



BROADLY BAROQUE

from Allegri to Handel

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
5th March 2011

7.30 pm Guildford Cathedral

www.VivaceChorus.org

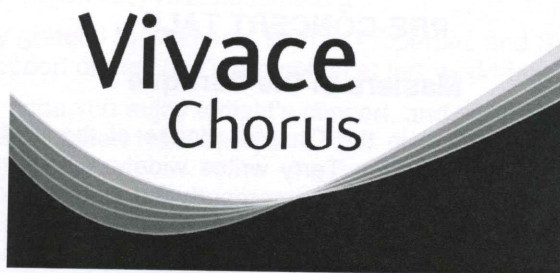
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WISH THE
VIVACE CHORUS

EVERY SUCCESS FOR THIS EVENING

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President Sir David Willcocks CBE MC

Broadly Baroque

Allegri:	<i>Miserere mei</i>
Pachelbel:	<i>Canon</i>
Buxtehude:	<i>Magnificat</i>
J S Bach:	<i>Brandenburg Concerto No.3</i>
Pergolesi:	<i>Magnificat</i>
Handel:	<i>Dixit Dominus</i>

Jocelyn Somerville

Sónia Grané

Leo Tomita

Alexander Sprague

David Shipley

Soprano

Soprano

Counter-tenor

Tenor

Bass

The Brandenburg Sinfonia

Conductor

Jeremy Backhouse

PRE-CONCERT TALK

Masters of the Baroque

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Terry Barfoot. Terry writes widely about music and is Publications Consultant to the Bournemouth Symphony Orchestra. He has lectured at Oxford University, the British Library, the Torbay Musical Weekend and the Three Choirs Festival. He is Vice-President of the Arthur Bliss Society, the Havant Orchestras, Southampton Music Club and Portsmouth Baroque Choir, and an Honorary Member of the Berlioz Society.

In this pre-concert talk, Terry will speak about the two greatest masters of the Baroque era, Johann Sebastian Bach and Georg Friedrich Handel, concentrating particularly on the *Brandenburg Concerto No. 3* and the *Dixit Dominus*.

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.

5th March 2011

Dear Concert-goer

Those of you who love choral music will doubtless have heard that we are performing Mahler's massive masterpiece, his 8th Symphony, at the Royal Albert Hall in May.

This is one of the most popular works in the choral repertoire and yet is heard only too rarely as it is created on such an epic scale. On 15th May there will be over 500 performers, including the London Symphony Chorus and the Royal Philharmonic Orchestra, all conducted by Jeremy Backhouse.

We urge you not to miss this performance of 'The Symphony of a Thousand'. Tickets are on sale tonight or can be bought direct from the Royal Albert Hall at www.royalalberthall.com.

As well as a (free) pre-concert talk entitled 'The universe bursts into song: Mahler and his Eighth Symphony' given by Mahler expert Dr Jeremy Barham, we are offering a package that includes a coach for

just £12 from Guildford to the concert and back. Check at the ticket desk tonight or email tickets@vivacechorus.org.

We are very grateful to Siemens, Fairfax Properties and Spotify for their generous support of the choir's promotion at this world-famous venue.

I very much hope you enjoy tonight's concert, and look forward to seeing you at the Royal Albert Hall in May.

Yours sincerely

James Garrow

Chairman

Flash photography, audio and video recording are not permitted without the prior written consent of the Vivace Chorus. Please also kindly switch off all mobile phones and alarms on digital watches.

Why 'Broadly Baroque'?

The title of tonight's concert was chosen as its content covers not only what is usually recognised as Baroque music, but also the transitional period from the late Renaissance, with the shifts in musical thinking that took place in the last decades of the 16th century and the early decades of the 17th.

The term 'Baroque' came into use in the arts for a new style committed to genuine emotion and the imaginatively ornamental. Other art forms in Europe, especially music, also developed a dramatic and ornamental style during the Baroque era (approximately 1600 – 1750). Nowhere was this more apparent than in Italy, where both cultural influence and massive patronage came from the Catholic Church and the wealthy Italian nobility.

When compared with its predecessors, late Baroque music especially can be seen as being highly ornate, lavishly textured and intense. The Baroque era was characterised by rich counterpoint and a highly decorated melodic line. Another distinguishing characteristic was the emphasis on contrast of volume, texture and pace in the music, as compared to music of the late Renaissance.

Given the difficulties of travel and communication at this time, it might easily be assumed that composers would know relatively little of other

composers or countries. Nothing could be further from the truth. Music-making was highly prized by many of the royal courts, and leading musicians would often be financed for their journeys to bring back the latest styles and compositions. Many eminent composers of the Baroque period stayed in Rome or Venice, both of which also featured on the 'Grand Tour' enjoyed by the wealthy of Europe in increasing numbers during the 1700s.

Thus German music adopted the Italian forms of the concerto and sonata, and with them, much of the Italian Baroque 'vocabulary', together with the latest Italian compositions. However, Germany was in fact also grafting these forms and styles onto its own indigenous traditions. The Reformation had brought religion to the masses, and much Baroque music in Germany was to grow and develop from the traditional chorale melodies which accompanied the church service.

