



**Bob Chilcott:
Requiem**

**John Rutter:
Mass of the Children**

**Paul Mealor:
Ubi caritas et amor**

**Will Todd:
Angel Song II**

**Farnham Youth Choir
The Brandenburg Sinfonia
Conductor: Jeremy Backhouse**

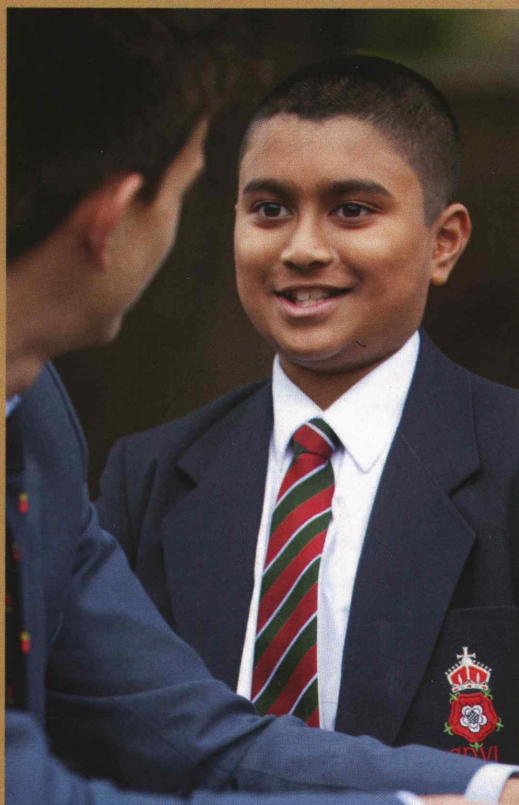
Vivace
Chorus

**Saturday
25th May 2013
7.30 pm Guildford Cathedral**

vivacechorus.org

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President Sir David Willcocks CBE MC

Best of British

Will Todd

Bob Chilcott

Paul Mealor

John Rutter

Angel Song II

Requiem

Ubi caritas et amor

Mass of the Children

Emily Garland

Philip Modinos

Richard Walshe

Soprano

Tenor

Baritone

Farnham Youth Choir

Brandenburg Sinfonia

Conductor: Jeremy Backhouse

PRE-CONCERT TALKS

Before Vivace Chorus concerts in Guildford Cathedral, we offer ticket holders a free talk given by an acknowledged music expert who has a special interest in the works to be performed.

Tonight's pre-concert talk, in the Chapter House at 6.30pm, is given by composer and teacher Dr Steven Berryman. Passionate about music education, Steven is currently the Assistant Director of Music at North London Collegiate School and also teaches at the Junior Department of the Royal Academy of Music. As a contemporary composer himself – recent performances include music for two theatre works – his talk promises to give a professional insight into the works you will hear tonight.

The talk finishes at 7.10pm, allowing time to order refreshments for the interval. 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.

Elgar, March 2012

"Julian Lloyd Webber was magic and the choir sang beautifully throughout...a cracking concert."

"A lovely selection of music, very beautifully sung and played."

"The choir's singing was beautiful and the unaccompanied choir piece was especially enjoyable."

"...we were 'wowed' by Julian and Vivace Chorus."

"Brilliant performance tonight @GLiveGuildford - a really enjoyable evening. :)" (via Twitter)

"Beautiful music tonight courtesy of the Vivace Chorus, including the Brandenburg Sinfonia and the very talented Julian Lloyd Webber." (via Facebook)



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.

Tonight's concert

Part of our Contemporary Choral Classics series, this is a celebration of the best that contemporary British choral music has to offer, and displays the wide range of styles that today's composers embrace.

It opens with Will Todd's ethereal *Angel Song II*, a short, atmospheric piece which was conducted at its Vasari Singers' premiere in 2005 by tonight's conductor, Jeremy Backhouse.

Then follows Bob Chilcott's *Requiem*. Written some 5 years later, this work manages to bring something new both musically and emotionally to this traditional form, to wide acclaim.

The second half of the programme opens with Paul Mealor's very beautiful motet *Ubi caritas et amor*, which was composed for the wedding of TRH the Duke and Duchess of Cambridge.

Finally, we are joined for John Rutter's *Mass of the Children* by the renowned Farnham Youth Choir, who also sang at its UK premiere, here in Guildford Cathedral. Brilliantly written for children's voices blended with adult forces and accompanied by organ and instrumental ensemble, this work is a joy to perform and wonderful to hear.

