

THE FRENCH CONNECTION

Durufié: Requiem

Widor: Toccata from Symphonie No.5

Poulenc: Gloria

Dupré: Final from Sept Pièces; Quatre Motets

Conductor: Jeremy Backhouse

Organ: Jeremy Filsell

Vivace
Chorus

Saturday
17th Nov 2007

7.30pm Guildford Cathedral

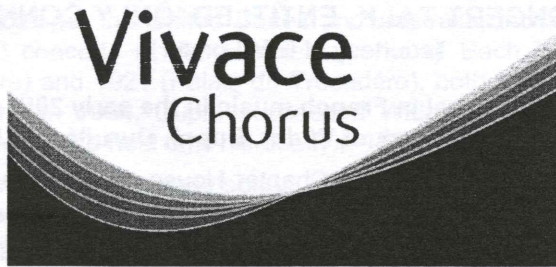
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President Sir David Willcocks CBE MC

'The French Connection'

Dupré	<i>Quatre Motets, Op.9</i>
Dupré	<i>Final from Sept Pièces, Op.27</i>
Poulenc	<i>Gloria</i>
Widor	<i>Toccata from Symphonie No.5</i>
Durufié	<i>Requiem</i>

Madeleine Pierard	Soprano
Rosie Aldridge	Mezzo-soprano
David Butt Philip	Baritone
Jeremy Filsell	Organ

conductor

Jeremy Backhouse

Guildford Cathedral

Saturday, 17 November 2007 at 7.30pm.

PRE-CONCERT TALK, ENTITLED 'ONLY CONNECT'

(courtesy of E M Forster)

(Change and renewal in French music in the early 20th century, with reference to the work of Widor, Dupré, Duruflé and Poulenc)

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Martin Hall.

Martin enjoys his now long-standing connection with the Vivace Chorus as deputy accompanist and conductor when required. He has also participated in concerts as pianist and continuo player. He is undertaking research into the early style of Ravel and Vaughan Williams, with particular reference to the Gallic influence on the latter, so this concert is of interest to him. As a Fellow of the Royal College of Organists, Martin has inside knowledge of the organ repertoire as a performer.

Please note: Members of the audience who wish to attend the talk and do not already have reserved seating, can reserve their concert seats beforehand in the appropriate unreserved areas of the Cathedral. The talk should finish at 7.10pm, allowing time to order refreshments etc.

Marcel Dupré (1886 – 1971)



Born in Rouen in 1886, Dupré grew up as the only child in an extended household described as 'a veritable temple of music': Marcel's father was an organist (later to become *titulaire* of one of the finest instruments in France, at Saint-Ouen, Rouen), and founder of the local choral society, and his mother was a cellist. Dupré thus became

familiar with three centuries of choral music, from Bach to Fauré and Debussy, as well as a wide range of chamber music and song.

When he was still only 11, Dupré was appointed organist of Saint-Vivien in Rouen, and within 10 years he had won his *premier prix* at the Paris Conservatoire, and was acting as Widor's Assistant at Saint-Sulpice in

Paris. After the First World War, Dupré rapidly established his reputation as a concert organist, performing more than 2,000 organ recitals throughout Europe, the United States and Australia, including a recital series of 10 concerts of the complete works of Bach in 1920 (Paris Conservatoire) and 1921 (Palais du Trocadéro), both performed entirely from memory. In 1934, Dupré succeeded Widor as titular organist at St-Sulpice, a post he held until his death in 1971.

His early compositions include songs, piano, chamber and choral music, but after the piano *Variations* of 1924, every work contains the organ – predominantly solo pieces, but also works for organ and orchestra, organ and piano, organ and solo string instruments, chorus and organ.

The ***Quatre Motets, Op.9 (1916)*** display a wide-ranging diversity of styles. The lyricism of the vocal lines in *O Salutaris* is very much in the tradition of Gounod and Massenet, while *Tantum ergo* is a more sober liturgical setting, the choir in dialogue with an enigmatic organ accompaniment. This is followed by a sombre, dark-hued *Ave Maria* for soprano voices, and a final ebullient outburst of praise in *Laudate*, where the organ plays an important solo role.