Gregorio Allegri (1582 – 1652)

Allegri was born in Rome in 1582, and became a chorister at the Papal Chapel in 1591 until 1596, when his voice broke. He subsequently became a tenor at St Luigi del Francesca for the next 8 years, and studied with Giovanni Maria Nanino from 1600 until 1607. In 1604, he was a singer and composer at Tivoli and Fermi, and then became Maestro di Cappella at St Spirito, in Sassia, Rome in 1628. During this time he composed a large number of motets and other sacred music, which, being brought to the notice of Pope Urban VIII, obtained for him an appointment in the choir of the Sistine Chapel. Allegri joined the papal choir in 1629, serving the Sistine Chapel until his death in 1652, aged 70. In character, he was regarded as singularly pure and benevolent. He wrote a large body of work, of both instrumental and sacred choral music, favouring the style of his mentor Nanino, and his before him, Palestrina.

The *Miserere*

In the 1630s Allegri composed for Holy Week a setting of Vulgate Psalm 50, *Miserere mei Deus*, which eventually became his greatest musical legacy. The piece was to be performed for the service of *Tenebrae* (Latin for 'shadows' or 'darkness'), traditionally sung during the last days of Holy Week. Its distinctive feature is the gradual extinguishing of candles, representing the desertion of Jesus by his disciples and the days of darkness – hence the name.

For many years the Pope refused to allow copies of the *Miserere* to be removed from the chapel (the penalty for this being excommunication); that is until Mozart attended the Holy Week performance in 1770. It was after hearing this performance that he, at the age of 14, famously wrote out the forbidden music from memory, thus bringing the piece to a wider audience. (He supposedly returned the next day to correct his score with his manuscript under his hat!)

The *Miserere* is one of the most often-recorded examples of late Renaissance music, although it was actually written during the Baroque era; in this regard it is representative of the musical style of the conservative Roman School of composers. Its haunting tones are unique and instantly recognisable even to those who know little sacred choral music.

Allegri's musical structure follows what by then was common practice for the singing of this Psalm: alternation between plainchant verses and different choral elaborations of the chant. The *Miserere* opens with a five-voiced choir that harmonises the first Psalm verse, with the chant melody known as the *tonus peregrinus*. A simple chanted verse follows, then a verse sung by a distant choir of four soloists. Over the years, each solo verse became gradually embellished with a rich oral tradition of *abbellimenti*, the vocal ornamentation by the best singers in the Catholic Church. The great castrati added the leap to high C at the crux of each solo verse, nowadays of course sung by a soprano. The final solo verse leads not into the expected chant, but instead into a choral refrain that includes the full nine-voiced texture; gradually, though, the dynamic recedes into the shadows.

Miserere mei, Deus: secundum magnam misericordiam tuam.

Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.

Have mercy upon me, O God, after Thy great goodness

According to the multitude of Thy mercies do away mine offences.

Wash me thoroughly from my wickedness: and cleanse me from my sin.

For I acknowledge my faults: and my sin is ever before me.

Tibi soli peccavi, et malum coram te feci: ut iustificeris in sermonibus tuis, et vincas cum iudicaris.

Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged.

Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea. Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi. Asperges me, hyssopo, et mundabor: lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata. Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele. Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis. Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.

Redde mihi laetitiam salutaris tui: et spiritu principali confirma me. Docebo iniquos vias tuas: et impii ad te convertentur. Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea iustitiam tuam. Domine, labia mea aperies: et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis. Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias. Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.

Tunc acceptabis sacrificium iustitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

Behold, I was shapen in wickedness: and in sin hath my mother conceived me. But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly. Thou shalt purge me with hyssop and I shall be clean: Thou shalt wash me, and I shall be whiter than snow. Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may rejoice. Turn Thy face from my sins: and put out all my misdeeds. Make me a clean heart, O God: and renew a right spirit within me. Cast me not away from Thy presence: and take not Thy Holy Spirit from me.

O give me the comfort of Thy help again: and establish me with Thy free Spirit. Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee. Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness. Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.

For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings. The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise. O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.

Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young calves upon Thine altar.

Johann Pachelbel (1653 – 1706)

Johann Pachelbel was south German born, but spent much of his career in middle Germany. He studied in Nuremberg, Altdorf and Regensburg before becoming the organist of St Stephen's Cathedral, Vienna, in 1674.

He returned to Germany in 1677 as the court organist at Eisenach, the city of Bach's birth 8 years later. The following year he obtained the organist post at the Predigerkirche at Erfurt, remaining there for 12 years. During this time he taught Johann Christoph Bach, Johann Sebastian's older brother and guardian in Ohrdruf. In 1690, Pachelbel became court organist at Stuttgart. Two years later he took his final post, in Nuremberg, where he lived until his death in 1706. Pachelbel's repertoire is the stylistic ancestor of J S Bach's, and he wrote both free works (toccatas, fantasies, fugues, etc) and chorale settings. Pachelbel was one of the great organist-composers of his day, a man who could count Bach's teacher among his pupils.

The ***Canon in D Major***, which was written in or around 1680, is a minor piece by comparison to Pachelbel's large-scale sacred works, but its charming grace has made it a favourite. It has appeared in numerous transcriptions, including for piano, guitar, woodwind, chorus and string quartet as well as rock, jazz and synthesiser versions; tonight's performance is a more conventional arrangement for continuo strings.

Dietrich Buxtehude (1637 – 1707)

Buxtehude's exact place of birth is uncertain, and nothing is known of his early youth. It is usually assumed that he began his musical education with his father, who was organist at Helsingborg (ca. 1638 – 1641) and at Helsingør, Elsinore (ca. 1642 – 1671), both then part of Denmark. Following in his father's footsteps, he too played the organ and for most of his life was organist at the Marienkirche in Lübeck, Germany.

