

# CLASSICAL COUNTDOWN

# 60<sup>th</sup> SEASON

**Vivace**  
Chorus

**Saturday**  
**17<sup>th</sup> May 2008**

**7.30 pm Guildford Cathedral**

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

**ANNA ARTHUR & ASSOCIATES**  
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**VIVACE CHORUS**

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# Vivace Chorus



President Sir David Willcocks CBE MC

*Contemporary Choral Classics Cycle, Year 4:*  
*'Classical Countdown'*

<b>Britten:</b>	<i>Te Deum in C</i>
<b>Fauré:</b>	<i>Cantique de Jean Racine</i>
<b>Elgar:</b>	<i>Lux aeterna</i>
<b>Barber:</b>	<i>Adagio for Strings</i>
<b>Mahler:</b>	<i>Adagietto from Symphony No. 5</i>
<b>Jenkins:</b>	<i>Requiem</i>

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

## PRE-CONCERT TALK

### 'Old Wine in New Bottles'

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Martin Hall. Martin received his musical training at the Royal Academy of Music and New College, Oxford. His musical career has included the positions of Director of Music at Truro Cathedral School and chorus master to Richard Hickox. Martin is active as a continuo player and has recently been involved in setting up a new orchestra – the Kensington Sinfonia. Among his musical passions is that for 20th century English 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.



This concert marks the completion of the choir's 60th season of singing; we hope that you enjoy it and we look forward to our next 60 years of music-making in Guildford!

## Benjamin Britten 1913 – 1976

Britten was born in Lowestoft, Suffolk, and began composing as a child. He studied with the composer Frank Bridge before attending the Royal College of Music in 1930, where he then continued his studies with Arthur Benjamin, Harold Samuel and John Ireland.

Britten was in the United States at the outset of World War Two and stayed there for 3 years, returning to Britain in 1942, where as a conscientious objector, he was excused military service. He began work on the piece that would establish him beyond question as the pre-eminent British composer of his generation – his second opera, *Peter Grimes*, premiered on 7 June 1945. The following year saw the first performance of *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell* – a cornerstone of the orchestral repertoire. Britten subsequently produced a prolific range of works in every genre, from large-scale symphonic scores to songs and choral works. His importance in post-War British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival 2 years later. Britten's career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor.

His last opera was *Death in Venice* (1971–73); by the time of its first performance, he was already seriously ill and had recently undergone open-heart surgery, from which he never fully recovered. He died at the age of 63, a few months after being appointed a life peer – the first composer ever to receive this honour.

### *Te Deum in C*

This exuberant work is most often heard in a liturgical setting with organ accompaniment, but to open tonight's concert, Vivace Chorus gives it a rare but welcome outing in the version for choir, harp and strings. The piece was written in the summer of 1934 for Maurice Vinden and the Choir of St Mark's, North Audley Street, London. It was published and first performed in 1935, and orchestrated in January 1936.

We praise Thee O God, We acknowledge Thee to be the Lord;  
All the earth doth worship Thee, the Father everlasting.  
To Thee all angels cry aloud, the heavens and all the powers therein;  
To Thee Cherubim and Seraphim continually do cry:  
Holy, holy, holy, Holy Lord, God of Sabaoth,  
Heaven and earth are full of the majesty of Thy glory.

The glorious company of the Apostles praise Thee,  
The goodly fellowship of the prophets praise Thee,  
The noble army of martyrs praise Thee,  
The holy Church throughout all the world doth acknowledge Thee:  
The Father of an infinite majesty,  
Thine honourable, true, and only Son, also the Holy Ghost, the comforter.  
Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father.

When Thou tookest upon Thee to deliver man,  
Thou didst not abhor the virgin's womb.  
When Thou hadst overcome the sharpness of death,  
Thou didst open the kingdom of heaven to all believers.  
Thou sittest at the right hand of God in the glory of the Father.  
We believe that Thou shalt come to be our judge.  
We therefore pray Thee help Thy servants, whom  
Thou hast redeemed with Thy precious blood.  
Make them to be numbered with Thy saints in glory everlasting.

O Lord save Thy people and bless Thine heritage.  
Govern them and lift them up forever.  
Day by day we magnify Thee, and we worship  
Thy name, ever world without end.  
Vouchsafe, O Lord, to keep us this day without sin.  
O Lord have mercy upon us, have mercy upon us.  
O Lord, let Thy mercy lighten upon us, as our trust is in Thee.  
O Lord, in Thee have I trusted, let me never be confounded.