Will Todd (b 1970)

Will Todd has been playing the piano since he was three and composing since he was seven years old. He has written works for choir, orchestra and stage productions, and his music, which encompasses a wide range of musical styles and genres, has been featured on BBC Radio and Classic FM, and performed all over the world.

He is perhaps best known for his choral works, which range from large-scale oratorios such as *Saint Cuthbert* and *The Burning Road* (about the Jarrow March) to smaller-scale pieces such as *The Call of Wisdom* and tonight's piece, *Angel Song II*. His flagship work is the jazz mass setting *Mass in Blue* which has been performed more than 100 times around the world since its 2003 premiere.

Will has a long association with both Jeremy Backhouse and the Vivace Chorus: *Angel Song II* was written for Jeremy's chamber choir, the Vasari Singers, and in 2009, Will wrote his *Te Deum* for Vivace.

The text of *Angel Song II*, inspired by the idea of angels singing on Christmas night, echoes the word 'hosanna', but sung with no consonants, giving an otherworldly feel to the music.

Bob Chilcott (b 1955)

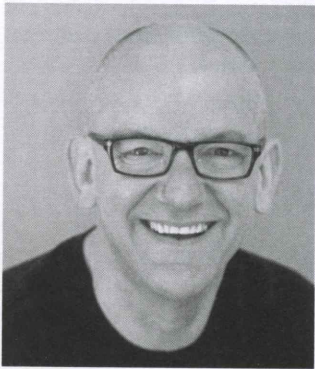


Photo: John Bellars

Bob Chilcott is one of the most active composers and choral conductors in Britain today. He has been involved in choral music most of his life; he sang in the choir of King's College, Cambridge, both as a boy and as a student Choral Scholar, and subsequently sang tenor in the King's Singers for 12 years, until 1997 when he turned his focus to composing.

Chilcott has been a composer ever since and has poured his energy into choral composition, conducting and promoting choral singing throughout the world.

He is well known for his compositions for children's choir, such as *Can You Hear Me?* as well as his many works for mixed voices, including *Requiem*, being performed tonight, and *A Little Jazz Mass*.

As a conductor, Chilcott has worked with choirs and festivals throughout the world. Principal Guest Conductor of the BBC Singers in London since 2002, he has also conducted many other distinguished choirs, including the RIAS Kammerchor in Berlin, the Vancouver Chamber Choir, the World Youth Choir and the Taipei Chamber Singers.

Requiem

Chilcott's *Requiem* was first performed in 2010. It is scored for soprano and tenor soloists, chorus, organ and instrumental ensemble. The text is the Latin *Missa pro Defunctis*, the Mass for the Dead, with the addition of the prayer, *Thou knowest, Lord, the secrets of our hearts* from the Book of Common Prayer. The work is dedicated to the memory of the composer's niece, Samantha Verschueren, who tragically died at the age of only twenty-three whilst the piece was being written.

The *Requiem*, which is clearly influenced by those of Fauré and Duruflé, is a contemplative setting appropriate in either a concert or a liturgical context. The music bears the usual Chilcott hallmarks: strong rhythms, lyrical melodies and the influence of jazz elements.

The *Introit and Kyrie* opens over a gently pulsing accompaniment, initially in the dark key of F minor, but moving into the major for '*et lux perpetua*'. The pace quickens slightly at the tenor soloist's entry, '*Te decet hymnus*',

after which the opening material returns, with the addition this time of the soprano soloist. The tenors and basses of the choir introduce the *Offertorio*, which begins urgently, building to a climax at '*Libera me*'. A gentler tempo ushers in an extended tenor solo at '*Hostias et preces tibi*'. This eventually leads into the *Pie Jesu*, a simple, lyrical aria for the soprano soloist, supported by a subdued choral accompaniment. Jazz elements now come to the fore in the *Sanctus*, with its dissonant harmonies, irregular dancing rhythm and driving energy. The choir's role in the *Agnus Dei* is again that of accompanist, this time to another expansive tenor solo. Chilcott next inserts a reflective setting for the choir of the prayer, *Thou knowest, Lord*, from the Book of Common Prayer. The *Lux aeterna* is a re-working of the music from the first movement, with the soprano soloist's final phrase ascending heavenward and bringing the work to a serene close.

John Bawden

1. Introit and Kyrie – Soloists and Chorus

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus, in Sion,
et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam.
Ad te omnis caro veniet.
Kyrie eleison. Christe eleison.*

Grant them eternal rest, O Lord, and
let perpetual light shine upon them.
Thou art praised in Zion, O God, and
homage shall be paid to thee in
Jerusalem.

