

The CELLO CONCERTO

Soloist:

Julian Lloyd Webber

ELGAR

The Music Makers Elgar

The Brandenburg
Sinfonia
Conductor:
Jeremy Backhouse

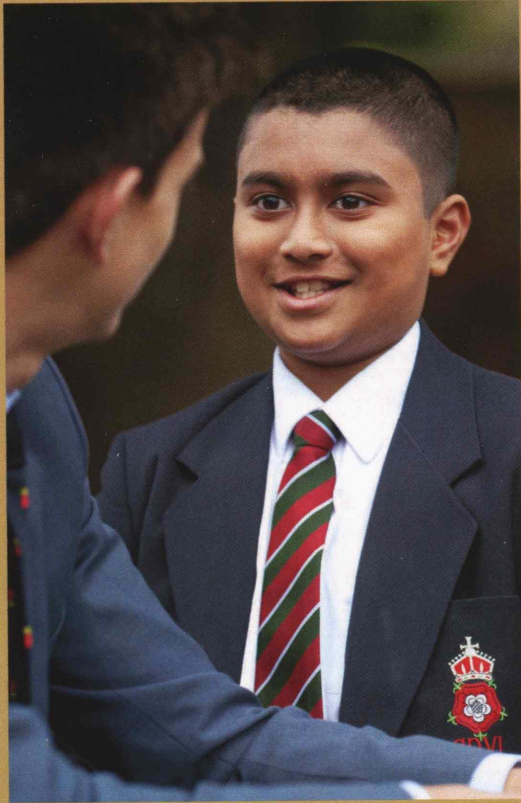
Vivace
Chorus

Saturday
9th March 2013
7.30 pm GLive

vivacechorus.org

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President Sir David Willcocks CBE MC

Vaughan Williams:

A Serenade to Music

Elgar:

Cello Concerto

There is Sweet Music

The Music Makers

featuring

Julian Lloyd Webber

Cello

Natalia Brzezinska

Mezzo-soprano

with

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse

Part of the 12th Guildford International Music Festival

Tonight's concert

Have you ever wondered about the origin of the phrase 'movers and shakers'? It comes from the poem set to music by Elgar in *The Music Makers*, which identifies musicians as the movers and shakers of the world: *We are the music makers, and we are the dreamers of dreams... yet we are the movers and shakers of the world for ever, it seems.* We hope you are moved (if not shaken!) by the music you hear tonight.

The concert opens with Vaughan Williams' exquisite *Serenade to Music*. Written in 1938 for the 50th anniversary of Sir Henry Wood's first concert, it is a setting of words from Shakespeare's *The Merchant of Venice*. Shakespeare clearly shows his view of the importance of a love of music with these words of Lorenzo's:

*The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted.*

Described by Strad magazine as "the doyen of British cellists", our soloist for the Elgar Cello Concerto which follows, Julian Lloyd Webber, most certainly does have 'music in himself' and can surely be trusted to give a memorable performance tonight – Julian's Brit-award winning recording of this piece was chosen as the finest ever by BBC Music Magazine.

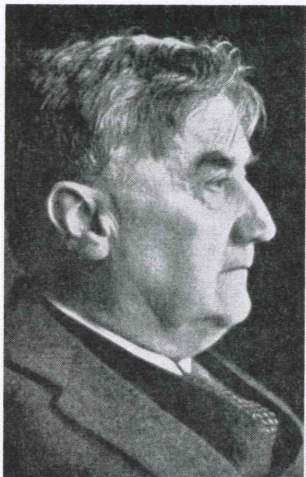
After the interval, the choir will perform first an Elgar unaccompanied part-song, *There is Sweet Music*, and will then conclude the evening with *The Music Makers*. Something of a retrospective for Elgar, you may spot familiar snatches from *The Dream of Gerontius*, *Sea Pictures*, the 1st and 2nd Symphonies, the Violin Concerto and *Nimrod* from the *Enigma Variations*, amongst others. Regular Vivace Chorus supporters will no doubt join us in welcoming back the talented mezzo Natalia Brzezinska to sing *The Music Makers* with us tonight:

"A deeply moving solo by the young, poised mezzo-soprano Natalia Brzezinska revealed a treat of a voice with chestnut tones."

Review: *Ivan the Terrible*, Vivace Chorus - Surrey Advertiser, May 2010.