### **Gabriel Fauré (1845 – 1924)**

Born in southern France, Gabriel Fauré studied at the École Niedermeyer, a school in Paris centred on the study of Church music, with several of the great composers, including Camille Saint-Saëns. His position as Head of the Paris Conservatoire meant that Fauré was regarded as being among the foremost musical educators of his time. His music is characterised by unusual harmonies and modulations; with its unique blend of vigour and restraint, sensuality and purity, it served to inspire a new generation of French composers. Fauré was a prolific composer but is famous for only a handful of pieces; religious works such as the *Requiem* and the *Cantique de Jean Racine*, and popular pieces such as the *Pavane* and *Dolly Suite* are perennial favourites. He also wrote chamber music, songs such as *Clair de lune* and *Après un rêve*, several song cycles and an opera, *Penelope*.

### ***Cantique de Jean Racine, Op.11***

Fauré was just 20 years old when, in 1865, he wrote this miniature masterpiece – a setting of text by the French dramatist Jean Racine (1639 – 1699). At the École Niedermeyer, Fauré learnt the art of modal harmony, primarily with the aim of accompanying plainsong. But up-to-date chromatic harmony was also being taught, and while the *Requiem* shows the influence of the school in respect of handling the church modes, the *Cantique* is an exercise in more conventional harmony. It was first performed in 1866 in a version for choir and organ.

As with the *Requiem*, Fauré revisited the *Cantique* early in the 20th century, when he expanded the orchestration for the second time; this fuller version was performed in 1906 at the Société des Concerts du Conservatoire.

*Verbe égal au Très-Haute,  
notre unique espérance,  
Jour éternel de la terre  
et des cieux,  
De la paisible nuit  
nous rompons le silence:  
Divin Sauveur, jette sur nous les yeux!*

Word equal to the Most High,  
our only hope,  
Eternal day of the earth  
and heavens,  
We break the silence  
of the peaceful night  
Divine Saviour, look down upon us.

*Répands sur nous le feu  
de ta grâce puissante;  
Que tout l'enfer fuie  
au son de ta voix;  
Dissipe le sommeil d'une âme languissante,  
Qui la conduit à l'oubli de tes lois!*

Imbue us with the fire  
of thy great mercy;  
All hell flees  
at the sound of your voice.  
Dispel the sleep of a languishing soul  
That brings forgetfulness of your laws!

*O Christ, sois favorable  
à ce peuple fidèle  
Pour te bénir maintenant rassemblé;  
Reçois les chants qu'il offre  
à ta gloire immortelle;  
Et de tes dons qu'il  
retourne comblé!*

O Christ show your favour  
to your faithful people  
Now gathered here to worship you.  
Receive the which they offer  
to your immortal glory,  
And to your gifts, so that they  
may return fulfilled.

### **Edward Elgar (1857 – 1934)**

Elgar was arguably the leading English composer of his generation and a significant figure among late Romantic European musicians. Born in Worcester in 1857, the son of a piano-tuner and owner of a music shop,

he earned his earlier living as an organist, violinist and teacher in his own part of the country. In 1889, Elgar moved to London to be closer to the centre of British musical life, and started composing in earnest. However, success only came later, after his return to Great Malvern, where he could earn a living by teaching.

During the 1890s Elgar gradually built up a reputation as a composer, chiefly of works for the great choral festivals of the Midlands, and he obtained a long-standing publisher in Novello and Company. His first major orchestral work, the *Enigma Variations*, Op. 36, was premiered in London in 1899 under the baton of the eminent German conductor Hans Richter. It was received with general acclaim, establishing Elgar as the pre-eminent British composer of his generation.

From the beginning of the century until the outbreak of war in 1914, Elgar produced the major compositions on which his reputation became firmly established. His pre-eminence in national musical life was accorded formal recognition, including a knighthood (1904), the Order of Merit (1911), Master of the King's Musick (1924) and a baronetcy (1931).

The ninth and best known of the *Enigma Variations*, *Nimrod*, was a tribute to Elgar's great friend and publisher A.E. Jaeger [Jaeger is German for hunter and King Nimrod was described in The Bible as "the Mighty Hunter".] Tonight's concert includes a rarely heard choral setting to the text *Lux aeterna* (a section of the Latin Requiem Mass) and one which retains all the nobility and grandeur of the original variation.

