

Carl Orff

CARMINA BURANA

**Vaughan
Williams**

FIVE TUDOR PORTRAITS

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



Vivace
Chorus

**Saturday
14th Nov 2015
7.30 pm**



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Vaughan Williams

Five Tudor Portraits

Orff

Carmina Burana

Rosalind Coad

Soprano

Claire Barnett-Jones

Mezzo-soprano

John-Colyn Gyeantey

Tenor

Gareth Brynmor John

Baritone

Farnham Youth Choir

Brandenburg Sinfonia

Conductor: Jeremy Backhouse

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This evening's concert offers two immensely boisterous and musically colourful works for soloists, chorus and orchestra, composed by well-known English and German composers who were both born in the late 19th century and wrote this evening's music in the mid-1930s. These two works enjoy vigorous and lively choruses – there are many in the popular *Carmina Burana* and the opening one in *Five Tudor Portraits* must surely be the best representation of a riotous pub scene ever composed – and there is a marvellous selection of beautifully lyrical solos and choruses in both works which provide ideal contrast to the rich variety of exhilarating numbers.

The pre-concert talk this evening is given by the singer, choral conductor and singing teacher, Roy Rashbrook. Roy is a member of the choir of St Paul's Cathedral, singing also with The King's Consort and The Clerks, an ensemble specialising in late Medieval and early Renaissance music.

Vaughan Williams: *Five Tudor Portraits*

Ralph Vaughan Williams was born at Down Ampney in Gloucestershire in 1872 and died in London in 1958 at the age of eighty-five. However, he spent most of his life in the Dorking and Leith Hill area – he was principal conductor of the Leith Hill Music Festival from 1905 to 1953. Although he was descended from a family of lawyers, he was encouraged to develop a keen interest in music in his early years and while he was at Charterhouse he changed from playing the violin to the viola and played in the school orchestra. This was followed by periods at the Royal College of Music and Trinity College, Cambridge, and subsequent learning with Max Bruch and Maurice Ravel. This was followed by a fervent studying of English Folksong and a friendship with Gustav Holst, which set the seal on his composing skills, the height of which had not been established at an earlier time.

The music of Vaughan Williams covers a wide range. There were nine symphonies as well as other orchestral works including the intensely moving *Fantasia on a Theme by Thomas Tallis*, concertos, chamber music and a fair amount of film music (including the score for *Scott of the Antarctic*, which contained material he later turned into his seventh symphony, *Sinfonia Antartica*). His vocal music included a large number of songs, music for the stage such as the operas *Sir John in Love* and *The Pilgrim's Progress*, church music and large-scale works for soloists, chorus and orchestra such as *Dona Nobis Pacem*, *Sancta Civitas* and *Five Tudor Portraits*.

This highly enjoyable work dates from 1935 and was first performed at the Norwich Festival in September 1936. Vaughan Williams chose text

from the late 15th century poet, John Skelton. Many of Skelton's poems concentrated on the world of religion, but he also went to other extremes and it is obvious that Vaughan Williams' colourful suite *Five Tudor Portraits* is based on his more humorous and bawdy material.

Five Tudor Portraits is scored for contralto (or mezzo-soprano, as tonight), baritone, chorus and orchestra and consists of five well-contrasted movements. The first movement *The Tunning of Elinor Rumming* presents a rowdy ale-soaked pub scene, presenting a vivid picture of the owner of the alehouse and local Leatherhead resident, Elinor Rumming, now well worn in age, her skin loose and slack and her face all bowsy. She makes a living out of brewing nappy ale (a strong ale) and selling it off to travellers and many other keen ale-drinkers. The chorus give a wildly exuberant representation of this colourful dame and then the contralto soloist takes over (the singer could benefit from a drink or two before her solo!) and paints a musical picture of 'drunken Alice'. After the entertaining solo, Alice nods off and the chorus join in again to recreate the atmosphere of the riotous pub scene.

The mood changes in the second movement to the setting of a tender Skelton poem and some of Vaughan Williams' most beautiful music. In *My Pretty Bess* the baritone soloist, in a gentle *allegretto grazioso*, calls for his lovely Bess to turn once again to him. 'Mine heart is with thee' is his plea and the chorus echo his tuneful phrases with great effect. There is a more robust nature to the following movement *Epitaph on John Jayberd of Diss* set for male chorus. The text is a mixture of Latin and English and portrays a totally dislikeable clerk whose death no one can be bothered to mourn. 'Thank goodness he's gone' is strongly represented in the nature of this raucous piece.

The fourth movement, a compassionate *lento* for solo contralto and female chorus, also involves someone's death, but this one is sorely missed – Philip is his name and he was the pet sparrow of Jane Scroop. Gib, the cat, slew him and gobbled him up, and Jane is now in a lengthy period of lamentation. This is the most extended movement in *The Five Tudor Portraits* as Jane sings of her friendly sparrow who 'would seek after small wormes' and 'prettily would pant, when he saw an ant'. After she sings of her sparrow memories, the music changes to represent Philip's funeral, which features *Dies irae* and a powerful *Libera me* and this *Romanza* closes with soloist and chorus singing a tender farewell to the much-loved sparrow. The baritone soloist takes over for the final portrait, *Jolly Rutterkin* – a boisterous ending to the *Five Tudor Portraits* – and is joined by the chorus in this swinging portrayal of a dashing young fellow.

I. The Tunning of Elinor Rumming - mezzo-soprano and chorus

Tell you I will,
If that ye will
A-while be still,
Of a comely Jill
That dwelt on a hill:
She is somewhat sage
And well worn in age:
For her visage
It would assuage
A man's courage.
Droopy and drowsy,
Scurvy and lowsy,
Her face all bowsy,
Comely crinkled,
Wondrously wrinkled
Like a roast pig's ear,
Bristled with hair.
Her nose some deal hookéd,
And camously-crookéd,
Never stopping,
But ever dropping;
Her skin loose and slack,
Grained like a sack;
With a crooked back.
Jawed like a jetty;
A man would have pity
To see how she is gumméd,
Fingered and thumbéd,
Gently jointed,
Greased and anointed
Up to the knuckles;
Like as they were with buckles
Together made fast.
Her youth is far past!

And yet she will jet
Like a jollivet,
In her furréd flocket,
And gray russet rocket,
With simper and cocket.
Her hood of Lincoln green
It has been hers, I ween,
More than forty year;
And so doth it appear, ➤

For the green bare threadés
Look like sere weedés,
Withered like hay,
The wool worn away.
And yet, I dare say
She thinketh herself gay
Upon the holiday
When she doth her array
And girdeth on her geets
Stitched and pranked with
pleats;
Her kirtle, Bristol-red,
With clothes upon her head
That weigh a sow of lead,
Writhen in wondrous wise
After the Saracen's guise,
With a whim-wham
Knit with a trim-tram
Upon her brain-pan;
Like an Egyptian
Cappéd about,
When she goeth out.

And this comely dame,
I understand, her name
Is Elinor Rumming,
At home in her wonning;
And as men say
She dwelt in Surrey
In a certain stead
Beside Leatherhead.
She is a tonnish gib,
The devil and she be sib.

But to make up my tale
She breweth nappy ale,
And maketh thereof pot-sale
To travellers, to tinkers,
To sweaters, to swinkers,
And all good ale-drinkers,
That will nothing spare
But drink till they stare
And bring themselves bare,
With "Now away the mare! ➤

And let us slay care".
As wise as an hare!

Come who so will
To Elinor on the hill
With "Fill the cup, fill!"
And sit there by still,
Early and late.
Thither cometh Kate,
Cisly, and Sare,
With their legs bare,
They run in all haste,
Unbraced and unlaced;
With their heelés daggéd,
Their kirtles all jaggéd,
Their smocks all to-raggéd,
With titters and tatters,
Bring dishes and platters,
With all their might running
To Elinor Rumming
To have of her tunning.

She lendeth them on the
same,
And thus beginneth the game.
Some wenches come unlaced
Some housewives come
unbraced
Some be flybitten,
Some skewed as a kitten;
Some have no hair-lace,
Their locks about their face
Such a rude sort
To Elinor resort
From tide to tide,
Abide, abide!
And to you shall be told
How her ale is sold
To Maud and to Mold.
Some have no money
That thither comé
For their ale to pay.
That is a shrewd array!
Elinor swears, "Nay,

Ye shall not bear away
 Mine ale for nought,
 By him that me bought!"
 With "Hey, dog, hey!
 Have these hogs away!"
 With "Get me a staffé
 The swine eat my draffé!
 Strike the hogs with a club,
 They have drunk up my
 swilling-tub!"