Hear my prayer;
All flesh shall come before thee.
Lord have mercy. Christ have mercy.

2. Offertorio – Soloists and Chorus

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum
de paenis inferni et de profundo lacu.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire
ad vitam,
quam olim Abrahamae promisisti et
semini ejus.*

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed
from the pains of hell and from the
deep pit.

Free them from the jaws of the lion;
lest hell engulf them,
lest they fall into darkness.

In praise we offer to thee, Lord,
sacrifices and prayers.
Receive them for the souls
of those we remember this day.
Make them, Lord, pass from death to
life,
as thou didst promise Abraham and
his seed.

Vivace Chorus

3. Pie Jesu – Soprano and Chorus

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

Gentle Lord Jesu, grant them rest.
Gentle Lord Jesu, grant them
eternal rest.

4. Sanctus – Chorus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

Holy, holy, holy Lord God of Hosts;
Heaven and earth are full of thy
glory.
Hosanna in the highest.
Blessed is he who cometh in the
name of the Lord. Hosanna in the
highest.

5. Agnus Dei – Tenor

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam
requiem.*

Lamb of God, who taketh away the
sins of the world, grant them rest,
eternal rest.

6. Thou knowest, Lord – Chorus

Thou knowest, Lord, the secrets of our hearts;
Shut not thy merciful ears to our prayer;
But spare us, Lord most holy,
O God most mighty,
O holy and most merciful Saviour,
Thou most worthy Judge eternal,
Suffer us not at our last hour,
For any pains of death, to fall from thee.

7. Lux æterna – Soloists and Chorus

*Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum,
quia pius es.
Requiem æternam dona eis, Domine;
et lux perpetua luceat eis.
Requiem æternum.*

Let eternal light shine upon them,
O Lord, with thy saints for ever,
for thou art good.
Grant them eternal rest, O Lord,
and let perpetual light shine upon
them. Eternal rest.

~ *Interval* ~

Paul Mealor (b 1975)

Born in St Asaph, North Wales, Paul Mealor studied composition privately from an early age with John Pickard, and later at the University of York with Nicola LeFanu and in Copenhagen with Hans Abrahamsen. Since 2003 he has taught at the University of Aberdeen, where he is currently Reader in Composition, and has held visiting professorships in composition at institutions in Scandinavia and the United States.

Mealor's music, described as having serene beauty, fastidious craftsmanship and architectural assuredness, has rapidly entered the repertoire of choirs and singers around the world. His sacred motets, songs and cycles have been performed, broadcast and recorded by artists in the UK, USA and much further afield.

Mealor was catapulted to international attention when 2.5 billion people (the largest audience in broadcasting history) heard his motet, *Ubi caritas et amor* performed at the wedding of TRH The Duke and Duchess of Cambridge at Westminster Abbey in April 2011.

Ubi caritas et amor

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi
amor.*

*Exultemus, et in ipso jucundemur.
Temeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero .*

Where charity and love are, God is there.
Christ's love has gathered us into one.

Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a
sincere heart.

John Rutter (b 1945)



Born in London, John Rutter received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge.

His compositions include both large- and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers.

He has co-edited various choral anthologies, including the Carols for Choirs series with

Sir David Willcocks, and, more recently, the Oxford Choral Classics series.

From 1975 to 1979 he was Director of Music at Clare College and, after giving up this position to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording. Rutter now divides his time between composition and conducting, and has guest-conducted or lectured at many concert halls, universities, churches, music festivals and conferences in Europe, Africa, America and Australasia.

He is an honorary Fellow of Westminster Choir College, Princeton, a Fellow of the Guild of Church Musicians, and in 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music.

He was honoured in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music.

Mass of the Children

Mass of the Children was written in response to an invitation to compose a new work for a concert given in Carnegie Hall during the American Choral Directors Association's national convention in New York in February 2003. Rutter's larger-scale choral works have been relatively few – the *Gloria*, the *Requiem* and the *Magnificat* are the most often performed – but each one has a distinct character. The *Mass of the Children* represents something new in the composer's work insofar as it was conceived with an integral role for a children's choir alongside an adult mixed choir, two soloists and orchestra. The role of the children's choir is to add a further dimension to the traditional Latin Mass sung by the adult choir, sometimes commenting, sometimes amplifying the meaning and mood. The Mass itself (a *Missa Brevis*, that is to say a Mass without a *Credo* section) is mainly sung by the adult choir or the soloists. The children sometimes sing the Latin – for example at the '*Christe eleison*', the opening of the *Gloria* and at the *Benedictus* – but elsewhere they and the two soloists sing specially chosen English texts which in some way reflect upon or illuminate the Latin. The work opens with two verses from Bishop Thomas Ken's morning hymn for the Scholars of Winchester College, and it closes with the children singing his evening hymn with Tallis' timeless melody, as the adults intone the traditional '*Dona nobis pacem*', a prayer for peace. This creates a framework (from waking to sleeping) within which other texts and moods appear in kaleidoscopic succession, like events in a day or landmarks in a life.

