist interwoven around the vocal lines in a virtuosic display. The movement slows and closes on a thrilling F minor-11 chord.

The *Gloria* is set up with a fanfare from the brass which punctuates the whole movement. From the moment the choir enters there is an uplifting rhythmic drive to this setting with the full brass section adding a distinctive colour. In the central section of the *Gloria* a pulsating 5/8 time is set up which gradually builds until a recapitulation of the opening material brings the movement to a close.

The *Credo* features the soprano in a colourful 12-bar blues in 12/8 time. There is a strong gospel feel with the choir repeating lines from the soloist and humming soft backing harmony. Again in three sections, the first blues part gives way to a more sombre section at the *Crucifixus*, and after *Et sepultus est* a piano solo leads the band into a blazing depiction of the moment of resurrection. The *Et resurrexit* is set with a scorching up-tempo swing which eventually cuts back into the 12/8 as the movement builds to a thrilling climax.

Like the *Gloria*, the *Sanctus* is set for the choir and band without the soloist. It is a beautiful, slow ballad set up initially on the piano in which the woodwind players are featured, especially soprano sax. The movement provides a welcome period of tranquillity and reflection after the sheer energy of the previous three movements.

The *Benedictus* begins with solo double bass over which the choir sings a theme which builds up from the basses through the rest of the voices. This music is gradually invaded by a new, more driving beat and the solo voice begins to weave into the texture once again. This funky riff

gradually takes over and the music emerges into a powerful *Hosanna* section with punching brass and a jubilant choral sound.

The *Agnus Dei* grows out of the dying echoes of the *Hosanna* with a haunting soprano ballad accompanied by piano. In the stirring *maestoso* which follows, we hear the main themes of the work on high trumpet fanfares and strong trombone chords. Once again the strong 12-bar blues harmony underpins the texture. A huge climactic entry from the choir subsides into a gentle A minor section in which intricate choral lines are woven over a simple, repeated chordal structure. After another big build this time with the chorus featured, the music returns to the opening ballad theme, the soprano now accompanied by soft choir and brass. This is a substantial movement and is more than beautiful: it is painful, plaintive, a cry for mercy and a prayer for peace. Traditionally the mass would end here, but in another dramatic masterstroke Will Todd leaves the altos hanging on a soft E after the last chord of the *Agnus Dei*. The air of expectation grows as the sopranos softly recapitulate the *Credo* theme. Gradually the music builds with the soloist entering and then the tenors and basses. Suddenly the driving 12/8 beat of the *Credo* is forcing the music forward as the choir sing *Et expecto resurrectionem* and the music comes back to the key in which the work began, F minor. The emphatic final chords of the work leave the listener not in quiet contemplation but jerked forward into praise and belief. *Credo! Amen!*

Notes © Ralph Woodward 2003

1. *Kyrie*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

2. *Gloria*

*Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.*

*Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tua.*

Glory be to God on high,
and on earth peace
to men of goodwill.

We praise Thee, we bless Thee,
we worship Thee,
we give thanks to Thee
for Thy great glory.

*Dominus Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Dominus Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

O Lord God, heavenly King,
God The Father Almighty.
O Lord the only begotten Son,
Jesus Christ.
O Lord, Lamb of God,
Son of the Father,
That takest away the sins of the
world, have mercy upon us.
Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of
the Father, have mercy upon us.

*Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe,
Cum sancto Spiritu,
in gloria Dei Patris. Amen.*

For Thou only art holy.
Thou only art the Lord.
Thou only, O Jesus Christ,
with the Holy Spirit,
art most high
in the glory of God the Father. Amen.

3. Credo

*Credo in unum Deum
Patrem omnipotentem
factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum
Christum, Filium Dei unigenitum,
Et ex Patre natum ante omnia
saecula. Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialia Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.*

I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all
worlds. God of God,
light of light,
Very God of very God.
Begotten, not made, being of one
substance with the Father: by whom
all things were made.
Who for us men
and for our salvation
came down from heaven.

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis sub
Pontio Pilato:
passus, et sepultus est.*

And was incarnate by the Holy Ghost
of the Virgin Mary:
and was made man.
And was crucified also for us under
Pontius Pilate:
suffered, and was buried.



Bethany Halliday with the Will Todd Trio

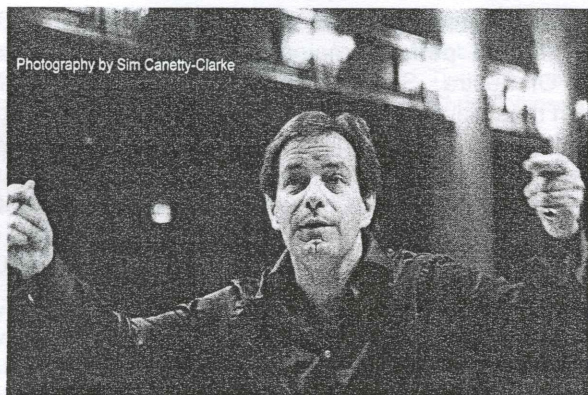
THE WILL TODD TRIO

Piano: Will Todd
Bass: Gareth Huw Davies
Percussion: Jim Fleeman

THE WILL TODD JAZZ BAND

Saxophones: Richard Exall, Paul Fawcus
Baritone saxophone: Chris Caldwell
Trumpets: John Blackshaw, Lance Kelly,
Peter Medland, Jonathon Reed
Trombones: Tracey Holloway, Robert Price
Bass trombone: Rob Burgess
Tuba: David Powell
Timpani: Chris Kimber
Organ: Andrew Earis

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.

