

FASCINATING RHYTHM

A JAZZY COCKTAIL OF:

- **Gershwin**
Five choral songs
- **Four pieces for piano**
- **Bernstein**
Chichester Psalms

- **Walton**
Façade (excerpts)

- **Lambert**
The Rio Grande

- **Piano: Francis Pott**
- **Brandenburg Sinfonia**
- **Conductor: Jeremy Backhouse**



Vivace
Chorus

Saturday
8th March 2014
7.30 pm



vivacechorus.org

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Vivace Chorus



President Sir David Willcocks CBE MC

Five choral songs

George Gershwin

Four pieces for piano

Mayerl, Bolcom,
Gershwin (arr. Pott)
Confrey

Chichester Psalms

Leonard Bernstein

Façade – An Entertainment
(*excerpts*)

William Walton

The Rio Grande

Constant Lambert

Hamish Klintworth

Treble

Angharad Lyddon

Contralto

Lancelot Nomura

Reciter

Francis Pott

Piano

Brandenburg Sinfonia

Conductor: Jeremy Backhouse

PRE-CONCERT TALKS

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

We are grateful to Terry Barfoot for giving this evening's pre-concert talk in the G Live auditorium. Terry is a well-known figure in the musical life of southern England, who has for many years given presentations at music clubs and festivals throughout the country. He has lectured, for example, at Oxford University, the British Library, the Austrian Cultural Forum, Opera Holland Park, the Royal Opera House and the Three Choirs Festival, and has written widely about music and opera. Tonight he introduces Leonard Bernstein's *Chichester Psalms* and Constant Lambert's *The Rio Grande*.

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

The Armed Man, November 2013



"Last Saturday was a completely new experience for me. We had the so very moving words you were singing in front of us. This coupled with the very imaginative orchestration suitably reinforced by the powerful statements from the organ resulted in an incredibly gripping and moving but very beautiful choral performance. Well done - I shall never forget it"

"An amazing vocal and musical experience touching deep emotions"

"The Armed Man was sung with total commitment and feeling. I found it very moving"

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.

This evening's concert

Five songs by George Gershwin

Fascinatin' Rhythm (arr. Antony Saunders)

Our Love is Here to Stay (arr. Ken Naylor)

'S Wonderful (arr. David Blackwell)

Rialto Ripples (with Will Donaldson, arr. David Düsing)

I Got Rhythm (arr. Christopher Clapham)

Four pieces for piano – Soloist: Francis Pott

Marigold

Billy Mayerl

The Poltergeist

William Bolcom

For You, For Me, For Evermore

George Gershwin (arr. Pott)

Kitten on the Keys

Edward Elzear ('Zez') Confrey

Chichester Psalms

Leonard Bernstein

– Interval –

Façade – An Entertainment (excerpts)

William Walton

The Rio Grande

Constant Lambert

George Gershwin 1898 – 1937

Of Russian Jewish heritage, George Gershwin was born in Brooklyn, New York. He and his elder brother Ira grew up around the local Yiddish theatres, but it was not until he was ten that George was suddenly captivated by music, after hearing a friend playing the violin.

Gershwin subsequently studied piano under Charles Hambitzer and composition with Rubin Goldmark and Henry Cowell. He began his career as a song plugger, (a player employed by music stores and song publishers in the early 20th century to promote new sheet music) but soon started composing Broadway theatre works with his brother Ira. In

1924, Gershwin composed his first major classical work, *Rhapsody in Blue*, for orchestra and piano. It proved to be his most popular work. After a spell in Paris, where he wrote *An American in Paris*, he returned to New York. Perhaps the most ambitious of his many well-known compositions was *Porgy and Bess*, written in 1935 with Ira and the author DuBose Heyward. Initially a commercial failure, *Porgy and Bess* is now considered one of the most important American operas of the 20th century. Gershwin eventually moved to Hollywood and composed numerous film scores until his death from a brain tumour in 1937.

Many of Gershwin's compositions, which spanned both popular and classical genres, have been adapted for use in films and for television, and several became stalwarts of the jazz performer's repertoire, known as 'jazz standards'.

Some of the Gershwin brothers' most well-known collaborations are performed tonight, all *a capella* except '*S Wonderful*', which has piano accompaniment.

The toe-tapping ***Fascinatin' Rhythm*** was first introduced by Cliff Edwards, Fred Astaire and Adele Astaire in the Broadway musical *Lady, Be Good* in 1924.

Our Love is Here to Stay, a jazz standard, was written for the movie *The Goldwyn Follies* (1938) which was released shortly after George's death. It also appeared, perhaps most memorably, in the 1951 MGM movie *An American in Paris*, for which it served as the main theme.

'S Wonderful first appeared in Gershwin's Broadway musical *Funny Face* (1927) which starred Fred and Adele Astaire, who sang the number with Allen Kearns.

Gershwin composed the piano rag ***Rialto Ripples*** when he was only 17. Written in cooperation with his friend Will Donaldson, it is performed tonight in an *a capella* choral scat arrangement by David Düsing. Between the repeated 'badlee doobe doowa' and 'badada dot dot da da' you may discern the occasional real words, but it is hard to ascribe any particular meaning to their inclusion!

Another tune to become a jazz standard, ***I Got Rhythm*** was published in 1930. Its chord progression, known as the 'rhythm changes', is the foundation for many other popular jazz tunes such as Charlie Parker and Dizzy Gillespie's bebop-style *Anthropology* (*Thrivin' From a Riff*).

Fascinatin' Rhythm

Got a little rhythm, a rhythm, a rhythm
That pit-a-pats through my brain;
So darn persistent,
The day isn't distant
When it'll drive me insane.
Comes in the morning
Without any warning,
And hangs around all day.
I'll have to sneak up to it
Someday, and speak up to it.
I hope it listens when I say:

Fascinatin' Rhythm,
You've got me on the go!
Fascinatin' Rhythm,
I'm all a-quiver.
What a mess you're making!
The neighbours want to know
Why I'm always shaking
Just like a flivver.

Each morning I get up with the sun --
Start a-hopping,
Never stopping --
To find at night no work has been done.

Our Love Is Here To Stay

It's very clear
Our love is here to stay,
Not for a year
But ever and a day

The radio and the telephone
And the movies that we know
May just be passing fancies
And in time they go.

'S Wonderful

'S wonderful, 's marvellous
You should care for me
'S awful nice, 's paradise
'S what I love to see.
You've made my life so glamorous
You can't blame me for feeling amorous,

I know that
Once it didn't matter --
But now you're doing wrong;
When you start to patter
I'm so unhappy.

Won't you take a day off?
Decide to run along
Somewhere far away off --
And make it snappy!

Oh, how I long to be the one I used to be!
Fascinatin' Rhythm,
Oh, won't you stop picking on me?

At the breakfast table it sounds like a Babel
that sets itself to a rhyme.
While at my dinner I'm sure getting thinner
Thro' masticating ragtime.
When teacups clatter
And girls start to chatter,
The rhythm's there all right.
The thing will never leave me.
Why, when in bed believe me
As soon as I blow out the light:
Fascinatin' Rhythm...

But, oh! my dear
Our love is here to stay,
Together we're going a long, long way.

In time the Rockies may crumble
Gibraltar may tumble
They're only made of clay
But our love is here to stay.

Oh, 's wonderful, 's marvellous
That you should care for me.
My dear, it's four-leaf clover time
From now on my heart's workin' overtime
'S wonderful, 's marvelous
That you should care for me.