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1. Kyrie

Children:

Awake my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice.
Redeem thy mis-spent time that's past,
Live this day as if 'twere thy last:
Improve thy talent with due care;
For the great Day thyself prepare. (*Thomas Ken, 1637–1711*)

Adults, then children and soloists:

Kyrie eleison. Christe eleison.
Kyrie eleison.

Lord have mercy. Christ have mercy.
Lord have mercy.

2. Gloria

Children, then adults:

Gloria in excelsis Deo, et in terra pax Glory to God in the highest, and on
hominibus bonae voluntatis. earth peace to men of goodwill.

Children:

Glory be to God in highest heaven, and peace on earth.

Adults:

Laudamus te, benedicimus te, We praise thee, we bless thee, we
adoramus te. worship thee..
Gratias agimus tibi propter magnam We give thanks to thee for thy great
gloriam tuam. glory.

Soloists:

Domine Deus, Rex caelestis, Deus O Lord God, heavenly King, God the
Pater omnipotens. Father Almighty.
Domine Fili unigenite, Jesu Christe. Lord, the only begotten Son, Jesus
Christ.
Domine Deus, Agnus Dei, Filius Lord God, Lamb of God, Son of the
Patris, Father,
Qui tollis peccata mundi, miserere Thou who takest away the sins of the
nobis. world, have mercy on us.
Qui tollis peccata mundi, suscipe Thou who takest away the sins of the
deprecationem nostram. world, receive our prayer.
Qui sedes ad dexteram Patris, Thou who sittest at the right hand of
miserere nobis. the Father, have mercy on us.

Vivace Chorus

Adults:

Quoniam Tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.

For Thou only art holy, Thou only art the Lord, Thou only art most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

3. Sanctus and Benedictus

Adults:

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth, Hosanna!
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy Lord God of Hosts;
Hosanna!
Heaven and earth are full of your glory.
Hosanna in the highest.

Children, then adults and soloists:

Benedictus qui venit in nomine Domini. Hosanna!

Blessed is he that cometh in the name of the Lord. Hosanna!

4. Agnus Dei

Adults:

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takest away the sins of the world, have mercy on us.

Children:

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little lamb, who made thee?
Dost thou know who made thee?

Adults and children:

Little lamb, I'll tell thee;
Little lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb:
He is meek and he is mild,
He became a little child:
I a child and thou a lamb,
We are called by his name.
Little lamb, God bless thee.
Little lamb, God bless thee.

(William Blake, 1757–1827)

Adults:

Miserere nobis.

Have mercy on us.

5. Finale

Baritone soloist:

Lord, open thou mine eyes that I may see thee;
Lord, open thou my lips that I may praise thee;
Lord, open thou my heart that I may love thee,
Serve thee with joy, fear none above thee.
Christ be my sword and shield, my strong defender;
Christ be my light and my Redeemer.
Lord, be with me this day in each endeavour;
Lord, keep my soul with thee now and for ever.

(based on a prayer of Lancelot Andrewes, 1555–1626)

Adults:

Dona nobis pacem.

Grant us peace.

Soprano soloist:

Christ, be my guide today, my guide tomorrow;
Christ in my days of joy, my days of sorrow;
Christ in the silent hours when I lie sleeping,
Safe in his holy angels' keeping.
Christ be within the hearts of all who love me;
Christ all around, and Christ above me.
Christ in my thought and prayer and my confessing;
Christ, when I go to rest, grant me your blessing.

(based on St Patrick's Breastplate, a 5th-century prayer)

Adults:

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, who takest away the
sins of the world, grant us peace.

Children (at the same time):

Glory to thee, my God, this night
For all the blessings of the light;
Keep me, O keep me, King of kings,
Beneath thy own almighty wings.
Praise God, from whom all blessings flow,
Praise him, all creatures here below,
Praise him above, ye heavenly host,
Praise Father, Son, and Holy Ghost. (*Thomas Ken*)

All:

Dona nobis pacem.

Grant us peace.