As an organist Buxtehude represented the height of North German keyboard traditions, exercising a decisive influence over the following generation, notably on J S Bach, who undertook the long journey from Arnstadt to Lübeck to hear him play (outstaying his leave, to the dissatisfaction of his employers!). Handel is also known to have visited Lübeck, in 1703.

Buxtehude composed mostly vocal music, covering a wide variety of styles, and organ works, which concentrate mostly on chorale settings and large-scale sectional forms. Buxtehude's great musical imagination gives his works a lively, improvisational feel. Buxtehude is considered today to be the leading German composer in the time between Heinrich Schütz and J S Bach.

Magnificat

Buxtehude was known to have written organ settings of the *Magnificat*, but this charming little work survives only in one unsigned manuscript source from a collection of over 100 known Buxtehude pieces. It has been attributed to Buxtehude on stylistic grounds, despite the fact that its lilting, triple-time melodies, simple diatonic harmony and clear sectional structure are more characteristic of the Franco-Italian *bel canto* style of Carissimi and Lully.

This beautiful setting for choir and soloists, with strings and continuo accompaniment, is music of endearing simplicity and melodic appeal.

*Magnificat anima mea dominum;
et exultavit spiritus meus
in deo salutari meo. Quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.*

*Et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.*

*Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis
et divites dimisit inanes.*

*Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Gloria patri et filio
et spiritui sancto.*

*Sicut erat in principio
et nunc et semper,
et in secula seculorum. Amen.*

My soul doth magnify the Lord;
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his
handmaiden.
For behold, from henceforth all generations
shall call me blessed.
For he that is mighty hath magnified me; and
holy is his Name.

And his mercy is on them that fear him,
throughout all generations. He hath shewed
strength with his arm; he hath scattered the
proud in the imagination of their hearts.

He hath put down the mighty from their seat;
and hath exalted the humble and meek.
He hath filled the hungry with good things, and
the rich he hath sent empty away.

He remembering his mercy hath holpen his
servant Israel;
as he promised to our forefathers,
Abraham and his seed, for ever.
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.

Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach was the son of Johann Ambrosius, court trumpeter for the Duke of Eisenach and director of the musicians of the town of Eisenach in Thuringia. Young Johann Sebastian was taught by his father to play the violin and harpsichord, and was initiated into the art of organ playing by his famous uncle, Johann Christoph Bach, who was then organist at the Georgenkirche in Eisenach. Orphaned by the age of 10, Johann Sebastian was taken into the home of his eldest brother, another Johann Christoph, former pupil of Pachelbel, and now well-established as organist of the St Michaeliskirche, Ohrdruf. Johann Sebastian at once settled down happily in this household, studying the organ and harpsichord with great interest under his brother.

It was his excellent soprano voice that secured Johann Sebastian a position in the choir of the wealthy Michaelis monastery at Lüneburg, where he had a unique chance to study and participate in choral and orchestral performances on a scale unknown in his homeland. When nearly 18, Bach embarked on his professional career, firstly as a violinist and then as an organist.

In 1708, the Duke of Weimar, one of the most distinguished and cultured nobles of his time, offered Bach a post among his Court chamber musicians and as Organist to the Court. During this time, interest was in the new Italian style of music which was then becoming the rage of Europe. In 1717, Bach moved to the small Court of Anhalt-Cöthen to hold the position of Capellmeister, the highest rank given to a musician during the Baroque era. His master was the young prince Leopold of Anhalt-Cöthen, who had well-developed musical tastes. In the happy atmosphere at Cöthen, Bach's days were devoted to music and he wrote much of his chamber music; violin concertos, sonatas, keyboard music, etc. However, he wished to give his sons a good education, and there was no university at Cöthen, nor the cultured atmosphere and facilities of a larger city, so Bach decided to look around for a new position.

It may have been this hope of prospective employment which in 1721 led Bach to revive an old invitation to produce what are now known as the Brandenburg Concertos, which he described as "six concertos for several instruments". Bach had already met the Margrave of Brandenburg, and had been invited to provide some orchestral music, but there is no record of Bach's having subsequently visited the Margrave at his Brandenburg Court. However, the death in June 1722 of Johann Kuhnau, Cantor of the Thomasschule at Leipzig, led to a more attractive opportunity. Bach already had many musical and courtly

connections in Leipzig, where there was also a famous university and a distinctly cosmopolitan atmosphere. So Bach left for Leipzig, where he spent the remaining 27 years of his life as Cantor, or Director of Choir and Music.

Brandenburg Concerto No. 3 in G, BWV 1048

Allegro moderato

Adagio

Allegro

The Brandenburg Concertos are less a coherent collection of pieces than a demonstration of Bach's skill in working with different orchestral textures and colours, and some of the music may date back to 1713. The pieces are of the *concerto grosso* type, with one group of instruments standing in contrast to the rest of the orchestra. Sometimes the contrast is established by differences in tone colour between the group and the orchestra, sometimes it is achieved by texture and weight. *Brandenburg Concerto No. 3 in G* is of this latter type. It is scored for strings only. The strings are divided into nine parts, and there is a tenth part for *basso continuo*. The parts join together in the *tutti* sections, or split into groups of violins, violas and cellos (three of each instrument), or individual solo instruments. The first movement takes the form of a *da capo* aria, but the second section is not an exact repetition of the first and contains additional developments of the music. The second movement is something of a mystery. All that Bach provided in the manuscript at this point were the tempo indication *Adagio* and two chords, constituting a Phrygian, or imperfect, cadence. Most musicologists accept that this movement was intended to be an improvised extended cadenza by a solo instrument, possibly a violin. The final movement is an exuberant dance in triple time, in two sections.