I Got Rhythm

I got rhythm
I got music
I got my man
Who could ask for anything more ?
I got daisies
In green pastures,
I got my man
Who could ask for anything more ?

Ol' Man Trouble,
I don't mind him.
You won't find him
'Round my door.
I got starlight,
I got sweet dreams,
I got my man/girl,
Who could ask for anything more ?
Who could ask for anything more ?

Four pieces for piano – Soloist: Francis Pott

Marigold

Billy Mayerl (1902-1959)

Mayerl was eventually to become known as 'The British Gershwin', and was soloist when the immortal *Rhapsody in Blue* was first heard in this country (with Gershwin in the audience); but the *sobriquet* does both composers a disservice. A true musical all-rounder, Mayerl achieved fame with the Savoy Havana Band and, during the War, as musical director at Grosvenor House, Park Lane. With its gentle whiff of fourths-based *Chinoiserie* and its easy-going charm, *Marigold* was an instant best-seller and became Mayerl's unofficial signature tune for the rest of his life. His premature death robbed the musical world of one of its most popular and unassuming ambassadors.

***The Poltergeist – Rag Fantasy* (1971) William Bolcom (b.1938)**

Bolcom is a maverick of the best kind among US composers. Refusal to separate popular idioms from classical ones has led him (among other things) to enlarge on the possibilities of ragtime, adding a modernism which mischievously undermines the Scott Joplin-derived, po-faced decorum of the proceedings.

The Poltergeist evokes not intimidation of residents while they are at home, but an altogether more streetwise visitant who waits till they go out, then helps him[?]self liberally to the Bourbon before moving on to the crockery – and the piano. The music is punctuated midway by inane cackling and a curious feature called 'stop time', where a passage is repeated with silent rhythmic holes in it. Members of the audience detecting ectoplasmic disturbance in their vicinity are politely requested to stifle vocal reaction until the whole ordeal is at an end.

For You, for Me, for Evermore

George Gershwin (1898-1937)

Gershwin was the ultimate party animal, magnetically drawn to any piano and exerting a similar effect of his own on any gathering. But success meant Hollywood, where he missed his friends and longed for New York. Alas, it was not to be: in 1937 his robust health gave way to dizzy spells and headaches, and eventually an emergency operation revealed a cerebral tumour. Only months earlier he had written to Mabel Schirmer, "*I am welcoming 1937... Perhaps, dear Mabel, this is our year. A year that will see both of us finding that elusive something that seems to bring happiness... So lift your glass high with me and drink a toast to two nice people who will go places this year*". His very last song was *Our Love is Here to Stay*, featured elsewhere in this programme. *For You, for Me, for Evermore* appeared posthumously. Its apparently sanguine lyric (by Gershwin's brother Ira) contains the unwittingly poignant line '*I'm yours, you're mine, and in our hearts / the happy ending starts*'. The music seems to carry some wistful presentiment of its own, in gentle rebuttal of the lyrics. I was prompted to make a free piano arrangement of this little-known number for the present occasion. It is dedicated to my friend Jack Gibbons, Gershwin's foremost advocate in the UK, whose 1994 recording of the unadorned original first made me aware of its existence.

Kitten on the Keys (1921) Edward Elzear ['Zez'] Confrey (1895-1971)

Zeze Confrey was born in Illinois. After World War I he worked as a pianist and arranger for the QRS piano roll company. *Kitten on the Keys* was inspired by a stay at his grandmother's house during which he heard her cat walk along the piano (some walk! - perhaps, like Bolcom's Poltergeist, it had been at her Bourbon). This became his greatest hit along with *Dizzy Fingers* (1923). On one occasion my good friend, the French-Canadian virtuoso Marc-André Hamelin, spontaneously launched into *Kitten* as an *encore* at double speed, conjuring the interesting possibility that Confrey's granny owned a sabre-toothed tiger. Following Marc's example is high-risk, but more fun...

© Francis Pott

CHICHESTER PSALMS Leonard Bernstein (1918 – 1990)

The *Chichester Psalms* were commissioned by the Dean of Chichester, the Very Reverend Walter Hussey, an extraordinary man of penetrating vision and sensitivity. However, the world premiere took place not in Chichester but in New York, on 14th July 1965, when the composer conducted the New York Philharmonic Orchestra and the Westminster Choir.

Leonard Bernstein was one of the great musicians of the 20th century, as composer, conductor, pianist, writer and communicator. From the time of his debuts in the 1940s as composer and conductor, he remained at the forefront of international musical life. As his music becomes better known so his range of expression becomes more clear, and his achievement as a creative artist can be confirmed for both its significance and its lasting value.

The *Chichester Psalms* ranks as one of Bernstein's finest achievements. The opening chorale of *Psalm 108* creates a compelling atmosphere, releasing the joyful, dance-like setting of *Psalm 100* in a lively and distinctive 7/4 metre. This is 'an exhortation to make a joyful noise unto the Lord', abounding in pulsating energy but at the same time full of subtleties in the handling of the complex choral-orchestral forces.

A lyrical, slow-moving solo (*Psalm 23*) by a boy alto, accompanied by the harp, begins the second movement. This music is repeated by the high voices of the chorus, but the mood is suddenly disturbed by a fierce outburst from the men (the text taken from *Psalm 2*). The violence subsides, but it does not altogether disappear, as, above, the women resume *Psalm 23* 'blissfully unaware of the threat'. There follows a purely orchestral meditation, which leads directly into the finale, whose consoling song adopts a flowing 10/4 metre (*Psalm 131*). The work ends with an *a capella* version of the chorale, a coda of yearning for peace (from *Psalm 133*), a vision which was always hugely important to Bernstein, as indeed it should be for us all.

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- I. Psalms 108 & 100 Maestoso ma energetico - Allegro molto
- II Psalms 23 & 2 Andante con moto, ma tranquillo - Allegro feroce
- III Psalms 131 & 133 Prelude - Sostenuto molto - Peacefully flowing

Part I Psalm 108, verse 2

*Urah, hanevel, v'chinor!
A-irah shahar!*

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

*Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.*

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.

*D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.*

Know ye that the Lord, He is God.
It is He that hath made us, and not we
ourselves
We are His people and the sheep of His
pasture.

*Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.*

Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Part II Psalm 23

*Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.*

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk through the valley
of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

*Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.*

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Psalm 2, verses 1-4

*Lamah rag'shu goyim
 Ul'umim yeh'gu rik?
 Yit'yats'vu malchei erets,
 V'roznim nos'du yahad
 Al Adonai v'al m'shiho.
 N'natkah et mos'roteimo,
 V'nashlichah mimenu
 avoteimo.
 Yoshev bashamayim
 Yis'hak, Adonai
 Yil'ag lamo!*

Why do the nations rage,
 And the people imagine a vain thing.
 The kings of the earth set themselves,
 And the rulers take counsel together
 Against the Lord and against His anointed.
 Saying, let us break their bonds asunder,
 He that sitteth in the heavens
 Shall laugh, and the Lord
 Shall have them in derision!

Part III Psalm 131

*Adonai, Adonai,
 Lo gavah libi,
 V'lo ramu einai,
 V'lo hilachti
 Big'dolot uv'niflaot
 Mimeni.
 Im lo shiviti
 V'domam'ti,
 Naf'shi k'gamul alei imo,
 Kagamul alai nafshi.
 Yahel Yis'rael el Adonai
 Me'atah v'ad olam.*

Lord, Lord,
 My heart is not haughty,
 Nor mine eyes lofty,
 Neither do I exercise myself
 In great matters or in things
 Too wonderful for me to understand.
 Surely I have calmed
 And quieted myself,
 As a child that is weaned of his mother,
 My soul is even as a weaned child.
 Let Israel hope in the Lord
 From henceforth and forever.