Vivace Chorus

Emily Garland – Soprano



From an early age Emily has enjoyed listening to and performing classical music. She has sung with many choirs including The National Children's Choir of Great Britain, The National Youth Choir of Great Britain and The National Ladies' Chamber Choir, *Dulce Corum*. Some of her favorite performances include *The Medium* by Menotti with Somerset Opera, performing in the choir for the Philharmonia's performance of Holst's *The Planets* at The Royal Festival Hall and recording with the BBC Symphony Orchestra, as part of the chorus for *Dance of the Snowflakes* from Tchaikovsky's *The*

Nutcracker, conducted by Barry Wordsworth.

Emily has been fortunate enough to tour Australia and New Zealand with various choirs, and to perform in New York and Florence, as well as many places in the UK and Ireland as a soloist.

Emily recently graduated with a First Class BMus (Hons) degree in Classical Performance from Trinity Laban Conservatoire of Music and Dance, where she studied with Wendy Eathorne. Whilst studying for her BMus Emily performed many operatic roles including: Pamina (*Die Zauberflöte*), Dido (*Dido and Aeneas*), Controller (*Flight*) and Countess (*Le nozze di Figaro*). Highlights also include being invited to take part in the Junior Kathleen Ferrier Competition and working with Errollyn Wallen on her new gospel opera *Murder in the Cathedral* at the National Theatre Studios.

All of these projects have given her a varied repertoire, which she has been able to incorporate in recitals, the highlight being in June 2011 when Emily performed a solo recital at the Guildhall for Princess Anne and Prince Michael of Kent. Emily is currently in her first year of an MA at The Royal Academy of Music, studying with Kathleen Livingstone, and is generously supported by The Josephine Baker Trust.

Philip Modinos – Tenor



Philip Modinos is a young rising dramatic tenor.

In the 2012-13 season he made some remarkable debuts, including the title role in Verdi's *Otello* and Wagner's *Siegfried* in London and as Turiddu in Mascagni's *Cavalleria Rusticana* for the National Opera of Greece.

His voice, a rare *Heldentenor*, expands already over a wide repertoire, showing an extraordinary strength and elegance in the most dramatic roles.

In addition to *Otello* and *Siegfried*, other roles that he has sung include: Don José in Bizet's *Carmen*, Radames in Verdi's *Aida*, Luigi in Puccini's *Il tabarro*, Gabriele Adorno in Verdi's *Simon Boccanegra*, Canio in Leoncavallo's *I Pagliacci*, Pinkerton in Puccini's *Madam Butterfly*, and Ishmael in Verdi's *Nabucco*, to name but a few.

Philip has appeared as a soloist in Greece, England, Italy, Spain, France, Cyprus, Egypt, Germany and the USA and he has performed in numerous venues such as the National Opera of Greece, the Barbican, St. John's, Smith Square, Teatro de la Feria in Valladolid, and many others.

Philip has been awarded the Onassis Scholarship (by the Onassis Foundation) and the Greek Wagner Gesellschaft Bursary in 2011 (Dame Gwyneth Jones presiding). He has also been assisted by the Josephine Baker Trust.

Tonight's concert is being held in Guildford Cathedral
by kind permission of the Dean and Chapter

Richard Walshe – Baritone



Richard was educated at the King's School, Gloucester, after which he became a choral scholar at Portsmouth Cathedral in 2008/9 and then went on to become a lay clerk at Gloucester Cathedral in 2009/10. During his time at Gloucester Cathedral, Richard had many solo opportunities, most notably in a performance of Handel's *Messiah*. Richard also performed the bass solos in Walton's *The Twelve* during the BBC Radio 3 Choral Evensong, broadcast live from the Gloucester Three Choirs Festival in 2010.

Richard was awarded a scholarship to the Royal Academy of Music in 2010, where he currently studies undergraduate singing with Mark Wildman and Iain Leddingham. During his time at the Royal Academy, Richard has enjoyed the chance to sing in the Kohn Foundation Bach Cantata chorus. He has also enjoyed solo performances on the recital platform, performing Schumann's *Dichterlieb* and Finzi's song cycle *Let us Garlands Bring*, as well as on the operatic stage, performing the part of Antonio in a production of Mozart's *The Marriage of Figaro* at the Amersham Music Festival. Richard has recently taken part in master classes with English song and German Lieder experts Roderick Williams, Florian Boesch and Wolfgang Holzmair. In October 2011, during his second year at the Royal Academy of Music, Richard reached the final of the Kathleen Ferrier Society Bursary for Young Singers.

