

# VIENNESE MASTERS

a candlelit concert

MOZART  
HAYDN  
BRUCKNER  
MAHLER

Vivace  
Chorus

Saturday  
1st March 2008

Guildford Cathedral

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President Sir David Willcocks CBE MC

*Viennese Masters'*

Haydn	<i>Insanae et Vanae Curae</i>
Mozart	<i>Ave Verum Corpus K618</i>
Bruckner	<i>Motets: Ave Maria, Os Justi, Ecce Sacerdos</i>
Mahler	<i>Ich bin der Welt abhanden gekommen</i>
Mozart	<i>Mass in C minor K427</i>

Claire Seaton	Soprano
Nina Bennet	Soprano
Christopher Diffey	Tenor
Kongseok Choi	Bass

**Brandenburg Sinfonia**  
conductor  
**Jeremy Backhouse**

## PRE-CONCERT TALK

This will start at 6.30pm in the Chapter House of the Cathedral.

The speaker will be Robert Porter, Artistic Director of the Brandenburg Sinfonia.

Robert (Bob) Porter began studying the bassoon aged 11. By the age of 14 he had been accepted as a Junior Exhibitioner at the Royal Academy of Music, and 2 years later joined the National Youth Orchestra. Since then he has played with every major professional orchestra in London and was appointed Sub-Principal in the London Mozart Players in 1987.

He has taught in the Junior Department of the Guildhall School of Music since 1973, and as Head of Wind since 1985. He is also Associate Music Director of Central Festival Opera.

As Artistic Director of the Brandenburg orchestras since their inception in the early 1980s, Bob Porter has shaped the musical ethos of the orchestras and built a unique musical entity, recognised internationally. He was made a Freeman of the City of London in 1991 for services to music.

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.

Vienna, the Austrian imperial capital and a major cultural centre, has long been a magnet for musicians. Many composers found work and inspiration there and this concert presents music from some of the city's most illustrious inhabitants – Haydn and his young friend Mozart, and from a later period, Bruckner and Mahler, both usually more associated with their monumental symphonies than with the exquisite pieces to be performed this evening.

### **Franz Joseph Haydn (1732 – 1809)**

Haydn was born in Rohrau, a tiny Austrian village, and showed an early musical talent. He spent many years living in Vienna, from the age of eight, when he served as a choirboy in the Cathedral of St Stephen, then

subsequently became a freelance musician. In 1761, he entered the service of the Esterhazys, the richest and most powerful of the Hungarian nobility. He remained in their service for nearly 30 years, meanwhile becoming immensely popular all over Europe. In 1795, he returned to Vienna, where he remained until his death in 1809, aged 77, during an attack on the city by the French army under Napoleon.

### ***Insanae et vanae curae***

Haydn's motet *Insanae et vanae curae* was adapted from a 'storm' chorus that had been inserted for a 1784 revival of his oratorio *Il ritorno di Tobia* (1775). It contrasts forceful *Sturm und Drang* with more reflective and tender passages.

*Insanae et vanae curae  
invadunt mentes nostras,  
Saepe furore replent  
corda, privata spe.*

Mad and groundless cares  
invade our minds,  
Madness often fills  
the heart, bereft of hope.

*Quid prodest O mortalis  
conari pro mundanis,  
si coelos negligas.*

What does it profit you O mortal man,  
to strive for worldly things,  
if you should neglect the heavenly?

*Insanae et vanae curae  
invadunt mentes nostras,  
saepe furore replent  
corda, privata spe.*

Mad and groundless cares  
invade our minds,  
Madness often fills  
the heart, bereft of hope.

*Sunt fausta tibi cuncta,  
si Deus est pro te.*

All things are favourable for you  
if God is with you.

## **Wolfgang Amadeus Mozart (1756 – 1791)**

Mozart was born in Salzburg, at that time an autonomous city-state with a Prince-Archbishop who provided both temporal and spiritual leadership. Mozart's father, Leopold, was a musician and composer in the Archbishop's court, and provided Mozart's only formal teaching in music. Leopold, quickly recognizing his son's prodigious gifts, supplemented his meagre income by touring throughout Europe with Mozart and his sister, displaying their talents before the nobility.