Psalm 133, verse 1

*Hineh mah tov,
 Umah naim,
 Shevet ahim
 Gam yahad.*

Behold how good,
 And how pleasant it is,
 For brethren to dwell
 Together in unity.

Some of the printed music for this evening's concert has been hired from
 SCC Performing Arts Library, Oxford University Press Music Hire Library, Boosey &
 Hawkes Music Hire Library
 and Yorkshire Music Library.

~ *Interval* ~

Sir William Turner Walton OM (1902 – 1983)

During his sixty-year career, Walton wrote music in several classical genres and styles, from film scores to opera. His best-known works include the cantata *Belshazzar's Feast*, the *Viola Concerto*, and the *First Symphony*, as well as the more unusual *Façade*, excerpts of which are performed this evening.

Born in Lancashire, the son of a musician, Walton was a chorister and then an undergraduate at Christ Church, Oxford. At Oxford Walton befriended several poets including Siegfried Sassoon and, most importantly for his future, Sacheverell Sitwell (who, incidentally, wrote the poem *The Rio Grande*, see p19). Walton was sent down from Oxford in 1920 without a degree and Sitwell invited him to lodge in London with him and his literary brother and sister, Osbert and Edith. Walton took up residence in the attic of their house, later recalling, "I went for a few weeks and stayed about fifteen years". *Façade*, his earliest work of note, was a collaboration with Edith Sitwell, which at first brought him notoriety as a modernist, and later became a ballet score.

In middle age, Walton left Britain and set up home with his young wife on the Italian island of Ischia. By this time, he had ceased to be regarded as a modernist, and some of his compositions of the 1950s were criticised as old-fashioned. His only full-length opera, *Troilus and Cressida*, was among the works to be so labelled and has made little impact in opera houses. In his last years, his works came back into critical fashion; his later compositions, dismissed by critics at the time of their premieres, were revalued and regarded alongside his earlier works.

Façade

In 1923, in collaboration with Edith Sitwell, Walton had his first great success, though at first it was a *succès de scandale*. *Façade*, first performed in public at the Aeolian Hall, London, consisted of Edith's verses, which she recited through a megaphone from behind a screen, while Walton conducted a small ensemble of players in his accompanying music. The press was generally condemnatory: the Daily Express loathed the work, but admitted that it was naggingly memorable and the Manchester Guardian wrote of relentless cacophony. (Even the players did not like the work: the clarinettist apparently asked the composer, "Mr Walton, has a clarinet player ever done you an injury?") However, the work soon became accepted, and within a decade Walton's music was used for the popular *Façade* ballet, choreographed by Frederick Ashton.

The *Façade* verses are studies in sound and rhythm, but there is also meaning in Sitwell's poems. Some writers have detected personal references in the poems, such as the kind Mariner Man, thought to be her father's valet who entertained her with seafaring stories.

The Illustrated London News was much more appreciative of that first performance: "The audience was at first inclined to treat the whole thing as an absurd joke, but there is always a surprisingly serious element in Miss Sitwell's poetry and Mr Walton's music ... which soon induced the audience to listen with breathless attention." – as we hope you do too!

Fanfare – Instrumental

1 Hornpipe

Sailors come
 To the drum
 Out of Babylon;
 Hobby horses
 Foam, the dumb
 Sky rhinoceros glum
 Watched the courses of the breakers' rocking-
 horses and with Glaucis,
 Lady Venus on the settee of the horse-hair sea!
 Where Lord Tennyson in laurels wrote a gloria
 free,
 In a borealic iceberg came Victoria; she
 Knew Prince Albert's tall memorial took the
 colours of the floreal
 And the borealic iceberg; floating on they see
 New arisen Madam Venus for whose sake from
 far
 Came the fat and zebra'd emperor from
 Zanzibar
 Where like golden bouquets lay far Asia, Africa,
 Cathay,
 All laid before that shady lady by the fibroid
 Shah. continues ↗

Captain Fracasse stout as any water-butt came,
 stood
 With Sir Bacchus both a-drinking the black tarr'd
 grapes' blood
 Plucked among the tartan leafage
 By the furry wind whose grief age
 Could not wither like a squirrel with a gold star-
 nut.
 Queen Victoria sitting shocked upon the rocking
 horse
 Of a wave said to the Laureate,
 'This minx of course
 Is as sharp as any lynx and blacker – deeper
 than the drinks and quite as
 Hot as any hottentot, without remorse!
 For the minx,'
 Said she,
 'And the drinks,
 You can see
 Are hot as any hottentot and not the goods for
 me!'

3 Mariner Man

'What are you staring at, mariner man
 Winkled as sea-sand and old as the sea?'
 'Those trains will run over their tails, if they can,
 Snorting and sporting like porpoises. Flee _____
 The burly, the whirligig wheels of the train,
 As round as the world and as large again, ↗

Running half the way over to Babylon, down
 Through fields of clover to gay Troy Town—
 A-puffing their smoke as grey as the curl
 On my forehead as wrinkled as sands of the
 sea! —
 But what can that matter to you, my girl?
 (And what can that matter to me?)'

6 *Tango-Pasodoblé*

When Don Pasquito arrived at the seaside
Where the donkey's hide tide brayed, he
Saw the bandito Jo in a black cape
Whose slack shape waved like the sea—
Thetis wrote a treatise noting wheat is silver like
the sea; the lovely cheat is sweet as foam
Erotis notices that she
Will Steal The Wheat-king's luggage, like Babel
Before the League of Nations grew—
So Jo put the luggage and the label
In the pocket of Flo the Kangaroo.
Through trees like rich hotels that bode
Of dreamless ease fled she,
Carrying__ the load and goading the road
Through the marine scene to the sea.
'Don Pasquito, the road is eloping ↗

7 *Lullaby for Jumbo*

Jumbo asleep! Grey leaves thick-furred
As his ears, keep conversations blurred.
Thicker than hide
Is the trumpeting water;
Don Pasquito's bride
And his youngest daughter
Watch the leaves
Elephantine grey: ↗

9 *Tarantella*

Where the satyrs are chattering, nymphs with their flattering glimpse of the forest enhance
All the beauty of marrow and cucumber narrow and Ceres will join in the dance.
Where the satyrs can flatter the flat-leaved fruit and the gherkin green and the marrow,
Said Queen Venus, 'Silenus, we'll settle between us the gourd and the cucumber narrow'.
See, like palaces hid in the lake, they shake— those greenhouses shot by her arrow narrow!
The gardener seizes the pieces, like Croesus, for gilding the potting shed barrow.
There the radish roots and the strawberry fruits feel the nymphs' high boots in the glade.
Trampling and sampling mazurkas, cachucas and turkas, Cracoviaks hid in the shade.
Where, in the haycocks, the country nymphs' gay flocks wear gowns that are looped over bright
yellow petticoats,
Gaiters of leather and pheasants' tail feathers in straw hats bewildering many a leathern bat.
There they hay-make, cowers and whines in showers, the dew in the dog-skin bright flowers;
Pumpkin and marrow and cucumber narrow have grown through the spangled June hours.
Melons as dark as caves have for their fountain waves thickest gold honey, and wrinkled as dark as
Pan,

Vivace Chorus

'With your luggage, though heavy and large;
You must follow and leave your moping
Bride to my guidance and charge!
When Don Pasquito returned from the road's
end,
Where vanilla coloured ladies ride
From Sevilla, his mantilla'd bride and young
friend
Were forgetting their mentor and guide.
For the lady and her friend from Le Touquet
In the very shady trees upon the sand
Were plucking a white satin bouquet
Of foam, while the sand's brassy band
Blared in the wind. Don Pasquito
Hid where the leaves drip with sweet...
But a word stung him like a mosquito...
For what they hear, they repeat!