Then thither came drunken
 Alice,
 And she was full of talés,
 Of tidings in Walés,
 And of Saint James in Galés,
 And of the Portingalés,
 With "Lo, Gossip, I wis,
 Thus and thus it is:
 There hath been great war
 Between Temple Bar
 And the Cross in Cheap,
 And there came an heap
 Of mill-stones in a rout".
 She speaketh thus in her
 snout,
 Snivelling in her nose
 As though she had the pose.

"Lo, here is an old tippet,
 An ye will give me a sippet
 Of your stale ale,
 God send you good sale!"
 "This ale", said she, "is nopy;
 Let us suppé and sopy
 And not spill a droppy,
 For, so may I hoppy,
 It cooleth well my croppy."
 Then began she to weep
 And forthwith fell asleep. 7

"With Hey! and with Ho!
 Sit we down a-row,
 And drink till we blow."

Now in cometh another
 rabble:
 And there began a fabble,
 A clattering and babble
 They hold the highway,
 They care not what men say,
 Some, loth to be espied,
 Start in at the back-side
 Over the hedge and pale,
 And all for the good ale.

"With Hey! and with Ho!
 Sit we down a-row,
 And drink till we blow."

Their thirst was so great
 They asked never for meat,
 But drink, still drink,
 And "Let the cat wink,
 Let us wash our gummés
 From the dry crummés!"
 Some brought a wimble,
 Some brought a thimble,
 Some brought this and that
 Some brought I wot ne'er
 what.
 And all this shift they make
 For the good ale sake.

"With Hey! and with Ho!
 Sit we down a-row,
 And drink till we blow,
 And pipe 'Tirly Tirlow!' "

But my fingers itch,
 I have written too much
 Of this mad mumming
 Of Elinor Rumming!
 Thus endeth the geste
 Of this worthy feast.

Glossary

camously-crookéd	snub-nosed
cocket	coquetry
daggéd	muddy
draffé	hog-wash
Egyptian	gipsy
fable	jabbering
Galés	Galicia
geets	clothes
gib	cat
hoppy	have good luck
jetty	projection
jollivet	merry young girl
kirtle	skirt
Mold	Molly
nappy/nopy	foaming
Portingalés	Portuguese
pose	catarrh
pranked	decked
rocket	dress
sib	akin
stead	place
swinkers	toilers
tonnish	beery
trim-tram	pretty trifle
tunning	brewing
whim-wham	trinket
wimble	gimlet
wonning	dwelling

II. *Pretty Bess* – baritone and chorus

My proper Bess,
My pretty Bess,
Turn once again to me!
For sleepest thou, Bess,
Or wakest thou, Bess,
Mine heart it is with thee.

Alas! I am disdained,
And as a man half maimed,
My heart is so sore pained!
I pray thee, Bess, unfeigned,
Yet come again to me!

My proper Bess,
My pretty Bess,
Turn once again to me!
For sleepest thou, Bess,
Or wakest thou, Bess,
Mine heart it is with thee.

My daisy delectable,
My primrose commendable,
My violet amiable,
My joy inexplicable,
Now turn again to me. ↗

By love I am constrained
To be with you retained,
It will not be refrained:
I pray you, be reclaimed,
And turn again to me. ↗

III. *Epitaph on John Jayberd of Diss* – chorus (with approximate translation)

Sequitur trigintale
Tale quale rationale,
Licet parum curiale,
Tamen satis est formale,
Joannis Clerc, hominis
Cujusdam multinominis,
Joannes Jayberd qui vocatur,
Clerc cleribus nuncupatur.
Obiit sanctus iste pater
Anno Domini Millesimo quingentesimo sexto.
In parochia de Diss
Non erat sibi similis;
In malitia vir insignis,
Duplex corde et bilinguis;
Senio confectus,
Omnibus suspectus,
Nemini dilectus,
Sepultus est among the weeds:
God forgive him his mis-deeds!
Carmine cum cannis
Cantemus festa Joannis:
Clerc obiit vere,
Jayberd nomenque dedere:
Diss populo natus.
Clerc cleribus estque vocatus.
Nunquam sincere
Solitus sua crimina flere:
Cui male lingua loquaxque
mendax-que, fuere.
Et mores tales

Here follows a trental,* (* a series of 30
more or less reasonable, Requiems)
hardly fitting for the church
but formal enough,
for John the Clerk, a certain man
of many names
who was called John Jayberd.
He was called clerk by the clergy.
This holy father died in
the year of our Lord 1506.
In the parish of Diss
there was not his like;
a man renowned for malice,
double-hearted and double-tongued,
worn out by old age,
suspected of all,
loved by none.
He is buried ...

Sing we songs in our cups
to celebrate John.
The clerk truly is dead
and was given the name of Jayberd.
He was born among the people of Diss
and was called clerk by the clergy.
Never was he wont
truly to bewail his sins.
His evil tongue was loquacious
and lying.
Such morals as his

Resident in nemine quales;
Carpens vitales
Auras, turbare sodales
Et cives socios.
Asinus, mulus velut, et bos.
Quid petis, hic sit quis?
John Jayberd, incola de Diss;
Cui, dum vixerat is,
Sociantur jurgia, vis, lis.
Jam jacet hic stark dead,
 Never a tooth in his head.
 Adieu, Jayberd, adieu,
 In faith, deacon thou crew!
Fratres, orate
 For this knavate,
 By the holy rood.
 Did never man good:
 I pray you all.
 And pray shall,
 At this trental
 On knees to fall
 To the football,
 With 'Fill the black bowl
 For Jayberd's soul'.
Bibite multum:
Ecce sepultum
Sub pede stultum.
Asinum et mulum.
 With, 'Hey, ho, rumbelow!
Rumpopulorum
Per omnia secula seculorum!

were never before in anyone.
 When he breathed the vital
 air he disturbed his companions
 and his fellow citizens
 as if he were an ass, a mule, or a bull.
 Do you ask who this is?
 John Jayberd, inhabitant of Diss
 with whom while he lived
 were associated quarrels, violence and strife.
 Now here he lies ...

Pray brethren ...

Drink your fill.
 See he is buried
 under your feet,
 a fool, an ass and a mule ...

For ever and ever.

IV: Jane Scroop (her lament for Philip Sparrow) – mezzo-soprano and chorus

Placebo! Who is there, who?
Dilexi!
 Dame Margery?
Fa, re, mi, mi.
 Wherefore and why, why?
 For the soul of Philip Sparrow,
 That was, late, slain at Carrow*, (*an Abbey)
 Among the Nuns Black.* (*Benedictine nuns)
 For that sweet soul's sake,
 And for all sparrows' souls
 Set in our bead-rolls*. (*list of those to be
 prayed for) ↗

When I remember again
 How my Philip was slain
 Never half the pain
 Was between you twain,
 Pyramus and Thisbe,
 As then befell to me:
 I wept and I wailed,
 The tears down hailed,
 But nothing it availed
 To call Philip again,
 Whom Gib, our cat, hath slain..