Giovanni Battista Pergolesi (1710 – 1736)

Pergolesi was born in Jesi, in the Adriatic coastal Marche province of Italy, where he studied music under Francesco Santini. He then moved to Naples in 1725, where he studied under Gaetano Greco and Francesco Feo among others. He spent most of his brief life working for aristocratic patrons in Neapolitan courts. Pergolesi died at the age of 26 from tuberculosis in Pozzuoli, near Naples.

A violinist and organist, Pergolesi was one of the most important early composers of *opera buffa* (comic opera) and also wrote sacred music and a number of secular instrumental works, including a violin sonata and a violin concerto. His sacred works include a *Mass in F*, his *Magnificat* and, perhaps best known, his *Stabat Mater*.

The *Magnificat* performed this evening is a setting for soli, chorus and orchestra of the traditional *Magnificat mei, Deus* text (see page 10), from a manuscript found in the Biblioteca Civica di Bergamo, ascribed to Pergolesi. (Some question remains as to the authorship of the work, partly on account of the appearance of copies attributed to Francesco Durante, a teacher of Pergolesi.) Regardless of its composer, this lively music, which contrasts well with the simple style of the Buxtehude *Magnificat*, presents a skilful accommodation of the new 'style galant' developed by the Neapolitan School and the old 'learned' polyphonic style of Baroque church music.

~ Interval ~

Georg Friedrich Handel (1685 – 1759)

Handel was born in Halle, Germany, one month before Johann Sebastian Bach and 50 miles from Eisenach, Bach's birthplace. His father was a barber-surgeon who wanted his son to go into law. However, with his father in 1692, the young Handel visited the Saxon court at Weissenfels, where Duke Johann Adolf heard him play the organ. The Duke advised the father to have his son properly tutored, so at the age of 10, Handel began to receive composition lessons from the organist at the Marienkirche, Friedrich Wilhelm Zachow.

His first employment, aged 17, was as organist at the local church in Halle, then in 1703, Handel was appointed violinist-composer for Hamburg's German opera. For a while he travelled Europe, enjoying considerable success from the various operas he composed. Handel was 21 when, in 1706, he undertook an extended visit to Italy. His return to Hanover was to assume the post of Kapellmeister to the Elector (soon to become King George I of England). In 1712 Handel moved to London; 2 years later, upon the accession of the House of Hanover, he gained immediate access to the royal circle of England and, in 1726, became a naturalised British subject.

Dixit Dominus is the musical centrepiece of Handel's setting of the complete Vespers service for the Feast of Our Lady of Mount Carmel, composed during the early stages of his stay in Rome in 1707. It is a setting of Psalm 110 (109 in the Catholic psalter) and the most brilliant and famous of Handel's three Vesper psalms (the others being *Laudate pueri Dominum* and *Nisi Dominus*).

Handel was in Rome both to practise his art and also to learn. He seems to have assimilated the techniques of contemporary Italian style with little effort. Writing music for the Catholic Church would also have been a new experience for a North German protestant, yet he faced few obstacles here, either. *Dixit Dominus* can lay claim to being Handel's first piece of Latin church music, and as such, is a remarkable achievement. It shows that in only a few months following his arrival in Italy, Handel had thoroughly assimilated the highly charged, emotional style that characterised Italian music of the late Baroque period.

Handel was only 22 at the time, and the music overflows with youthful exuberance and infectious vitality; there is little of that relaxed grandeur that is so typical of his English music. *Dixit Dominus* is a large-scale work arranged for five soloists, five-part chorus, strings and continuo. Each of the nine movements is strongly characterised, reflecting a powerful combination of Italian techniques and textures that owe much to Corelli, Alessandro Scarlatti and other contemporaries, with Handel's own strong, very German grounding in counterpoint.

The power and vitality are evident from the first movement, a spirited *Allegro* revolving around four contrasting musical ideas. After two delightful Italianate arias for alto and soprano respectively, the ensuing chorus *Juravit Dominus* opens with a passage marked *grave*, the harmonisation of which is rather advanced. The G minor *Allegro* that alternates with it in this movement is fiery. The brisk but stately chorus that follows contrasts a dignified rising figure at the words *Tu es sacerdos in aeternum* with cascading semiquavers. (This same music was reworked 30 years later into an eight-part chorus in *Israel in Egypt*.) A flowing *allegro*, opened by the five soloists and taken up by the full chorus, builds in intensity to depict God in his anger breaking the kings.

Judicabit in nationibus is a beautifully crafted chorus in two distinct but complementary sections, the second of which gives the choir an opportunity for some delicate, virtuosic runs. The music of both sections merges towards the end. Following the ravishing yet enigmatic duet (with chorus) *De torrente in via bibet*, the choir takes off upon a dazzling finale, in which the virtuoso prelude leads into a driving fugue at double the

previous speed, a fiery precursor of the great oratorio choruses still 30 years in the future. This is the youthful Handel at his most virile.

Dixit Dominus, HWV 232

- I *Dixit Dominus* – Soloists & Chorus
- II *Virgam virtutis* – Alto solo
- III *Tecum principium* – Soprano solo
- IV *Juravit Dominus* – Chorus
- V *Tu es sacerdos* – Chorus
- VI *Dominus a dextris tuis* – Soloists & Chorus
- VII *Judicabit in nationibus* – Chorus
- VIII *De torrente in via bibet* – Chorus
- IX *Gloria Patri* – Soloists & Chorus

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool.