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.

Ralph Vaughan Williams (1872 – 1958)



Ralph Vaughan Williams was born in Down Ampney, Gloucestershire, the son of a vicar. After his initial education at Charterhouse School in Surrey, he studied with Parry, Wood and Stanford at the Royal College of Music and Cambridge. During 1897 Vaughan Williams went to Berlin to study with Bruch, who greatly influenced his views on the importance of folk music. His early successes depended very much on his work with folk-song, which he began to collect in 1903. In 1908 he studied with Ravel in Paris, and it was only after this period that he began to write with sureness in the larger genre.

Vaughan Williams' style is thus a synthesis of Germanic discipline, French Impressionism and elements of English folk-song. His work in transforming traditional sources into modern settings led the way for later British composers such as Benjamin Britten and William Walton.

Despite the disparate influences on his style, Vaughan Williams' music is unique. He was a master of all genres, and was able to write in a rich post-Romantic vein tinged with modal harmonies, as demonstrated in the *Serenade to Music*, as well as create intricate symphonic structures to equal anything produced by the Modernists in terms of complexity (such as the fourth, fifth and sixth symphonies). His work represents something rarely found in 20th century art – music that appeals at both the emotional and the intellectual level.

Serenade to Music

The *Serenade to Music* was written in Vaughan Williams' more Romantic style as a tribute to the conductor Sir Henry Wood for his Golden Jubilee concert, and first performed at the Royal Albert Hall on 5th October 1938, with Wood himself conducting. The piece brought Rachmaninov, who also took part in that concert, to the verge of tears; he later remarked to Wood that he had "never heard such beautiful music".

The *Serenade* is unique in Western music in that the solo vocal parts were specifically written for 16 eminent British singers of the time.

Vaughan Williams, realising the difficulty of assembling 16 soloists for future performances, subsequently made arrangements for four soloists plus choir and orchestra and for orchestra alone. The composer also authorised performance of the solo parts by sections of the chorus, and this is the arrangement being used tonight.

The composer drew the text from the discussion about music and the Music of the Spheres in Act V, Scene 1 of Shakespeare's *The Merchant of Venice*.

*How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive :
The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted.
Music! hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awak'd. Soft stillness and the night
Become the touches of sweet harmony.*

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. After his marriage 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. His next opus was the song-cycle *Sea Pictures*, and the following year saw the production of *The Dream of Gerontius*, Op. 38, Elgar's choral setting of a poem by Cardinal Newman and now regarded as one of the finest examples of English choral music from any era.

From the beginning of the century until the outbreak of war in 1914, Elgar produced many of the major compositions on which his reputation became firmly established, although *The Music Makers* (1912) was not an immediate success, nor indeed was the Cello Concerto composed in 1919. After the war Elgar's music began to fall out of fashion in the new world of the 1920s and he wrote relatively little after the death of his beloved wife Alice in 1920.

His position at the centre of 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).

Cello Concerto in E minor, Op. 85

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro – Moderato – Allegro, ma non troppo

Elgar's plangent Cello Concerto - contemplative, imbued with sadness, his last great work which looks elegiacally back at a changing world and one lost forever - was composed in the aftermath of the Great War.

Greatly affected by the slaughter, Elgar had turned away from 'public' patriotic music and wrote very little during most of the war. Starting in the last months of the war, in one year Elgar poured his feelings into four works that rank among the finest he ever composed, three chamber works and the Cello Concerto. As the cello was not his instrument, the composer invited cellist Felix Salmond to his Sussex country house 'Brinkwells', to work with him on the concerto during the summer of 1919.

However, the concerto had a disastrous premiere on 27 October at the Queen's Hall, London, despite having Salmond as the soloist and Elgar conducting. Unfortunately Albert Coates, who was conducting the rest of the programme, overran his rehearsal time at the expense of Elgar's, with the result that a London critic wrote that the orchestra "made a lamentable public exhibition of itself." It was not until the 1960s that the work was made popular by numerous performances and recordings, and it is now firmly established as a cornerstone of the cello repertoire.

