



# JS BACH

## B minor Mass

The Brandenburg  
Sinfonia

Conductor:  
Jeremy Backhouse

Vivace  
Chorus

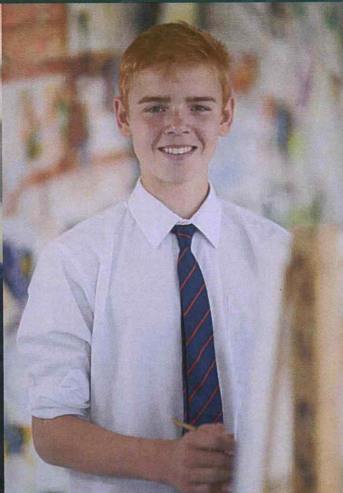
Saturday  
15<sup>th</sup> Nov 2014  
7.30 pm

Guildford Cathedral

[vivacechorus.org](http://vivacechorus.org)

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**President Sir David Willcocks CBE MC**

*Bach Mass in B minor*

<b>Alice Privett</b>	<b>Soprano</b>
<b>Alys Roberts</b>	<b>Soprano</b>
<b>Damian Ganclarski</b>	<b>Countertenor</b>
<b>Richard Dowling</b>	<b>Tenor</b>
<b>Samuel Queen</b>	<b>Baritone</b>
<b>Lancelot Nomura</b>	<b>Bass</b>

**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.

For tonight's pre-concert talk, in the Chapter House at 6.30pm, we are pleased to welcome back 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 composer and singer himself, 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.



### *Fascinatin' Rhythm, March 2014*

*"May I say what a lovely evening it was yesterday. What an excellent programme. Everybody was so good: the choir's singing was beautiful, the various orchestras played wonderful accompaniments, and your own accompanist was first-class. The performances couldn't be faulted."*

### *Come & Sing, January 2014*

*"...how very much I enjoyed the day. It ran like clockwork and, as always, the food was delicious. Apart from the music itself, which was a wonderful choice, I particularly liked sitting and singing with new friends, some from Vivace and some from other choirs. Congratulations – I don't know how you do it all, but hope you will carry on doing it for a long time!"*

**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.**

## JOHANN SEBASTIAN BACH – MASS IN B MINOR, BWV 232

Johann Sebastian Bach (1685 – 1750) was born into a large German family of musicians and received training at a very early age from his father. However, sadly, by the time he had reached ten years of age, both his parents had died and so he was taken into another section of the Bach family, that of his brother and organist, Johann Christoph. Organ music was to play an important role in Bach's earlier musical career as also were a number of his sacred cantatas. His private life, too, kept him well occupied at the time. He had no less than twenty children, first marrying his second cousin, Barbara Bach and then, after she died in 1720, he married Anna Magdalena Wilcken, who was the daughter of a court trumpeter and herself an accomplished professional musician.

Bach's religious vocal/choral music formed a major part of his output. Around 200 sacred cantatas are handed down to us (there may well have been more) and these contain a wealth of superb music. He also composed a number of secular cantatas – the famous aria 'Sheep may safely graze' comes from one of these – but most important of all are the four choral masterpieces: *St Matthew Passion*, *St John Passion*, *Christmas Oratorio* and *Mass in B minor*. These four works were all conceived on a grand scale and each one has an opening chorus of monumental and intricate proportions. The opening chorus in the *Mass in B minor* is especially memorable and, as with the opening choruses in the other three works, the scale of the chorus immediately establishes the fact that it represents the opening to a work of immense stature.

Bach's *Mass in B minor* first appeared in 1733, but, as with the four Lutheran masses which he composed, the text for the work only included the *Kyrie* and *Gloria*. This work was composed at the Dresden Court of the King of Poland and Grand Elector of Saxony and when it appeared, Bach made a request that he should be considered for the role of Court Conductor. If he were to be elected as such, then he assured the King that he would provide church music and orchestral music according to whatever the sovereign should wish. Bach's work at Leipzig had been entirely devoted to church music, but now he felt that there was a chance to branch out into the orchestral world and large-scale choral scene with music which was not necessarily suitable for use in church services.

However, for a number of years this *Mass* (*Kyrie* and *Gloria* only) remained virtually unused. It was too long for use in a church service so, in desperation, Bach adapted three movements of the *Gloria* setting to create *Cantata No.191* and it was only during his final years (around 1747/8) that he decided to complete this setting of the mass by adding the *Credo* (which he called *Symbolum Nicenum*), *Sanctus* and *Vivace Chorus*

*Agnus Dei*. A number of the sections were adaptations of movements from Bach's cantatas. This, however, does not mean that anything in the *Mass in B minor* is second rate, as the composer was re-using music of outstanding quality and Bach's skill at using some of his music a second time was highly imaginative and totally satisfying. In fact Bach's creation of the *Mass in B minor* during his final years can be recognised as the crowning glory of his musical output, because he so diligently created the complete work by choosing and creating a musical masterpiece, some of which was based on carefully selected shorter masterpieces from his earlier years.

The style of the *Mass in B minor* falls under the category of cantata mass. A wide variety of choruses are interspersed with arias and duets, which is similar in form to the cantata. Both Mozart and Haydn wrote one example each of a cantata mass. Haydn's cantata mass was a comparatively early work which sometimes appeared under the title of *St Cecilia Mass*. This work is not performed as much as the last six masses which Haydn wrote, but Mozart's cantata mass is his incomplete *Great Mass in C minor* – conceived on a grand scale and unique among the composer's compositions. It is also immensely popular now, almost as popular as his *Requiem* – their popularity having rocketed after their significant use in the film *Amadeus*.