As a baritone soloist, Richard has had a variety of performance opportunities, including: Fauré's *Requiem* at Gloucester Cathedral and the Colston Hall, Bristol, with conductor Adrian Partington and the Bournemouth Symphony Orchestra; Pilate and arias in Bach's *St John Passion*; recitative parts in Bach's *St Mathew Passion* in the Amersham Music Festival; Zebul in Handel's *Jeptha*; and solos in Mozart and Haydn Masses in High Wycombe, and Brahms' *Requiem*. Future engagements include Handel's *Messiah*, Schubert's *Mass in G* and the Mozart *Requiem*.

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.

Flute

Anna Wolstenholme

Horn

Nick Wolmark

Timpani

Tim Evans

Oboe

Rachel Broadbent

Double bass

Anthony Williams

Percussion

Sarah Stuart
Janne Metsapelto

Clarinet

Harry Cameron-Penny

Harp

Sue Blair

Organ

David Coram

Bassoon

Adam McKenzie

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

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, to which tonight's concert belongs, is designed both to challenge the choir and to promote the classics of the future.

Particular 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 highly acclaimed performance last November of Britten's *War Requiem*. Following our sell-out debut at 'G Live' in March last year with *A Night at the Opera*, this first-rate concert hall was packed again for our Elgar concert this March – see the review on page 22. We look forward to presenting another varied programme next season, starting with a concert of contrasting works by Haydn and Jenkins in November, and ending with another Royal Albert Hall production, this time of the ever-popular Verdi *Requiem*.

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 will give three concerts, in Verona, Bardolino (Lake Garda) and Venice.

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

For further information, 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

Pam Alexander
Helen Beevers
Mary Broughton
Elaine Chapman
Rachel Edmondson
Rebecca Kerby
Mo Kfour
Susan Norton
Robin Onslow
Margaret Parry
Margaret Perkins
Kate Rayner
Gillian Rix
Carol Terry
Joan Thomas
Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
Anna Arthur
Mandy Freeman
Marianne Illsley
Krystyna Marsden
Kate McGuire
Isabel Mealar
Rachael Moore
Debbie Morton
Alison Newbery
Gillian Palmer
Kate Peters
Isobel Rooth
Christine Wilks
Frances Worpe

FIRST ALTO

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

SECOND ALTO

Geraldine Allen
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Andrea Dombrowe
Celia Embleton
Elizabeth Evans
Valerie Garrow

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

FIRST TENOR

Bob Bromham
Bob Cowell
Tim Hardymant
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

John Britten
Simon Browning
Derek Fisher
Brian John
Eric Kennedy
Jon Long
Adrian Oxborrow
Chris Peters
Robin Privett
David Ross
Philip Stanford
Barry Sterndale-Bennett

SECOND BASS

Peter Andrews
Roger Barrett
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Michael Jeffery
Neil Martin
Michael Taylor

Vivace Chorus is grateful to The Josephine Baker Trust

for the sponsorship of two of this evening's soloists:
Emily Garland and Richard Walshe.

The staging for tonight's concert is owned by the Association of Surrey Chorus
To hire please contact Carrie Tinsley, Cathedral Office. tel: 01483 547870

Farnham Youth Choir

For 27 years Farnham Youth Choir under the direction of founder David Victor-Smith MBE, has been one of the UK's leading upper voice choirs for 12 to 18 year-olds. Choristers are drawn from some 20 schools both state and private in a 15 mile radius of Farnham, Surrey, many having begun their singing career in the organisation's three junior choirs.

The normal repertoire of the youth choir covers some 30 songs performed from memory, including many different styles and spanning several centuries of choral music. However, the choir is also in demand to perform semi-choruses in concerts such as this tonight. Indeed, FYC has taken part in performances of Rutter's *Mass of the Children* in St Paul's Cathedral, King's College Cambridge and several times in Guildford Cathedral, most notably giving the UK premiere of the work in 2002, by invitation of the composer.

Farnham Youth Choir has performed in concert with the King's Singers, Aled Jones, and several times with John Rutter and the Royal Philharmonic Orchestra. The choir has released seven CDs of repertoire since 1993, with a further one due for release in Autumn 2013. In addition, FYC has worked on recording projects with John Rutter on two occasions, including a CD of *Mass of the Children* released on the Naxos label.

Farnham Youth Choir has performed all over the world, notably in China, Singapore, Australia and mainland Europe. It has won a string of national and international awards for choral excellence, including a Gold Medal at the World Choir Games in Cincinnati in 2012 and more recently two top prizes, the Prix de Montreux and Audience Prize at the Montreux International Choral Festival.