Following in his father's footsteps, Mozart's first position was with the musical establishment of the Archbishop of Salzburg – beginning with an

unpaid appointment as Konzertmeister in 1769, which became salaried in 1772. However, the world traveller soon felt restricted under the musical limitations of provincial Salzburg and throughout his late adolescence and early twenties, he sought posts elsewhere.

In 1781 Mozart moved to Vienna, working as a freelance composer and musician. He quickly ingratiated himself with the music connoisseurs among the nobility. He spent the next 9 years working as a teacher, pianist, concert promoter, and composer of some of the most sublime pieces in the history of Western music.

Of all the Viennese Masters, Mozart was undoubtedly the most versatile, being outstanding as both a performer and a prolific composer of all forms of music. His vocal output included over 20 opera scores (comic as well as serious) and music composition for dramas; also sacred music, including masses, litanies, vespers, oratorios and cantatas. His instrumental output was no less prolific, including more than 50 symphonies, over 30 concertos for piano or violin, serenades and divertimenti, chamber music and sonatas.

However, despite his genius, Mozart was never fully appreciated during his own lifetime and was better known as a performer than a composer. He died in relative poverty in 1791, at the tragically early age of 35. After this short life of genius, marked by a service at St Stephen's in Vienna, he was then buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

### ***Ave Verum Corpus, K618***

This sublime miniature was written in a single day (17 June 1791) by way of returning a favour to Mozart's friend Anton Stoll, the village schoolmaster and choir director at the spa of Baden bei Wien. The music seems to encompass a universe of feeling in 46 short bars.

*Ave, ave verum corpus  
natum de Maria virgine,  
vere passum immolatum  
in cruce pro homine.  
Cuius latus perforatum  
unda fluxit et sanguine,  
esto nobis praegustatum  
in mortis examine.*

Hail, hail true body,  
born of the virgin Mary,  
who truly suffered and was sacrificed  
on the cross for mankind.  
Whose pierced side  
flowed water and blood:  
Be a foretaste for us  
in the trial of death.

## Anton Bruckner (1824 – 1896)

Bruckner was born in Ansfelden, Austria and his father, who was a schoolmaster and organist, was his first music teacher. Bruckner studied at the Augustinian monastery in St Florian, becoming an organist there in 1851. He continued his studies until he was 40. In 1868, Bruckner accepted a post at the Vienna Conservatoire, where he taught music theory and organ performance. Mahler, who called Bruckner his "forerunner", was in attendance during this time. In 1875, Bruckner accepted a post at the Vienna University. In addition to his nine symphonies, Bruckner wrote masses, motets and other sacred choral works. He was a very simple man and, unlike many of the great Romantic composers, was deeply religious, his choral works being rooted in the faith of the Catholic Church. Bruckner's unaccompanied choral pieces are remarkable for their combination of older techniques (at a time when Romanticism threatened their survival), with very striking modulations and extremes of colourful dynamics.

**Ave Maria** is an early example of the genre, being composed in 1861. This brief, *a capella* motet uses the rich texture of seven vocal parts (SAATTBB), at first successively, before they unite at the name *Jesus*. It opens with the Archangel Gabriel's salutation to the Virgin Mary at the Annunciation (Luke 1:28). The traditional Catholic prayer continues with Elizabeth's greeting to her cousin Mary (Luke 1:41), and concludes with words adopted by the Council of Trent which, during the Catholic Reformation, commissioned the Roman Catechism (published 1566).

The gradual **Os justi** is an *a capella*, eight-part setting (SSAATTBB) of Psalm 37 v 30-31, composed in 1879. [The Gradual is one of the responsorial chants of the Mass.]

**Ecce sacerdos magnus** is an antiphon and a responsory, adapted from the Book of Wisdom (Ecclesiasticus). It was composed in 1885 and, unlike the other Bruckner motets performed this evening, this eight-part setting was written to be accompanied by three trombones and organ.

*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.