Neither of these works is on the same scale as Bach's *Mass in B minor* – it is possible that Mozart's might have been if he had been able to complete it. Bach created a work which offered fifteen choruses of enormous variety, all suitable to the text, six incomparable arias for solo voices and three sublime duets for solo voices – and most of the solo items require virtuoso playing from solo obbligato\* instruments.

(\*for a glossary of some of the terms used, see page 12)

## **Missa**

### **Kyrie**

1. *Kyrie eleison* (Chorus)
2. *Christe eleison* (Duet – Soprano I and II)
3. *Kyrie eleison* (Chorus)

### **Gloria**

4. *Gloria in excelsis* (Chorus)
5. *Et in terra pax* (Chorus)
6. *Laudamus te* (Aria – Soprano II)
7. *Gratias agimus tibi* (Chorus)
8. *Domine Deus* (Duet – Soprano I and Tenor)

9. *Qui tollis peccata mundi* (Chorus)
10. *Qui sedes ad dextram Patris* (Aria – Alto)
11. *Quoniam tu solus sanctus* (Aria – Bass)
12. *Cum Sancto Spiritu* (Chorus)

**INTERVAL** (20 minutes)

### **Symbolum Nicenum (Credo)**

1. *Credo in unum Deum* (Chorus)
2. *Patrem omnipotentem* (Chorus)
3. *Et in unum Dominum* (Duet – Soprano I and Alto)
4. *Et incarnatus est* (Chorus)
5. *Crucifixus* (Chorus)
6. *Et resurrexit* (Chorus)
7. *Et in Spiritum sanctum Dominum* (Aria – Bass)
8. *Confiteor* (Chorus)
9. *Et expecto* (Chorus)

### **Sanctus**

1. *Sanctus* (Chorus)

### **Osanna, Benedictus, Agnus Dei, Dona nobis pacem**

1. *Osanna in excelsis* (Chorus)
2. *Benedictus* (Aria – Tenor)
3. *Osanna in excelsis* (Chorus)
4. *Agnus Dei* (Aria – Alto)
5. *Dona nobis pacem* (Chorus)

### **Kyrie**

1. *Kyrie eleison*

Many of the choruses in the *Mass in B minor* are in five parts (soprano I, soprano II, alto, tenor, bass) and this magnificent five-part opening chorus commences with a majestic four-bar *adagio* for full chorus and orchestra before the orchestra alone commences an immense fugue of a solemn and impressive grandeur. The tenors come in first after the orchestral introduction, followed shortly by the three upper voices, and they are later followed by the basses who announce the fugue theme highly effectively starting on a low B. Half way through this movement there is an orchestral interlude and then it is the basses who commence the fugue again and the music gradually builds up to a powerful climax and finishes on a blazing B major chord.

*Vivace Chorus*

## 2. *Christe eleison*

Unison violins and continuo accompany two solo sopranos in a gently flowing duet, which provides an ideal contrast to the two *Kyrie* fugues which surround this movement.

## 3. *Kyrie eleison*

Like the opening movement, this one is also fugal, but this time the chorus is in four parts and the orchestra doubles the voice parts rather than having independent lines of its own.

## **Gloria**

### 4. *Gloria in excelsis*

### 5. *Et in terra pax*

Trumpets and drums feature strongly in the orchestra providing a brilliant and joyful sound for the *Gloria*. – a five-part chorus, boldly announced by the altos – and the overall exhilarating effect is maintained until the change in the text to *Et in terra pax* (Peace on earth and good will to all men), which starts with an immediate hushed entry from the chorus presenting a slower melody, which builds up to a great climax as the movement comes to an end.

### 6. *Laudamus te*

A delightful aria for soprano with violin obbligato and strings. As in many of Bach's arias, this is a duet for one solo voice and one solo instrument. The two soloists interweave to magical effect and provide a suitable contrast to the two strong choruses which surround the piece.

### 7. *Gratias agimus tibi*

This powerful fugal chorus, in four parts with full orchestra, opens quietly with the basses and gradually builds up to a massive climax. This movement was adapted from *Cantata No. 29*.

### 8. *Domine Deus*

A radiant duet for soprano and tenor with flute obbligato. The opening section is set in the bright key of G major, but the mood changes with a minor key at the words *Domine Deus, Agnus Dei* and this section leads straight into the next chorus without a break.

### 9. *Qui tollis peccata mundi*

An intensely moving chorus in four parts. The key is B minor and the four choral parts come in one after the other with a deeply effective

descending phrase. This exceptional piece was taken from *Cantata No.46*.

10. *Qui sedes ad dextram Patris*

A fine aria for alto with oboe d'amore obbligato. The first four notes of the aria give a strong effect as the start of this aria's melody and when the singer starts, the instrumental soloist provides a telling effect echoing this positive four-note figure whenever it appears.

11. *Quoniam tu solus sanctus*

The solo bass makes his first appearance in this aria, which acts as a strong build-up as it leads directly into the final chorus of the *Gloria*. The obbligato instrument here is the horn and accompaniment is provided by two bassoons and continuo.

12. *Cum Sancto Spiritu*

A thrilling five-part chorus launched by sopranos and tenors. The key is suitably bright (D major) and there is a central fugal section with dazzling vocal runs. The tenors set this off, followed by altos, sopranos and basses and the movement works up to a stirring climax for the final *Amen*.