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternam,  
quia pius es.*

May eternal light shine upon them, Lord,  
with Thy saints for ever,  
for Thou art merciful.

*Requiem eternam dona eis, Domine,  
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,  
and may perpetual light shine on them.

## Samuel Barber (1910 – 1981)

Born in West Chester, Pennsylvania, Barber was one of the outstanding products of the Curtis Institute of Philadelphia, where he studied voice, piano, and composition. Later, he studied conducting with Fritz Reiner. Barber's music was championed by a remarkable range of renowned artists, musicians and conductors, including Martha Graham, Vladimir Horowitz, John Browning and Arturo Toscanini. He won a number of awards, including the Prix de Rome in 1935. One year later, in 1936, he published his *String Quartet in B minor*, the slow movement of which almost immediately won separate fame as the *Adagio for Strings*. It was

published in that form in 1938 and has since become one of the most recognisable and beloved compositions both in concerts and in films such as *Platoon*, *The Elephant Man* and *Lorenzo's Oil*.

On a technical level, its wonderfully effective layout shows fine understanding of the string medium. The skill with which its gently winding main theme passes from one voice to another, preserving for the whole texture a superbly eloquent forward momentum, proclaims the restraint of true mastery. This is an emotionally charged piece of searing, intense beauty, and is often used as an American national anthem at sombre occasions.

### **Gustav Mahler (1860 – 1911)**

Mahler was born in Kalischt, Bohemia, which at that time was part of the crumbling Austro-Hungarian empire. He studied the piano, harmony and composition at the Vienna Conservatoire from 1875 to 1878. 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, and became one of the most important and influential conductors of the period.

As Mahler was forced to spend most of the year conducting, he was, throughout his career, a summer composer from his country retreat. Mahler thus limited his composing to only two genres – the symphony and lieder. 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.

Mahler's *Symphony No. 5* was composed in 1901-3, around the time of his marriage to Alma Schindler, and was premiered in Cologne in October 1904. The *Adagietto* is the fourth movement; it is a wonderful lyrical passage and has become famous in its own right, being especially associated with the opening and closing scenes of the Visconti film *Death in Venice*, which is based on the 1912 novella by the German author Thomas Mann. The central character of von Aschenbach may have been based in part on Mahler – Mann claimed to have based Aschenbach's physical appearance, but not his character, on Mahler, who could be also be seen as an appropriate composer for the film because of his preoccupation with death.

## Karl Jenkins 1944 –

Karl Jenkins was born in the small Welsh coastal village of Penclawdd on the Gower Peninsula West of Swansea. His father, a school teacher, was also an organist and choirmaster of the local Tabernacle Chapel and it was he who began teaching his son the piano when Karl was 6 years old. During these formative years, apart from being introduced to the classical world by his father via recordings and the occasional concert, he was also, as part of chapel life, exposed to the unique sound of Welsh hymn singing, echoes of which are to be heard in future compositions.

On entering Gowerton Grammar School aged 11, Karl began to play the oboe and within the next few years progressed through the Glamorgan Youth Orchestra and the National Youth Orchestra of Wales, Cardiff. During his school and university years he became increasingly interested in jazz (playing saxophone) which was to have a significant bearing on his compositional style in later years.

Following his studies he won awards as a jazz oboist and took up the saxophone, working with, amongst others, Ronnie Scott. He co-founded *Nucleus* in 1972, winning first prize at the Montreux Jazz Festival, before joining the progressive rock band *Soft Machine*. When, in 1995, he started writing for the concert hall, he was writing what he calls "polystylist" work – for example, the finale of his second string quartet races through pastiches of Hollywood music and hoe-down – but says: "I think my style now is more amalgamated, more cohesive." That said, "I'm still drawing from different elements, different cultures."

Karl Jenkins holds a D.Mus [Doctor of Music] degree from the University of Wales, and has been made both a Fellow and an Associate of the Royal Academy of Music. He was awarded an OBE for Services to British Music in the 2005 New Years Honours List.

One of the highlights of the Vivace calendar in recent years was our performance of one of his most popular works, *The Armed Man: A Mass For Peace*. This, the first of our on-going series of Contemporary Choral Classics, was a hugely popular and successful concert. Now we are staging his *Requiem*.