Tonight's singers are:

Thomas Adams	Anna Evans	Chloe Hepworth	Flora Shaw
Tallulah Armstrong	Julia Evans	Phoebe Heveron	Alice Shires
Elizabeth Bamford	Megan Everett	Isobel Honeywood	Emma Stonehouse
Melissa Bensley	Holly Giles	Amber Li	Grace Tompkins
Amy Brogden	Alice Goodearl	Sophie-Claire	Georgina Utting
Caroline Brown	Thomas Green	McLeod	Bryony Waterman
Eleanor Burden	Lisa Gun	Louise Nicholls	Lucy Webb
Bethany Daniels	Cunninghame	Amelia Pay	Madeline Wilde
Laura Denton	Annabel Hanssen	Isabelle Pay	Thomas Wilde
Grace Desouza	Saskia	Martha Pearce	Martha Woodhams
Rachel Dicker	Hardcastle	Annabel Rieden	



Farnham Youth Choir

'Breathtaking Harmony of Sweet Voices'

From a review in the Surrey Advertiser, by
Gillian Brierley, of Vivace Chorus's March 2013 concert



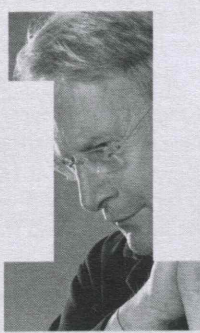
The Vivace Chorus brought to the opening of Vaughan Williams' *Serenade to Music* a gentle sweetness of sound which was quite captivating, and as the harmonies faded the sopranos gave us the most limpid top A in the phrase 'of sweet harmony'. The weight of the orchestra covered the words in many places; however the choral colour and beautiful legato cannot be faulted.

This performance of Elgar's Cello Concerto, soloist Julian Lloyd Webber, was full of interest. The orchestra were so sensitive to Lloyd Webber's solo passages, moving as one, sometimes quite playfully, that it felt more intimate than I have heard before, almost a chamber performance. There were many exquisite pianissimi from the cello, so soft as to draw the listener in, and then in contrast some wonderfully burnished brass forte sections.

The second half began with the unaccompanied part song *There is sweet music*. Here were some beautifully shaped phrases and no orchestra to mask the words, so the poetry was able to sing as sweetly to us as the voices.

The programme concluded with a third Elgar work, *The Music Makers*. Elgar has composed a wonderful tapestry of sound and colour and the Vivace Chorus wove the threads with utmost sensitivity. At last we heard the choir in full flow, with some thrilling forte passages, which certainly made sense of the text - 'and therefore today is thrilling'. This final piece showed Jeremy Backhouse in full control of all the musical forces before him, and he gave us a dynamic performance. The final phrase 'We are the music makers, and we are the dreamers of dreams' was perhaps the highlight of the evening, spinning out endlessly into a breathless hush. It was hard to break it with the deserved applause...and we left the concert hall - (forgive a further quote from the final item) - 'our souls with high music ringing.'

International Orchestral Concert Series



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Wed 23 October 2013

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Symphony Orchestra**

Wed 27 November 2013

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Chamber Orchestra**

Fri 14 February 2014

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Sat 22 March 2014

Royal Philharmonic Orchestra

Wed 2 April 2014

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Vivace Chorus dates for your diary

Next concert:

Saturday 16th November 2013, 7.30pm Guildford Cathedral
 Jenkins: *The Armed Man* – A mass for peace
 Haydn: *Missa in tempore belli* – Mass in time of war