***Symbolum Nicenum (Credo)***

1 *Credo in unum Deum*

2 *Patrem omnipotentem*

The *Credo* opens with two choruses. The first is in five parts and is based on a plainsong melody. The accompaniment is for only a few players here, but the full orchestra appears in the four-part chorus which follows. This chorus also starts with the word *Credo* for the three upper voices, but the basses move straight into the main melody with the words *Patrem omnipotentem*.

3. *Et in unum Dominum*

A lyrical duet for soprano and alto, where the voices are highly effective as they state each line of the text one after the other before taking on their own individual musical lines in duet. The key is G major and the two solo voices are accompanied by two oboes d'amore and strings.. This duet originally included the text for *Et incarnatus est*, but later on Bach removed this text from the duet and created the next chorus.

4. *Et incarnatus est*
5. *Crucifixus*
6. *Et resurrexit*

These three choruses create a truly magical transition from the Crucifixion to the Resurrection. *Et incarnatus est* has intensely moving descending phrases in the key of B minor for both chorus (five-part) and orchestra, and the same mood is retained in the *Crucifixus* which follows. This is a four-part chorus with a throbbing instrumental line, all in the key of E minor. As the music reaches the end, at the words *et sepultus est*, the vocal lines gradually penetrate lower depths and come to rest quietly on a chord of D major. After a suitable pause the *et resurrexit* bursts forth with five-part chorus and full orchestra including trumpets and drums.

#### 7. *Et in Spiritum sanctum Dominum*

This aria for solo bass makes an ideal contrast to the two resplendent choruses which surround it. The accompaniment is for two oboes d'amore and continuo and the triple time gives the piece a waltz-like quality, allowing both voice and instruments to flow gently along before the next large-scale chorus takes over.

8. *Confiteor*
9. *Et expecto*

This superb five-part chorus is in three totally different sections and gives the *Credo* a triumphant finish. The opening section gradually slows down at the transition to the words *et expecto resurrectionem* where Bach has moved into an *adagio*. This has a wonderful and mysterious effect as the chorus move through various keys before launching into the brilliant, vivacious *Et expecto* with full orchestra including trumpets and drums.

### **Sanctus**

The six-part *Sanctus*, with full orchestra, is without doubt one of Bach's most brilliant choruses. The sense of power created by the singers and players results in a unique experience for the listener – extended triplets for the upper voices and strong octave leaps for the basses create an effect which could not be matched anywhere in music. The glorious sound of the *Sanctus* is then suitably contrasted at the words *Pleni sunt coeli*, an elaborate fugue which starts quietly and builds up to a resounding climax, prefacing the next chorus.

## ***Osanna, Benedictus, Agnus Dei, Dona nobis pacem***

1. *Osanna in excelsis*
2. *Benedictus*
3. *Osanna in excelsis*

The jubilant *Osanna* chorus is for double choir (eight parts). It originally appeared in a secular cantata, but proved to be perfect as a joyful *Osanna* in the *Mass in B minor*. It is also great that one hears the piece twice, both before and after the well contrasted tenor aria, which offers a peaceful setting of the *Benedictus* text. This aria is in B minor and is accompanied by an obbligato instrument (usually flute) and continuo.

### 4. *Agnus Dei*

This beautiful aria for alto is in the key of G minor and is accompanied by violins playing in unison. It is, in fact, a reworking by Bach of the central aria in his *Cantata No. 11 (Ascension Oratorio)* and is a perfect setting of the poignant text.

### 5. *Dona nobis pacem*

The final chorus 'Grant us peace' is virtually identical to the music of the earlier chorus, No.7 *Gratias*, and with its magnificent buildup from a hushed bass entry to a blazing climax for full chorus and orchestra, there could not be a better finale to this great musical masterpiece.

John Parry

## ***Missa***

### ***Kyrie***

1. *Kyrie eleison* (Chorus) Lord, have mercy.
2. *Christe eleison* (Soprano I and II duet) Christ, have mercy.
3. *Kyrie eleison* (Chorus) Lord, have mercy.

### ***Gloria***

4. *Gloria in excelsis Deo* (Chorus) Glory be to God on high  
and on earth peace to men  
of good will.
5. *Et in terra pax hominibus  
bonae voluntatis.*(Chorus)
6. *Laudamus te* (Soprano II solo)  
*Laudamus te, benedicimus te, adoramus  
te, glorificamus te.* We praise Thee, we bless Thee,  
we worship Thee.
7. *Gratias agimus tibi* (Chorus)  
*Gratias agimus tibi  
propter magnam gloriam tuam.* We give thanks to Thee  
for Thy great glory.

**8. Domine Deus** (Soprano I and Tenor duet)

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe;  
Domine Deus, Agnus Dei,  
Filius Patris.*

O Lord God, heavenly King,  
God The Father Almighty.  
O Lord the only begotten Son,  
Jesus Christ;  
O Lord God, Lamb of God,  
Son of the Father.,

**9. Qui tollis peccata mundi** (Chorus)

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
Suscipe deprecationem nostram.*

Thou that takest away the sins of  
the world, have mercy upon us.  
Thou that takest away the sins of  
the world, Receive our prayer.

**10. Qui sedes ad dexteram Patris** (Alto solo)

*Qui sedes ad dexteram Patris,  
miserere nobis.*

Thou that sittest at the right hand  
of the Father, have mercy upon us.