*Os justi meditabitur sapientiam,  
et lingua ejus loquetur judicium.*

*Lex Dei ejus in corde ipsius et:  
non supplantabuntur gressus ejus.  
Alleluia.*

*Ecce sacerdos magnus, qui in  
diebus suis placuit Deo.  
Ideo jurejurando fecit illum  
Dominus crescere in plebem suam.  
Benedictionem omnium gentium  
dedit illi  
et testamentum suum confirmavit  
super caput ejus.  
Gloria Patri, et Filio,  
et Spiritui Sancto:  
Sicut erat in principio, et nunc,  
et semper,  
et in sæcula sæculorum.  
Amen.*

The mouth of the righteous utters  
wisdom, and his tongue speaks  
what is just.

The law of his God is in his heart;  
and his steps do not falter.  
Alleluia.

Behold a great priest, who in  
his days pleased God.  
Therefore, by an oath, the Lord made  
him increase among his people.  
He gave him the blessing  
of all nations,  
and confirmed his covenant  
upon his head.  
Glory be to the Father and to the Son,  
and to the Holy Ghost.  
As it was in the beginning, is now and  
ever shall be.  
World without end.  
Amen.

## **Gustav Mahler (1860 – 1911)**

Mahler was born in Kalischt, Bohemia, which at that time was part of the crumbling Austro-Hungarian empire. Mahler was admitted to the Vienna Conservatoire aged 15 where, from 1875 to 1878, he studied the piano, harmony and composition. However, he was not a virtuoso pianist and his student and youthful works were already too forward-looking for him to win the conservatively judged composition contests of the time. As a result, Mahler was forced into a conducting career, the early part of which was spent at a series of regional opera houses. He rose to prominence after his appointment in 1897 as Musical Director of the Vienna Opera, where he brought a stagnating opera house to a position of unrivalled brilliance, especially during 1903-7. Mahler became one of the most important and influential conductors of the period.

Like Bruckner, Mahler was renowned for his symphonic output, although he wrote for the voice throughout his life. As he was forced to spend most of the year conducting, throughout his career Mahler was, from his country retreat, a summer composer. He thus limited his composing to only two genres – the symphony and lied.

In 1907 Mahler left Vienna for the USA, where he spent his last winters as a conductor, first of the Metropolitan Opera and, from 1910, of the New York Philharmonic Orchestra, although he continued to spend the summers in Europe. Since childhood, Mahler had had a fear of and preoccupation with death, intensified in 1907 by the diagnosis of the heart condition which led to his early death 4 years later. He was buried just outside the city of Vienna.

Mahler spent 14 years exploring the musical potential of German folk poetry, and in particular, made settings of several works of the romantic poet Friedrich Rückert (1788 – 1866). These included poems from *Des Knaben Wunderhorn* (The Youth's Miraculous Horn) and *Kindertotenlieder* (*Songs on the Death of Children*).

The five songs which comprise the *Rückert Lieder* were written between 1901-2 and with the *Kindertotenlieder*, the first four songs were premiered on 29 January 1905 in Vienna, with Mahler conducting. One of the four was *Ich bin der Welt abhanden gekommen*, a wonderful contemplation of artistic and spiritual isolation. "It is my very self" Mahler told a friend, and can be regarded as the quintessence of what we understand by the term 'Mahlerian'. Tonight's performance consists of an arrangement for 16 voice parts, made by Clytus Gottwald in 1982.

### ***Ich bin der Welt abhanden gekommen***

<i>Ich bin der Welt abhanden gekommen, Mit der ich sonst viele Zeit verdorben, Sie hat so lange nichts von mir vernommen, Sie mag wohl glauben, ich sei gestorben!</i>	I am lost to the world with which I used to waste so much time, It has heard nothing from me for so long That it may very well believe I am dead!
--	--

<i>Es ist mir auch gar nichts daran gelegen, Ob sie mich für gestorben hält, Ich kann auch gar nichts sagen dagegen, Denn wirklich bin ich gestorben der Welt.</i>	It is of no consequence to me Whether it thinks me dead; I cannot deny it, For I really am dead to the world.
--	--

<i>Ich bin gestorben dem Weltgetümmel, Und ruh' in einem stillen Gebiet! Ich leb' allein in meinem Himmel, In meinem Lieben, in meinem Lied!</i>	I am dead to the world's tumult, And I rest in a quiet realm! I live alone in my heaven, In my love and in my song!
--	--

~ *Interval* ~

## **W A Mozart: *Mass in C minor*, K427**

Unlike much of Mozart's music (including his *Requiem*), the *Mass in C minor* was not commissioned, but was composed purely for his own pleasure during 1782 and 1783. This was a particularly happy period in Mozart's life, and the Mass was written especially in thanksgiving for his marriage to Constanze Weber and the birth of their first child. The completed sections were first performed in St Peter's Church, Salzburg, with Constanze taking one of the soprano solo parts. It is not known if or how the missing sections were filled in – they may have been omitted altogether, or more likely, 'borrowed' from Mozart's earlier masses.