This poignant and noble work, designed as two pairs of movements, opens boldly, with a short and volatile recitative for the solo cello. The violas then introduce a long, flowing elegiac theme, picked up by the cello. The balance of the movement is broad and lyrical. The second movement is a brief, quicksilver *scherzo*, in which the cello introduces a new theme, hesitantly at first, but then taking off, carrying the rest of the movement with it. The passionate, but short, *Adagio* is the heart of the piece, in which the solo cello sings freely above the orchestra. This leads without a break into the finale, which begins, like the concerto itself, with a recitative for the cello. Though much of what follows is spirited, there is an underlying tone of sadness, and then, near the end, the cello recalls a single heart-breaking phrase from the *Adagio*, that casts a shadow over the remaining pages. Finally, the cello interjects its very first phrase, and the orchestra sweeps to a conclusion.

~ *Interval* ~

Elgar: *There is Sweet Music Op. 53, No. 1*

Elgar composed a series of unaccompanied part-songs, the *Four Part-Songs*, Op. 53, in December 1907. The first, *There is Sweet Music*, is taken from the *Choric Song* in Tennyson's *The Lotos-Eaters*, and is for eight-part choir. It is dedicated to Canon Charles Gorton (1854 – 1912), his friend who founded the Morecambe Festival. Elgar adjudicated at the festival and enjoyed and appreciated Gorton's hospitality and his advice on textual matters for *The Apostles* and *The Kingdom*.

There is sweet music

*There is sweet music here that softer falls
Than petals from blown roses on the grass,
Or night-dews on still waters between walls
Of shadowy granite, in a gleaming pass;
Music that gentlier on the spirit lies,
Than tir'd eyelids upon tir'd eyes;
Music that brings sweet sleep down from the blissful skies.
Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.*

Alfred, Lord Tennyson (1809 – 92)

Elgar: *The Music Makers, Op. 69*

The Music Makers, for chorus and contralto or mezzo-soprano soloist, is the setting of an ode by Arthur O'Shaughnessy (1844 – 1881), the opening line of which gave Elgar his title for the work. It was inspired by a dream fantasy, which was mainly concerned with exploring the symbolism of dreams, and combines heroic optimism with nostalgia, melancholy and regret, traits which run throughout much of Elgar's output.

Written in 1912, the year after the completion of his second symphony, Elgar quotes from several of his earlier works; including *The Dream of Gerontius*, *Sea Pictures*, the 1st and 2nd Symphonies, the Violin Concerto and *Nimrod* from the *Enigma Variations*, amongst others

Ode

*We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams.
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.*

*With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.*

*We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself with our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.*

*A breath of our inspiration
Is the life of each generation;
A wondrous thing of our dreaming,
Unearthly, impossible seeming –
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.*

*They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.*

*And therefore today is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of tomorrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.*

*But we, with our dreaming and singing,
Ceaseless and sorrow-less we,
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing:
O men! It must ever be
That we dwell, in our dreaming and singing,
A little apart from ye.*

*For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry –
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.*

*Great hail! we cry to the corners
From the dazzling unknown shore;
Bring us hither your sun and your summers,
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.*

Arthur William Edgar O'Shaughnessy (1844 – 1881): Irish-English poet. O'Shaughnessy's verse was relatively unknown in his own era, but its popularity has grown substantially in the 20th century. By far the most noted of any of his works is his much-anthologised *Ode from Music and Moonlight* (1874), used here by Elgar.

Julian Lloyd Webber – Cello



Widely regarded as one of the finest musicians of his generation, Julian Lloyd Webber enjoys one of the most creative and successful careers in classical music today. He has premiered more than fifty works for cello and he has inspired new compositions from composers as diverse as Joaquín Rodrigo and Malcolm Arnold to Philip Glass, James MacMillan and – most recently – Eric Whitacre.

Julian's many recordings have received worldwide acclaim. His Brit-award winning Elgar Concerto conducted by Yehudi Menuhin was chosen as the finest ever version by BBC Music Magazine and his coupling of Britten's *Cello Symphony* and Walton's Concerto was described by Gramophone magazine as being "beyond any rival". He has also recorded several highly successful CDs of shorter pieces including 'Cello Moods', 'Cradle Song' and 'Evening Songs': "It would be difficult to find better performances of this kind of repertoire anywhere on records of today or yesterday" – Gramophone.