Virgam virtutis tuae emitet Dominus ex Sion, dominare in medio inimicorum tuorum.

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.

Tecum principium in die virtutis tuae in splendoribus sanctorum, ex utero ante luciferum genui te.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

Juravit Dominus et non poenitebit eum:

The Lord hath sworn, and will not repent:

Tu es sacerdos in aeternum secundum ordinam Melchisedech.

Thou art a priest for ever according to the order of Melchisedech.

Dominus a dextris tuis confregit in die irae suae reges.

The Lord at thy right hand shall strike through kings in the day of his wrath.

Judicabit in nationibus, implebit ruinas, conquassabit capita in terra multorum.

He shall judge among nations, he shall fill the places with dead bodies and smite in sunder the heads over many countries.

De torrente in via bibet: propterea exaltabit caput.

He shall drink of the brook in the way: therefore shall he lift up his head.

Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.

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.

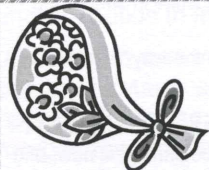
Jocelyn Somerville – Soprano



Jocelyn did her first degree at Cardiff University where she achieved a 2:1 in Music with English. She received the Sir Geraint Evans award for her final recital and gained the highest mark in her year. She has been pursuing a career in singing since then, and has taken part in a number of vocal projects. She was selected for a Master class series in Ischia at the William Walton Foundation in 2007, and went to Nice to take part in the Academie Internationale d'Ete de Nice under the aegis of the Guildhall School of Music and Drama in 2006. She took part in the

Dorset Opera Summer School in 2006 and, more recently, was a member of the Welsh National Youth Opera and their summer production of *The Calling of Maisy Day*.

Currently studying with Elizabeth Ritchie at the Royal Academy, she has recently completed a Masters in Advanced Musical Studies (Performance) at Royal Holloway, and is a member of The English Baroque Choir under the direction of Jeremy Jackman. Having recently become a member of the prestigious Vasari Singers under Jeremy Backhouse, she has performed solos in Canterbury Cathedral, St Paul's Knightsbridge, and Douai Abbey in Berkshire. She has performed professionally for the last 3 years, and is interested in Baroque music, as well as French Romantic and English Song. She can be contacted via her website, www.jocelynsomerville.com



Rossini *Petite Messe Solennelle*, 20 Nov 2010

Can I say how much we both enjoyed the Rossini concert at the Cathedral on November 20th? It was a super concert into which the Vivace members had put a lot of hard work.

Sónia Grané – Soprano



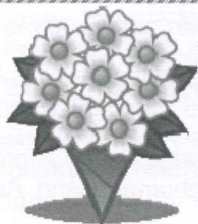
Sónia Grané has a degree in Biology but couldn't put aside her passion for music and art. She studied at the Conservatoire in Lisbon and currently she is studying at postgraduate level with Lillian Watson and Jonathan Papp at the Royal Academy of Music, where she is generously supported by the Santander Award, Lucille Graham Award, Leverhulme Award, Josephine Baker Trust and Calouste Gulbenkian Foundation.

Sónia performs regularly in Portugal, England and France and has won several competitions in Portugal. She has done several masterclasses with world famous singers such as

Angelika Kirchschrager, Robert Tear, Sir Thomas Allen and Ann Murray.

Despite her young age she has already performed the roles of Dido in Purcell's *Dido and Aeneas*, Papagena, 1st Boy and 1st Lady in Mozart's *Magic Flute* in Teatro Nacional St Carlos (Lisbon) and in numerous opera scenes.

Recently she has sung at King's Place, St Martin-in-the-Fields, Halesworth Festival and also in Paris, Deauville and Nantes, in the prestigious *La Folle Journée* music festival.



Come and Sing Baroque, 22 January 2011

"Firstly a big thank you for a very enjoyable day at the 'come and sing' on Saturday. It was so well organised and what an excellent conductor you have. He really sets the standard doesn't he!"

Leo Tomita – Counter-tenor



Leo is a counter-tenor with performing experience ranging from Baroque oratorio to 19th century German Lied. He read Chemical Engineering with an Organ Scholarship at Corpus Christi College, Cambridge, and then held the position of Lay Clerk at St John's College, Cambridge. Leo is currently studying with Michael Chance and Iain Ledingham on the MA course at the Royal Academy of Music.

Awards include a Postgraduate Performance Award administered by the Musicians Benevolent Fund and runner-up in the Blyth-Buesst operatic prize. Leo was a semi-finalist in the London Bach Society's Singers Prize 2010. He

is supported by the Josephine Baker Trust.

Leo has performed in venues including St John's, Smith Square, St Martin-in-the-Fields and Ely Cathedral, with ensembles including the Britten Sinfonia, the Orchestra of the Age of Enlightenment and the Brandenburg Sinfonia. His performed works include Handel's *Messiah*, various J S Bach cantatas including *Himmelfahrts-Oratorium* BWV 11 and *Magnificat* BWV 243, Haydn's *Creation*, Vivaldi's *Magnificat*, Monteverdi's *Vespers of 1610*, Mozart's *Requiem*, Purcell's *Come ye Sons of Art*, Pergolesi's *Magnificat* and Greene's *Ode to St Cecelia*.