Vivace Chorus

Vengeance I ask and cry,
 By way of exclamation,
 On all the whole nation
 Of cattles wild and tame:
 God send them sorrow and shame!
 That cat specially
 That slew so cruelly
 My little pretty sparrow
 That I brought up at Carrow!
 O cat of churlish kind,
 The fiend was in thy mind
 So traitorously my bird to kill
 That never owed thee evil will!
 It had a velvet cap,
 And would sit upon my lap,
 And seek after small wormes,
 And sometime whitebread-crumbes;
 And many times and oft.
 Between my breastès soft
 It would lie and rest;
 It was proper and prest*! (*neat)
 Sometime he would gasp
 When he saw a wasp;
 A fly, or a gnat.
 He would fly at that;
 And prettily he would pant
 When he saw an ant!
 Lord, how he would pry
 After a butterfly!
 Lord, how he would hop
 After the grassshop!
 And when I said, 'Phip, Phip!
 Then he would leap and skip
 And take me by the lip
 Alas! it will me slo* (*slay)
 That Philip is gone me fro!
 For Philip Sparrow's soul,
 Set in our bead-roll,
 Let us now whisper *A Pater noster*.
Lauda, anima mea, Dominum!
 To weep with me, look that ye come,
 All manner of birdès in your kind;
 See none be left behind. ➤

To mourning look that ye fall
 With dolorous songs funeral,
 Some to sing, and some to say,
 Some to weep, and some to pray,
 Every bird in his lay.
 The goldfinch, the wagtail;
 The jangling jay to rail,
 The fleckèd pie to chatter
 Of this dolorous matter;
 And Robin Redbreast,
 He shall be the priest
 The requiem mass to sing,
 Softly warbling,
 With help of the reed sparrow,
 And the chattering swallow,
 This hearse for to hallow;
 The lark with his long toe;
 The spinke, and the martinet also;
 The fieldfare, the snite
 The crow and the kite;
 The raven called Rolfe.
 His plain song to sol-fa;
 The partridge, the quail;
 The plover with us to wail;
 The lusty chanting nightingale;
 The popinjay to tell her tale,
 That toteth* oft in a glass, (*peeps)
 Shall read the Gospel at mass;
 The mavis with her whistle
 Shall read there the Epistle.
 Our chanters shall be the cuckoo,
 The culver, the stockdoo,
 With 'peewit' the lapwing,
 The Versicles shall sing.
 The swan of Maeander,
 The goose and the gander,
 The duck and the drake,
 Shall watch at this wake;
 The owl that is so foul,
 Must help us to howl;
 The heron so gaunt,
 And the cormorant,
 With the pheasant,
 And the gaggling gant*, (*gannet)

The dainty curlew,
 With the turtle most true.
 The peacock so proud,
 Because his voice is loud,
 And hath a glorious tail,
 He shall sing the Grail.

The bird of Araby
 That potentially
 May never die,
 A phoenix it is
 This hearse that must bless
 With aromatic gums
 That cost great sums,
 The way of thurification
 To make a fumigation
 Sweet of reflare*, (* perfume)
 And redolent of air,
 This corse for to 'cense
 With great reverence,
 As patriarch or pope
 In a black cope.
 Whiles he 'censeth the hearse,
 He shall sing the verse,
Libera me, Domine!
In do, la, sol, re, ↗

Softly *Be-mol*
 For my sparrow's soul.

And now the dark cloudy night
 Chaseth away Phoebus bright,
 Taking his course toward the west,
 God send my sparrow's soul good rest!
Requiem aeternam dona eis, Domine!
 I pray God, Philip to heaven may fly!
Domine, exaudi orationem meam!
 To heaven he shall, from Heaven he came!
Dominus vobiscum!
 Of all good prayers God send him some!
Oremus,
Deus, cui proprium est misereri et parcere,
 On Philip's soul have pity!
 For he was a pretty cock,
 And came of a gentle stock,
 And wrapt in a maiden's smock
 And cherished full daintily,
 Till cruel fate made him to die;
 Alas, for doleful destiny!
 Farewell, Philip, adieu!
 Our Lord, thy soul rescue!
 Farewell, without restore,
 Farewell for evermore!

V. *Jolly Rutterkin* – baritone and chorus

Hoyda, jolly Rutterkin, hoyda!
 Like a rutter* hoyda. (*dashing young fellow)

Rutterkin is come unto our town
 In a cloak without coat or gown,
 Save a ragged hood to cover his crown,
 Like a rutter hoyda.

Rutterkin can speak no English,
 His tongue runneth all on buttered fish,
 Besmeared with grease about his dish,
 Like a rutter hoyda.

Rutterkin shall bring you all good luck,
 A stoup of beer up at a pluck*, (*gulp)
 Till his brain be as wise as a duck,
 Like a rutter hoyda. ↗

What now, let see,
 Who looketh on me
 Well round about,
 How gay and how stout
 That I can wear
 Courtyly my gear.

My hair brusheth
 So pleasantly.
 My robe rusheth
 So ruttlingly*, (*dashingly)
 Meseem I fly,
 I am so light
 To dance delight.

Properly dressed
All point devise,
My person pressed
Beyond all size
Of the new guise,
To rush it out
In every rout.

Beyond measure
My sleeve is wide,
All of pleasure ↗

My hose strait tied,
My buskin wide
Rich to behold
Glittering in gold.

Rutterkin is come unto our town
In a cloak without coat or gown,
Save a ragged hood to cover his crown,
Like a rutter hoyda.
Hoyda, jolly Rutterkin, hoyda!
Like a rutter hoyda!

~ INTERVAL ~

Carl Orff: *Carmina Burana*

There are a number of composers who, although they were responsible for a certain amount of music, are best known for just one work. Four examples are Italian composer, Gregorio Allegri (his beautiful setting of the *Miserere*), German composer, Johann Pachelbel (his sublime instrumental *Canon*), German composer (not the pop singer) Engelbert Humperdinck (the magical opera *Hänsel und Gretel*) and German composer, Carl Orff (his racy cantata *Carmina Burana*).

Carl Orff was born in Munich in 1895 and died, also in Munich, in 1982. He was born into a military family, who also had a keen interest in music. At the early age of five, Orff began to learn about the piano, organ and cello and later went on to discover the musical styles of composers such as Debussy and Schoenberg. After a short military experience in 1917, he returned to Munich and studied the music of earlier composers, especially Monteverdi, some of whose music he later transcribed. He also became particularly active in methods of musical education for young children, providing materials for them to make music using voices and percussion instruments. Orff's works included a collection of *Orff-Schulwerk* which aimed to support creativity in children.

A certain amount of Lieder feature amongst Orff's compositions, but the bulk of his music was written for the stage. There were operas such as *Die Kluge*, *Der Mond*, *Oedipus der Tyrann* and *Antigone*, incidental music to *A Midsummer Night's Dream* and three scenic choral works grouped as the triptych *Trionfi*, namely *Carmina Burana*, *Catulli Carmina* and *Trionfo di Afrodite*. Although many of these works are given performances today, it is the scenic cantata *Carmina Burana* which is heard by millions both in concert and on disc.

The text for *Carmina Burana* dates back to medieval manuscripts found at the Benediktbeuren monastery. These manuscripts contain a wide range of subjects – fortune and wealth, certain joys of spring and fortunes of such topics as drinking, gluttony, gambling and lust. The selection of the text for *Carmina Burana* was mainly in Latin, with a small amount in German, and the exotic mixture of lifestyle helped to make the opening staged performance a major triumph. This took place in Frankfurt in 1937 and was performed by Frankfurt Opera with highly colourful sets and costumes. Further staged performances followed in Germany and it soon became the country's most famous current piece of music, after which its popularity spread widely across the world. Although originally conceived as a staged work involving dance, choreography, imaginative design and other stage action, this work is now more often performed as a cantata in concert halls involving three soloists (soprano, high tenor and baritone), children's chorus (sung for us tonight by Farnham Youth Choir), a large mixed chorus and orchestra.

Carmina Burana is divided into three parts which are framed by two opening choruses and two closing choruses.

Fortuna Imperatrix Mundi

1. *O Fortuna*
2. *Fortune plango vulnere*

These two choruses possess bold persistent rhythm and concentrate on the turning of the wheel of Fortune. The first chorus has a powerful opening four bars before dropping to *pianissimo* at the rhythmic start of the words *semper crescis*; this then builds up to a magnificent final crescendo. The three-verse second chorus has another effective build-up starting with the basses, who are then joined by the tenors and finally the sopranos and altos.

Part I *Primo vere*

3. *Veris leta facies*
4. *Omnia sol temperat*
5. *Ecce gratum*

Now there are three well contrasted numbers depicting the joys of spring. In the gentle mood of *Veris leta facies* the chorus takes pleasure in many-coloured flowers, joyous meadows and nectar-scented breezes. In *Omnia Sol temperat* the solo baritone maintains a similar mood as he extols the start of the warmth of the sun and there is a tremendous sense of spring-like joy in the chorus *Ecce gratum*.

Uf dem Anger

6. *Tanz*
7. *Floret silva*
8. *Chramer, gip die varwe mir*
9. *Reie...Swaz hie gat umbe*
10. *Were diu werit alle min*

Uf dem Anger (On the green) represents a sequence of colourful folk dances, two of which are for orchestra only and the rest for chorus and orchestra. Young men and maidens are seeking lovers in this multi-pleasant time of year, finishing with an exhilarating shout of 'Hey' at the end of the last chorus.