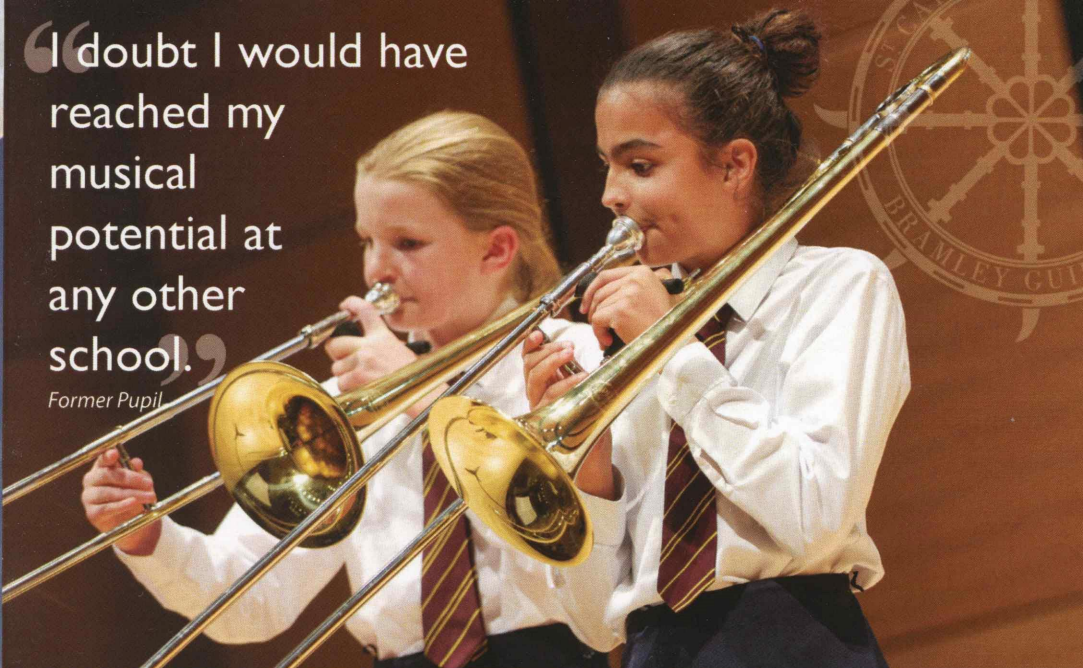
At the age of sixteen Julian won a scholarship to the Royal College of Music and he completed his studies in Geneva with the renowned cellist, Pierre Fournier. Since then he has collaborated with an extraordinary array of musicians from Yehudi Menuhin, Lorin Maazel, Esa-Pekka Salonen and Georg Solti to Elton John and Stéphane Grappelli.

On 29th January 2012 Julian performed the Delius Concerto with the Philharmonia Orchestra conducted by Sir Andrew Davis at the Royal Festival Hall in a concert which marked the 150th anniversary of the composer's birth. He has been a Vice-President of the Delius Society for many years and – in recognition of his lifelong devotion to the music of Elgar – he was elected President of the Elgar Society in 2009.

Julian has won numerous awards for his services to music, including the Crystal Award (presented at the World Economic Forum in 1998) and the Classic FM Red Award in 2005. In 1994 he was made a Fellow of the Royal College of Music. As founder of the In Harmony Sistema England programme, Julian is working to promote personal and community development in some of England's most deprived areas, through orchestral-based learning and musical experiences.

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Natalia Brzezinska – Mezzo-soprano



Natalia joined the Royal Academy Opera in September 2008.

She graduated with distinction in vocal studies from the Music Academy in Lodz (Poland) before coming to the UK in 2006 to take up postgraduate studies with Anne Howells and Mary Hill at the Academy. She was a finalist in The Richard Lewis Competition (2008, 2009) and highly commended in The Flora Nielsen/Elena Gerhardt Prize Competition (2008). She is supported by the Josephine Baker Trust and the Nan Copeland Award.

Her oratorio experience includes Bach's *Magnificat*, *St Matthew Passion*, *B Minor Mass* and Cantatas, Handel's *Messiah* and *Samson*, Vivaldi's *Gloria* and *Stabat Mater*, Pergolesi's *Stabat Mater*, Haydn's *Nelson Mass* and *Theresa Mass*, Mozart's *Requiem* and *Coronation Mass*, and Dvorak's *Stabat Mater*.

Operatic roles include Berta in Rossini's *The Barber of Seville*, Fidalma in Cimarosa's *The Secret Marriage*, Florence Pike in Britten's *Albert Herring*, Larina and Filipievna in Tchaikovsky's *Eugene Onegin*, Emira in Hasse's *Il Siroe* and Enotea in Vinci's *Il Medo*.