What is it grieves
In the torrid day?
In it the animal
World that snores
Harsh and inimical
In sleepy pores?—
And why should the spined flowers
Red as a soldier
Make Don Pasquito seem still mouldier?

Or old Silenus, yet youthful as Venus, are gourds and the wrinkled figs whence all the jewels ran.
Said Queen Venus, 'Silenus we'll settle between us the nymphs' disobedience, forestall
With my bow and my quiver each fresh evil liver: for I don't understand it at all!

12 Country Dance

That hobnailed goblin, the bobtailed Hob,
Said, 'It is time I began to rob',
For strawberries bob, hobnob with the pearls
Of cream (like the curls of the dairy girls),
And flushed with the heat and fruitish ripe
Are the gowns of the maids who dance to the
pipe.
Chase a maid?
She's afraid!
'Go gather a bobcherry kiss from a tree,
But don't, I prithee, come bothering me!'
She said—
As she fled.
The snouted satyrs drink clouted cream
'Neath the chestnut trees as thick as a dream;
So I went,
And leant,
Where none but the doltish coltish wind
Nuzzled my hand for what it could find. ↗

13 Polka

'Tra la la la la la la la!—
See me dance the polka,'
Said Mister Wagg like a bear,
'With my top hat
And my whiskers that—
(Tra la la la) trap the Fair.
Where the waves seem chiming haycocks I
dance the polka; there
Stand Venus' children in their gay frocks,—
Maroon and marine, — and stare
To see me fire my pistol
Through the distance blue as my coat;
Like Wellington, Byron, the Marquis of Bristol,
Buzbied great trees float.
While the wheezing hurdy-gurdy
Of the marine wind blows me
To the tune of "Annie Rooney", study
Over the sheafs of the sea; ↗

As it neighed, I said,
'Don't touch me, sir, don't touch me, I say,
You'll tumble my strawberries into the hay.'
Those snow-mounds of silver that bee, the
spring,
Has sucked his sweetness from,
I will bring
With fair-haired plants and with apples chill
For the great god Pan's high altar...
I'll spill
Not one!
So, in fun,
We rolled on the grass and began to run
Chasing that gaudy satyr the Sun;
Over the haycocks, a way we ran
Crying, 'Here be berries as sun-burnt as Pan!'
But Silenus
Has seen us...
He runs like the rough satyr Sun.
Come away!

And bright as a seeds-man's packet
With zinnias, candytuffs chill,
Is Mrs. ___ Marigold's jacket
As she gapes at the inn door still,
Where at dawn in the box of the sailor,
Blue as the decks of the sea,
Nelson awoke, crowed like the cocks,
Then back to the dust sank he.
And Robinson Crusoe
Rues so
The bright and foxy beer,—
But he finds fresh isles in a negress' smiles,—
The poxy doxy dear,
As they watch me dance the polka',
Said Mister Wagg like a bear,
'In my top hat and my whiskers that,—
Tra la la la, trap the Fair.
Tra la la la la la— Tra la la la la la—
Tra la la la la la la la La La La!'

16 Valse

'Daisy and Lily,
Lazy and silly,
Walk by the shore of the wan grassy sea,—
Talking once more 'neath a swan bosomed tree.
Rose castles,
Tourelles,
Those bustles
Where swells
Each foam-bell of ermine,
They roam and determine
What fashions have been and what fashions will
be,—
What tartan leaves born,
What crinolines worn.

By Queen Thetis,
Pelisses
Of tarlatine blue,
Like the think plaided leaves that the castle
cragg grew,
Or velours d'Afrande:
On the water gods' land
Her hair seemed gold trees on the honey-cell
sand
When the thickest gold spangles, on deep water
seen,
Were like twanging guitar and like cold
mandoline,
And the nymphs of great caves,
With hair like gold waves,
Of Venus, wore tarlatine.
Louise and Charlottine
(Boreas' daughters)
And the nymphs of deep waters,
The nymph Taglioni, Grisi the ondine,
Wear plaided Victoria and thin Clementine
Like the crinolined water falls;

↗

Wood-nymphs wear bonnets, shawls,
Elegant parasols
Floating are seen.
The Amazons wear balzarine of jonquille
Beside the blond lace of a deep falling rill;
Through glades like a nun
They run from and shun
The enormous and gold-rayed rustling sun;
And the nymphs of the fountains
Descend from the mountains
Like elegant willows
On their deep barouche pillows,
In cashmere Alvandar, barège Isabelle,
Like bells of bright water from clearest wood —
well.
Our élégantes favouring bonnets of blond,
The stars in their apiaries,
Sylphs in their aviaries,
Seeing them, spangle these, and the sylphs
fond
From their aviaries fanned
With each long fluid hand
The manteaux espagnols,
Mimic the waterfalls
Over the long and the light summerland.
Daisy and Lily,
Lazy and silly,
Walk by the shore of the wan grassy sea,
Talking once more 'neath a swan bosomed tree.
Rose castles,
Tourelles,
Those bustles!
Mourelles
Of the shade in their train follow.
Ladies, how vain,— hollow,—
Gone is the sweet swallow,—
Gone, Philomel!

17 Jodelling Song

'We bear velvet cream,
Green and babyish
Small leaves seem; each stream
Horses' tails that swish,
And the chimes remind
Us of sweet birds singing,
Like the jangling bells
On rose trees ringing
Man must say farewells
To parents now,
And to William Tell
And Mrs. Cow.
Man must say farewells
To storks and Bettes,
And to roses' bells,
And statuettes.
Forests white and black
In spring are blue
With forget-me-nots,
And to lovers true

↗

18 Scotch Rhapsody

'Do not take a bath in Jordan, Gordon,
On the holy Sabbath, on the peaceful day!
Said the huntsman, playing on his old bagpipe,
Boring to death the pheasant and the snipe —
Boring the ptarmigan and grouse for fun —
Boring them worse than a nine-bore gun.
Till the flaxen leaves where the prunes are ripe,
Heard the tartan wind a-droning in the pipe,
And they heard MacPherson say: '
'Where do the waves go? What hotels
Hide their bustles and their gay umbrelles?
And would there be room? —
Would there be *room*?
Would there be room for me?'

There is a hotel at Ostend
Cold as the wind, without an end,

↗

Still the sweet bird begs
And tries to cozen
Them: "Buy angels' eggs
Sold by the dozen."

Gone are the clouds like inns
On the gardens' brinks,
And the mountain djinns, —
Ganymede sells drinks;
While the days seem grey,
And his heart of ice,
Gray as chamois, or
The edelweiss,
And the mountain streams
Like cow-bells sound —
Tirra lira, drowned
In the waiter's dreams
Who has gone beyond
The forest waves,
While his true and fond
Ones seek their graves.'