Part II *In Taberna*

11. *Estuans interius*
12. *Olim lacus colueram*
13. *Ego sum abbas*
14. *In taberna quando sumus*

The scene changes to the inside of a tavern and opens with a vigorous baritone solo *Estuans interius* (Burning inside with violent anger). The tenor soloist, high up in his vocal range, then has to impersonate the misery of a roasted swan in three verses with choral endings and then is followed by another baritone solo, *Ego sum abbas*, this time intensely dramatic in the role of the Abbot of Cockaigne as he insists on intemperance, with screams of 'Woe, woe', which are yelled back by the mens' chorus. The tavern scene concludes with a wildly rhythmic chorus, men only again, *In taberna quando sumus*, concentrating on reeling about and merry-making, continually repeating an alcoholic word *bibit*.

Part III *Cour d'amours*

15. *Amor volat undique*
16. *Dies, nox et omnia*
17. *Stetit puella*
18. *Circa mea pectora*
19. *Si puer cum puellula*
20. *Veni, veni, venias*
21. *In trutina*
22. *Tempus est iocundum*
23. *Dulcissime*

Blanziflor et Helena

24. *Ave formosissima*

Fortuna Imperatrix Mundi

25. O Fortuna

The Court of Love is the theme for Part III, which commences with a beautiful number for children's choir and solo soprano, *Amor volat undique*, enjoying the fact that Cupid flies around all over the place. This is followed by a well contrasted group of solo numbers for soprano and baritone, joined at times by children's choir and full chorus. The soprano solo *In trutina* has a particularly sublime melody and an enormous amount of enthusiasm is generated in the vibrant chorus *Veni, veni, venias*. The Court of Love ends with an ecstatic four-bar soprano solo, *Dulcissime* – just two chords from the orchestra plus forty-seven notes from the singer, where she builds up to a stunning top D and then anticipates the two final choruses: *Ave formosissima*, a thrilling piece for large chorus and orchestra, which gives a resounding musical splendour to the words 'Hail, most beautiful one' and then leads into a repeat of the grand opening chorus *O Fortuna*.

All programme notes by John Parry

Fortuna Imperatrix Mundi

1. O Fortuna – Chorus

*O Fortuna velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem,
egestatem, potestatem dissolvit ut glaciem.
Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata michi quoque niteris;
nunc per ludum
dorsum nudum fero tui sceleris.
Sors salutis et virtutis michi nunc contraria,
est affectus et defectus semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!*

2. Fortune plango vulnera – Chorus

*Fortune plango vulnera
stillantibus ocellis
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
Vivace Chorus*

O Fortune, like the moon you are changeable,
ever waxing and waning;
hateful life first oppresses
and then soothes as fancy takes it;
poverty and power it melts them like ice.
Fate – monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to nothing,
shadowed and veiled you plague me too;
now through the game
I bring my bare back to your villainy.
Fate is against me in health and virtue,
driven on and weighted down, always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the strong man,
everyone weep with me!

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,

*sed plerumque sequitur
 Occasio calvata.
 In Fortune solio sederam elatus,
 prosperitatis vario
 flore coronatus;
 quicquid enim florui
 felix et beatus,
 nunc a summo corruui gloria privatus.
 Fortune rota volvitur:
 descendo minoratus;
 alter in altum tollitur; nimis exaltatus
 rex sedet in vertice caveat ruinam!
 nam sub axe legimus Hecubam reginam.*

but, when it comes to seizing an opportunity
 she is bald.
 On Fortune's throne I used to sit raised up,
 crowned with the many-coloured
 flowers of prosperity;
 though I may have flourished
 happy and blessed,
 now I fall from the peak deprived of glory.
 The wheel of Fortune turns;
 I go down, demeaned;
 another is raised up; far too high up
 sits the king at the summit - let him fear ruin!
 for under the axis is written Queen Hecuba.

Part I: *Primo Vere*

3. *Veris leta facies* – Chorus

*Veris leta facies mundo propinatur,
 hiemalis acies victa iam fugatur,
 in vestitu vario
 Flora principatur, nemorum dulcisono que cantu
 celebratur.
 Flore fusus gremio Phebus novo more
 risum dat, hac vario iam stipate flore.
 Zephyrus nectareo spirans in odore.
 Certatim pro bravio curramus in amore.
 Cytharizat cantico dulcis Philomena,
 flore ridet vario
 prata iam serena,
 salit cetus avium
 silve per amena,
 chorus promit virginum
 iam gaudia millena.*

The merry face of spring turns to the world,
 sharp winter now flees, vanquished;
 bedecked in various colours
 Flora reigns, the harmony of the woods
 praises her in song. Ah!
 Lying in Flora's lap Phoebus once more
 smiles, now covered in many-coloured flowers,
 Zephyr breathes nectar-scented breezes.
 Let us rush to compete for love's prize. Ah!
 In harp-like tones sings the sweet nightingale,
 with many flowers
 the joyous meadows are laughing,
 a flock of birds rises up
 through the pleasant forests,
 the chorus of maidens
 already promises a thousand joys. Ah!

4. *Omnia sol temperat* – Baritone solo

*Omnia sol temperat purus et subtilis,
 novo mundo reserat faciem Aprilis,
 ad amorem properat animus herilis
 et iocundis imperat deus puerilis.
 Rerum tanta novitas in solemnibus vere
 et veris auctoritas jubet nos gaudere;
 vias prebet solitas,
 et in tuo vere
 fides est et probitas tuum retinere.
 Ama me fideliter, fidem meam nota:
 de corde totaliter et ex mente tota
 sum presentialiter absens in remota,
 quisquis amat taliter, volvitur in rota.*

The sun warms everything, pure and gentle,
 once again it reveals to the world April's face,
 the soul of man is urged towards love
 and joys are governed by the boy-god.
 All this rebirth in spring's festivity
 and spring's power bids us to rejoice;
 it shows us paths we know well,
 and in your springtime
 it is true and right to keep what is yours.
 Love me faithfully! See how I am faithful:
 with all my heart and with all my soul,
 I am with you even when I am far away.
 Whosoever loves this much turns on the wheel.

5. *Ecce gratum* – Chorus

*Ecce gratum et optatum
Ver reducit gaudia;
Purpuratum floret pratum,
Sol serenat omnia.
Iamiam cedant tristia!
Estas redit, nunc recedit
Hyemis sevitia.
Iam liquescit et decrescit
grando, nix et cetera; bruma fugit,
et iam sugit Ver Estatic ubera;
illi mens est misera, qui nec vivit,
nec lascivit sub Estatic dextera.
Gloriantur et letantur
in melle dulcedinis,
qui conantur, ut utantur premio Cupidinis:
simus jussu Cypridis
gloriantes et letantes
pares esse Paridis.*

Uf dem Anger (On the Green)

6. *Tanz* (Dance)

7. *Floret silva nobilis* – Chorus

*Floret silva nobilis
floribus et foliis.
Ubi est antiquus meus amicus?
Hinc equitavit,
eia, quis me amabit?
Floret silva undique,
nah min gesellen ist mir we.
Gruonet der walt allenthalben,
wa ist min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?*

8. *Chrumer, gip die varwe mir* – Soprano and chorus

*Chrumer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man!
lat mich iu gevallen!
Minnet, tugentliche man, minnecliche vrouwen!
minne tuot iu hoch erem schouwen
unde lat iuch in hohen eren schouwen
Seht mich an jungen man! lat mich iu gevallen!
Wol dir, Werit, daz du bist also freudenriche!*

Behold, the pleasant and longed-for
spring brings back joyfulness;
violet flowers fill the meadows,
the sun brightens everything.
Sadness is now at an end!
Summer returns, now withdraw
the rigours of winter. Ah!
Now melts and disappears
ice, snow and the rest, winter flees,
and now spring sucks at summer's breast:
a wretched soul is he who does not live or lust
under summer's rule. Ah!
They glory and rejoice
in honeyed sweetness
who strive to make use of Cupid's prize;
at Venus' command
let us glory and rejoice
in being Paris' equals. Ah!