In April 2010 Natalia joined Glyndebourne Festival Opera where she sang The Mother in Stravinsky's *Mavra* and was a chorus member in productions of *Macbeth*, *Don Giovanni*, *The Rake's Progress*, *Die Meistersinger*, *Rusalka*, *L'elisir d'amore*, *The Cunning Little Vixen*, *La Bohème*, and *Le nozze di Figaro*. She has covered Goffredo in Handel's *Rinaldo* during the Festival and Glyndebourne on Tour (GOT) 2011, Cherubino in Mozart's *Le nozze di Figaro* (GOT 2012) and sang the role of the Shepherd in Ravel's *L'enfant et les sortilèges*.

For 15 years Natalia has been a member of Con Vigore, a specialist chamber choir performing a wide range of repertoire at prestigious venues across the world. She has participated in master classes with Jadwiga Rappé, Diane Forlano, Malcolm Martineau, Rosamund Illing and Dennis O'Neill. In the last six years she has featured in the Schleswig-Holstein Music Festival in Germany. As the mezzo Bach Scholar, she performed regularly as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series.

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 Vivace Chorus (then the Guildford Philharmonic Choir). Jeremy has presented and conducted some ambitious programmes, including Howell's *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony (No. 2)*, Vaughan Williams' *A Sea Symphony*, Mendelssohn's 'Lobgesang' (*Symphony No. 2*), Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, and, most recently, Mahler's 'Symphony of a Thousand' (*No. 8*) in the Royal Albert Hall with the Royal Philharmonic Orchestra. Major classical popular works have included Elgar's *The Dream of Gerontius*, Verdi's *Requiem* and 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 premiere 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

Mihkel Kerem
Susie Candlin
James Dickenson
Anna Biggin
Alex Afia
Anna de Bruin
Dunja Lavrova
Natalia Bonner

Violin 2

Liz van Ments
James Widden
Gabriella Nikula
Barbara Zdziarska
Iva Fleischanova
John Dickinson

Viola

Kate Musiker
Louise Hawker
Toby Deller
Richard Cookson

Vivace Chorus

Cello

Ian Ward
Harriet Wiltshire
Sarah Westley
Gabriella Swallow

Bass

Anthony Williams
David Ayre

Flute

Robert Manasse
Kimberley Boyle

Piccolo

Jenny Doyne

Oboe

James Turnbull
Rachel Broadbent
Sophie McMillan

Cor Anglais

Susie Thorn

Clarinet

Peter Sparks
Karen Hobbs

Bass Clarinet

Richard Russell

Bassoon

Adam McKenzie
Rosie Burton

Contra Bassoon

Rosie Cow

Horn

Martin Grainger
Paul Cott
Caroline O'Connor
Jason Koczur

Trumpet

Angela Whelan
David Geoghegan
Gillian Hicks

Trombone

Susan White
Emma Juliet
Hodgson
Dougall Prophet

Tuba

Adrian Miotti

Timpani

Tristan Fry

Percussion

Janne Metsapelto
David Holmes

Harp

Sally Pryce

About Vivace Chorus

Music Director: Jeremy Backhouse

Accompanist: Francis Pott

Chairman: James Garrow

Vivace Chorus has two aims: to make music of the highest standard and to have fun while doing so.

The choir has come a long way since it began over 60 years ago as the Guildford Philharmonic Choir, gaining over time an enviable reputation for performing first-class concerts across a wide range of musical repertoire.



Since 1995, the choir has thrived under the exceptional leadership of our Music Director, Jeremy Backhouse, ably supported now by Francis Pott. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and every performance, and Francis is not just a very fine rehearsal accompanist but is also a composer of international repute and a concert pianist in his own right. Indeed he was the soloist in our concert last May, giving an acclaimed rendition of Rachmaninov's *Piano Concerto No. 2*.



We relish the opportunity to perform more unusual works such as Mahler's *Symphony No. 8*, or Prokofiev's *Alexander Nevsky* as much as the great choral masterpieces of Verdi, Bach, Brahms, Handel or Haydn. At a more intimate level, we are at home with the works of Fauré, Tavener, Allegri or Lauridsen. Contemporary

music is an important feature of the repertoire and our 'Contemporary Choral Classics' series, which has featured works such as Will Todd's *Mass in Blue*, is designed both to challenge the choir and to promote the classics of the future.