Haunted by ghostly poor Relations
Of Bostonian conversations
(Like Bagpipes rotting through the walls.)
And there the pearl-ropes fall like shawls
With a noise like marine waterfalls.
And 'Another little drink wouldn't do us any
harm'
Pierces through the Sabbatical calm.
And that is the place for me!
So do not take a bath in Jordan Gordon,
On the holy Sabbath, on the peaceful day —
Or you'll never go to heaven, Gordon
MacPherson,
And speaking purely as a private person
That is the place— *that* is the place—
That is the *place* for me!



Guildford Spring Music Festival 2014

Hon Patron, The Mayor of Guildford - Councillor Diana Lockyer-Nibbs
Hon. President: Michael Collins

Programme details on www.gsmf.org.uk and in the Festival Brochure



<p>Sunday 23rd March</p>	<p>Rock Choir Rock Choir, the phenomenon of the decade, opens the 2014 Festival with three performances from 4pm to 8pm The refreshment bar will be open for food and drink</p>	
<p>Monday 24th March</p>	<p>Jazz Lunch Jimmy Hastings and his Quartet 12.30pm – 2pm Sponsored by A J Bennewith & Co</p>	<p>The Will Todd Ensemble Jazz of a different kind 7.30pm Sponsored by Bar des Arts</p>
<p>Tuesday 25th March</p>	<p>St Catherine's School Musicians Outstanding performers from one of our top schools 1.00pm Sponsored by Charles Russell</p>	<p>Surrey University Big Band An exciting evening from this multi-platinum award winning 21 piece big band 7.30pm</p>
<p>Wednesday 26th March</p>	<p>Maureen Galea well-known local pianist with international reputation 1.00pm</p>	<p>Albany Piano Trio Mozart, Chaminade and Beethoven 7.30pm</p>
<p>Thursday 27th March</p>	<p>Associated Board High Scorers' Concert A concert by some of the best candidates from the Guildford area who achieved high marks in the recent music exams of the Royal Schools of Music (ABRSM) 1.00pm</p>	<p>One Soprano and Two Pianists Alla Kravchuk, recently principal of the Hanover Opera, will present an evening of song with well-known GSMF regulars Simon Phillips and Steven Ridge 7.30pm</p>
<p>Friday 28th March</p>	<p>Jennifer Janse (cello) Richard Smith (harpsichord) Including sonatas by Gabrieli, Telemann and Vivaldi 1.00pm</p>	<p>Michael Collins The GSMF President and world famous instrumentalist will present a programme of music for clarinet and piano 7.30pm Sponsored by Barlow Robbins LLP</p>
<p>Saturday 29th March</p>	<p>Ann Murray DBE The past President of GSMF will pass on her world wide experience as a leading mezzo-soprano to a group of solo singers in a workshop/master class setting. 10.15 am to 2.00 pm</p>	<p>The Gala Concert Surrey Mozart Players with former RGS student Emmanuel Bach Rossini, Paganini Violin Conc No. 1, Brahms 7.30pm Sponsored by Hamptons International</p>

Special Event

The Guildford Rotary Schools Concert 20th March 2014 7.15pm at GLive

Four Guildford schools will be taking part with up to 500 pupils from George Abbot, St Peters, Tormead and Duke of Kent schools.

The choirs, groups and soloists will present a wide variety of music from the classical, jazz to modern day pop music

Tickets - £12 - this is for unallocated seating in Circle only.

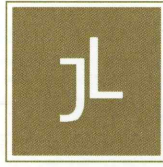
Box Office: Call in at Guildford Tourist Information Centre, or telephone the Box Office on 01483 444334 or book online at The Tourist Information Centre or Rotary websites or through any of the schools

All Festival Performances held in The Electric Theatre, Guildford

Box Office 01483 444789 & Tourist Information Office 01483 444334 and online

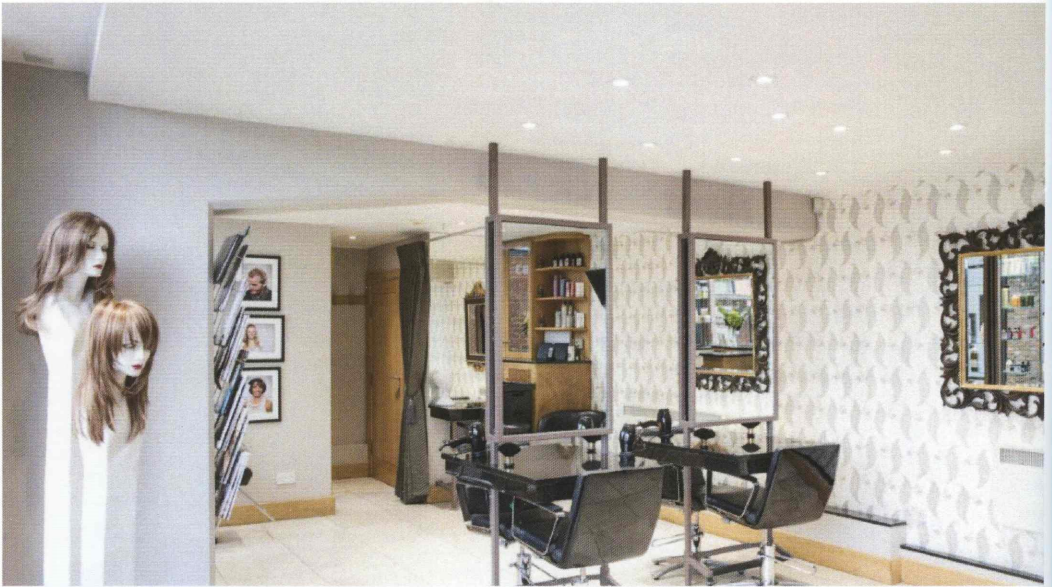
Lunchtime Events £8 (Concessions for Children/Students/JSA, ESA, IS Benefits £4)

Evening Events £15 (Concessions for Children/Students/JSA, ESA, IS Benefits £7.50)



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**Musical Director
Stage Director
English translation**

**Francis Griffin
Kevin John
Graham Billing**

19 Popular Song

Lily O'Grady,
Silly and shady,
Longing to be
A lazy lady,
Walked by the cupolas, gables in the Lake's
Georgian stables,
In a fairy tale like the heat intense,
And the mist in the woods when across the
fence
The children gathering strawberries
Are changed by the heat into negresses,
Though their fair hair
Shines there
Like gold haired planets, Calliope, Io,
Pomona, Antiope, Echo and Clio.
Then Lily O'Grady,
Silly and shady,
Sauntered along like a
Lazy Lady:
Beside the waves' haycocks her gown with
tucks
Was of satin the colour of shining green ducks,
And her folderol
Parasol
Was a great gold sun o'er the haycocks shining,
But she was a negress black as the shade
That time on the brightest lady laid.
Then a satyr, dog-haired as trunks of trees, ➤

Began to flatter, began to tease,
And she ran like the nymphs with golden foot
That trampled the strawberry, buttercup root,
In the thick gold dew as bright as the mesh
Of dead Panope's golden flesh.
Made from the music whence were born
Memphis and Thebes in the first hot morn,
—And ran to wake
In the lake,
Where the water ripples seem hay to rake.
And Charlotine, Adeline,
Round rose-bubbling Victorine,
And the other fish Express a wish
For mastic mantles and gowns with a swish;
And bright and slight as the posies
Of buttercups and of roses,
And buds of the wild wood-lilies.
They chase her, as frisky as fillies.
The red retriever-haired satyr
Can whine and tease her and flatter,
But Lily O'Grady,
Silly and shady,
In the deep shade is a lazy lady;
Now Pompey's dead,
Homer's read,
Heliogabalus lost his head,
And shade is on the brightest wing,
And dust forbids the bird to sing.