It has apparently not occurred to any previous composer to integrate Japanese death poems (*jisei*) with the *Requiem* musical form. Yet this is just what Jenkins has done, with much success. In a stirring, melodic, and at times energetic work, Jenkins presents five death *haiku* (a concise form of Japanese poetry) in rich musical settings, interspersed with traditional Latin movements.

The Latin text is sung predominantly by male voices; the *haiku* are sung, in Japanese, by the women. This voicing makes it easy to identify the *haiku* during the piece, and also emphasizes what may be considered to be a contemplative feminine quality in the poems themselves.

The *haiku*, attributed to Gozan, Isshō, Hokusai, Kaga-no-Chiyo and Banzan, are delicate, epigrammatic texts which provide a peaceful commentary on the liturgical words. The result is a deeply moving expression of spirituality, whose musical 'tying together' of different cultures provides a link that is highly appropriate to the modern world.

The composer says "A *Requiem* is a Mass for the souls of the dead. In general I have set the usual Latin text but as is my wont, have drawn on cultures outside the European, setting five Japanese *haiku* poems dealing with death. These evocative, concise poems of but seventeen syllables (divided 5-7-5 over three lines), are usually to do with nature, have a single idea and often equate life with nature's water cycle or cherry blossom."

"I have combined the Western and Eastern texts in two of the *haiku* movements, *Having Seen the Moon* and *Farewell*, which incorporate the *Benedictus* and the *Agnus Dei*, respectively. Both Latin texts are intoned by male voices in a monastic style as a counterpoint to the Japanese text sung by females."

"The work is dedicated to my late father, a musician, and an inspiration."

## **Requiem**

1. *Introit*
2. *Dies Irae*
3. *The Snow of Yesterday*
4. *Rex Tremendae*
5. *Confutatis*
6. *From Deep in My Heart*
7. *Lacrimosa*
8. *Now as a Spirit*
9. *Pie Jesu*
10. *Having Seen the Moon*
11. *Lux Aeterna*
12. *Farewell*
13. *In Paradisum*

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

### 2. Dies Irae

<i>Dies irae, dies illa</i>	Day of wrath, that day
<i>Solvat saeculum in favilla.</i>	Will dissolve the earth in ashes
<i>Teste David cum Sybilla.</i>	As David and the Sibyl bear witness.
<i>Quantus tremor est futurus</i>	What dread there will be
<i>Quando Judex est venturus</i>	When the Judge shall come
<i>Cuncta stricte discussurus.</i>	To weigh all things strictly.
<i>Tuba mirum spargens sonum</i>	A trumpet, spreading a wondrous sound
<i>Per sepulcra regionum</i>	Through the graves of every land,
<i>Coget omnes ante thronum.</i>	Will drive all before the throne.
<i>Mors stupebit et natura</i>	Death and Nature will be astonished
<i>Cum resurget creatura</i>	When all creation rises again
<i>Judicanti responsura.</i>	To answer to the Judge.
<i>Liber scriptus proferetur</i>	A book of writing will be brought forth
<i>In quo totum continetur</i>	Containing everything for which
<i>Unde mundus judicetur.</i>	The world shall be judged.
<i>Judex ergo cum sedebit</i>	Therefore when the Judge takes his seat
<i>Quidquid latet apparebit</i>	Whatever is hidden will appear.
<i>Nil inultum remanebit.</i>	Nothing will remain unavenged.
<i>Quid sum miser tunc dicturus</i>	What then shall I say, wretch that I am,
<i>Quem patronem rogaturus</i>	What advocate entreat to speak for me,
<i>Cum vix justus sit securus?</i>	When even the righteous are hardly secure?

### 3. The Snow of Yesterday (Gozan)

<i>Hana to mishi</i>	The snow of yesterday
<i>Yuki wa kinouzo</i>	That fell like cherry blossoms
<i>Moto no mizu.</i>	Is water once again.

#### 4. *Rex Tremendae*

*Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.*

King of awful majesty  
Who freely savest the redeemed  
Save me, fount of pity.

#### 5. *Confutatis*

*Confutatis maledictis,  
Flammis acribus addictis, voca me  
Cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

When the wicked are confounded and  
Consigned to bitter flames, call me  
With the blessed.  
I pray in supplication on my knees,  
My heart contrite as ashes.  
Take care of my end.

#### 6. *From Deep in My Heart (Isshô)*

*Kokoro kara  
Yuki utsukushi ya  
Nishi no kumo.*

From deep in my heart  
How beautiful are  
The snow clouds in the west.