The noble woods are burgeoning
with flowers and leaves.
Where is the lover I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!
The woods are burgeoning all over,
I am pining for my lover.
The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me, young men!
Let me please you!
Good men, love women worthy of love!
Love ennobles your spirit
and gives you honour.
Look at me, young men! Let me please you!
Hail, world, so rich in joys!

*ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an jungen man! lat mich iu gevallen!*

9. Reie – Chorus

Swaz hie gat umbe, Swaz hie gat umbe,
*daz sint alles megede,
die wellent an man
alle disen sumer gan!*

Chume, chum, geselle min,
*ih enbite harte din, ih enbite harte din,
chume, chum, geselle min.
Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt,
suzer rosenvarwer munt*

Swaz hie gat umbe,
*daz sint alles megede,
die wellent an man
allen disen sumer gan! Ah! Sla!*

10. Were diu werlt alle min – Chorus

*Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen. Hei!*

Part II: In Taberna

11. Estuans interius – Baritone solo

*Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.
Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.
Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenent clavis,
quero mihi similes et adiungor pravis.
Mihi cordis gravitas res videtur gravis;
iocus est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.
Via lata gradior more iuventutis*

I will be obedient to you
because of the pleasures you afford.
Look at me, young men! Let me please you!

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!
Come, come, my love,
I long for you, I long for you,
come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better,
sweet rose-red lips.

Those who go round and round
are all maidens,
they want to do without a man
all summer long. Ah! Sla!

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms. Hey!

Burning inside with violent anger,
Bitterly I speak to my heart:
created from matter, of the ashes of the elements,
I am like a leaf played with by the winds.
If it is the way of the wise man
to build foundations on stone,
the I am a fool, like a flowing stream,
which in its course never changes.
I am carried along like a ship without a steersman,
and in the paths of the air like a light, hovering bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.
The heaviness of my heart seems like a burden
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.
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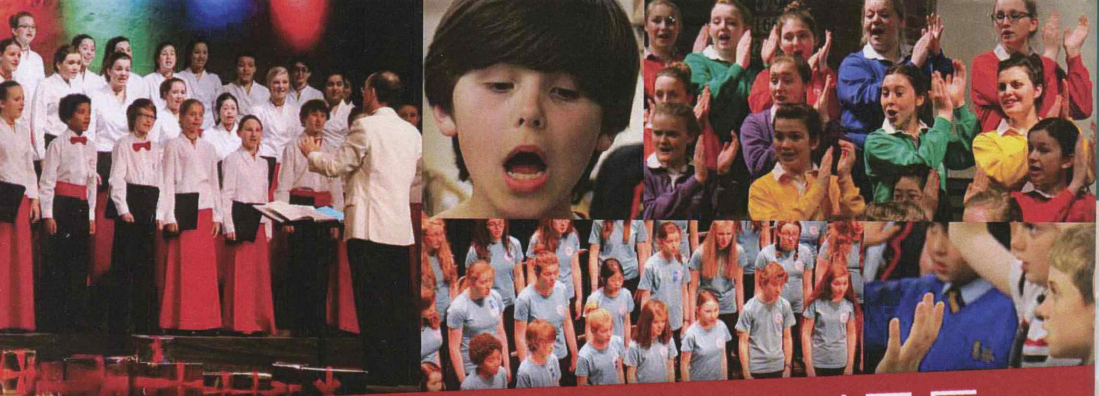
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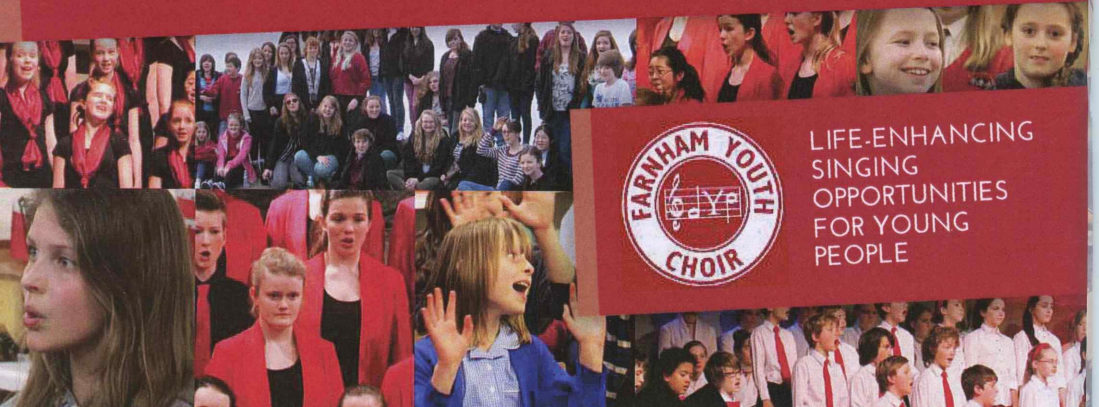
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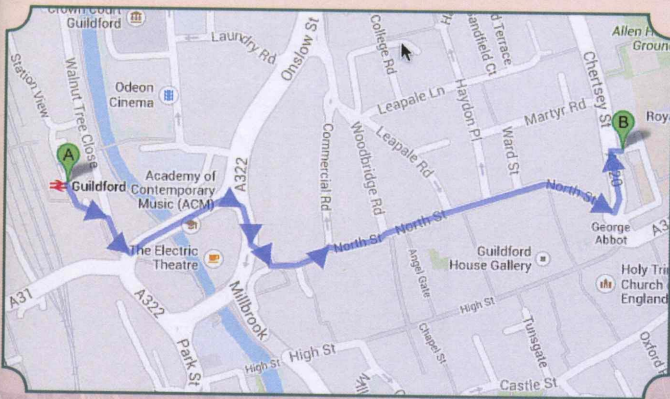
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*inplior et vitii immemor virtutis,
voluptatis avidus
magis quam salutis, mortuus in anima
curam gero cutis.*

12. Olim lacus colueram – Tenor solo and chorus men

*Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.*

Miser, miser! modo niger et ustus fortiter!

Girat, regirat garcifer;

me rogos urit fortiter;

propinat me nunc dapifer,

Miser, miser! modo niger et ustus fortiter!

*Nunc in scutella iaceo, et volitare nequeo
dentes frendentes video:*

Miser, miser! modo niger et ustus fortiter!

I give myself to vice, unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation, my soul is dead,
so I shall look after the flesh.

*Once I lived on lakes, once I looked beautiful
when I was a swan.*

Misery me! Now black and roasting fiercely!

The servant is turning me on the spit;

I am burning fiercely on the pyre:

the steward now serves me up.

Misery me! Now black and roasting fiercely!

*Now I lie on a plate, and cannot fly anymore,
I see bared teeth:*

Misery me! Now black and roasting fiercely!

13. Ego sum abbas – Baritone solo and chorus men

Ego sum abbas Cucaniensis

et consilium meum est cum bibulis,

et in secta Decii voluntas mea est,

et qui mane me quesierit in taberna,

post vesperam nudus egredietur,

et sic denudatus veste clamabit:

Wafna, wafna! quid fecisti sors turpissima

Nostre vite gaudia abstulisti omnia!

I am the abbot of Cockaigne

and my assembly is one of drinkers,

and I wish to be in the order of Decius,

and whoever searches me out at the tavern in the

morning, after Vespers he will leave naked,

and thus stripped of his clothes he will call out:

Woe! Woe! what have you done, vilest Fate?

the joys of my life you have taken all away!

14. In taberna quando sumus – Chorus men

In taberna quando sumus

non curamus quid sit humus,

sed ad ludum properamus,

cui semper insudamus.

Quid agatur in taberna

ubi nummus est pincerna,

hoc est opus ut queratur,

si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,

quidam indiscrete vivunt.

Sed in ludo qui morantur,

ex his quidam denudantur

quidam ibi vestiuntur,

quidam saccis induuntur.

Ibi nullus timet mortem

sed pro Baccho mittunt sortem:

Primo pro nummata vini,

ex hac bibunt libertini;

semel bibunt pro captivis,

post hec bibunt ter pro vivis,

quater pro Christianis cunctis

Vivace Chorus

When we are in the tavern,

we do not think how we will go to dust,

but we hurry to gamble,

which always makes us sweat.

What happens in the tavern,

where money is host,

you may well ask,

and hear what I say.

Some gamble, some drink,

some behave loosely.