The ***Sept Pièces, Op.27 (1930)*** comprises a varied selection of short concert works, dedicated to musicians whom Dupré had met on his British and American tours and combining poetry, wit and virtuosity in an engaging blend. The *Final* is the most powerful of his shorter works. It is dedicated to his closest American friend, the Bach scholar Albert Riemenschneider. Dupré conceals the *BACH* motif within the insistent chromatic semiquaver figuration that goads the piece along with unrelenting intensity. There are three themes, ie the scale figure that is hammered out in full chords in the first line, the *BACH* semiquavers and the march that breaks out, but they seem to be fused together by the blazing energy of the music; a softer central interlude barely reduces the tension, and the *Final* soon resumes its headlong rampage towards a tempestuous conclusion.

Notes on the works courtesy of Guild Music.

Quatre Motets

1. O salutaris

O salutaris hostia

Quae coeli pandis ostium.

Bella premunt hostilia

Da robur, fer auxilium.

Victim slain for salvation

You who reveal the gate of heaven:

Harsh warfare strikes

Grant strength, bring help.

2. Ave Maria

*Ave Maria, gratia plena,
Dominus tecum:
Benedicta tu in mulieribus, et
Benedictus fructus ventris tui Jesus.
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus
Nunc et in hora mortis nostrae. Amen.*

Hail Mary, full of grace,
The Lord is with thee;
Blessed art thou among women and
Blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners
Now and at the hour of our death. Amen.

3. Tantum ergo

*Tantum ergo Sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedit ritui:
Praestet fides supplementum,
Sensuum defectui.
Genitori, Genitoque
Laus et jubilatio,
Salus, honor, virtus quoque
Sit et benedictio.
Procedenti ab utroque
Compar sit laudatio. Amen.*

Therefore let us venerate such a
Sacrament with bowed heads:
And let the ancient example give way to
A new rite:
Let faith make good the
Insufficiency of our senses.
To the begetter and the begotten,
Let there be praise and rejoicing,
Safety, honour, virtue
And blessing:
To him who comes from either
Let there be equal praise. Amen.

4. Laudate

*Laudate Dominum omnes gentes,
Laudate eum omnes populi.
Quoniam confirmata est super nos
Misericordia eius et veritas
Domini manet in aeternum.*

Praise the Lord, all nations,
Praise him, all peoples.
For his mercy is established over us
And the truth of the Lord
Endures forever.

Francis Poulenc (1899 – 1963)



Francis Poulenc was one of a somewhat notorious group of young French composers who became known as *Les Six*, an epithet clearly derived from the earlier *Russian Five*. The aims of the group were to break away from the twin influences of Germanic formality and French impressionism, and to employ a direct and simple style in their own music. Of the six, Poulenc was by far the most successful.

Although Poulenc saw himself as primarily a composer of religious music, it was not in fact until 1936, following his return to Catholicism, that he produced his first sacred work. A steady stream of religious

pieces then flowed from his pen, including a Mass and a series of motets. The *Gloria* appeared in 1959, only 4 years before his death, and enjoyed immediate acclaim. It has remained a firm favourite with performers and audiences ever since.

Poulenc's very distinctive style relies principally on strong musical contrasts. The harmony moves between Stravinsky-like dissonance and sensuous chord progressions; vigorous counterpoint in clipped, angular phrases alternates with lyrical melodic writing; dynamics frequently range from a hushed *piano* to an emphatic *forte* within the space of a bar or two. Poulenc skilfully uses this colourful musical palette to express a wide range of emotions, from lyrical serenity to unashamed glee.

The *Gloria* was commissioned by the Koussevitsky Foundation of America. The words from the Mass are set to music of an unmistakable freshness and vivacity. Some critics at the time suggested that it bordered on the sacrilegious; Poulenc replied, "While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day."

The work is divided into six short movements. After a brief introduction, the chorus enters with a prominent dotted figure to the word *Gloria*, which forms the basis of this movement. The animated second movement, *Laudamus Te*, reveals Poulenc in playful mood, with the chorus for the most part divided into pairs of voices – sopranos and tenors; altos and basses – exchanging a series of short, pithy phrases. In the expressive third section, *Domine Deus*, the soprano soloist is heard for the first time with a typically yearning melody, whilst the chorus is allocated a supporting role. We are then abruptly whisked back to the playground for the brief and chirpy *Domine Fili Unigenite*. The soprano soloist returns for the exquisite *Domine Deus, Agnus Dei*, with soloist and chorus sometimes combining and sometimes exchanging lyrical phrases. In the sixth movement a short, majestic opening soon gives way to an animated section at the words *Qui sedes ad dexteram Patris*. Peace and serenity suffuses the radiant closing pages of the work but, characteristically, Poulenc cannot resist a last, loud interjection at the first *Amen*, where he briefly recalls the dotted *Gloria* figure of the very opening, before calm is restored for the final *Amen*.