In the field of opera, Leo has sung the role of Boss in Kim Ashton's chamber opera *The Boy, the Forest and the Desert* and excerpts in the title role of Handel's *Flavio* in the Royal Academy's Sir Jack Lyons Theatre. In April, he will perform excerpts from Jonathan Dove's opera *Flight* as the Refugee.

Leo has also given recitals in London, Cambridge and Oxford with repertoire including works by Purcell, Britten, Schumann and Anthony Powers.

Alexander Sprague – Tenor



Alexander is currently studying with Ryland Davies and Iain Ledingham on the Opera Course at The Royal Academy of Music, where he is supported by the Josephine Baker Trust. Alexander is the recipient of the Grant McCann Prize and the Kohn Bach Foundation scholarship, performing tenor arias in the Academy's Bach Cantata series. Forthcoming performances include working with John Butt, Rachel Podger and Peter Schreier.

Alexander's operatic experience is ever increasing; most recently he understudied Don Ottavio in *Don*

Giovanni (Longborough Festival Opera) and was the recipient of The Haskell Family Foundation Scholarship to perform scenes as Ferrando in *Così fan tutte* at The Britten-Pears Young Artist Programme. Next year he will cover Monostatos in *The Magic Flute* for Garsington Opera and Agenore in Mozart's *Il Re Pastore* for The Classical Opera Company.

As a member of Royal Academy Opera, Alexander has performed the roles Ferrando (*Così fan tutte*), Demo (Cavalli's *Il Giasone*), The Mayor (Britten's *Albert Herring*), Don Eusebio (Rossini's *L'Occasione fa il Ladro*) and Apollo (Handel's *Semele*), working with conductors including Sir Colin Davis, Sir Charles Mackerras, Dr Jane Glover and directors John Copley and John Cox.

Alexander has made numerous solo appearances across the country on the oratorio stage, most recently in Bach's *St John Passion* in Lincoln Cathedral; Mozart's *Requiem* in St Martin-in-the-Fields and, with the Northern Sinfonia, in Durham Cathedral; as the Evangelist in *St John Passion* in Bristol Cathedral; in Jenkins' *The Armed Man* with Guernsey Symphony Orchestra and on tour with Handel's *Messiah* with the Bath Philharmonia.

Also a consort singer, Alexander regularly appears with The Monteverdi Choir (for which he has also performed as a soloist) under Sir John Eliot Gardiner, touring across the UK, Europe and USA, at venues including Carnegie Hall, New York and Opera Comique, Paris.

David Shipley – Bass



David's vocal training began as a treble in Lichfield Cathedral Choir when Andrew Lumsden was organist. In his final year, he became Head Chorister and won a music scholarship to Shrewsbury School. After leaving school, he spent a year in Wells Cathedral Choir as a choral scholar under Matthew Owens, while working as a part-time graduate music assistant at Wells Cathedral School. During his gap year, he was awarded a Sir Elton John Scholarship to study at the Royal Academy of Music under Mark Wildman and Iain Ledingham.

In October 2008, at the beginning of his second year at the Academy, David won the Kathleen Ferrier Society Bursary, and was selected to sing Christus in the Academy's performance of Bach's *St John Passion* at the Spitalfields Festival in June the following year. He was also chosen to be a member of the small chamber group that provides the chorus for the acclaimed series of Sunday lunch-time Bach Cantata concerts at the Academy.

During his time as an undergraduate, David has had the opportunity to participate in a number of masterclasses with visiting professors, including Robert Tear and Barbara Bonney. He recently auditioned successfully for support from the Josephine Baker Trust. David is now in the final year of his undergraduate course and will be continuing his studies at postgraduate level next year at the Academy.

The Vivace Chorus gratefully acknowledges the sponsorship of Sónia Grané, Leo Tomita, Alexander Sprague and David Shipley by the Josephine Baker Trust.

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 of Blind People (RNIB), 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

combined his work as a Consultant Editor for EMI Classics and later Boosey & Hawkes Music Publishers with his career as a freelance conductor.

In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Guildford Philharmonic Choir (now the Vivace Chorus). Jeremy has presented and conducted some ambitious programmes, including Howell's *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's '*Resurrection*' *Symphony (No. 2)* and '*Symphony of a Thousand*' (*No. 8*), Vaughan Williams' *A Sea Symphony*, Mendelssohn's '*Lobgesang*' (*Symphony No. 2*), and Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*. Major classical popular works have included Elgar's *The Dream of Gerontius*, Verdi's *Requiem* and most recently, in November 2009, Haydn's *The Creation*.

Since 1980, Jeremy has been the conductor of the Vasari Singers, acknowledged as one of the finest chamber choirs in the country, performing music from the Renaissance to contemporary commissions. Jeremy is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 20 works in their recent history, and this enthusiasm has spread to the Vivace Chorus who, in May 2009, performed the première of their first commission – local composer Will Todd's *Te Deum*.

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, following Richard Hickox and Stephen Jackson. In January 2009, Jeremy was appointed Music Director of the Salisbury Community Choir.