**11. Quoniam tu solus sanctus** (Bass solo)

*Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus altissimus,  
Jesu Christe.*

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art most high,  
O Jesus Christ.

**12. Cum sancto Spiritu** (Chorus)

*Cum sancto Spiritu  
in gloria Dei Patris. Amen.*

With the Holy Spirit,  
in the glory of God the Father.  
Amen.

**Symbolum Nicenum (Credo)**

**1. Credo** (Chorus)

*Credo in unum Deum.*

I believe in one God.

**2. Patrem omnipotentem** (Chorus)

*Patrem omnipotentem  
factorem coeli et terrae,  
visibilium omnium et invisibilium.*

The Father almighty,  
maker of heaven and earth,  
and of all things visible and  
invisible.

**3. Et in unum Dominum** (Soprano 1, Alto duet)

*Et in unum Dominum Jesum Christum,  
Filiium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialiam Patri:  
per quem omnia facta sunt.*

And in one Lord Jesus Christ, the  
only begotten Son of God,  
Begotten of the Father before all  
worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made, being of one  
substance with the Father:  
by whom all things were made.

*Qui propter nos homines  
et propter nostram salutem  
descendit de coelis.*

Who for us men  
and for our salvation  
came down from heaven.

**4. Et incarnatus est** (Chorus)

*Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
et homo factus est.*

And was incarnate by the Holy  
Ghost, of the Virgin Mary:  
and was made man.

**5. Crucifixus** (Chorus)

*Crucifixus etiam pro nobis  
sub Pontio Pilato:  
passus, et sepultus est.*

And was crucified also for us  
under Pontius Pilate:  
suffered, and was buried.

**6. Et resurrexit** (Chorus)

*Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in coelum:  
sedet ad dexteram Patris.*

And the third day He rose again  
according to the scriptures.  
And ascended into heaven, and  
sitteth at the right hand of the  
Father.

*Et iterum venturus est  
cum gloria iudicare vivos et mortuos:  
Cujus regni non erit finis.*

And He shall come again  
with glory to judge the living and  
the dead: His kingdom shall have  
no end.

**7. Et in Spiritum sanctum Dominum** (Bass solo)

*Et in Spiritum sanctum Dominum,  
et vivificantem:  
Qui locutus est per Prophetas.  
Et unam sanctam catholicam et  
apostolicam Ecclesiam.*

And (I believe in) the Holy Ghost,  
the Lord and giver of life:  
Who spake by the Prophets.  
And in one holy catholic and  
apostolic Church.

**8. Confiteor unum baptisma  
in remissionem peccatorum.**

I acknowledge one baptism  
for the remission of sins.

**9. Et expecto resurrectionem  
mortuorum et vitam venturi saeculi.  
Amen.**

And I look for the resurrection of  
the dead and the life of the world  
to come. Amen.

**Sanctus** (Chorus)

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

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and Earth are full of Thy  
glory. Hosanna in the highest.

**Osanna, Benedictus, Agnus Dei, Dona nobis pacem**

**1. & 3. Osanna** (Chorus)

*Osanna in excelsis.*

Glory be to Thee, O Lord most high.

*Vivace Chorus*

**2. Benedictus** (Tenor solo)

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

Blessed is He who cometh  
in the name of the Lord.  
Hosanna in the highest.

**4. Agnus Dei** (Alto solo)

*Agnus Dei, qui tollis peccata mundi,  
miserere nobis.*

Lamb of God, that takest away the  
sins of the world, have mercy upon  
us.

**5. Dona nobis pacem** (Chorus)

Grant us peace.

## Glossary

**Adagio:** (from the Italian for 'at ease'): a movement, passage or composition marked to be performed in slow time.

**Continuo:** an accompanying, usually bass, part typically played on a keyboard instrument often supported by other instruments such as cello or bassoon.

**Fugue:** a musical composition in which a short melody or phrase is introduced by one part and successively taken up by others and developed by interweaving the voice parts.

**Obbligato:** (literally, obligatory): an elaborate, especially melodic part accompanying a solo or principal melody, usually played by a single instrument, that should not be omitted in performance.

**Oboe d'amore:** (literally, oboe of love): a type of oboe pitched a minor third lower than the oboe itself, used chiefly in the performance of music from the 17<sup>th</sup> and early 18<sup>th</sup> centuries.

**Symbolum Nicenum:** the Nicene Creed, known also simply as 'the Creed'.



### **Verdi Requiem, Royal Albert Hall, May 2014**

#### **What the soloists had to say:**

*"...the choral singing was as good as it gets ... choral masses were so huge and yet so amazingly disciplined..."*

*"...this was the best Verdi Requiem I have ever sung in..."*

*"The choirs were all phenomenal. I could hear everything and it did sound like one big choir that had been singing together for ages. A fabulous, and again, rare, range of dynamics and, glory of glories, a Sanctus fugue that didn't fall apart! Bravo!"*



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*Vivace Chorus*

## Alice Privett – Soprano



Alice Privett graduated with honours from Guildhall School of Music & Drama in 2011, the MA course at the Royal Academy of Music in 2012, and the opera course in 2014. She now continues her studies with Elizabeth Ritchie.

Operatic roles include Poppea in *L'incoronazione di Poppea*, Papagena (Longborough Festival Opera) and Pamina (Longborough Festival Opera on tour/Barefoot Young Artists) in *The Magic Flute*, Ginevra in *Ariodante* (Royal Academy Opera) cover Gretel (Garsington Opera), Carolina in *The*

*Secret Marriage* (British Youth Opera), Gretel (West Green Opera), Nerone in *L'incoronazione di Poppea* (Aldeburgh Festival) and Nedda in *i Pagliacci* (Woodhouse Opera).