But of those who gamble,

some are stripped bare,

some win their clothes here,

some are dressed in sacks.

Here no-one fears death,

but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant

the the libertines drink,

one for the prisoners,

three for the living,

four for all Christians,

*quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.
Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discortantiibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.*

*Tam pro papa quam pro rege
bibunt omnes sine lege.*

*Bibit hera, bibit herus,
bibit miles, bibit clericus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.*

*Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.*

*Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.*

*Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.*

*Qui nos rodunt confundantur
et cum iustis non scribantur.*

Part III. Cour d'amours

15. Amor volat undique – Soprano solo and children's choir

*Amor volat undique, captus est libidine.
Iuvenes, iuencule coniunguntur merito.
Siqua sine socio,
caret omni gaudio;
tenet noctis infima sub intimo
cordis in custodia:
fit res amarissima.*

five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,
Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.
The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,
The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.
Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the book of
the righteous.

Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.
The girl without a lover
misses out on all pleasures,
she keeps the dark night hidden
in the depth of her heart;
it is a most bitter fate.

16. Dies, nox et omnia – Baritone solo

*Dies, nox et omnia michi sunt contraria;
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.
O sodales, ludite,
vos qui scitis dicite
michi mesto parcite, grand ey dolor,
attamen consulate per voster honor.
Tua pulchra facies me fay planszer milies,
pectus habet glacies.
A remender statim vivus fierem per un baser.*

17. Stetit puella – Soprano solo

*Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit. Eia.
Stetit puella tamquam rosula;
facie splenduit, os eius fioruit. Eia.*

18. Circa mea pectora – Baritone solo and chorus

*Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere.
Manda liet, Manda liet
min geselle chumet niet.
Tui lucent oculi sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet Manda liet,
min geselle chumet niet.
Vellet deus, vallent dii
quod mente proposui:
ut eius virginea reserasset vincula.
Manda liet, Manda liet,
min geselle chumet niet.*

19. Si puer cum puellula – Chorus men

*Si puer cum puellula moraretur in cellula,
felix coniunctio.
Amore suscrescente pariter e medio
avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labii*

20. Veni, veni, venias – Chorus

*Veni, veni, venias, ne me mori facias,
hyrca, hyrca, nazaza, trillirivos...
Pulchra tibi facies oculorum acies,
capillorum series, o quam clara species!
Rosa rubicundior, lilio candidior
omnibus formosior, semper in te glorior!*

Day, night and everything is against me,
the chattering of maidens makes me weep,
and often sigh, and, most of all, scares me.
O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am, great is my grief,
advise me at least, by your honour.
Your beautiful face, makes me weep a thousand
times, your heart is of ice.
As a cure, I would be revived by a kiss.

A girl stood in a red tunic;
if anyone touched it, the tunic rustled. Eia!
A girl stood like a little rose:
her face was radiant and her mouth in bloom. Eia!

In my heart there are many sighs
for your beauty, which wound me sorely. Ah!
Mandaliet, mandaliet,
my lover does not come.
Your eyes shine like the rays of the sun,
like the flashing of lightning
which brightens the darkness. Ah!
Mandaliet, mandaliet,
my lover does not come.
May God grant, may the gods grant
what I have in mind:
that I may loose the chains of her virginity. Ah!
Mandaliet, mandaliet,
my lover does not come.

If a boy with a girl tarries in a little room,
happy is their coupling.
Love rises up, and between them
prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

Come, come, O come, do not let me die,
hyrca, hyrca, nazaza, trillirivos!
Beautiful is your face, the gleam of your eye,
your braided hair, what a glorious creature!
Redder than the rose, whiter than the lily,
lovelier than all others, I shall always glory in you!

21. In truitina – Soprano solo

*In truitina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.*

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

22. Tempus est iocundum – Soprano and Baritone soli, chorus and children's choir

*Tempus est iocundum, o virgines,
modo congaudete vos iuvenes.
Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Mea me confortat promissio,
mea me deportat ne, ne, ne, ne negatio negatio
Oh, oh, oh totus floreo
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Tempore brumali vir patiens,
animo vernali lasciviens.
Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Mea mecum ludit virginitas,
mea me detrudit simplicitas.
Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo.
Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.*

This is the joyful time, O maidens,
rejoice with them, young men!
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
I am heartened by my promise,
I am downcast by my refusal
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
In the winter man is patient,
the breath of spring makes him lust.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
My virginity makes me frisky,
my simplicity holds me back.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
Come, my mistress, with joy,
come, come, my pretty, I am dying!
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

23. Dulcissime – Soprano solo

Dulcissime, totam tibi subdo me!

Sweetest one! Ah! I give myself to you totally!

Blanziflor et Helena

24. Ave formosissima – Chorus

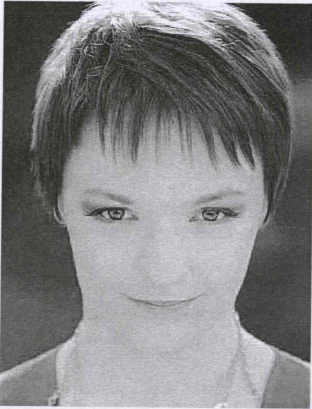
*Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,
Blanziflor et Helena, Venus generosa!*

Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, Hail, rose of the world,
Blancheffleur and Helen, noble Venus!

Fortuna Imperatrix Mundi

25. O Fortuna – repeat as at start

Rosalind Coad – Soprano



Photograph: Raphaëlle Photography

British soprano Rosalind Coad gained a 1st class BMus at the Royal College of Music, going on to join the Opera Course of the Royal Academy of Music. Rosalind was a Britten-Pears Young artist in 2012, a member of the English National Opera Works Course and was awarded the Independent Opera vocal Scholarship at the RAM in 2013.

At the Royal Academy of Music, Rosalind performed Noémie in *Cendrillon*, La Bergère in *L'enfant et les sortilèges* and Baronesa Irene in *La vera costanza*. Other roles include Donna Elvira in *Don Giovanni* and Musetta in *La bohème* (OperaUpClose) and Héléne in *La belle Héléne* (Merry Opera), Sandman in *Hänsel und Gretel* (Opera Door Opera), and Elisetta in Cimarosa's *Il matrimonio segreto* (BYO).

Passionate about the Song repertoire, Rosalind regularly performs recitals with her pianist Gregory Drott. Rosalind was the winner of the Oxford Lieder Young Artist Platform Award in 2013, and awarded second prize at the Bampton Classical Opera Competition.

Also in demand as a concert singer, Rosalind' repertoire includes Bach's *St Matthew* and *St John Passions* and various *Cantatas*, Handel's *Messiah*, *Dixit Dominus*, *Israel in Egypt* and *Samson*, Mozart's *Requiem* and *Exultate jubilate*, Pergolesi's *Stabat Mater*, Rossini's *Petite messe solennelle*, Vivaldi's *Gloria*, and Haydn's *Creation* and *Nelson Mass*. Recent engagements include Gianetta in *L'elisir d'amore* for Opera Holland Park, Ginevra in *Ariodante*, Bach *Cantatas* at the Royal Academy of Music, and Clotilde in *Norma* for Opera Holland Park.

Rosalind was a Scottish Opera Emerging Artist for the 2014-2015 season where she performed Ordinary Person in *Ines de Castro* and Karolka in *Jenufa* alongside covering Clorinda in *La Cenerentola* and Euridice in *Orfeo et Euridice*. Rosalind covered Fiordiligi in *Così fan tutte* for Garsington Opera, and performed the role for Scottish Opera on tour. Subsequent engagements include covers of Ginevra in *Ariodante* and First Nymph in *Rusalka*, both for Scottish Opera, as well as concerts in the UK.

Claire Barnett-Jones – Mezzo-soprano



Originally from Somerset, Claire Barnett-Jones has a Bachelor's degree from Birmingham Conservatoire and a Master's degree from the Royal Academy of Music, where she is currently studying on the Royal Academy Opera programme with Yvonne Howard, Sarah Walker and Audrey Hyland.

On the operatic stage Claire's repertoire is wide and varied, including such roles as Sorceress (*Dido and Aeneas*), La Zia Principessa (*Suor Angelica*), Baba the Turk (*The Rake's Progress*), Hexe (*Hansel und Gretel*) and Marcellina (*Le nozze di Figaro*).