At the time of composition, orchestral masses had fallen out of favour in Austria; Mozart therefore set the work aside until 1785, when he re-used the *Kyrie* and *Gloria* in the cantata *Davidde penitente*. The Mass itself was left to fall into obscurity.

The remaining manuscript is incomplete, being devoid of the *Credo* beyond *Et incarnatus est*, and the *Agnus Dei* is also missing. The orchestration of the *Credo* and the *Sanctus* are also incomplete, and require subsequent editorial reconstruction for the purpose of modern performances. Several editions and completions are available; the edition used tonight is by Richard Maunder (Oxford University Press).

The Mass remains in its incomplete form, in five sections:

**I KYRIE**

**II GLORIA**

*Gloria in excelsis*  
*Laudamus te*  
*Gratias agimus tibi*  
*Domine Deus*  
*Qui tollis*  
*Quoniam tu solus*  
*Jesu Christe – cum Sancto Spiritu*

**III CREDO**

*Credo in unum Deum*  
*Et incarnatus est*

**IV SANCTUS**

**V BENEDICTUS**

This solemn mass was written on the grandest scale. The piece also carries the title of the 'Great' Mass in C and is considered one of Mozart's greatest works for orchestra and choir, along with his *Requiem*. In terms of style, the piece draws considerably on Mozart's study of the Baroque masters – the influence of Bach and Handel are evident in the great choral movements, which are unlike any in his previous sacred music for Salzburg, and are echoed in parts of the *Requiem* nearly a decade later. It is something of an irony that what are regarded as two of Mozart's greatest choral works, the Mass and the *Requiem*, were left incomplete.

The general scoring is for pairs of oboes, bassoons, horns and trumpets, plus three trombones, strings, timpani and an organ continuo. There is a four-part chorus, together with two soprano soloists, one tenor and one bass (but no alto). The scoring varies throughout the piece.

The work opens with a sombre *Kyrie eleison* from the chorus, followed by *Christe eleison* for solo soprano, and the two forces combine for the final *Kyrie eleison*.

The *Gloria* is the longest section, and is in seven contrasting movements: the exultant *Gloria in excelsis Deo* is quietly followed by *Et in terra pax*; a coloratura soprano aria (*Laudamus te*) then leads into the five-part chorus *Gratias agimus tibi. Domine Deus* is a duet for two sopranos and is followed by a double-dotted *Qui tollis* for double chorus. *Quoniam tu solus sanctus* for three soloists is followed by a fugal *Cum Sancto Spiritu*.

The two existing movements of the *Credo* are deeply contrasting: the lively *Credo in unum Deum* is reminiscent of Mozart's earlier masses, whereas *Et incarnatus est* is a lilting siciliana which displays some of Mozart's finest writing for woodwind in the final cadenza. The eight-part *Sanctus* is expansive and contrasts with the light, fugal *Osanna*. The four soloists are united for the *Benedictus* and the work ends with a return to the *Osanna* fugue.

### **Mass in C minor, K427**

#### **I KYRIE**

*Kyrie eleison.*

*Christe eleison.*

Lord, have mercy upon us.

Christ, have mercy upon us.

#### **II 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.

*Laudamus te, benedicimus te,  
Adoramus te, glorificamus te,*

We praise Thee, we bless Thee,  
We worship Thee, we glorify Thee,

*Gratias agimus tibi  
propter magnam gloriam tuam.*

We give thanks to Thee  
for Thy great glory.