Poulenc's sense of humour and love of life shine through all his music, however solemn the text might be. One of his friends said of him, "There is in him something of the monk and the street urchin". The *Gloria* brilliantly expresses these characteristics, with its captivating mixture of solemnity and mischievous exuberance.

John Bawden

Gloria

1. Gloria

*Gloria in excelsis Deo,
Et in terra pax
Hominibus bonae voluntatis.*

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

2. Laudamus te

*Laudamus te, benedicimus te,
Adoramus te, glorificamus te,
Gratias agimus tibi
Propter magnam gloriam tuam.*

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

3. Domine Deus

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.*

O Lord God, heavenly King,
God The Father Almighty.

4. Domine Fili unigenite

*Domine Fili unigenite,
Jesu Christe.*

O Lord the only begotten Son,
Jesus Christ.

5. Domine Deus, Agnus Dei

*Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.*

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.

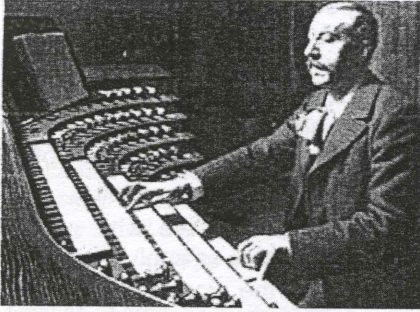
6. Qui sedes ad dexteram

*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.*

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 Christ,
With the Holy Ghost, art most high
In the glory of God the Father.
Amen.

~ INTERVAL ~

Charles-Marie Widor 1844 – 1937



Widor occupies an important position in the tradition of French organ music, having served as organist at St-Sulpice in Paris, on one of the great Cavallé-Coll organs for 64 years, from 1870. His pupils included Tournemire, Vierne, Albert Schweitzer and Marcel Dupré; also composition pupils such as Honegger and Milhaud. His works encompass

chamber music, choral and vocal works and orchestral works, including ten Organ Symphonies, and it is Widor's magnificent organ music that has remained his most prominent legacy. The famous *Toccata* that ends *Symphonie No. 5 in F minor* has won a special position in virtuoso organ repertoire.

Widor's disciple, Marcel Dupré, perhaps the greatest organist of the 20th Century, succeeded him at St-Sulpice in 1934; thus between them, these two musicians provided exactly a century of music in that organ loft.

Maurice Duruflé (1902 – 1986)



Duruflé moved to Paris aged 17, where he studied the organ with Tournemire (whom he assisted at St-Clotilde until 1927), Guilmant and Vierne. In 1920 he entered the Paris Conservatoire and in 1927, was nominated by Vierne as his assistant at Notre-Dame. In 1929, Duruflé became titular organist of St-Étienne-du-Mont in Paris, a position he held for the rest of his life. In 1939, he premiered Poulenc's Concerto for Organ, Strings and Timpani; he had advised Poulenc on the organ part. In 1943 he became professor of harmony at the Paris Conservatoire, where he worked until 1970.

As a composer, Duruflé was extremely self-critical and spent considerable time re-working his compositions until they achieved what he felt was the correct level of perfection. The result was that there are only 14 published Opus numbers to his name, but his music, especially his organ music, holds a very high position in the repertoire.

The *Requiem* was commissioned in 1947 by the French music publisher Durand and is written in memory of the composer's father. It is clear that Duruflé used Fauré's *Requiem* as his model. The text he chose, for instance, is the same (omitting the dramatic *Dies irae*), the two solo voices are the same, and like Fauré, he took the two last lines of *Dies irae* (*Pie Jesu, Domine, dona eis requiem*) and set them as a short, touching mezzo-soprano solo. Like Fauré, Duruflé avoids the apocalyptic side of the text and accentuates the aspect of forgiveness.