#### 7. *Lacrimosa*

*Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus.  
Pie Jesu Domine,  
Dona eis requiem.  
Amen.*

Tearful that day  
When from the dust shall rise  
Sinful man to be judged.  
Therefore spare him, God.  
Blessed Lord Jesus,  
Grant them rest.  
Amen.

#### 8. *Now as a Spirit (Hokusai)*

*Hitodama de  
Yukuki sanjiya  
Natsu no hara.*

Now as a spirit,  
I shall roam  
The summer fields.

#### 9. *Pie Jesu*

*Pie Jesu Domine,  
Dona eis requiem sempiternam.*

Blessed Lord Jesus,  
Grant them everlasting rest.

### 10. Having Seen the Moon (Kaga-no-Chiyo)

*Tsuki mo mite  
Ware wa konoyowo  
Kashiku kana.*

Having seen the moon,  
Even I take leave of this life  
With a blessing.

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

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

### 11. Lux Aeterna

*Lux aeterna luceat eis, Domine,  
Cum sanctis tuis in aeternum,  
Quia pius es.  
Requiem aeternam 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.

### 12. Farewell (Banzan)

*Mame de iyo  
Miwa nara washino  
Kusa no tsuyu.*

Farewell  
I pass, as all things do,  
Like dew on the grass.

*Agnus Dei  
Qui tollis peccata mundi,  
Dona eis requiem.*

O Lamb of God,  
That takest away the sins of the world,  
Grant them rest.

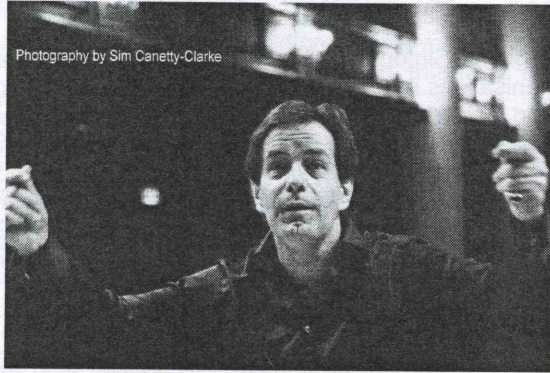
### 13. In Paradisum

*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 Surrey County Council Performing Arts Library, Yorkshire Libraries and Information – Wakefield Joint Music and Drama Collection, Hire Library at Boosey & Hawkes Music Publishers Ltd and Oxford University Press Music Hire Library.

## 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, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados, Russia, Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt. Its repertoire ranges from Bach to Lloyd Webber and its members give around 100 performances of orchestral, chamber, choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

**Violin 1**

Mihkel Kerem  
Hannah Smith  
Martin Gwilym-Jones  
Iva Fleishansova  
Eljon Vesjiu  
Gabriella Nikula  
Caroline Frenkel  
Tom Klidzia

**Violin 2**

Martin Smith  
Sarah Wolstenholme  
Caroline Bishop  
James Widden  
Phillip Granell  
Felicity Broome-  
Skelton

**Viola**

Stephen Shakeshaft  
Graeme McKean  
Lucy Theo  
Honorah Farrell  
Henrietta Ridgeon

**Cello**

Patrick Jones  
Dominic O'Dell  
Katy Wright  
William Rudge  
Sally Woods

**Bass**

Tim Amherst  
Laura Campbell  
Jan Zahourek

**Harp**

Skaila Kanga

**Flute**

Gareth Davies

**Horn**

Adam Walters  
Susie Walker

**Timpani**

Gillian McDonagh

**Percussion**

Tommy Foster  
Janne Metsapelto  
Tony Maloney

## 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 therefore celebrates the completion of its 60th season of singing tonight.

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), an 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.

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 – 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!

We now regularly sing in a 'Last Night of the Proms' charity concert to a packed Fairfield Halls, Croydon. 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*.

To start this season (and to test our nerves) our programme by French composers was sung with organ or unaccompanied; this was followed by our *Viennese Masters* concert, which included more a *cappella* singing among well-known favourites with orchestral accompaniment.