Oratorio experience includes the *Messiah* at St Martin-in-the-Fields and Kings Place, *Child of our Time* in Guildford and *Israel in Egypt* with the Huddersfield Choral Society.

Alice was the winner of the Schumann Lieder Prize (Royal Academy of Music, 2012) and the Susan Longfield competition (Guildhall School of Music & Drama, 2010), and is a keen recitalist, having recently performed solo recitals of Schoenberg and Berg (Kings Place, London) and Birtwhistle (BBC Proms).

Next year she looks forward to singing Gretel with the Pimlott Foundation, as well as numerous oratorios around the country. She is very pleased to be asked back to perform with the Vivace Chorus.

Vivace Chorus is grateful to the

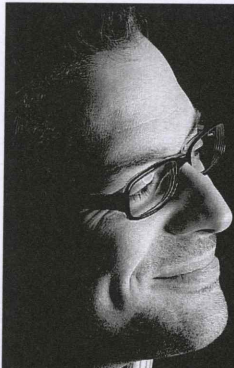
**The Josephine Baker Trust**

for the sponsorship of all this evening's soloists.

## Alys Roberts – Soprano




Welsh soprano Alys Roberts is currently in her second year of the MA preparatory opera pathway programme at the Royal Academy of Music under the tutelage of Elizabeth Ritchie and Iain Ledingham. Alys was a Vice-Chancellor's scholar for music at Durham University, graduating last year with a first in English Literature. At the Academy, she has sung Gretel in Humperdinck's *Hansel und Gretel*, Yvette in Puccini's *La Rondine* and Frasquita in Bizet's *Carmen* in Royal Academy Opera Scenes. Alys is a Bach Kohn Scholar for the RAM/Kohn Foundation Bach Cantata Series and is kindly supported by the Eirwen Griffiths Jones memorial award, the Josephine Baker Trust and the Arts Council of Wales.




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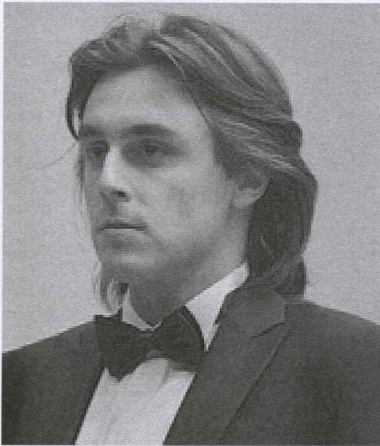
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## Damian Ganclarski – Countertenor



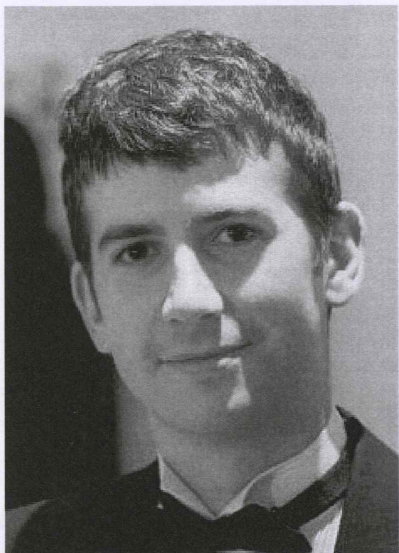
Polish countertenor Damian Ganclarski studied at the Academy of Music in Lodz, under the guidance of Professor Urszula Kryger. Since September 2013, Damian has been under the tutelage of world-renowned countertenor Michael Chance and of coaches Ian Partridge and James Baillieu at the Royal Academy of Music in London. He was selected as a winner of a bursary from the International Opera Awards Foundation. As a result of a competitive audition Damian was also selected to participate in the Josphine

Baker Trust scheme. He is also kindly supported by Nicholas Berwin Charitable Trust. He has been honoured to take masterclasses with professors such as Teresa Berganza, Ingrid Kremling, Maciej Pikulski, Ewa Podleś, Udo Reinemann and Teresa Żylis-Gara.

In 2009 Damian won the first place in the Polish Songs Competition in Warsaw. After winning the Warsaw competition, the young countertenor started to perform regularly in many prestigious concerts and festivals in Poland, such as Wrocław's Academy of Music, Association of Polish Music Artists, Łódź Association of Old Music, International Bach Festival and Festival Carousel of Culture. He has performed on renowned stages with Polish orchestras. Furthermore, he had the honour to perform in Turkey with the Presidential Symphony Orchestra in Ankara (Handel and Mozart arias and Orff's *Carmina Burana*) and the Antalya Symphony Orchestra (Handel and Mozart arias).

In 2009 Damian made his debut in the Grand Theatre in Łódź in Handel's *Giulio Cesare in Egitto* under the guidance of Paul Esswood. The young vocalist gained the acclaim of the audience and critics. He is especially interested in oratorio and opera from the Baroque to the contemporary period and songs from the Romantic era to the 21<sup>st</sup> century.

## Richard Dowling – Tenor



Richard is currently studying on the Royal Academy of Music's Opera Course. In his time at the Royal Academy of Music Richard performed the role of Le Prince in Massenet's *Cendrillon*. He has also performed a number of small roles and chorus for Garsington Opera.