Duruflé belonged to the generation of French composers who came under the influence of Gregorian chant. His *Requiem* is strongly rooted in liturgical tradition, where almost every section of the work incorporates the plainchant from the Mass for the Dead. The *Requiem*, set in nine movements, exists in three orchestrations: one for organ alone (1948), one for organ with string orchestra, and one for organ and full orchestra.

Duruflé intended his *Requiem* to be intimate, peaceful and loving. Fauré's observation of 1921 might be thus equally applied to Duruflé: "*Everything I possessed in the way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.*"

1. *Introit* (choir)
2. *Kyrie* (choir)
3. *Domine Jesu Christe* (choir and baritone solo)
4. *Sanctus – Benedictus* (choir)
5. *Pie Jesu* (mezzo-soprano solo)
6. *Agnus Dei* (choir)
7. *Lux aeterna* (choir)
8. *Libera me* (choir and baritone solo)
9. *In Paradisum* (choir)

Requiem

1. Introit

<i>Requiem aeternam dona eis, Domine,</i>	Grant them eternal rest, Lord,
<i>Et lux perpetua luceat eis.</i>	And may perpetual light shine on them.
<i>Te decet hymnus, Deus, in Sion,</i>	Thou, Lord, art praised in Sion,
<i>Et tibi reddetur votum in Jerusalem.</i>	And a vow shall be paid to Thee in Jerusalem.

<i>Exaudi orationem meam, ad te</i>	Hear my prayer, to Thee
<i>Omnis caro veniet.</i>	All flesh shall come.

2. Kyrie

<i>Kyrie eleison.</i>	Lord, have mercy upon us.
<i>Christe eleison.</i>	Christ, have mercy upon us.

3. Domine Jesu Christe

*Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu.
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum;
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
Et semini ejus.
Hostias et preces tibi, Domine,
Laudis offerimus; tu suscipe
Pro animabus illis
Quarum hodie memoriam facimus;
Fac eas, Domine, de morte
Transire ad vitam.
Quam olim Abrahae promisisti
Et semini ejus.*

Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful
Departed from the pain of hell
And from the deep pit.
Deliver them from the lion's mouth,
That hell may not swallow them up,
And may they not fall into darkness;
But may the holy standard-bearer,
Michael, lead them into the holy light;
Which Thou didst promise of old to
Abraham and his seed.
Sacrifices and prayers we offer Thee,
Lord; receive them
For those souls
Whom we commemorate this day;
Let them, Lord, pass from death
Into life.
Which thou didst promise of old to
Abraham and his seed.

4. Sanctus

*Sanctus, sanctus, sanctus,
Domine Deus Sabaoth,
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.
Benedictus qui venit
In nomine Domini.
Hosanna in excelsis.*

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.

5. Pie Jesu

*Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.*

O sweet Lord Jesus, grant them rest;
grant them everlasting rest.

6. Agnus Dei

*Agnus Dei, qui tollis
Peccata mundi,
Dona eis requiem sempiternam.*

Lamb of God, who takest away
The sins of the world,
Grant them eternal rest.

7. Lux aeterna

*Lux aeterna luceat eis,
Domine, cum sanctis tuis in aeternam,
Quia pius es.
Requiem eternam dona eis, Domine,
Et lux perpetua luceat eis.*

May eternal light shine upon them,
Lord, with Thy saints for ever,
For Thou art merciful.
Grant them eternal rest, Lord,
And may perpetual light shine on them.

8. Libera Me

*Libera me, Domine, de morte æterna,
In die illa tremenda, quando coeli
Movendi sunt et terra,
Dum veneris iudicare sæculum
Per ignem.
Tremens factus sum ego et timeo,
Dum discussio venerit
Atque ventura ira.
Dies illa, dies iræ, calamitatis,
Et miseræ, dies magna
Et amara valde.
Requiem æternam dona eis, Domine,
Et lux perpetua luceat eis.*

Deliver me, O Lord, from eternal death
On that fearful day, when the heavens
And the earth are moved,
When you will come to judge
The world with fire.
I am made to tremble and I fear,
Because of the judgment that will come,
And also the coming wrath.
That day, day of wrath, calamity,
And misery, day of great
And exceeding bitterness.
Grant them eternal rest, O Lord, and
Let perpetual light shine upon them.