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 Emanuel 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

John Mills
Emil Chakalov
Deborah White
Caroline Frenkel
Anna de Bruin
Kokila Gillet

Viola

Matthew Quenby
Mark Braithwaite
Oliver Wilson
Tina Jacobs-Lim

Bass

Beverley Jones
Kate Aldridge

Violin 2

Anna Biggin
Helena Ruinard
Mary Hoffman
Tina Jacobs-Lim

Cello

Sarah Butcher
Rowena Calvert
Sarah Westley

Continuo

Martin Hall

Vivace Chorus Singers

FIRST SOPRANOS

Joanna Andrews
Helen Beevers
Mary Broughton
Rachel Edmondson
Maggie Martelli
Susan Norton
Margaret Parry
Margaret Perkins
Kate Rayner
Carol Terry
Nikki Vale
Sally Varley

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Alison Dawson
Mandy Freeman
Jane Kenney
Krystyna Marsden
Debbie Morton
Alison Palmer
Kate Peters
Rosalind Plowright
Isobel Rooth
Ann Sheppard
Judy Smith
Paula Sutton
Zowie Sweetland
Philippa Walker
Christine Wilks
Frances Worpe

FIRST ALTOS

Penny Baxter
Monika Boothby
Jane Brooks
Sue Fletcher
Jane Hedgecock
Sheila Hodson
Pamela Leggatt
Jean Leston
Judith Lewy
Margaret Mann

Liz Markwell
Lois McCabe
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Lesley Scordellis
Catherine Shacklady
Ann Smith
Hilary Trigg
Maggie Woolcock

SECOND ALTOS

Geraldine Allen
Hannah Andrews
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Andrea Dombrowe
Carolyn Edis
Celia Embleton
Elizabeth Evans
Hazel Freeston
Valerie Garrow
Jo Glover
Margaret Grisewood
Barbara Hilder
Yvonne Hungerford
Janet Lansdale
Brenda Moore
Jacqueline Norman
Beryl Northam
Sheila Rowell
Prue Smith
Jo Stokes
Rosey Storey
Pamela Usher
June Windle
Elisabeth Yates

FIRST TENORS

Bob Cowell
Tim Hardyment
Martin Price
John Trigg

SECOND TENORS

John Bawden
Bob Bromham
Peter Butterworth
Tony Chantler
John Duke
Geoff Johns
Stephen Linton
Peter Norman
Jon Scott

FIRST BASSES

John Britten
Michael Golden
Brian John
Jeremy Johnson
Jonathan Long
Eric Kennedy
Chris Newbery
Chris Peters
Robin Privett
David Ross
Philip Stanford
Barry Sterndale-Bennett

SECOND BASSES

Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Michael Jeffery
Neil Martin
Mike Osborn
John Parry
Chris Short
Michael Taylor

About the Vivace Chorus

Jeremy Backhouse Music Director
Francis Pott Accompanist

The Committee

James Garrow	Chairman	Tel. 01403 751552
Isobel Rooth	Hon. Secretary	Tel. 01252 702979 email: secretary@vivacechorus.org
Bob Cowell	Hon. Treasurer	Tel. 01483 770896
Jane Brooks	Membership Secretary	Tel. 01483 539088 email: membership@vivacechorus.org
Michael Taylor	Ticket sales	Tel. 07958 519741 email: tickets@vivacechorus.org
Jackie Alderton	Mailing list	Tel. 01932 343625
Gill Perkins	Sponsorship	Tel. 01483 458132
Chris Short	Patrons Secretary	Tel. 07703 807250
Hilary Trigg	Publicity	Tel: 01483 566341 email: publicity@vivacechorus.org
Elizabeth Durning	Committee member	
Neil Martin	Committee member	

Other (non-Committee) responsibilities

Christine Medlow	Music Librarian
John Britten	Music sales
Margaret Mann	Pre-concert talks
Prue Smith	Auditions accompanist, cathedral & library displays
Brenda Moore	Programme compilation
Lesley Scordellis	Programme compilation
John Trigg	Concert Manager and soloists liaison
Chris Alderton	Front of House
Chris Peters	Website Manager

For other phone numbers and email addresses, please refer to the 'Contact us' page of our website: www.vivacechorus.org.

The choir was founded in 1947 as the Guildford Philharmonic Choir but in May 2005, to reflect its new independent status from the Borough of Guildford, 'rebranded' itself as the Vivace Chorus. We enjoy a challenging and varied repertoire from the 16th century onwards; some pieces are well-known, others are rarities deserving to be heard by a wider audience.

Our 2008/9 season, which included a spectacular performance of Verdi's *Requiem* with our twin choir, the Freiburger Bachchor, and Romsey Choral Society, culminated with Will Todd's *Te Deum* – a world première and first commission by the choir, which we recorded last summer and have released on CD. (Copies are available tonight from the ticket desk.)

The 2009/10 season started in lively fashion with Haydn's *The Creation*, to mark the 200th anniversary of the composer's death. Our Italian evening in March showed the operatic composers Verdi and Puccini in a light new to many and, lastly, we brushed up our Russian pronunciation, returning to Prokofiev, this time with *Ivan the Terrible*.

We began this season with Rossini's *Petite Messe Solennelle* – perhaps somewhat inaccurately named as it is neither *petite*, nor indeed very *solennelle*. The choral singing was described as "a triumph".

After tonight's concert, we will begin preparing for our biggest project to date; to mark the centenary of Mahler's death, we will be performing his monumental Symphony No. 8 in the Royal Albert Hall on 15th May. We do hope you will be able to join us on what promises to be a memorable occasion.

In addition to our own concert programme, we regularly sing in a 'Last Night of the Proms' charity concert in the Fairfield Halls, Croydon, at the Mayor of Guildford's annual carol concert and, with our good friends the Brandenburg Sinfonia, we sing at least once a year in the superb venue of St Martin-in-the-Fields.