Recent successes have included a sell-out performance of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall in May 2011, involving five choirs and the Royal Philharmonic Orchestra conducted by Jeremy, and a performance last November of the Brahms *Requiem* which prompted a reviewer to say, "Guildford is indeed most fortunate to have such a great ensemble in its midst". In March last year we made our highly successful debut at tonight's venue, 'G Live', with a very popular programme, *A Night at the Opera*. In our May Rachmaninov concert, alongside the *Piano Concerto No 2*, we sang extracts from the *Vespers* and gave a rousing performance of *The Bells* and we began the 2012/13 season last November, joined by some members of our sister choir, the Freiburg Bachchor, with a moving rendition of the Britten *War Requiem* – reviewed on page 17.

The final concert this season, in May, will feature contemporary works by Todd, Mealeor, Rutter and Chilcott. We look forward to presenting another varied programme next season, starting with a concert of contrasting works by Haydn and Jenkins in November.

In addition to our own concerts, we also sing in various charity concerts, including the Mayor of Guildford's annual Carol Concert and with our stalwart supporters, the Brandenburg Sinfonia, we sing twice a year in one of London's popular concert venues, St Martin-in-the-Fields.

We also, on occasion, venture further afield. We have visited Germany many times over the years to sing with the Freiburg Bachchor. Other trips abroad have included a tour, in June 2009, of north-west France when we sang in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais, while in June last year we headed across France to Strasbourg, giving concerts also in Germany, in Heidelberg and Freiburg. We are already planning a tour next year to Verona, when we'll give three concerts, in Verona, Bardolino (Lake Garda) and Venice.

If that whets your appetite, come and join us – new members are always welcome. We rehearse in Holy Trinity Church, Guildford High Street, on Monday evenings. Just turn up (at 7.15), or contact our membership secretary Jane Brooks at membership@vivacechorus.org.



For further information, do visit our website, vivacechorus.org, where you can also sign up to receive information about our concerts, email us at info@vivacechorus.org or follow us on Facebook or Twitter.

Vivace Chorus Singers

FIRST SOPRANO

Polly Andrews
 Joanna Bolam
 Elaine Chapman
 Rachel Edmondson
 Susan Norton
 Robin Onslow
 Margaret Parry
 Margaret Perkins
 Kate Rayner
 Gillian Rix
 Carol Terry
 Joan Thomas

SECOND SOPRANO

Jacqueline Alderton
 Anna Arthur
 Mandy Freeman
 Marianne Illsley
 Jane Kenney
 Krystyna Marsden
 Kate McGuire
 Isabel Mealor
 Rachael Moore
 Debbie Morton
 Alison Newbery
 Alison Palmer
 Gillian Palmer
 Kate Peters
 Rosalind Plowright
 Isobel Rooth
 Paula Sutton
 Valerie Thompson
 Christine Wilks
 Frances Worpe

FIRST ALTO

Barbara Barklem
 Penny Baxter
 Alice Bingham
 Jane Brooks
 Jenny Cane
 Margaret
 Dentskevich
 Liz Durning
 Kate Emerson
 Sheila Hodson
 Pamela Leggatt
 Judith Lewy
 Lois McCabe
 Kay McManus
 Christine Medlow
 Rosalind Milton
 Mary Moon
 Gill Perkins
 Lesley Scordellis
 Catherine
 Shacklady
 Ann Smith
 Marjory Stewart
 Hilary Trigg
 Maggie Woolcock

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Sylvia Chantler
 Andrea Dombrowe
 Celia Embleton
 Elizabeth Evans
 Valerie Garrow
 Jo Glover
 Margaret
 Grisewood
 Barbara Hilder

Carol Hobbs
 Yvonne
 Hungerford
 Margaret Mann
 Val Morcom
 Jacqueline
 Norman
 Beryl Northam
 Sheila Rowell
 Prue Smith
 Jo Stokes
 Rosey Storey
 Pamela Usher
 Anne Whitley
 Anna Williams
 June Windle
 Elisabeth Yates

FIRST TENOR

Mike Bishop
 Bob Bromham
 Bob Cowell
 Owen Gibbons
 Tim Hardyment
 Nick Manning
 Martin Price
 Chris Robinson
 John Trigg