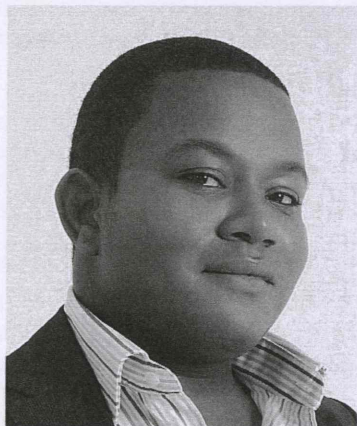
She has performed with Buxton Festival Opera in the role of Gertrude and cover for La Mère (*Louise*), created the role of 'Alto 1' in Stockhausen's *Mittwoch aus Licht* with Birmingham Opera Company and *Maurya (Riders to the Sea)* for British Youth Opera where she was awarded the Basil A Turner Prize for her performance.

Claire's performances on the concert and recital platform have led to solo engagements at the Royal Albert Hall for the 2013 BBC Proms, St Martin-in-the-Fields and St John's, Smith Square. Claire will be performing as alto soloist in Handel's *Messiah* with the Orchestra of Valencia this Christmas and will be making her Wigmore Hall and Leeds Lieder Festival debuts with the Academy Song Circle this winter.

Claire is extremely grateful to The Josephine Baker Trust, The Countess of Munster Trust, The Winship Foundation, The D'Oyly Carte Memorial Trust, The May Gibson Charitable Trust, The William Gibbs Charitable Foundation and The George Drexler Foundation for supporting her studies this year.

Vivace Chorus is grateful to The Josephine Baker Trust for the sponsorship of Claire Barnett-Jones this evening.

John-Colyn Gyeantey – Tenor



John-Colyn Gyeantey studied at the Royal College of Music and the National Opera Studio as a Peter Moores Foundation Major Scholar. He is an alumnus of the prestigious Accademia Rossiniana, where he worked closely with Alberto Zedda.

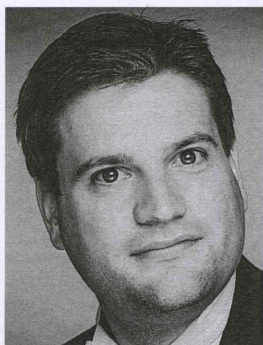
Concert appearances include the title roles in *Acis and Galatea* (The Chapel Royal, St James's Palace) and Thomas Arne's *Judgment of Paris* (Wigmore Hall), *Carmina Burana*, *Messiah*, *St Matthew Passion* for Spanish television, Mozart *Requiem* (Royal Albert Hall), Mahler *Das klagende Lied*

with the LPO under Vladimir Jurowski (Royal Festival Hall), Haydn *Creation* (Cairo Opera House) and Haydn *Stabat Mater* recorded for Luxembourg Radio.

His Rossini roles include Ruodi in *Guillaume Tell* and Aronne in *Mosé in Egitto* (covers for Welsh National Opera); Comte Ory in *Le Comte Ory* (Opera South); Count Almaviva in *Il barbiere di Siviglia* (Diva Opera and Welsh National Opera); Zefirino in *Il viaggio a Reims*, Adelberto (cover) in *Adelaide di Borgogna* (both for the Rossini Opera Festival, Pesaro); Alberto in *L'occasione fa il ladro* (OperaMinima); Gernando/Ubaldo in *Armida* (St John's, Smith Square). For English Touring Opera, he has sung Arnalta in *The Coronation of Poppea* and Egeus in *Jason* by Cavalli.

Other roles include Don Ottavio in *Don Giovanni* (Mid-Wales Opera); Judge in Korngold's *Das Wunder der Heliane*, recorded for Virgin/EMI with the London Philharmonic Orchestra; Camille de Rosillon in *The Merry Widow* (Scottish Opera); Nemorino in *L'elisir d'amore* (Anghiari Festival, Tuscany). At Glyndebourne, he won the Erich Vietheer Prize and covered Don Ramiro in *La Cenerentola*.

Gareth Brynmor John – Baritone



Winner of the 2013 Kathleen Ferrier Award, baritone Gareth Brynmor John held a choral scholarship at St John's College, Cambridge, before taking a place at London's Royal Academy of Music (RAM). In his final year, he won the RAM Patrons' Award and was awarded the Silver Medal by the Worshipful Company of Musicians. Gareth was awarded an Independent Opera Postgraduate Voice Fellowship in 2013.

Gareth's operatic roles with Royal Academy Opera include Eugene Onegin, Claudio (*Béatrice et Bénédict*) with Sir Colin Davis, The Ferryman (*Curlow River*), Sprecher (*Die Zauberflöte*), and Sir Thomas Bertram (Jonathan Dove's *Mansfield Park*). Other roles include Cecil (*Maria Stuarda*), Papageno (*The Magic Flute*), Sid (*Albert Herring*), Gendarme (*Les mamelles de Tirésias*), Theseus (*A Midsummer Night's Dream*), Escamillo (*Carmen*), Eliab (Samuel Hogarth's *David and Goliath*), and Il Conte (*Le nozze di Figaro*). He created the character Carl in Stefano Gervasoni's opera buffa *Limbus Limbo* which premiered in September at the Strasbourg Festival Musica.

Gareth has performed with a number of the UK's leading orchestras and ensembles including The Philharmonia, the Bournemouth Symphony Orchestra, the London Mozart Players, The Brandenburg Sinfonia, and Charivari Agréable. Recent concert highlights include Bach's *St Matthew* and *St John Passions*; Elgar's *Coronation Ode* and *Dream of Gerontius*; Handel's *Messiah* at the Royal Albert Hall, *Judas Maccabeus* and *Alexander's Feast*; Vaughan Williams' *Five Mystical Songs* and *Sea Symphony*; Rachmaninoff's *The Bells*; and Britten's *War Requiem*.

Gareth has a strong interest in song repertoire and performs in the Songsmiths series at St John's, Smith Square. Gareth gave his debut Wigmore recital earlier this year with a programme including Brahms, Schubert, Vaughan Williams and Ravel. Other recent performances include Britten's *Songs and Proverbs of William Blake* at the Wigmore Hall, Brahms' *op. 71* and Wolf's *Italienisches Liederbuch* at the RAM, a recital featuring works of Brahms at King's Place, and various settings of the work of English poet Walter de la Mare as part of the London English Song Festival. He recently recorded the Schoenberg arrangement of the Mahler *Lieder eines fahrenden Gesellen* with Trevor Pinnock and the RAM Soloists Ensemble for future release on the Linn Records label.

Jeremy Backhouse



Photograph: 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, and have just launched their own label with a recording of Jonathan Rathbone's *Under the shadow of His wing*, which they premiered last year.

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*.

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 *Salisbury Vespers*. In 2013 the choir celebrated its 21st 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 they subsequently toured to Lincoln (2014) and Guildford (2015).



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.

Violin 1

Tom Piggott-Smith
Ciaran McCabe
James Widden
Eleanor Parry-
Dickenson
Alex Afia
Maria Ryan
Miriam Teppich
Sarah Sexton

Violin 2

Elizabeth van Ments
Willemijn
Steenbakkers
Marie Schreer
Eluned Pritchard
Edward Webb
Kirsty Mangan

Viola

James Sleigh
Chris Pitsilledes
Charlotte Bonneton
Triona Milne

Cello

James Barralet
Louise Mc Monagle
Iain Ward
Sarah Westley

Bass

David Ayre
Sam Rice

Flute

Ian Mullin
Kimberley Boyle
Chloe Vincent *

Oboe

Lydia Griffiths
Rachel Broadbent **

*and piccolo
** and cor anglais

Clarinet

Tom Lessells
James Maltby ***

Bassoon

Jon Price
Elizabeth Trigg

Contra Bassoon

Tom Hardy

Horn

Martin Grainger
Alex Wide
Hugh Sisley
Elise Campbell

Trumpet

Chris Cotter
Sam Kinrade
Richard Deacon

*** and Eb clarinet

Trombone

Susan White
Emma-Juliette
Hodgson
Dougall Prophet

Tuba

Nick Etheridge

Timpani

James Bower

Percussion

Joe Mathers
Olly Lowe
Ben Lewis

Harp

Vicky Lester

Piano

Malcolm Hicks

Farnham Youth Choir

Director: David Victor-Smith Assistant Director: Joanna Bywater

Farnham Youth Choir is one of the UK's leading upper voice youth choirs and currently holds the title European Children's Choir Champions, 2015. Choristers are drawn from some 20 schools



both state and private in a 15 mile radius of Farnham, Surrey, many having begun their singing career in one of the organisation's three junior choirs.