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris,*

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,

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

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,*

For Thou only art holy. Thou only art  
the Lord. Thou only art most high,

*Jesu Christe, cum sancto Spiritu,  
in gloria Dei Patris. Amen.*

O Jesus Christ, with the Holy Spirit,  
in the glory of God The Father. Amen.

### **III CREDO**

*Credo in unum Deum, Patrem  
omnipotentem, factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.*

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,  
the only begotten Son of the Father.

*Et ex Patre natum ante omnia saecula.  
Deum de Deo, Lumen de lumine,  
Deum verum de Deo vero,  
genitum non factum,  
consubstantialem Patri,  
per quem omnia facta sunt.*

and born of the Father before all ages.  
God of God; Light of Light;  
true God of true God;  
begotten not made;  
consubstantial with the Father,  
by whom all things were made.

*Qui propter nos homines et propter  
nostram salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
et homo factus est.*

Who for us men and for our salvation  
came down from heaven.  
And was conceived by the Holy Spirit,  
born of the Virgin Mary;  
and was made man.

#### **IV SANCTUS**

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

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

#### **V BENEDICTUS**

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

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

Some of the printed music for this evening's concert has been hired from Surrey County Council Performing Arts Library, the Hire Library at Music Sales Ltd and Oxford University Press Hire Library.


#### **Vivace Chorus**

**Registered Charity No 1026337**

in the name of Guildford Philharmonic Choir



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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## Claire Seaton – Soprano



Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*).

Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa. One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records.

Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Ein deutsches Requiem* and Mozart's *C Minor Mass*. Recent engagements have included Beethoven's *Missa Solemnis* in Winchester Cathedral and Vaughan Williams' *Sea Symphony* in Lichfield Cathedral. Future engagements include Beethoven's *Missa Solemnis* at the Barbican and Verdi's *Requiem* in Guildford Cathedral.

In addition to the Allegri, Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Ein deutsches Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The far theatricals of day* with Nicholas Cleobury, which has recently been released by Fleet Street Records. With the counter-tenor Andrew Watts, Claire has recently recorded Pergolesi's *Stabat Mater*, again for Fleet Street Records.

## Nina Bennet – Soprano



Nina Bennet studied Philosophy and English at the University of East Anglia, Norwich, before embarking on musical training at the Royal College of Music, London. Whilst there, under the tutelage of Margaret Cable she gained a Graduate Diploma in Singing and a Post-Graduate Diploma in Early Music. She now studies with Annette Thompson.

Recent concert platform work has included Haydn's *Creation* and *Nelson Mass*, Mozart's *Coronation Mass* and *Requiem*, and Bach's *St John Passion*. She has also performed Haydn's *Little Organ Mass* and Faure's *Requiem* with the City of London Sinfonia, Bach's *Magnificat* under Tim Brown, Bach's *B Minor Mass* and Monteverdi's *Vespers* with Charivari Agreeable in St John's Smith Square, and Bach's *Christmas Oratorio* with Peter Schreier, also in St John's. Most recently she performed Vivaldi's *Gloria* with the Royal Philharmonic Orchestra in Cadogan Hall.

Nina has sung the role of Nancy in Britten's *Albert Herring* for Unicorn Opera, Dido in Purcell's *Dido and Aeneas* in St James' Piccadilly and Bolsena Castle, Italy, with Counterpoint, and Cherubino in Mozart's *Marriage of Figaro* and Clorinda in Rossini's *La Cenerentola* for the RCM opera scenes series.

Nina is becoming increasingly in demand in contemporary music and recently performed Birtwistle's *Nine Settings of Celan* with Kokoro, the Bournemouth Symphony Orchestra's contemporary ensemble, and Schoenberg's *Pierrot Lunaire* with Sequenza at the Oxford Lieder Festival. She is also a versatile consort singer and recently went to Germany with the Academy of Ancient Music under Richard Egarr. She appears regularly with the BBC Singers, Collegium 90 and the Geoffrey Mitchell Choir.

Future plans include a recording of a Thomas opera with Opera Rara and a tour of Handel's *Messiah* in Spain, Italy and Holland with the Academy of Ancient Music.