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  
Mo Kfour  
Hilary Minor  
Susan Norton  
Robin Onslow  
Margaret Parry  
**Margaret Perkins \***  
Emma Roberts  
Judy Smith  
Carol Terry  
Nikki Vale

### SECOND SOPRANOS

Jacqueline Alderton  
Anna Arthur  
Barbara Barklem  
Mandy Freeman  
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  
Kate Emerson  
Sue Fletcher  
Ingrid Hardiman  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Penny Muray  
Marjory Rollo  
Lesley Scordellis  
Catherine Shacklady  
Hilary Trigg  
Pamela Woodroffe

### SECOND ALTOS

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

### FIRST TENORS

Bob Cowell  
Tim Hardymont  
Ian Landsborough  
Nick Manning  
John Trigg

### SECOND TENORS

John Bawden  
Bob Bromham  
Tony Chantler  
Stephen Linton  
Chris Robinson

### FIRST BASSES

John Britten  
Chris Newbery  
Chris Peters  
Robin Privett  
David Ross  
Philip Stanford  
Barry Sterndale-Bennett  
Kieron Walsh

### SECOND BASSES

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

\* soloist in Britten's *Te Deum in C*

## 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

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



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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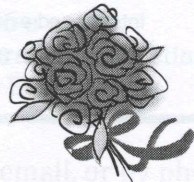
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in the name of Guildford Philharmonic Choir

### CONCERT BOUQUETS from 'Viennese Masters' (01 March 2008)



"This was a fascinating mix of music - from the familiar and delightful 'Ave Verum' to the far less well-known, but powerful Bruckner motets. Everything was so well-performed. I'm also really beginning to appreciate the merits, even if not the difficulties, of unaccompanied singing - but that's because you always make it look so easy!"

"The choice of last night's programme was excellent and the performances outstanding - a really memorable evening. Many thanks."



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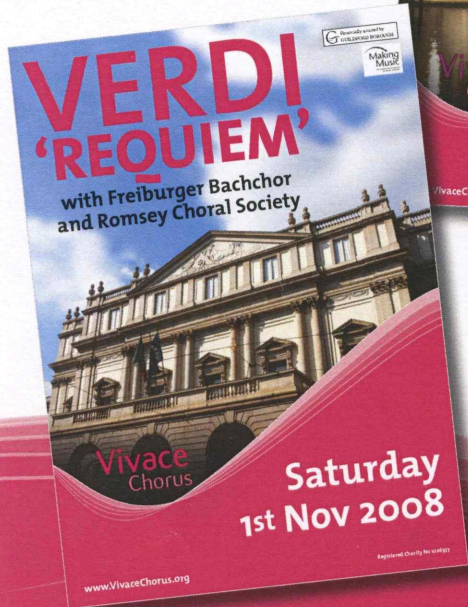
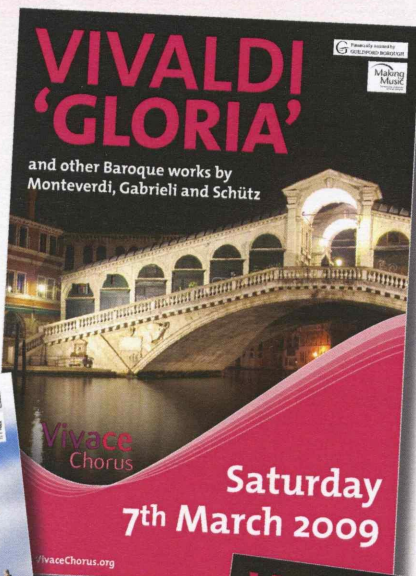
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Looking forward to seeing you next year...

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## First commission for Vivace Chorus!

Having now completed our 60th season of singing, we are marking the start of our next 60 years of music-making with an exciting new development. We have commissioned a work from local composer and musician Will Todd, whose 'Mass in Blue' we performed to such acclaim in May 2007.

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

Registered Charity No 1026337



# Classical Countdown

## A 60th Anniversary Concert

Britten: Te Deum in C  
Barber: Adagio for Strings  
Elgar: Lux aeterna (choral setting of 'Nimrod')  
Fauré: Cantique de Jean Racine  
Mahler: Adagietto from Symphony No.5  
Karl Jenkins: Requiem

C 1

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

**Vivace Chorus**  
Brandenburg Sinfonia

Conductor **Jeremy Backhouse**

**Guildford Cathedral**      **Saturday 17th May 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.

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### **Dates for your Diary**

Saturday 27th September 2008: 'Last Night of the Proms' concert at the Fairfield Halls, Croydon.

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