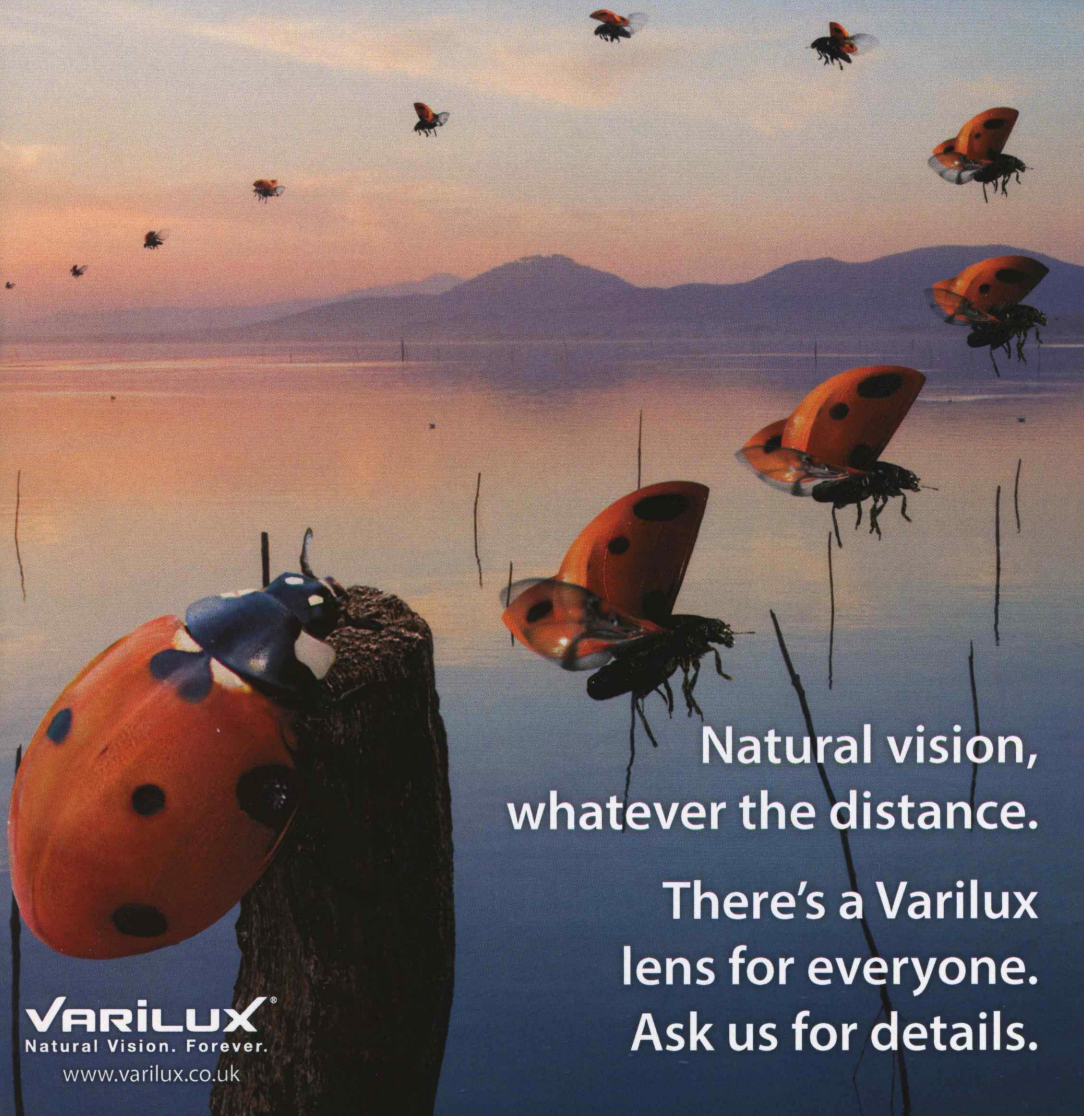
And don't forget...

Sunday 18th May 2014, Royal Albert Hall with The London Philharmonic Choir, Wimbledon and Twickenham Choral Societies, and the Royal Philharmonic Orchestra: the **Verdi Requiem**

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

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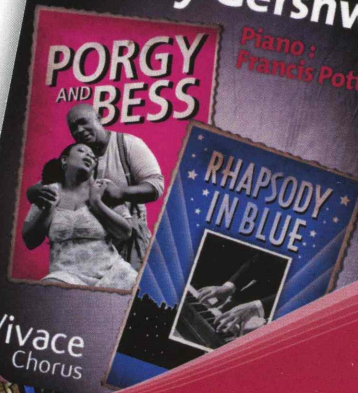
Vivace Chorus

Guildford Cathedral
Saturday 16 Nov 2013

Strictly Gershwin

PORGY AND BESS
Piano: Francis Pott

RHAPSODY IN BLUE



Vivace Chorus

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Saturday
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2014**

Vivace Chorus returns to the Royal Albert Hall, after the sell-out success of its Mahler 8 concert in 2011, with a grand-scale performance of **the Verdi Requiem**.

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Britten: Rejoice in the Lamb

Vivace Chorus

Saturday
25th January 2014
Normandy Village Hall
Booking opens 1st October


vivacechorus.org



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VERDI REQUIEM

VIVACE CHORUS
LONDON PHILHARMONIC CHOIR
TWICKENHAM CHORAL SOCIETY
WIMBLEDON CHORAL SOCIETY



Vivace Chorus

Royal Albert Hall
Sunday 18 May 2014