20 Fox-Trot: 'Old Sir Faulk'

Old Sir Faulk, __
Tall as a stork, __
Before the honeyed fruits of dawn were ripe,
would walk, __
And stalk with a gun __
The Reynard-coloured sun,
Among the pheasant-feathered corn the unicorn
has torn, forlorn the
Smock-faced sheep __
Sit And Sleep; __
Periwigged as William and Mary, weep ➤

'Sally, Mary, Mattie, what's the matter, why
cry?' __
The huntsman and the Reynard-coloured sun
and I sigh; __
'Oh, the nursery, maid Meg
With a leg like a peg __
Chased the feathered dreams like hens, and
when they laid an egg
In the sheep-skin
Meadows
Where continues overleaf

The serene King James would steer ___
 Horse and hounds, then he
 From the shade of a tree ___
 Picked it up as spoil to boil for nursery tea,' said
 the mourners. In the
 Corn, towers strain, ___
 Feathered tall as a crane, ___
 And whistling down the feathered rain, old Noah
 goes again—
 An old dull mome_

With a head like a pome,
 Seeing the world as a bare egg,
 Laid by the feathered air; Meg ↗

Would beg three of these for the nursery teas ___
 Of Japhet, Shem and Ham; she gave it
 Underneath the trees,
 Where the boiling
 Water, the boiling
 Water
 Hissed, ___
 Like the goose-king's feathered daughter,
 feathered daughter — kissed, ___
 Pot and pan and copper kettle
 Put upon their proper mettle,
 Lest the Flood — the Flood — the Flood begin
 again through these, ___ again through these!

21 Sir Beelzebub

When
 Sir
 Beelzebub
 called for his syllabus in the hotel in Hell
 Where Proserpine first fell,
 Blue as the gendarmerie were the waves of the
 sea,
 (Rocking and shocking the barmaid).
 Nobody comes to give him his rum but the
 Rim of the sky hippopotamus-glum
 Enhances the chances to bless with a benison

Alfred Lord Tennyson crossing the bar laid
 With cold vegetation from pale deputations
 Of temperance workers (all signed In
 Memoriam)
 Hoping with glory to trip up the Laureate's feet,
 (Moving in classical metres)...
 Like Balaclava, the lava came down from the
 Roof, and the sea's blue wooden gendarmerie
 Took them in charge while Beelzebub roared for
 his rum.

...None of them come!

Texts from 'Facade' by Dame Edith Sitwell. Words reprinted from
 Edith Sitwell's 'Facade and other Poems 1920-1935'
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Constant Lambert *The Rio Grande* (1927)

Lambert presents a cautionary tale of one to whom great early success came easily, but whose career ended prematurely in broken relationships, troubled alcoholism and the bitter awareness of wasting himself, in more ways than one. The early triumph in question was *The Rio Grande*, written with astounding audacity and assurance at the age of 23. The sensation it caused can best be grasped in two ways: first, it landed like a bombshell on a compositional scene still cautiously edging towards a national identity through assimilation of folk song. The masterly union between jazz and a wicked extension of the time-honoured oratorio tradition must have come as a sort of giant aesthetic raspberry – not unlike Lambert himself. It also points to the flavour of the times: facetious, nonchalant, hungry for the exotic, yet ultimately very self-conscious.

Secondly, there is the text. There once existed, wrote Lambert, '*... a French translation by myself, which makes considerably more sense than the original English, if I may say so*'. But Sacheverell, arguably the most original of the three Sitwells, was to raise travel writing to an almost poetic art form, on a level with, say, the books of Patrick Leigh Fermor. Travel was, by our standards, startlingly cheap, and available to the only modestly gilded of Bloomsbury: the likes of Lambert, Cyril Connolly, the Sitwells, Lord Berners or Peter Quennell seem to have drifted serenely between the South of France, Amalfi, Toledo and other parts of Italy and Spain. Lambert and Sitwell were thus able to purvey a credible escapism rooted in real experience. No wonder premiere headlines screamed '*Queen's Hall in a Frenzy!*'.

Sitwell transplanted Latin Europe to Latin America. The setting is a busy seaport on carnival day. Although Brazil is mentioned, the sense of location is otherwise hazier, catching the whiff of the banana republic but also New Orleans/Mardi Gras to the North. There is no intrinsic reason for a jazz element: the poem is simply a convenient vehicle. The pianist Angus Morrison recalled, "*It was always Constant's idea that the solo piano should be like the 'I' of a novel reflecting upon the varied episode ...and binding them into one subjective experience*" (the reason for the lengthy piano cadenza in the middle).

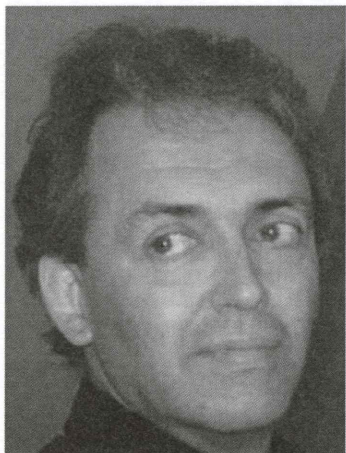
The Rio Grande was originally scored for piano solo, chorus and orchestra without woodwind, with a brief alto solo at the end of the work which ultimately hovers like a disembodied memory of all that has been seen and heard.

© Francis Pott

The Rio Grande - poem by Sacheverell Sitwell

By the Rio Grande
They dance no sarabande
On level banks like lawns above the glassy, lolling tide;
Nor sing they forlorn madrigals
Whose sad note stirs the sleeping gales
Till they wake among the trees and shake the boughs,
And fright the nightingales;
But they dance in the city, down the public squares,
On the marble pavers with each colour laid in shares,
At the open church doors loud with light within.
At the bell's huge tolling,
By the river music, gurgling, thin
Through the soft Brazilian air.
The Comendador and Alguacil are there
On horseback, hid with feathers, loud and shrill
Blowing orders on their trumpets like a bird's sharp bill
Through boughs, like a bitter wind, calling
They shine like steady starlight while those other sparks are failing
In burnished armour, with their plumes of fire,
Tireless while all others tire.
The noisy streets are empty and hushed is the town
To where, in the square, they dance and the band is playing;
Such a space of silence through the town to the river
That the water murmurs loud
Above the band and crowd together;
And the strains of the sarabande,
More lively than a madrigal,
Go hand in hand
Like the river and its waterfall
As the great Rio Grande rolls down to the sea.
Loud is the marimba's note
Above these half-salt waves,
And louder still the tympanom,
The plectrum and the kettle-drum,
Sullen and menacing
Do these brazen voices ring.
They ride outside,
Above the salt-sea's tide.
Till the ships at anchor there
Hear this enchantment,
Of the soft Brazilian air,
By those Southern winds wafted,
Slow and gentle,
Their fierceness tempered
By the air that flows between.

Francis Pott – Piano



Francis began his musical life as a chorister at New College, Oxford. He held an open music scholarship at Winchester College and then at Magdalene College, Cambridge, where he studied composition with Robin Holloway and Hugh Wood while also pursuing piano studies privately in London with the distinguished British artist, Hamish Milne.