## Christopher Diffey – Tenor



Australian tenor Christopher Diffey was born in Melbourne, gained a BMus at Monash University and is currently studying on the opera course at the Royal Academy of Music with Philip Daghan and Audrey Hyland. He is the recipient of the Norman McCann Scholarship, Picker Trust Award and Rhoda Jones Robert Scholarship.

He has sung the roles of Don Curzio (*Le nozze di Figaro*), Alméric (*Iolanta*), Gherardo (*Gianni Schicchi*) and the title role of Rameau's *Dardanus* at the RAM. His other operatic roles have included Almaviva (*Il Barbiere di Siviglia*) for Dartington

International Summer School; Bastien (*Bastien und Bastienne*); Lensky (*Eugene Onegin*) for Opera by Definition; Macheath (*The Beggar's Opera*) with Surrey Opera; Ernesto (*Don Pasquale*) for Lyric Opera of Melbourne as well as Ralph Rackstraw (*HMS Pinafore*) and Nanki Poo (*The Mikado*) for the Gilbert and Sullivan Society of Victoria.

On the concert platform his repertoire includes Bach's *St Matthew Passion* and cantatas; Handel's *Israel in Egypt* and *Messiah*; Haydn's *Stabat Mater* and *Maria Theresa Mass*; Mozart's *Requiem*, *Litaniae Lauretanae* and *Coronation Mass*; Schubert's *Mass in C* and *Mass in G*, and Britten's *Rejoice in the Lamb*. He has performed with groups including the Orchestra of the Age of Enlightenment, Orchestra Victoria, the Brandenburg Sinfonia, Lyric Opera Baroque Orchestra and the London Pro Arte Orchestra. A keen recitalist, Christopher has performed several of the major song cycles of Beethoven, Schubert, Schumann, Brahms, Vaughan Williams, Britten and Tippett.

Christopher recently performed the tenor solos in performances of Bach's *Mass in A Major* with Gustav Leonhardt and the Orchestra of the Age of Enlightenment as well as Don Curzio in *Le Nozze di Figaro* with John Copley and Sir Colin Davis. Future engagements include the role of Sergei in Shostakovich's operetta *Paradise Moscow* with Royal Academy Opera and Bach's *Christmas Oratorio* with Leeds Philharmonic and the Manchester Camerata under David Hill.

## Kongseok Choi – Bass



Korean bass Kongseok Choi began his musical training at Yon Sei University in Seoul, where he graduated with a first-class honours degree.

In December 2006 he won a prestigious scholarship to Royal Academy Opera, where now he studies with Mark Wildman and Ingrid Surgenor.

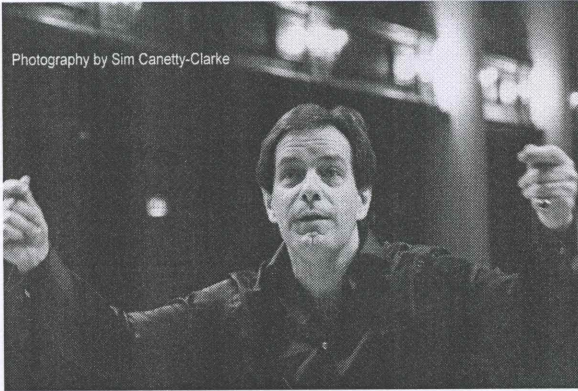
Since his time at the Academy, Kongseok took part in many Master-classes with Diana Forlano, Robert Tear and Leo Nucci in the Georg Solti Academy in Italy, in summer 2007.

He has appeared as a soloist in Handel's *Messiah*, Schubert's *Mass No. 2 in G major* and Beethoven's *Symphony No. 9 in D minor* in Korea, and Mozart's *Requiem* at St Martin-in-the-Fields, London.

Kongseok's operatic experiences include Papageno and Sprecher (*Die Zauberflöte*), King Rene (*Iolanta*) and Bartolo cover cast (*Le nozze di Figaro* with Sir Colin Davis). He has also performed Opera Tableaux in the role of Méphistofélès (*Faust*) with Royal Academy Opera, and in an opera gala concert in Cambridge last year.

He is the recipient of many awards and prizes, including the Richard Lewis/Jean Shanks Award and the Blyth-Buesst Operatic Singing Prize.