We also, on occasion, venture further afield. Trips abroad have included visits to Freiburg, Germany, to sing with the Freiburger Bachchor and, in June 2009, to France where we gave concerts of music from the early 16th to late 20th centuries in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais.

If you are interested in singing with us, please contact Jane Brooks, 01483 539088. Rehearsals are held on Monday evenings at Holy Trinity Church, Guildford High Street, and prospective members are 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 Patrons

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

Honorary Life Patrons:

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Dr John Trigg MBE

Mrs Doreen Bellerby MBE

Platinum Patrons:

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Mrs Rita Horton

Mr and Mrs Peter B P Bevan

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Prue and Derek Smith

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Mrs M van Koetsveld

Mr H J C Browne

Mr Lionel Moon

Mrs Maryel Cowell

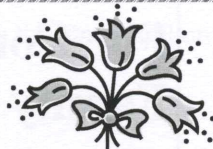
New Patrons are always welcome. If you are interested in participating, please contact our Patrons Secretary, Chris Short, on 07703 807250 or email patrons@vivacechorus.org

Our Patrons scheme underwent a re-launch in 2009, the purpose of which was two-fold: to give Patrons additional benefits for their financial backing and to encourage new Patrons to support the choir, which will help us to continue to perform innovative, high-quality programmes.



Rossini *Petite Messe Solennelle*,
20 Nov 2010

from Gillian Ramsden's review
for 'The Surrey Advertiser'



'A Mass with a Mission'

In this performance by Vivace Chorus of Rossini's *Petite Messe Solennelle* we heard something greater than the sum of its parts. This was truly a Mass to appeal to the common man and not just the converted; an experience for lovers of every kind of music, instrumental, choral, opera, oratorio and even jazz, and the combined forces of choir, soloists and instrumentalists rose to all the challenges inherent in such a diverse work. Rossini labelled it one of his *Peches de vieillesse* - (Sins of old age), and gave us music which echoes and pre-empted many styles of composition from 16th to early 20th century; a composer not afraid to show who had influenced him musically but equally unafraid to be himself, innovative and always fun.

Rossini composed forty operas before he was 37 years old, then in old age, after 26 barren years, he returned to health, humour and a musical re-birth, to compose, amongst many other works, this 'little' Mass: not little in length, only in scale. He composed it for 12 voices, the soloists to augment the chorus parts when not singing solo lines, with piano and harmonium accompaniment.

The Vivace Chorus excelled themselves, bringing us the all sharp contrasts of dynamic, style and rhythm inherent in this work. Whether *pianississimo* or triple *forte*, sustained or lyrical the choral singing was a triumph, and nowhere more so than in the two great fugal passages where the *Amens* twist and turn, in what seems to be joyous abandon, but is in fact incredibly difficult to articulate and control.

It is hard to criticise such all round excellence, but with a choir more than 100 strong and the piano a concert grand, the harmonium *is* inaudible. Sensibly, a keyboard replaced the harmonium most of the time, allowing us to hear how Rossini used it to sustain the harmonies especially in sections where the piano music is very fragmented. However the keyboard sounds much more direct than the wheezing harmonium and all honour to Martin Hall for successfully making this a viable option.

The piano part is a *tour de force* and no praise can be too high for Francis Pott who played, effortlessly, every style Rossini threw at him and truly made the piano sing.

It is not often that an audience hears four soloists of such a high standard; the bright and dramatic soprano of Deborah Abbott, the fine Italianate singing in the *Domine Deus* of Stephen Avis, the rich contralto of Natalia Brzezinska and the sonorous bass-baritone of Charles Rice. The final *Agnus Dei* gave full rein to the glorious voice of the contralto, who with instrumentalists and choir brought the evening to a poignant and dramatic close.

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The staging for this concert is owned by the Association of Surrey Chors. To hire (for use in Guildford Cathedral only), please contact Penny Peters, 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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Tonight's concert has been held in Guildford Cathedral by kind permission of the Dean and Chapter.

Vivace Chorus
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in the name of Guildford Philharmonic Choir

Some of the printed music for this evening's concert has been hired from Surrey County Council Performing Arts Library.

A DATE FOR YOUR DIARY

The next Vivace Chorus concert in Guildford will be in the Cathedral on Saturday 19th November.

It will feature a selection of works by C Hubert H Parry:

I was glad

extract from *Judith* (incl. tune 'Dear Lord and Father')

Elegy for Brahms

Blest Pair of Sirens

together with

Brahms' Ein deutsches Requiem

In his day, Hubert Parry was widely regarded as the finest British composer since Purcell and was at the forefront of the renaissance in British music. Here we present all sides of his varied musical personality: the 'official', public composer (*I was glad*, written for the Coronation of King Edward VII in 1902 and sung at every Coronation since); the passionate master of the choral idiom (*Blest Pair of Sirens*, written for C V Stanford and the Bach Choir in 1887; the curator of the great British tradition of oratorio writing and the finest of tunesmiths (the 'Dear Lord and Father' melody from *Judith*, 1888); and the intense, private man (*Elegy for Brahms*, written in memory of his greatest musical influence on hearing of his death in 1897).

Brahms wrote his 'Requiem in the German language' between 1865 and 1868 after the death of both his mother and his dear friend, the composer Robert Schumann. More than any other composer of a requiem, Brahms focuses on the human element of loss, grief and salvation in preference to any specific Christian approach; Brahms himself toyed with the idea of calling the work 'A Human Requiem'. But however one approaches the work, there is no doubt that it contains some of the most beautiful, uplifting and profound musical utterances from the hand of any composer.

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