9. In Paradisum

*In paradisum deducant te Angeli;
In tuo adventu suscipiant te martyres,
Et perducant te in civitatem sanctam
Jerusalem.
Chorus angelorum te suscipiat,
Et cum Lazaro quondam paupere
Aeternam habeas requiem.*


May angels lead you into Paradise;
May the martyrs receive you
At your coming and lead you
To the holy city of Jerusalem.
May a choir of angels receive you, and
With Lazarus, who once was poor,
May you have eternal rest.

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

Vivace Chorus gratefully acknowledge the sponsorship of soloists Madeleine Pierard, Rosie Aldridge and David Butt Philip in this concert by the Josephine Baker Trust.



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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 GUILDFORD
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Vivace Chorus
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Madeleine Pierard: Soprano



2005 Lexus Song Quest winner Madeleine Pierard is originally from Napier, New Zealand, and one of a large family of musicians. Madeleine began her vocal training as a chorister in the Tower New Zealand Youth Choir, Tower Voices New Zealand and The Tudor Consort. She then completed a BMus (Hons, 1st Class) in performance, musicology and composition at Victoria University in Wellington and now studies with Lillian Watson at the Benjamin Britten International Opera School in London, where she is the 2006/07 Irene Hanson Scholar and recipient of both

the Josephine Baker Trust Scheme and the Cuthbert Smith Prizes. Madeleine is also the 2006/07 Patricia Pratt Scholar and recipient of the Jack McGill Scholarship through Creative New Zealand.

Madeleine has made numerous oratorio and concert appearances throughout New Zealand and England, most recently in concert alongside Dame Kiri Te Kanawa and Icelandic tenor, Gardar Cortes in Jersey. Along with opera, she has a reputation as an interpreter of contemporary works and in June 2006, premiered *Symphony No. 2* by New Zealand composer, Ross Harris with the Auckland Philharmonia Orchestra. In August this year, Madeleine completed two Naxos CD recordings with the New Zealand Symphony Orchestra, featuring works by New Zealand composers and Beethoven Lieder.

Madeleine's recent opera roles are Prince Orlovsky (*Die Fledermaus*), First Blumenmädchen (*Parsifal*) and Marzelline (*Fidelio*) with NBR New Zealand Opera, and at the Royal College of Music, Erissena (*Poro ré dell'Indie*) for the London Handel Festival, Cherubino (*Le Nozze di Figaro*) and Prince Charmant (*Cendrillon*) and Gerechtigkeith (*Die Schuldigkeit des ersten Gebots*) with The Classical Opera Company in London. More of Madeleine's recent concert engagements include appearing in duet with Jonathan Lemalu in the Skycity Starlight Symphony and as the soloist on recital tours with both the New Zealand String Quartet and the New Zealand Symphony Orchestra throughout China. Please see www.madeleinepierard.com for further details.

Rosie Aldridge: Contralto/Mezzo-soprano



Born in Hertfordshire, Rosie is currently a scholar at London's Royal College of Music, where she studies with Kathleen Livingstone. As a sixth-form vocal scholar at Haileybury Imperial College, Rosie performed many different roles, including Dido in Purcell's *Dido and Aeneas*, the Baker's Wife in Sondheim's *Into The Woods* and Carmen, in excerpts from Bizet's opera performed in concert with the College Orchestra. She also performed the role of Speranza in Monteverdi's *Orfeo*, with The Opera Group.

Rosie has enjoyed extensive oratorio and concert experience, performing the mezzo-soprano and contralto solos for many works including: Verdi's *Requiem*; Mozart's *Requiem* and *Vespers*; Bach's *Mass in B Minor* with the Welsh Baroque Orchestra; Copland's *In The Beginning*; Haydn's *Maria Theresa Mass* and Duruflé's *Requiem* in Chichester Cathedral with Jonathan Willcocks; Elgar's *Sea Pictures* with the Corinthian Chamber Orchestra at St James', Piccadilly; Elgar's *The Music Makers*; Lambert's *The Rio Grande*; Holst's *The Cloud Messenger*; Haydn's *Nelson Mass* and *St. Nicholas Mass*; Dvořák's *Stabat Mater* at the Cadogan Hall with the Brandenburg Sinfonia; and Vaughan Williams' *Serenade to Music* at the Queen Elizabeth Hall with the Concordia Young Artists Foundation.