## 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.



**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 Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and in recent years has visited France, USA, Bermuda, the Channel Islands, Barbados, Cyprus, Malta and Russia (St Petersburg). In 1999 the orchestra established a major concert series at St Martin-in-the-Fields.

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**

Susannah Candlin  
John Mills  
Sophie Appleton  
Julian Saxl  
Samantha  
Wickramasinghe  
Dominika Rosiek  
Kotono Satu  
Emily Stienitz

**Violin 2**

Rebecca Scott  
Helena Ruinard  
Haley Woolf  
Tee Khoo Tang  
Louisa Aldridge  
Alice Rickards

**Viola**

Julia Knight  
Rachel Robson  
Morgan Goff  
Hanorah Farrell

**Cello**

Patrick Jones  
Ben Rogerson  
Dominic O'Dell  
William Rudge

**Bass**

Beverley Jones  
Anita Langridge

**Flute**

Fergus Davidson

**Oboe**

Ruth Contractor  
Rachel Broadbent

**Bassoon**

Adam McKenzie  
Rosemary Cow

**Horn**

Evgeny Chebykin  
Susie Walker

**Trumpet**

Christopher Deacon  
Gillian Hicks

**Trombone**

Susan Cordiner  
Emma Juliet Boyd  
Andrew Lester

**Percussion**

Tristan Fry

~~~~~  
Organ – Andrew Earis

## Vivace Chorus

Vivace Chorus came into being in May 2005, when to reflect its independent status, the former Guildford Philharmonic Choir 'rebranded' itself. The choir was founded in 1947, and will therefore be celebrating with a 60th Anniversary Concert at the end of the 2007 season.

Vivace Chorus enjoys a challenging and varied concert repertoire, performing works spanning the last five centuries – some well-known, but also many rarities deserving to be heard by a wider audience. By way of 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!

During the summer break, 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.

With our good friends the Brandenburg Sinfonia, we also sing at least once a year in the inspiring venue of St Martin-in-the-Fields, performing works such as Mozart's *Requiem*. This is always a wonderful experience.

If you are interested in singing with us, please contact Jane Brooks, [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  
Helen Beevers  
Mary Broughton  
Miranda Champion  
Elaine Chapman  
Rachel Edmondson  
Rosemary Holloway  
Hilary Minor  
Susan Norton  
Robin Onslow  
Rachel Owen  
Margaret Parry  
Margaret Perkins  
Gillian Rix  
Emma Roberts  
Judy Smith  
Carol Terry  
Nikki Vale

## SECOND SOPRANOS

Jacqueline Alderton  
Anna Arthur  
Barbara Barklem  
Josephine Field  
Jane Kenney  
Judith Lewy  
Krystyna Marsden  
Elizabeth Massey  
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  
Frances Worpe

## FIRST ALTOS

Penny Baxter  
Monika Boothby  
Jane Brooks  
Liz Durning  
Celia Embleton  
Sue Fletcher  
Ingrid Hardiman  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Marjory Rollo  
Lesley Scordellis  
Catherine Shacklady  
Sarah Thomson  
Hilary Trigg  
Pamela Woodroffe

## SECOND ALTOS

Deborah Bayliss  
Evelyn Beastall  
Sylvia Chantler  
Mary Clayton  
Andrea Dombrowe  
Carolyn Edis  
Valerie Edwards  
Kate Emerson  
Valerie Garrow  
Barbara Hilder  
Susan Hinton  
Carol Hobbs  
Sheila Hodson  
Yvonne Hungerford  
Brenda Moore  
Jacqueline Norman  
Beryl Northam  
Prue Smith  
Rosey Storey  
Claire Townsend  
June Windle  
Elisabeth Yates

## FIRST TENORS

Bob Cowell  
Tim Hardyment  
Nick Manning  
John Trigg

## SECOND TENORS

John Bowden  
Bob Bromham  
Tony Chantler  
Ian Landsborough  
Stephen Linton  
Chris Robinson

## FIRST BASSES

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

## SECOND BASSES

Peter Andrews  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
Dave Cox  
Geoffrey Forster  
James Garrow  
Nick Gough  
Michael Jeffery  