SECOND TENOR

John Bawden
 Peter Butterworth
 Tony Chantler
 Geoff Johns
 Stephen Linton
 Peter Norman
 Jon Scott
 John Thornely

FIRST BASS

Phil Beastall
 John Britten
 Stephen Chownes
 Michael Dudley
 Brian John
 Jeremy Johnson
 Eric Kennedy
 Jon Long
 Chris Newbery
 Chris Peters
 Robin Privett
 David Ross
 Philip Stanford
 Barry Sterndale-
 Bennett
 Kieron Walsh

SECOND BASS

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

Some of the printed music for this evening's concert has been hired from
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Britten *War Requiem*, 17th November 2012

From a review in the Surrey Advertiser by Chris Mark

Britten's *War Requiem* will, one can confidently predict, receive numerous performances across the globe between now and the end of 2013, the composer's centenary year. It is not, though, a work that it is advisable to hear too often, particularly live: the emotional impact is considerable, and can be searing, and is not guaranteed to blunt on repeated hearings. The performance at Guildford Cathedral on 17 November gave full measure to the most intense moments. Gareth Brynmor John's solo in the later stages of the setting of Wilfred Owen's 'Strange Meeting', the emotional heart of the work, was particularly fine, displaying the intelligence, control, and range of nuance one associates with the baritone for whom the part was written, Dietrich Fischer-Dieskau. He was also excellent in the more declamatory 'Be slowly lifted up thou long black arm', with its terrifying - and terrifyingly high - final note. In both he was well supported by polished and energetic playing from the chamber orchestra.

The chorus's chorale at the end of the work, and its two earlier manifestations, was also particularly well done. Singing unaccompanied, with harmony that is not easy to pitch, everyone needs to hold their nerve here, for it is the parting gesture, and the success of the performance depends heavily upon it. That it came off so well is testimony to the hard work of the chorus and the skills of the conductor, Jeremy Backhouse, who conducted throughout with incisive clarity and judicious pacing.

At its first performance *War Requiem* employed two conductors, such are the complexities of holding it together. The very large forces are ranged over many square feet, and maintaining exactitude of ensemble, especially in a reverberant building like the Cathedral, is not easy, so there were inevitably some small inaccuracies...and there were some occasional balance problems, too, though some potential ones were triumphantly overcome. The normal positioning of the solo soprano in performances of the work is at the front of chorus, behind the orchestra. This presents some challenges of projection. The rather steely tone of the singer for whom it was written, Galina Vishnevskaya, was well suited to dealing with these challenges, and Alla Kravchuk found a nice blend of steel and lyricism, soaring luminously at the climax of the 'In paradisum' section.

Anyone singing the solo tenor part is in the invidious position of being compared with Peter Pears. Philip O'Brien doesn't quite have Pears's ability to float, or his range of tone, so that the end of the 'Agnus Dei' was a tad prosaic, though the melodic line in general was strongly shaped and communicated, and he was particularly strong in the more dramatic passages.

A final word on the boys' chorus, from Tiffin School: they were terrific. I can't imagine their part being better done.

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

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If you have enjoyed this concert, why not become one of our patrons? We have a loyal band of followers whose regular presence at our concerts is greatly appreciated. With the valued help of our patrons, we are able to perform a wide range of exciting music, with world-class, professional musicians in venues such as Guildford Cathedral, G Live and the Royal Albert Hall. Patrons enjoy discounts of between 10% & 30% off concert tickets, reserved seating and priority booking for the best seats for as little as £50pa. If you are interested please contact Joan Thomas 01483 893178 or email: patrons@vivacechorus.org.

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Audience comments, *Britten War Requiem*, November 2012

"A complete triumph ... I would like to thank all at Vivace for making Britten come alive at Guildford Cathedral. We both consider ourselves lucky that we have such a first class choir on our door-step."

"The atmosphere at times was electric and could have been cut with a knife. A monumental undertaking performed brilliantly."

"Such an emotional performance. I was almost in tears at the end."

"The requiem was beyond wonderful; the pause before the applause at the end, when no one wanted to break the spell, said it all."