FYC's normal repertoire year on year would cover some 30 songs performed from memory, including many different styles and spanning several centuries of choral music. However, the choir is often in demand to perform semi-choruses in concerts such as this tonight. Indeed, in recent years it joined Vivace Chorus for performances of John Rutter's *Mass of the Children*.

In its own right, FYC has won a string of national and international awards for choral excellence and has appeared on national television on several occasions including in the presence of HM The Queen at the Festival of Remembrance at the Royal Albert Hall. FYC has performed in concert with the King's Singers, with John Rutter and the Royal Philharmonic Orchestra and has made nine CDs of repertoire since 1993. In addition, the choir has worked on recording projects with John Rutter on two occasions and was invited to give the UK premier performance of his *Mass of the Children*.

The choir has performed all over the world, notably China, Singapore, Australia, USA and mainland Europe, and was the only choir representing the UK in the World Choir Games in Cincinnati, USA in July 2012 returning with one gold and one silver medal. (www.fyc.org.uk)

Eleanor Austin
Isobel Austin
Montague Austin
Melissa Bensley
Millicent Brake
Caroline Brown
Felicity Bryant
Amelie Budd

Eleanor Burden
Tabitha Chapman
Isobel Cole
Laura Denton
Rachel Dicker
Rebecca
Geoghegan
Holly Giles

Charlotte Gill
Annia Grey
Catherine Harris
Anna Hinchliff
Megan Holmes
Samuel Kammin
Hannah Larkin
Eloise Marlow
Jess Miller

Katie Parr
Siena Pugsley
Phoebe Repp
Lorna Shephard
Lucy Smith
Sally Spackman
Emma Stonehouse
Annie Wheeler
Alice Woolman

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 last 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 and 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 2012 we headed across France to Strasbourg,



Rehearsing in the Royal Albert Hall

Photography: Ash Mills

giving concerts there and in Heidelberg and Freiburg. In 2014, 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 on Monday evenings in the Millmead Centre, Millmead, Guildford. Just turn up (before 7.15), or contact our membership secretary Jane Brooks at membership@vivacechorus.org.



For further information about the choir and our concerts, visit our website, vivacechorus.org, follow us on Facebook or Twitter, or join our mailing list.



A Concert for Rowan, May 2015

"We cannot thank you enough for putting on such an amazing evening. It was so overwhelmingly moving at times. We give top marks to all the choirs ..."

"The combined choirs were amazing. It was like a wall of sound hitting us."

Vivace Chorus Singers

FIRST SOPRANO

Pam Alexander
Helen Beevers
Joanna Bolam
Mary Broughton
Elaine Chapman
Rachel Edmondson
Rebecca Kerby
Mo Kfour
Alex Nash
Emily Nash
Susan Norton
Robin Onslow
Margaret Parry
Gillian Rix
Joan Thomas
Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
Ginny Heffernan
Sheila Hodson
Isobel Humphreys
Averell Kingston
Krystyna Marsden
Isabel Mealor
Alison Newbery
Alison Palmer
Kate Peters
Paula Sutton
Valerie Thompson
Christine Wilks
Fiona Wimblett
Frances Worpe

FIRST ALTO

Monika Boothby
Jane Brooks
Liz Durning
Kate Emerson
Valentina Faedi
Atalia Fuller
Judith Lewy
Lois McCabe
Penny McLaren
Kay McManus
Christine Medlow
Mary Moon
Penny Muray
Lilly Nicholson
Gill Perkins
Linda Ross
Lesley Scordellis
Catherine Shacklady
Carol Sheppard
Ann Smith
Marjory Stewart
Jo Stokes
Nicola Telcik
Hilary Trigg

SECOND ALTO

Evelyn Beastall
Sylvia Chantler
Mary Clayton
Sheila Cooper
Sheena Ewen
Liz Hampshire

Pauline Higgins

Barbara Hilder
Carol Hobbs
Beth Jones
Roz Marshall
Catherine Middleton
Jacqueline Norman
Beryl Northam
Sheila Rowell
Prue Smith
Rosey Storey
Anne Whitley
June Windle
Elisabeth Yates

FIRST TENOR

Mike Bishop
Bob Bromham
Bob Cowell
Tim Hardymont
Martin Price
Chris Robinson
John Trigg

SECOND TENOR

Ewan Bramhall
Peter Butterworth
Tony Chantler
Simon Dillon
Geoff Johns
Stephen Linton
Peter Norman
Jon Scott
John Thornely

FIRST BASS

Phil Beastall
Richard Broughton
Simon Browning
Michael Dudley
Brian John
Jeremy Johnson
Jon Long
Chris Newbery
Chris Peters
David Ross
Kieron Walsh

SECOND BASS

Peter Andrews
Norman Carpenter
Geoffrey Forster
James Garrow
Nick Gough
Eric Kennedy
John Parry
Roger Penny
Michael Taylor
John Yeomans

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

A Concert for Rowan, May 2015

"My guests were absolutely blown away by the concert on Saturday"

Vivace Chorus Patrons

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

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Mr John Britten

Life Patron:

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Robin & Penny Privett

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Mr Geoffrey Johns

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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!

The Mayor of Guildford's Christmas Carol Concert

Sunday 13 December 2015 7pm Holy Trinity Church, Guildford

A delightful programme of carols old and new, supporting the Mayor of Guildford's Christmas Charity. A lovely start to your Christmas season!

Vivaldi *Gloria* by Candlelight

Thursday 14 January 2015 7.00pm St Martin-in-the-Fields, London

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

Vivace Chorus 'Come and Sing'

Saturday 23 January 2015 10.00am – 4.30pm Normandy Village Hall

Join Jeremy and the choir for a day learning and singing some very beautiful music: the Duruflé *Requiem* and Poulenc's *Stabat Mater*.

A Night at the Opera

Saturday 5 March 2015 7:30pm G Live, Guildford

Another night of some of the most wonderful opera choruses and songs – a sell-out last time, so early booking recommended!

Further details at vivacechorus.org



Excerpts from a review in the Surrey Advertiser of A Concert for Rowan, May 2015

The City Garden, Will Todd; Salisbury Vespers, Bob Chilcott.

... a quite outstanding concert. Jeremy Backhouse conducted a choir of over 300 and Southern Pro Musica orchestra in a charity concert in aid of the Rainbow Trust, which provides support for children with a life threatening illness ... The choir was made up of Guildford's Vivace Chorus, The Salisbury Community Choir and The Vasari Singers from London. A vital contribution came from "Rowan's Choir" made up of pupils from George Abbot, Tormead and Queen Eleanor's schools whose music teachers are to be congratulated ... Will Todd's *The City Garden* was sung very movingly ... Particularly effective was the singing in the quiet, sensitive passages. It was very moving to hear so many voices singing so magnificently together ... This was a most happy occasion and the sell-out audience greatly appreciated it.

Printed by WORDCRAFT

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Vivace Chorus

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★★★★★
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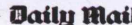
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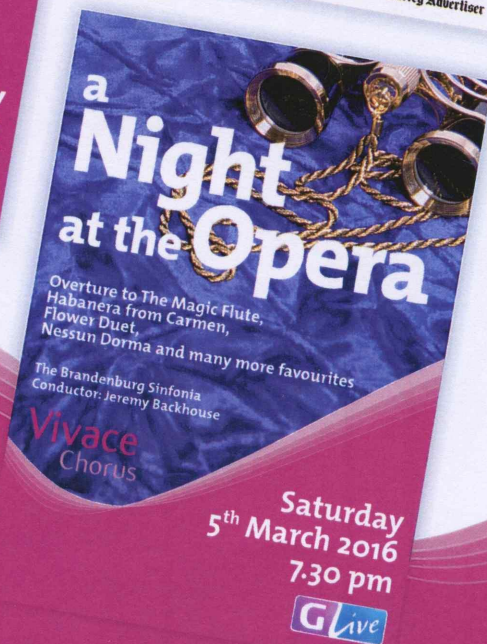
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