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, 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 Mendelssohn's epic choral *Symphony No. 2 (Lobgesang)* – a work rarely heard in the UK. By contrast, our next concert was devoted to 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. Our last concert, *The Music Makers*, was devoted entirely to English works, by Elgar, Parry and Vaughan Williams.

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. 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
Rachel Edmondson
Mo Kfour
Lorna Mann
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Sarah Palmer
Margaret Parry
Margaret Perkins
Emma Purvis
Gillian Rix
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
Kate Peters
Rosalind Plowright
Susannah Priede
Vivien Rieden
Ann Sheppard
Maggie Smith
Kathy Stickland
Paula Sutton
Christine Wilks

FIRST ALTOS

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

SECOND ALTOS

Valerie Adam
Marion Arbuckle
Sally Bailey
Evelyn Beastall
Mary Clayton
Andrea Dombrowe
Valerie Edwards
Valerie Garrow
Barbara Hilder
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Beryl Northam
Prue Smith
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 Golden
Keith Hester
Chris Newbery
Chris Peters
Robin Privett
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Geoffrey Forster
James Garrow
Michael Jeffery
Neil Martin
Maxwell New
Michael Taylor

Vivace Chorus 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
 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 Beevers Patrons Liaison
 email: patrons@vivacechorus.org

Chris Peters Website coordinator

Chris Alderton Front of House

Brenda Moore Programme notes, soloists' liaison & advertising

Patrons and Friends of Vivace Chorus

Vivace Chorus is extremely grateful to all Patrons and Friends
for their financial support.

Patrons

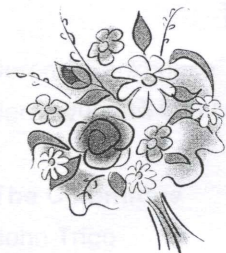
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Dr. Roger Barrett	Mr. Peter Herbert
Mrs. E.A. Batterbury	Mrs. Carol Hobbs
Mrs. Elizabeth-Claire Bazin	Mr. Laurie James
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Friends

Mrs. K.C. Stickland

As a Patron and in return for donating £25 or more per annum, you will be kept informed of future concerts and given priority booking at our own concerts. You may book an unlimited number of reserved seats at the Cathedral where the concert is sponsored by Vivace Chorus.

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



Overheard outside St Martin-in-the-Fields on 25 January 2007 [after our performance of Mozart's *Requiem*]:

Audience member [as it transpired, one of a group of visitors from Chile]: "Were you singing in the concert just now?"

Vivace singer: "Yes..."

Audience member: "I must tell you that your performance was quite extraordinary!!"

Vivace singer: [hesitantly] "Er... Thank you; I hope you enjoyed it?"

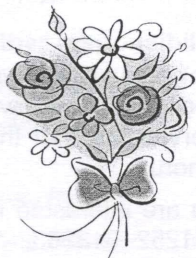
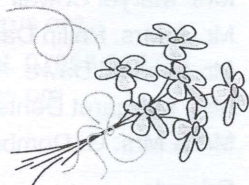
Audience member: "It was inspiring and I was so thrilled! Thank you so very much."

Vivace singer: "Well, thank *you* for coming - we love singing the Mozart - it's such wonderful music and makes you want to sing the words as though they mean something."

Audience member: "Yes, and it really showed. You should carry on singing for ever!"

'The Music Makers': 10 March 2007

"I did so much enjoy your last concert - it was so, well ... quintessentially English, sung and played beautifully, and from the heart. Wonderful!"



'The Music Makers': 10 March 2007

"This programme must have been put together with me in mind. I thought it perfect, both in design and execution. The choir was terrific, the orchestra a treat to listen to, and that lark ascending..."

All in all, you can all be very proud of yourselves."

Dates for Your Diaries

Vivace Chorus announces its opening concert for
next season on

Saturday, 17 November 2007 at Guildford Cathedral

Programme to include:

Widor: *Toccata from Symphonie No.5 (organ solo)*


Fauré: *Cantique de Jean Racine (chorus – organ)*

Fauré: *Requiem*

Some of the printed music for this evening's concert has been hired from Surrey County Council Performing Arts Library, Tyalgum Press and Yorkshire Libraries & Information Music & Drama Library.



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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60th

ANNIVERSARY

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For more information see the next prospectus or our website.

www.VivaceChorus.org

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