Rosie has taken part in many prestigious master classes with artists such as Sarah Walker, Michael Chance, Stephen Varcoe and Patricia MacMahon. She recently won the Royal College of Music English Song Prize and is also a scholar on the Josephine Baker Trust. Rosie's recent solo performances have included: several performances of Verdi's *Requiem* in Godalming, Eton and Oxford; two performances of Elgar's *Sea Pictures*, conducted by Leon Lovett at the West Road Concert Hall, Cambridge, and Terry Edwards with the Watford Philharmonic Orchestra respectively; and the 'Last Night of the Proms' concert at the Norwich Festival, where she performed several arias from Bizet's *Carmen*, along with *Rule Britannia*, with the Norwich Pops Orchestra, conducted by Geoff Davidson. Future projects include Mozart's *Requiem* in Mayfield, Bach's *Mass in B Minor* at St John's, Smith Square and Handel's *Messiah* in Chichester Cathedral, conducted by Jonathan Willcocks.

David Butt Philip: Baritone



David was born and brought up in Wells in Somerset and began his musical training as a chorister at Peterborough Cathedral. He has been a member of Liverpool Metropolitan and Manchester Cathedral Choirs and broadcasts regularly on the radio with the BBC Daily Service Singers. He is also a founder member and Associate Music Director of the Liverpool Schola Cantorum, with whom he has toured England and Latvia. He studied for 4 years at the Royal Northern College of Music.

Awards include the 2004 Bessie Cronshaw Song Cycle Prize, the 2006 John Cameron Prize for Lieder (both RNCM), the 2006 Elena Gerhardt Lieder Prize and in 2007, the prestigious Richard Lewis/Jean Shanks Award (both Royal Academy of Music).

He has appeared in oratorio and recital all around the country. Recent performances include Orff's *Carmina Burana* in the Liverpool Philharmonic Hall, Mahler's *Lieder eines fahrenden Gesellen* with Blackburn Symphony Orchestra and a concert of Duke Ellington's sacred music with the RAM Big Band. In 2005 he performed the role of Calchas in Avalon Opera's revival of Rutland Boughton's *Bethlehem* and played the title role in the world premiere of Gerard McBurney's new opera *The Airman's Tale* at the Imperial War Museum in London.

David is currently in the final year of the postgraduate opera course at the Royal Academy of Music, where he studies with Glenville Hargreaves and Iain Ledingham. For Royal Academy Opera he has performed the roles of Phrygian (*Dardanus*), Ebn Hakia (*Iolanta*), Betto (*Gianni Schicchi*) and Junius (*The Rape of Lucretia*). He recently appeared as Mr Gedge (*Albert Herring*) for British Youth Opera. His studies at the RAM are generously supported by the Baroness De Turckheim vocal scholarship, a Sybil Tutton Award and the Josephine Baker Trust.

In his limited free time, David is a fanatical football fan and was also a member of the RNCM University Challenge team, which reached the quarter-finals of the 2003-04 series.

Jeremy Filsell



Jeremy Filsell has established a concert career as one of only a few virtuoso performers on both the Piano and the Organ.

He has performed as a solo pianist in Russia, the USA, and across the UK, and has appeared regularly at St John's Smith Square, the Wigmore and Conway Halls in London. His Concerto repertoire encompasses

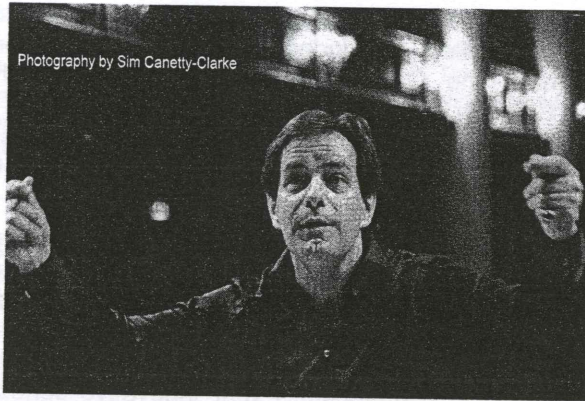
Mozart and Beethoven through to Rachmaninov (2nd & 3rd Concertos), Shostakovich and John Ireland.