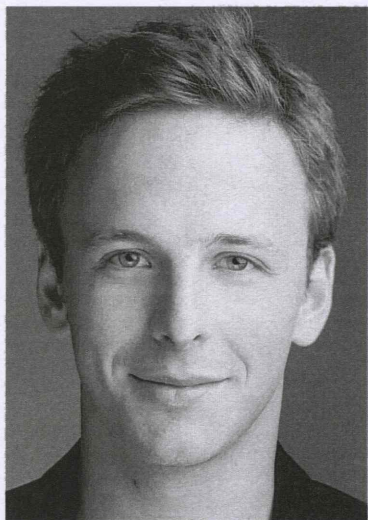
Richard is an experienced oratorio artist. He regularly appears as a soloist for the Royal Academy of Music's acclaimed Bach Cantata Series. Other notable engagements include Finzi's *Dies Natalis* in Brentwood Cathedral, Britten's *Ballad of Heroes* in the Bridgewater Hall and Janacek's *Otče náš* in Gorton Monastery.

Richard has sung in concert performances of Rameau's operas *Pygmalion*, *Anacréon* and *Zais* with the Choir of the Enlightenment and has sung with the Gabrieli Consort.

Richard is also a keen recitalist and has previously performed Warlock's *The Curlew* with Academy Song Circle. He has a particular affinity for the music of Britten, and won the song prize in last year's Hampshire Singing Competition for his rendition of Britten's *Canticle I*.

Richard gained a PhD in the field of crystallisation in Manchester, while simultaneously a Lay Clerk at Manchester Cathedral, a member of the BBC Daily Service Singers and a freelance soloist.

## Samuel Queen – Baritone



Samuel Queen graduated in 2014 from the Royal Academy Opera Course, where he won prizes for opera, Lieder and English song and was supported by the Sickle Foundation and the John Baker Opera Award. Before that he read English at Cambridge University, where he was awarded the Sir Rudolph Peters Prize for Music.

His operatic roles include the Mozart baritone roles, Blazes in Maxwell Davies's *The Lighthouse* (Royal Academy Opera), Le Fauteuil in Ravel's *L'enfant et les sortilèges* (BBC Symphony Orchestra/Denève), Schaunard and Zaretsky/Captain in *Eugene Onegin* (Royal Academy

Opera). Sam appeared as Mr Gedge in the Britten-Pears Young Artist production of *Albert Herring* in Aldeburgh and as a soloist in the world premiere of Stockhausen's *Mittwoch aus Licht* with Birmingham Opera Group in 2012.

Equally at home in concerts and song recitals, Sam made his Wigmore Hall debut in 2014, singing Lieder by Schumann and Schubert. Concert experience includes many of the major oratorios, and he is becoming known for his performances of Christus in Bach's *Passions*, and the *Requiems* of Fauré, Brahms and Duruflé. Forthcoming appearances include the CPE Bach and JS Bach *Magnificats*, Haydn *Masses* and the JS Bach *Mass in B Minor*.

He is particularly grateful to the Sickle Foundation and the Josephine Baker Trust for their continued support.

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

## Lancelot Nomura – Bass



Bass-baritone Lancelot currently studies on the Opera Course at the Royal Academy of Music with Janice Chapman and Ingrid Surgenor. He was recently awarded the Opera Prize at the National Mozart Singing Competition and other recent operatic highlights include performing in *Billy Budd* with the Glyndebourne Festival Chorus, and playing the roles of Collatinus in Britten's *The Rape of Lucretia* (Royal Academy Opera), Zuniga in Bizet's *Carmen* (Woodhouse Opera), and Le Roi in Massenet's *Cendrillon* (Royal Academy Opera).

In the summer 2014 season he played the role of Leporello in Mozart's *Don Giovanni* (Westminster Opera), and he was also invited to join the *Georg Solti Accademia* and the *Opéra Les Azuriales* Young Artist Programme.

Lancelot went to Rugby School where he held a music scholarship as a cellist, following which he completed his undergraduate studies at Oxford University, where he was a Scholar at Christ Church College. After graduating he began a career in investment banking with J.P. Morgan.

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 Handel's *Messiah*, as well as a successful solo recital series, including performances in London, Oxford and Tokyo (being of half Japanese heritage).

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

## Jeremy Backhouse



Photography: Ash Mills

Jeremy is one of Britain's leading conductors of amateur choirs. He began his musical career in Canterbury Cathedral where he was Senior Chorister. In 1980 he was appointed Music Editor at the RNIB, where he was responsible for the transcription of print music into Braille. He has worked for both EMI Classics and later Boosey & Hawkes Music Publishers as a Literary Editor, but now pursues his career as a freelance conductor.

Jeremy has been the sole conductor of the internationally-renowned chamber choir Vasari Singers since its inception in 1980. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, the Vasari Singers has performed regularly on the South Bank and at major concert venues in London, as well as in many of the cathedrals and abbeys of the UK. Jeremy and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels.

Recordings with the Vasari Singers have been nominated for a *Gramophone* award (Howells and Frank Martin), received two *Gramophone* Editor's Choice awards (Marcel Dupré choral works), a top recommendation on Radio 3's 'Building A Library' (Vaughan Williams *Mass in G minor*), and two recent CDs (Gabriel Jackson's *Requiem* and *A Winter's Light*, a disc of Christmas carols) both achieved Top Ten status in the Specialist Classical Charts.