Throughout the 1990s Francis was John Bennett Lecturer in Music at St Hilda's College, Oxford, and also a lay clerk in the Choir of Winchester Cathedral. In 2001 he became Head of London College of Music, University of West London, later leading Research across the institution's wider Faculty of Arts and acceding in 2007 to the University's first ever Chair in Composition; he also holds the M.A. and postgraduate Mus.B. degrees of the University of Cambridge, a Fellowship of London College of Music (FLCM) and a Ph.D.

Francis prefers to see himself as one of a long line of composer-pianists for whom advanced pianism is a means to another end, and less as a 'career' performer; he regards playing as merely one among many manifestations of "being a musician". Nonetheless, he has been heard several times playing his own piano music on BBC Radio 3, has participated in a number of commercial CD recordings and has appeared at prestigious venues such as London's Wigmore Hall. He treasures the review of an Oxford critic who in the 1980s dubbed him "*a pianist possessed by a thousand devils*" after a performance of Liszt's *Dante Sonata*, seemingly with approval. He has done his best to live up – or down – to this ever since. In demand as a soloist and accompanist, he has also maintained piano duo partnerships with Roger Owens and Jeremy Filsell, the latter his predecessor as accompanist to Vivace and a brilliant exponent of his organ compositions over the past 30 years.

Hamish Klintworth – Treble



Hamish Klintworth has been a member of Guildford Cathedral Boys Choir since 2008 and is a senior chorister in the choir. He is now in demand as a soloist having started his solo career in the Netherlands in 2011 performing one of the pickled boys in Benjamin Britten's *St Nicolas*. Since then, he has performed the treble solo from the Bernstein *Chichester Psalms* with Southern Voices at the Church of the Holy Cross in Winchester in March 2013 and was invited back to the same venue by Southern Voices in December 2013 to perform a treble solo in

Benjamin Britten's *A Boy was Born*. Solo performances with the Cathedral Choir include Benjamin Britten's *For I will consider my cat Geoffrey* and the treble solo from Michael Tippett's canticles *Collegium Sancti Johannis*. Hamish sang with the choir for the Queen and Duke of Edinburgh in 2011 and has twice performed under John Rutter conducting the Royal Philharmonic Orchestra. Later this year he will be touring with the Cathedral Choir in the USA and performing the treble solo in Mendelssohn's *Elijah*. Last year Hamish recorded a CD of Christmas music with the Cathedral Choir.

Hamish, aged 13, is a pupil at the Royal Grammar School, Guildford where he studies the piano, violin and euphonium and plays in the junior orchestra, as well as enjoying rugby, hockey and shooting. It is notable that Hamish suffers from asthma.

Angharad Lyddon – Contralto

Angharad Lyddon is from Wrexham, North Wales. She has Bachelor's and Master's degrees from the Royal Academy of Music and now studies on the Academy Opera Course.

Angharad has been a soloist at cathedrals and concert halls around the country including a concert of Bach Cantatas with Sir John Eliot Gardiner, Bach's *Christmas Oratorio* in Kristiansand, Norway and concerts at the Wigmore Hall.

Angharad was a Jerwood Young Artist at

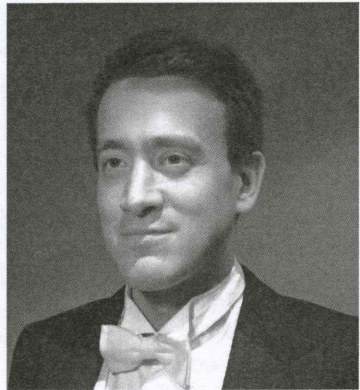


Glyndebourne in 2013 where she created the role of Panthea in Luke Styles' opera *Wakening Shadow*. She has also sung Filipjevna in Tchaikovsky's *Eugene Onegin* for RAO, Third Lady in Mozart's *The Magic Flute* for Jackdaws, the title role in Bizet's *Carmen*, Orfeo in Gluck's *Orfeo ed Euridice*, Lucretia in Britten's *Rape of Lucretia*, Older Woman in Jonathan Dove's *Flight* for Academy Vocal Faculty Scenes and Lady Mary in *Sir Nigel of Tilford* for Laurence Cummings and the Tilford Bach Society.

Angharad is grateful for the support of the Countess of Munster Musical Trust, the Josephine Baker Trust and the Sickle Foundation.

Lancelot Nomura – Reciter

Bass Lancelot is currently studying on the Opera Course at the Royal Academy of Music under the guidance of Mark Wildman and Audrey Hyland. This year he was awarded the Opera Prize at the National Mozart Singing Competition and the year's other operatic highlights have included performing in *Billy Budd* with the Glyndebourne Festival Chorus, playing the role of Zuniga in Bizet's *Carmen* at Woodhouse Opera, and the role of Le Roi in Massenet's *Cendrillon* with Royal Academy Opera.



Lancelot went to Rugby School, where he held a Music Scholarship as a cellist, following which he completed his undergraduate studies at Oxford, where he was a Scholar at Christ Church College. After graduating he began a career in investment banking at J.P. Morgan, whilst continuing to study singing with vocal coach Robert Alderson.

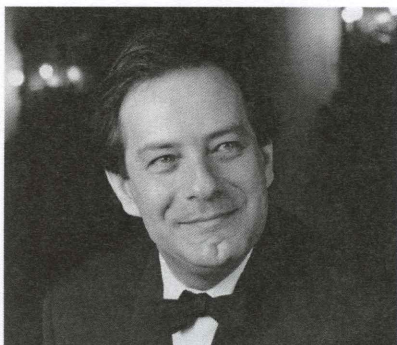
Lancelot is also in demand as an oratorio and concert soloist of which recent and future highlights include performances of the Verdi *Requiem*, the Mozart *Requiem*, Bach's *St John Passion*, and Rossini's *Petite Messe Solennelle*, as well as a successful solo recital series, including performances in London, Oxford and Tokyo, being of half Japanese heritage.

Lancelot is very grateful for the kind support of the Sainsbury's Trust, Sophie's Silver Lining Fund, the Josephine Baker Trust and the Seary Trust.

Vivace Chorus is grateful to The Josephine Baker Trust

for sponsorship this evening of
Angharad Lyddon and Lancelot Nomura

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
Stephen Bryant
Rob Yeomans
Sarah

Wolstenholme
Victoria Barnes
Non Peters

Violin 2

Ciaran McCabe
James Widden
Helena Nicholls
Rachel Rowntree

Viola

Matthew Quenby
Jon Thorne
Frances Kefford
Toby Deller

Cello

Adrian Bradbury**
Ian Ward**
Harriet Wiltshire

Bass

David Ayre
Lawrence Ungless

Harp

Vicky Lester

Flute

Michael Cox**

Clarinet

Tom Lessels**

Saxophone

Sarah James**

Timpani

Tim Evans

Percussion

Scott Bywater
Sarah Stuart
Tim Gunnell**
Tim Palmer

Trumpet

Paul Archibald**

Jon Clarke
Heidi Bennett
Jo Harris

Trombone

Susan White
Emma Juliet
Hodgson
Dougall Prophet

Tuba

Martin Knowles

** also playing in the *Façade* ensemble

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 is our soloist this evening.



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 is designed both to challenge the choir and to promote the classics of the future.

Particular successes have included a sell-out performance in May 2011 of Mahler's *Symphony No. 8*, the '*Symphony of a Thousand*', at the

Royal Albert Hall, to which we return for the last concert in this season's programme, and a highly acclaimed performance in November 2012 of Britten's *War Requiem*. Following our full house debut at 'G Live' in March that year with *A Night at the Opera*, this first-rate concert hall was packed again for our Elgar concert in March 2013.