As an organist, Jeremy's extensive discography comprises solo discs for Guild, Signum, Herald and ASV. He has recorded for BBC Radio 3 in solo and concerto roles and an extensive solo career has included recent recitals in the UK, USA (where he toured for the 12th time in April 2007), Germany (Landsberg), France (St-Sulpice Paris and Chartres Cathedral), Finland (Lahti Festival), and Norway (Oslo Dom). In 1998 he completed recording the complete organ works of Marcel Dupré (12 CDs) for Guild and in 2004, recorded the six Organ Symphonies of Louis Vierne on the 1890 Cavaillé-Coll organ in St Ouen Rouen for Signum (BBC Radio 3's Disc of the Week, September 2005).

Currently Jeremy holds teaching posts at the Royal Academy of Music (Lecturer in Academic Studies), the Royal Northern College of Music (Visiting Tutor in Organ Studies), Eton College and is Lay Clerk in the choir of St George's Chapel, Windsor Castle. He is also an examiner for the Royal College of Organists. Jeremy has recently completed a PhD at Birmingham Conservatoire for his thesis exploring aesthetic and interpretative issues in the music of Marcel Dupré.

Future projects include completing the recording of three discs of French *Mémoires* (by Vierne, Widor, Dupré and Tournemire) with Michael Bundy (baritone), recording organ music by Gaston Litaize (for Signum) and piano music by Rachmaninov for Guild. He will tour the USA twice in 2008, and will be a featured artist at the AGO National Congress in St. Paul/Minneapolis in June.

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, Jeremy joined Boosey & Hawkes Music Publishers and now works for them in a freelance capacity.

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 country's leading choirs, including the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For 6 years, 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

Vivace Chorus came into being as such in May 2005, when it decided to 'rebrand' itself, to reflect its independent status and broadening repertoire. Formerly the Guildford Philharmonic Choir, it had been founded by the Borough of Guildford in 1947. 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.

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 recent demonstration: the 2004/05 season finished with Karl Jenkins' *The Armed Man* (2000) as the first in our Contemporary Choral Classics Cycle (CCCC), a projected 4-year innovative series of works from the late 20th and 21st century. 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 the 'Pillars of the Baroque' – Bach and Handel. The second CCCC concert included the haunting *Evening Hymns* of Humphrey Clucas; it was only slightly disconcerting to know he was sitting in the audience!

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. *The Music Makers*, which followed, was quintessentially English – the music of Elgar, Parry and Vaughan Williams. But the highlight of the year was undoubtedly our CCCC concert and first-ever foray into the world of jazz. Here we sang and swung to the music of Bob Chilcott, John Rutter and especially to Will Todd's *Mass in Blue*, accompanied by the composer, complete with his jazz trio, jazz band and his outstanding soloist wife, the soprano Bethany Halliday. The audience loved it too – we had a standing ovation! At the end of September, we sang our third consecutive 'Last Night of the Proms' charity concert at a packed Fairfield Halls, Croydon. This was a big success as well as great fun for audience and performers alike.

Vivace Chorus is always searching for new members to maintain its high standard. For further details about joining, please contact Jane Brooks, 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
Mary Broughton
Miranda Champion
Elaine Chapman
Rachel Edmondson
Mo Kfour
Hilary Minor
Amy Nash
Susan Norton
Robin Onslow
Rachel Owen
Sarah Palmer
Margaret Parry
Margaret Perkins
Gillian Rix
Judy Smith
Carol Terry
Frances Worpe

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Barbara Barklem
Mandy Freeman
Jane Kenney
Judith Lewy
Krystyna Marsden
Lois McCabe
Alison Newbery
Alison Palmer
Kate Peters
Rosalind Plowright
Susannah Priede
Vivien Rieden
Isobel Rooth
Ann Sheppard
Yvette 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
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Jane Sweaney
Claire Townsend
Hilary Trigg
Pamela Woodroffe

SECOND ALTOS

Valerie Adam
Marion Arbuckle
Evelyn Beastall
Mary Clayton
Carolyn Edis
Valerie Edwards
Barbara Hilder
Susan Hinton
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Beryl Northam
Prue Smith
Rosey Storey
June Windle
Elisabeth Yates