In January 1995, Jeremy was appointed Music Director of the Vivace Chorus (then the Guildford Philharmonic Choir). Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes, including Howells' *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's '*Resurrection*' *Symphony (No. 2)*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Mahler's '*Symphony of a Thousand*' (*No. 8*) and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra, and Britten's *War Requiem*.

He is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 25 new works in their recent history, from small anthems to works of the grandest scale.

This enthusiasm has spread to the Vivace Chorus who, in May 2009, commissioned and performed the premiere of Will Todd's *Te Deum* and have recently commissioned a 20-minute work from Francis Pott, the choir's accompanist.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For six 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 took up the post of Music Director of the Salisbury Community Choir. His first major engagement with them was the opening concert of that year's Salisbury International Arts Festival, in Salisbury Cathedral, premiering a vast new work by Bob Chilcott entitled the *Salisbury Vespers*. In 2013 the choir celebrated its 21<sup>st</sup> Anniversary with a major concert in Salisbury Cathedral in October, featuring the world premiere of a specially-commissioned community work by Will Todd, *The City Garden*, which in subsequent years they are touring to Lincoln (2014), Guildford (2015) and Exeter (2016).



#### ***Verdi Requiem, Royal Albert Hall, May 2014***

*"My heartfelt congratulations on a mesmerising performance of Verdi's Requiem. It was one of the most thrilling concerts that I have ever attended. The combination of precision and tenderness in the singing of the mass choirs was a wonderful part of the whole, and the two female soloists were particularly brilliant."*

*"I've heard the Requiem quite a number of times but on Sunday it was like hearing it for the first time. Truly superb."*

*"Little did I expect to be witness to a unique performance. From the first, almost silent cellos to the final 'Libera me' there was a tangible atmosphere throughout the audience. When the final chord died away no one wanted to break the magic of that atmosphere and silence hung in the air for some while. Eventually we responded in the traditional way with thunderous applause for a magnificent performance."*

*"This was not just a concert but an emotional experience in sound. Thank you Vivace."*

*"What a wonderful concert! When the choir started singing, all the hairs on the back of my neck started to tingle! A fantastic evening."*



**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**

Susie Candlin  
James Dickenson  
Rajah Halder  
Vladimir Naumov  
Sophie Ryan  
Victoria Barnes

**Viola**

Matthew Quenby  
Triona Milne  
Toby Deller  
Maja  
Wegrzynowska

**Flute**

Sarah Bennington  
Kimberley Boyle

**Horn**

Martin Grainger

**Trumpet**

Jon Clarke  
Robin Totterdell  
Heidi Bennett

**Oboe**

Alison Alty  
Ilid Jones

**Violin 2**

Elizabeth van Ments  
James Widden  
Helena Ruinard  
Seila Tamisola II

**Cello**

Ian Ward  
Harriet Wiltshire  
Reinaud Ford  
Julia Morneweg

**Bassoon**

Connie Tanner  
Rosie Cow

**Timpani**

Tim Evans

**Bass**

Andrew Davis  
Jan Zahourek

**Harpsichord**

Petra Haj

**Organ**

Malcolm Hicks

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# Vivace Chorus

Music Director: Jeremy Backhouse

Accompanist: Francis Pott

Chairman: James Garrow

Vivace Chorus is a flourishing and adventurous choir based here in Guildford, Surrey. We have 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 some 67 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, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and every performance. He is supported by Francis Pott, who is not just a very fine rehearsal accompanist but is also a composer of international repute and an accomplished concert pianist.

Our repertoire spans more unusual works such as Prokofiev's Alexander Nevsky as well as the great choral masterpieces of Bach, Brahms, Handel, Haydn, Mozart and Verdi, and the more intimate works of Fauré, Tavener, Allegri and Lauridsen. We also actively promote the classics of the future with our 'Contemporary Choral Classics' series, commissioning new works when funds allow.

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, a highly acclaimed performance in November 2012 of Britten's War Requiem, and another Royal Albert Hall success in May this year, when we performed the Verdi Requiem.

In addition to our own concerts, we also sing in various charity concerts and, with our regular orchestra, the Brandenburg Sinfonia, take part in the Brandenburg Choral Festival each year in 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



Rehearsing in the Royal Albert Hall


Photography: Ash Mills

Strasbourg, giving concerts there and in Heidelberg and Freiburg. This summer, we spent a wonderful few days in Italy, where we gave three concerts, in Verona, Mantua and Venice.

If that whets your appetite, do come and join us! 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](mailto:membership@vivacechorus.org).



For further information, visit our website, [vivacechorus.org](http://vivacechorus.org), where you can also sign up to receive information about our concerts, email us at [info@vivacechorus.org](mailto:info@vivacechorus.org) or follow us on Facebook or Twitter.