For our final concert in the 2012/3 season, part of our Contemporary Choral Classics series, we were joined by the Farnham Youth Choir in Rutter's *Mass of the Children* and also sang Chilcott's *Requiem*, which we performed again in January this year in the beautiful setting of St Martin-in-the-Fields.

We began this season's varied programme with a concert last November of contrasting works by Haydn and Jenkins, and will end it with another grand-scale 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 each year in one of London's most 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 2012 we headed across France to Strasbourg, giving concerts also in Germany, in Heidelberg and Freiburg. We are off on our travels again this summer, this time to Italy, where we will give three concerts, in Verona, Mantua (Mantova) 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

Polly Andrews
Helen Beevers
Joanna Bolam
Mary Broughton
Elaine Chapman
Rachel Edmondson
Rebecca Kerby
Mo Kfourri
Alex Nash
Susan Norton
Robin Onslow
Margaret Parry
Kate Rayner
Gillian Rix
Carol Terry
Joan Thomas
Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
Ginny Heffernan
Krystyna Marsden
Isabel Mealor
Debbie Morton
Alison Newbery
Alison Palmer
Gillian Palmer
Kate Peters
Isobel Rooth
Rosemary Spalding
Paula Sutton
Christine Wilks
Frances Worpe

FIRST ALTO

Barbara Barklem
Penny Baxter
Monika Boothby
Jane Brooks
Liz Durning
Kate Emerson
Valentina Faedi
Atalia Fuller
Sheila Hodson
Jean Leston
Judith Lewy
Lois McCabe
Clare McKinlay
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Penny Muray
Gill Perkins
Lesley Scordellis

Catherine

Shacklady
Carol Sheppard
Ann Smith
Marjory Stewart
Hilary Trigg
Maggie Woolcock

SECOND ALTO

Geraldine Allen
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Celia Embleton
Elizabeth Evans

Margaret
Grisewood
Barbara Hilder
Carol Hobbs
Beth Jones
Margaret Mann
Val Morcom
Pamela Murrell
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
Nick Manning
Martin Price
Chris Robinson
John Trigg

SECOND TENOR

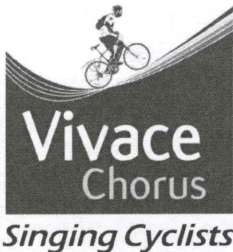
John Bawden
Tony Chantler
Geoff Johns
Stephen Linton
Peter Norman
Jon Scott
John Thornely

FIRST BASS

Phil Beastall
John Britten
Richard Broughton
Michael Golden
Brian John
Jeremy Johnson
Eric Kennedy
Jon Long
Malcolm Munt
Chris Newbery
Adrian Oxborrow
Chris Peters
Robin Privett
David Ross
Philip Stanford
Kieron Walsh

SECOND BASS

Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Michael Jeffery
Neil Martin
Roger Penny
Clive Perry
Michael Taylor



Who or what are the Singing Cyclists?

Normally they use their lungs for the hushed tones of Fauré, belting out a bit of Beethoven or enjoying Gershwin, but in a few weeks, a group of singers from Vivace will be using that lung power to help them cycle over 200 miles from the Opéra in Paris to the Royal Albert Hall in London! Why?

- To let everybody know about the performance of the Verdi *Requiem* at the Royal Albert Hall on 18th May when over 400 voices will take to the stage.

The route was chosen because Verdi began writing this best-loved and most-performed choral masterpiece in Paris; and its first performance was at the Albert Hall.

- To raise money for The Rainbow Trust, a charity based in Surrey that supports the families of children with life-limiting or life-ending illness. We've chosen this charity because one of its users is our great friend Will Todd, a composer with an international reputation who lives in Guildford.

The riders' ages range from 15 to 80 – most of them sing with the Vivace Chorus, but there are also riders from Twickenham Choral Society who, along with the London Philharmonic Choir and Wimbledon Choral Society, will be joining Vivace and the Royal Philharmonic Orchestra at the Royal Albert Hall.



Please sponsor them and support the Rainbow Trust by making a donation to the Singing Cyclists at www.virginmoneygiving.com/giving (search for James Garrow) or follow the link on vivacechorus.org – and we look forward to seeing you at the Albert Hall on Sunday 18th May!

The Armed Man & Mass in Time of War

From a review of Vivace Chorus's Nov 2013 concert

by Dr Steven Berryman



Jeremy Backhouse, conductor of the Guildford-based Vivace Chorus, never ceases to craft interesting programmes and last Saturday we were treated to the pairing of Haydn and Karl Jenkins in a choral concert at Guildford Cathedral. Haydn's *Mass in Time of War* is a work full of pride and positivity and the Chorus sang with energy and purpose throughout; this was very detailed singing with the 'scrambled' chorus singing with superb diction and a broad dynamic palette. The soloists, a team of aspiring young professionals, complemented the choir well; soprano (Alice Rose Privett) sang with the *Kyrie* with ease, and the rich timbre of alto (Angharad Lyddon) was powerful yet blended well. The cello solo in the *Gloria* was controlled beautifully, supporting the bass soloist (Bozidar Smiljanic). The chorus gave the *Credo* vitality with precise entries, and a strong sound, which contrasted well with the well-paced *Sanctus* that followed. The quartet of soloists excelled in the *Benedictus*, and the whole work finished with the soloists, chorus and orchestra in the compelling and powerful *Agnus Dei* and the ensuing celebratory *Dona nobis pacem*.

Karl Jenkins *Armed Man: A Mass for Peace* was a superb partner to the Haydn; both works are a response to war and both have an optimistic approach to peace through powerful and direct musical ideas. The choir excelled here at showing real passion for delivering the relentless repetition of Jenkin's music, supported by an orchestra that Backhouse conducted with vigour and precision; the balance and blend of the whole work was always judged with care throughout. This work of nearly an hour in length had a narrative that was understood well by Backhouse, as he shaped the work intelligently and with vivid changes of colour, particular in the *Hosannas*. The soloists did much to bring the text to life in *Now the guns have stopped*, and the cello again soared about the orchestra with the solo in *Benedictus*. *Better is Peace* was vibrant and a real pleasure to hear, as was the beautiful and peaceful close to the whole work.

Bravo to Vivace Chorus, soloists, orchestra and particularly Jeremy Backhouse for an enjoyable evening that was more than a concert but something that clearly touched many of the audience members with powerful music performed by a powerful chorus.

Vivace Chorus Patrons

The Vivace Chorus is extremely grateful to all patrons for their 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% and 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 on 01483 893178 or email: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

This season there's only one more date to remember...

Sunday 18th May 2014
Verdi *Requiem*
7.30pm in the Royal Albert Hall

We'll be joined by the London Philharmonic Choir, the Wimbledon and Twickenham Choral Societies, the Royal Philharmonic Orchestra and four talented soloists, all under the baton of Jeremy Backhouse, to give you what promises to be a thrilling live musical experience.

Do join us if you can!

Tickets, from as little as £8 up to £44, are available from
Michael Taylor at tickets@vivacechorus.org or 07958 519741

or

Online at www.royalalberthall.com or from the Box Office 020 7589 8212
The sooner you book, the better the choice of seats!

And the easiest way to get there?

Book a Guildford/Royal Albert Hall return coach seat for just £12
from Michael Taylor, as above.

What's stopping you?

**Further details of all Vivace performances at vivacechorus.org
or from info@vivacechorus.org**

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Image: St Peter's on night at Pope's retirement announcement 11.02.13

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