Vivace Chorus dates for your diary

Saturday 25th May 2013, 7.30pm Guildford Cathedral

Join us for a celebration of the best that British choral music has to offer in this uplifting programme that is perfect for seasoned concert-goers or first-time listeners alike. We will be singing:

Will Todd's ethereal *Angel Song II*

John Rutter's *Mass of the Children* (with the Farnham Youth Choir)

Paul Mealor's motet *Ubi Caritas et Amor*, made famous when sung at the wedding of TRH the Duke and Duchess of Cambridge

and Bob Chilcott's beautiful *Requiem*.

The pre-concert talk, which takes place in the Chapter House at 6.30 pm, will be given by composer and teacher, Steven Berryman. Passionate about music education, Steven is currently the Assistant Director of Music at North London Collegiate School and also teaches composition at the Junior Department of the Royal Academy of Music.

Saturday 16th November 2013, 7.30pm

Haydn's *Mass in Time of War*

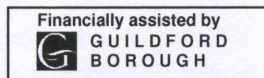
Jenkins' *The Armed Man – A Mass for Peace*

Advance notice...

On Sunday 18th May 2014 we will be joined in the Royal Albert Hall by The London Philharmonic Choir, Wimbledon and Twickenham Choral Societies, and the Royal Philharmonic Orchestra, conducted by Jeremy Backhouse, for a performance of Verdi's powerful and moving *Requiem*, arguably one of the most loved pieces in the entire choral repertoire. Our last concert in this magnificent setting, Mahler's *Symphony No. 8*, sold out. Tickets, from £8 to £44, are already on sale for the Verdi – to get the very best seats, buy yours now!

**Further details at vivacechorus.org
or from info@vivacechorus.org**

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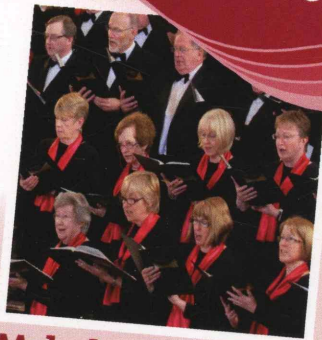
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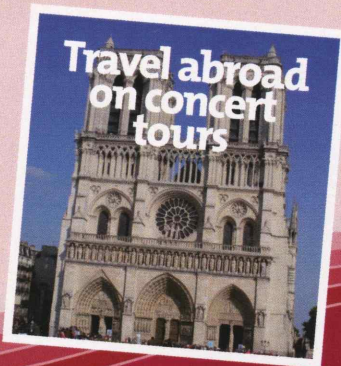


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We regret that **Natalia Brzezinska** is indisposed and unable to sing for us tonight. We are very grateful to **Jeanette Ager**, who has stepped in at very short notice to take her place.



Jeanette Ager was awarded an Exhibition to study at the Royal Academy of Music where she won numerous prizes. She is now continuing her studies with Linda Esther Gray.

Jeanette has won the Gold Medal in the Royal Over-Seas League Music Competition, the Richard Tauber Prize for Singing and an award from the Tillett Trust Young Artist Platform.

As a soloist, Jeanette's concert and oratorio work has included: recitals and other appearances at the Wigmore Hall; Handel's Messiah at St David's

Hall, Cardiff; Elgar's Dream of Gerontius at the Queen Elizabeth Hall; Tippett's Child of our Time at Salisbury Cathedral; Beethoven's 9th Symphony at the Barbican Concert Hall and the Missa Solemnis at York Minster, Truro and Exeter Cathedral. In addition to performances at many of the leading venues in the United Kingdom, Jeanette's concert work has taken her to Bermuda, the Czech Republic, Spain and China.

Her operatic roles have included Cherubino in the Marriage of Figaro, (Mozart); Dido in Dido & Aeneas, (Purcell); The Marquise of Birkenfield in La Fille du Regiment (Donizetti); Rosina in The Barber of Seville (Rossini) both for Swansea City Opera and Thea in The Knot Garden (Tippett). With the Royal Opera House she appeared as one of the Apprentices in Wagner's Meistersinger at Covent Garden.

As a soloist, Jeanette has recorded for Hyperion, Deutsche Grammophon and Philips. Future events include Elgar's Sea Pictures with the RPO; Mahler's 2nd Symphony at the Bridgewater Hall and Elgar's Dream of Gerontius in Eton College, Eton.

Jeanette is part of the Artists in Residence Scheme at Queens University in Belfast where she regularly visits to perform recitals and to work with the students

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