**Verdi Requiem, Royal Albert Hall, May 2014**

*"....the magic of the performance was the ppp and even perhaps pppp passages when the 500 singers sang so quietly giving Claire the chance to float her beautiful entries over our pleading prayerful singing."*

**Singer, Twickenham Choral Society**

## Vivace Chorus Singers

### FIRST SOPRANO

Pam Alexander  
 Helen Beevers  
 Bernadine Blease  
 Mary Broughton  
 Elaine Chapman  
 Rachel Edmondson  
 Rebecca Kerby  
 Mo Kfour  
 Alex Nash  
 Emily Nash  
 Susan Norton  
 Robin Onslow  
 Margaret Parry  
 Gillian Rix  
 Angeline Romano  
 Sarah Smithies  
 Carol Terry  
 Hilary Vaill

### SECOND SOPRANO

Jacqueline Alderton  
 Anna Arthur  
 Ginny Heffernan  
 Averell Kingston  
 Krystyna Marsden  
 Isabel Mealor  
 Alison Newbery  
 Alison Palmer  
 Gillian Palmer  
 Kate Peters  
 Paula Sutton  
 Barbara Tansey  
 Joan Thomas  
 Valerie Thompson  
 Christine Wilks  
 Frances Worpe

### FIRST ALTO

Barbara Barklem  
 Penny Baxter  
 Grace Beckett  
 Monika Boothby  
 Jane Brooks  
 Sheila Cooper  
 Margaret Dentskevich  
 Liz Durning  
 Kate Emerson  
 Atalia Fuller  
 Sheila Hodson  
 Jean Leston  
 Judith Lewy  
 Lois McCabe  
 Clare McKinlay  
 Kay McManus  
 Christine Medlow  
 Rosalind Milton  
 Mary Moon  
 Penny Muray  
 Charlotte Perkins  
 Gill Perkins  
 Linda Ross  
 Lesley Scordellis  
 Catherine Shacklady  
 Carol Sheppard  
 Ann Smith  
 Marjory Stewart  
 Nicola Telcik  
 Hilary Trigg  
 Maggie Woolcock

### SECOND ALTO

Geraldine Allen  
 Evelyn Beastall  
 Sylvia Chantler  
 Mary Clayton  
 Andrea Dombrowe  
 Elizabeth Evans  
 Sheena Ewen

Valerie Garrow  
 Margaret Grisewood  
 Liz Hampshire  
 Pauline Higgins  
 Barbara Hilder  
 Carol Hobbs  
 Beth Jones  
 Margaret Mann  
 Catherine Middleton  
 Val Morcom  
 Pamela Murrell  
 Jacqueline Norman  
 Beryl Northam  
 Prue Smith  
 Jo Stokes  
 Pamela Usher  
 Anne Whitley  
 June Windle  
 Elisabeth Yates

### FIRST TENOR

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

### SECOND TENOR

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

### FIRST BASS

John Bawden  
 Phil Beastall  
 John Britten  
 Richard Broughton  
 Michael Dudley  
 Derek Fisher  
 Michael Golden  
 Brian John  
 Jeremy Johnson  
 Jon Long  
 Malcolm Munt  
 Chris Newbery  
 Peter Pearce  
 Chris Peters  
 Robin Privett  
 David Ross  
 Philip Stanford  
 Kieron Walsh  
 John Yeomans

### SECOND BASS

Peter Andrews  
 Alan Batterbury  
 Norman Carpenter  
 Geoffrey Forster  
 James Garrow  
 Stuart Gooch  
 Nick Gough  
 Michael Jeffery  
 Eric Kennedy  
 Neil Martin  
 Adrian Oxborrow  
 John Parry  
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## Vivace Chorus dates for your diary

### **The Mayor of Guildford's Christmas Carol Concert**

**Sunday 14 December 2014 7pm Holy Trinity Church, Guildford**

A programme of carols old and new, supporting the Mayor of Guildford's Christmas Charity.

### **Vivaldi *Gloria* by Candlelight**

**Thursday 15 January 2015 7.00pm St Martin-in-the-Fields, London**

Jeremy Backhouse conducts Vivace Chorus and the Brandenburg Sinfonia, in Vivaldi's well-loved *Gloria*, together with Bach's *Violin Concerto in E minor* and *Brandenburg Concerto no. 3*.

### **Vivace Chorus 'Come and Sing'**

**Saturday 24 January 2015 10.00am – 4.30pm Normandy Village Hall**

Join Jeremy and the choir for a day learning and singing Mozart's *Solemn Vespers* and *Mass in C Minor*.

### **G Live with Tasmin Little**

**Saturday 7 March 2015 7:30pm G Live, Guildford**

Mendelssohn's much-loved *Violin Concerto* and the *Hebrides Overture*, together with the choral works Mendelssohn's *Hear my Prayer*, Delius's *Sea Drift* and Stanford's *Songs of the Fleet*.

### **A Concert for Rowan**

**Saturday 23 May 2015 7.30pm Guildford Cathedral**

A collaboration between Vivace Chorus and Salisbury Community Choir, also featuring the Vasari Singers, to give a performance of Guildford composer Will Todd's *The City Garden* and Chilcott's *Salisbury Vespers*, in aid of Rainbow Trust, a charity which provides emotional and practical support for families who have a seriously ill child.

**Further details at [vivacechorus.org](http://vivacechorus.org)  
or from [info@vivacechorus.org](mailto:info@vivacechorus.org)**

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Conductor: Jeremy Backhouse  
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**Tasmin Little**  
**MENDELSSOHN  
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Hear my Prayer, Fingal's Cave  
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Delius: Sea Drift

Mendelssohn:  
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Stanford: Songs of the Fleet  
Delius: Sea Drift

The Brandenburg Sinfonia  
Conductor: Jeremy Backhouse

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Chorus**

**Saturday  
7th March 2015  
7.30 pm**

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AND  
**SING**

**Mozart**  
Solemn Vespers  
C minor Mass

**Vivace  
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**Saturday  
24th Jan 2015**  
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Village Hall

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to experience one of  
the UK's best-known  
musicians, Tasmin  
Little, playing such a  
well-loved concerto.

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the form on the back but don't delay – Mozart is proving very popular.