Neil Martin  
Maxwell New  
Clive Perry  
Chris Short  
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 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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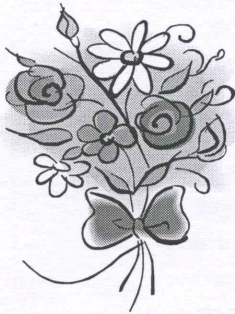
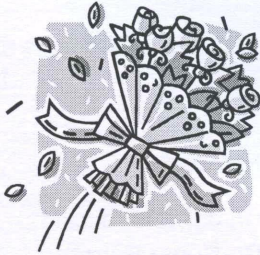
Mrs. K.C. Stickland  
Mrs. M. van Koetsveld

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](mailto:patrons@vivacechorus.org)

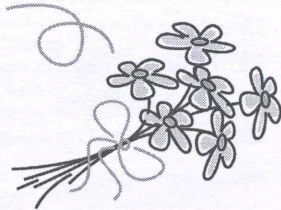
**CONCERT BOUQUETS from 'The French Connection' (17 Nov 2007)**

"It was such a good programme and a joy to see the two Jeremies making music together for the entire evening. The solo organ pieces were brilliant and the choir was accompanied with great sensitivity. It was also a joy to hear the choir so clearly throughout the concert. The *piano/pianissimo* passages were beautifully sung and the phrasing could really be appreciated."

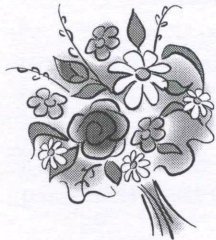


"This was anything but a routine programme and one which I found surprisingly enjoyable. Having only an organ for accompaniment exposed the choir to a degree I've not heard before, and revealed your excellent standard of singing. I can't believe that you're lucky enough to have that wonderful organist as your usual accompanist, but that may partly explain the close rapport between you, which made the evening so successful."

"Vivace Chorus presented an evening of wonderful music...The *Quatre Motets* were performed with skill and enthusiasm and included some truly beautiful moments...The highlight of the concert was Poulenc's *Gloria*, the choir provided a spirited performance and conveyed their enjoyment of the piece..."



[The Surrey Advertiser]



**CONCERT BOUQUETS from the Christmas Charity Gala Concert on behalf of GRACE (19 Dec 2007)**

"I've had nothing but favourable feedback, both from the audience on the night and afterwards from people I know. One comment was: "The choir's singing was simply wonderful". Several people said that they had no idea there was such a brilliant choir on their doorstep!"

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Conductor: **Jeremy Backhouse**  
The Brandenburg Sinfonia

**Vivace Chorus**

**60<sup>th</sup> SEASON**

**Saturday**  
**17<sup>th</sup> May 2008**  
**7.30pm Guildford Cathedral**

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**Vivace**  
Chorus



## Viennese Masters

C11

Haydn: *Insanae et vanae curae*  
Bruckner: *Ave Maria, Os justi, Ecce sacerdos*  
Mahler: *Ich bin der Welt abhanden gekommen*  
Mozart: *Ave Verum Corpus, Mass in C minor*

There will be a pre-concert talk at 6.30pm.

**Vivace Chorus**

**Brandenburg Sinfonia**

**Conductor Jeremy Backhouse**

**Guildford Cathedral**

**Saturday 1st March 2008 at 7.30pm**

**£20.00 - Reserved (Front Nave)**

**Ticket No. FNR**

### Car Parking

Space at the Cathedral is very limited. You are advised to come early and use the Surrey University Car Parks 1 & 2.

Take the Surrey University exit from the roundabout. Car Park 1 is about 100m on the left. Follow the road further round to reach Car Park 2 marked on your left. After parking, follow the (pedestrian) Campus road opposite CP 1, or the path from CP 2 past Austin Pearce Building and then follow signs to the Cathedral (400m).

**Please note: Parking at the University is not suitable for disabled people.**

### Interval Drinks

These can be ordered at the West End of the Cathedral before the performance.

### Dates for your Diary

Saturday 17th May 2008: Gala Concert to celebrate our 60th year of singing, Guildford Cathedral, 7.30pm.

Saturday 1st November 2008: Verdi Requiem, Guildford Cathedral, 7.30pm with the Freiburg Bachchor.

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