FIRST TENORS

Bob Cowell
Tim Hardymont
Nick Manning
Chris Robinson
John Trigg

SECOND TENORS

John Bawden
Bob Bromham
Ian Landsborough
Stephen Linton

FIRST BASSES

John Britten
Michael Golden
Keith Hester
Chris Newbery
Chris Peters
Robin Privett
Philip Stanford
Barry Sterndale-Bennett
Kieron Walsh

SECOND BASSES

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

Choir Functionaries

Jeremy Backhouse Music Director

Jeremy Filsell Accompanist

The Committee

John Trigg MBE Chairman
email: chairman@vivacechorus.org

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

Isobel Rooth Hon. Secretary
email: secretary@vivacechorus.org

Jane Brooks 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 Bevers 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.

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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

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A date for your diary

Come and Sing with Vivace Chorus

Saturday, 12th January 2008 : 10am – 4.30pm
at Normandy Village Hall
(refreshments provided)

Get your New Year off to a harmonious start.

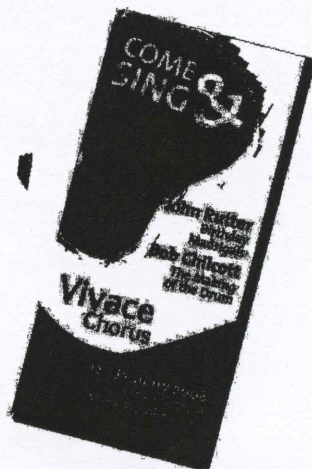
Join us and our Music Director, Jeremy Backhouse,
to sing two delightful works –

John Rutter's jazzy 'Birthday Madrigals'
*which were written to celebrate George Shearing's
80th birthday*

and

Bob Chilcott's 'The Making of the Drum'
*which is a choral cantata celebrating how the living
spirit of the drum is brought alive.*

*It's hugely exciting and rhythmic, with lots of
percussion and fun!*



Pick up an application form tonight or, for more details and to download the form, visit our website: www.VivaceChorus.org or phone 01483 566341.

CONCERT BOUQUETS from 'And all that JAZZ', 14 May 2007:



'It was exhilarating, incredible and THE BEST concert I have EVER been to; the choir were brilliant and I couldn't keep myself still throughout. The atmosphere in the Cathedral after the concert was buzzing, and to receive a standing ovation says it all. I LOVED it!'

'Fantastic!' 'Wonderful' 'Sent shivers down my spine' 'Best concert you've ever done...'
'I looked at the choir and you were all moving in rhythm.' 'Everyone looked like they were loving it.'

'I've just got to congratulate you all; the choir were incredible in what appears to be a very difficult programme to sing. It's the first time I've heard any of Will Todd's works and I'm smitten with it all, the Mass, the choir, the soloist well, words fail me; she was fantastic, as was Will Todd on piano.'

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MAHLER, HAYDN AND BRUCKNER

Conductor: Jeremy Backhouse
The Brandenburg Sinfonia

Vivace Chorus

**Saturday
1st March 2008**
7.30pm Guildford Cathedral

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Conductor: Jeremy Backhouse
The Brandenburg Sinfonia

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Vivace Chorus

**Saturday
17th May 2008**
7.30pm Guildford Cathedral

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Madrigals
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The Making
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C10

Durufié: Requiem

Dupré: Quatre Motets, "Final" from Sept Pièces Op.27

Poulenc: Gloria

Widor: Toccata

There will be a pre-concert talk at 6:30pm

Vivace Chorus with Jeremy Filsell (Organ)

Conductor Jeremy Backhouse

Guildford Cathedral

Saturday 17th Nov 2007 at 7:30 pm

£20.00 - Reserved (Front Nave)

Ticket No. FNR

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Take the Surrey University exit from the roundabout. Car park 1 is about 100m on the left. Follow the road further around to reach Car Park 2 marked on your left.

After parking, follow the (pedestrian) Campus road opposite from CP1, or the path from CP2 past Austin Pearce Building and then follow signs to the Cathedral (400m).

Dates for your Diary

Sunday ⁹~~16~~th December 2007, Holy Trinity Church, Guildford.- Carols

Saturday 1st March 2008, Guildford Cathedral, 7.30 p.m. - Viennese Masters

Saturday 17th May 2008, Guildford Cathedral, 7.30 pm - Karl Jenkins Requiem