



a
Night
at the **Opera**

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
5th March 2016
7.30 pm



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Vivace Chorus



A Night at the Opera

*A selection of opera arias, choruses and an
overture from Bizet, Delibes, Handel,
Mascagni, Mozart, Poulenc, Puccini,
Verdi and Wagner*

Claire Seaton	Soprano
Carris Jones	Mezzo-soprano
Peter Davoren	Tenor

Narrators: Gill Perkins and Jon Long

**The Brandenburg Sinfonia
Conductor: Jeremy Backhouse**

**Excerpts from a review in The Surrey Advertiser of the
Carmina Burana concert, November 2015**

“The five “Portraits” are charming and energetic settings of 16th century poet John Skelton's often ribald verse in a constantly inventive musical landscape. The Brandenburg Sinfonia and Backhouse were at their best here, capturing the nuances of the rich orchestration, whilst featuring some beautiful solo playing from cello, flute, cor anglais and bassoon.....The star was undoubtedly mezzo-soprano Claire Barnett-Jones, who never allowed her characterisation of a drunken wench interfere with the beauty of her gloriously vibrant tone.”

“...the excellent Farnham Youth Choir and Vivace Chorus shone, especially the ladies, whose phrases, by turns warm and agile, were presented with admirable clarity. The soloists were taken to the extremes of their voices, but with never a moment's unease to the sparkling if somewhat reserved singing of Gareth Brynmor John (Baritone) and Rosalind Coad (Soprano), whilst tenor John-Colyn Gyeantey's stratospherically high vocal cameo as the roasting swan was pitched absolutely perfectly: plaintive but never grotesque.”

BRAVO!

“...the performance of 'Carmina Burana' after the interval, was glorious. The thrilling opening chorus had us sitting on the edge of our seats and that excitement continued right until the last note.

The choir sang so well - we could hear every word. The men's choruses were particularly stirring and the soloists were great.”

“You made such a thrilling and exciting noise last night, I'm sure it was one of the finest Carminas I've heard.”

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. Thank you.

PROGRAMME

Mozart: Overture to <i>Die Zauberflöte</i>	Orchestra
Handel: Chorus of the Enchanted Islanders from <i>Alcina</i>	Chorus
Mozart: Voyagers' Chorus from <i>Idomeneo</i>	Soprano, Chorus
Bizet: Habanera from <i>Carmen</i>	Mezzo-soprano, Chorus
Delibes: Flower Duet from <i>Lakmé</i>	Soprano, Mezzo-soprano
Mascagni: Easter Hymn from <i>Cavalleria rusticana</i>	Semi-chorus, Chorus
Poulenc: Prelude and Salve Regina from <i>Dialogue des Carmélites</i>	Soprano, Mezzo-soprano, Semi-chorus, Chorus
<hr/> Interval <hr/>	
Wagner: Pilgrims' Chorus from <i>Tannhäuser</i>	Chorus (Tenor, Bass)
Wagner: Prelude and <i>Liebtestod</i> from <i>Tristan und Isolde</i>	Soprano
Verdi: Witches' Chorus from <i>Macbeth</i>	Chorus (Soprano, Alto)
Verdi: Anvil Chorus from <i>Il Trovatore</i>	Chorus
Puccini: Vissi d'arte from <i>Tosca</i>	Soprano
Puccini: Nessun dorma from <i>Turandot</i>	Tenor, Chorus
Verdi: Brindisi from <i>La Traviata</i>	Soprano, Tenor Chorus
Verdi: Triumphal Scene from <i>Aida</i>	Chorus

OPERA: 'A dramatic work in one or more acts, set to music for singers and instrumentalists'

This evening's concert offers a richly varied programme of highlights from a selection of some of the best-known operas. This selection ranges from Handel through the great composers Mozart, Bizet, Verdi and Wagner to Puccini and includes the dramatic finale to Poulenc's unique operatic masterpiece, *Les Dialogues des Carmélites*!

Premiere	Tonight's extracts from:	The development of opera
1735	<i>Alcina</i> /Handel	These operas follow the strict rules of the Italian opera seria style: 3 acts preceded by an instrumental overture and based on a classical story.
1781	<i>Idomeneo</i> /Mozart	
1791	<i>Die Zauberflöte</i> /Mozart	A landmark in the development of German language opera.
1845	<i>Tannhäuser</i> /Wagner	Heralding the golden age of opera, led and dominated by Wagner in Germany and Verdi in Italy.
1847	<i>Macbeth</i> /Verdi	
1853	<i>Il trovatore</i> / <i>La traviata</i> Verdi	
1865	<i>Tristan und Isolde</i> /Wagner	With Wagner and Verdi producing some of their greatest works in the 2nd half of the 19th century, in France, composers including Bizet and Delibes created amongst the world's most loved arias in their operas, <i>Carmen</i> and <i>Lakmé</i> .
1871	<i>Aida</i> /Verdi	
1875	<i>Carmen</i> /Bizet	
1883	<i>Lakmé</i> /Delibes	
1890	<i>Cavalleria rusticana</i> /Mascagni	<i>Verismo</i> was a post-Romantic opera tradition exemplified in the operas of Mascagni and Puccini, based on stories of 'ordinary' people rather than characters from classical literature.
1900	<i>Tosca</i> /Puccini	
1926	<i>Turandot</i> /Puccini	
1957	<i>Dialogue des Carmélites</i> /Poulenc	Poulenc was arguably the most successful French opera composer of the 20th Century, with his <i>Dialogue des Carmélites</i> winning international audiences to this day.

Printed music for this evening's concert has been obtained from
Oxford University Press, Royal Academy of Music,
Royal Northern College of Music, Royal Opera House,
Surrey Performing Arts Library,

Trinity Laban Conservatoire of Music and Dance.

We are most grateful to these organisations and to our archivist Mary Clayton.

Mozart: Overture to *Die Zauberflöte*

Orchestra

The first performance of Mozart's opera *Die Zauberflöte* (The Magic Flute) took place in Vienna in 1791. This was the same year as the composer's death thus positioning this opera at the time when Mozart produced his greatest masterpieces.

The opera skilfully marries seriousness with comedy, and includes brilliant contrasts between lyrical and spectacular solo numbers, most notably the outstanding arias for the Queen of the Night. Set in Ancient Egypt, the main theme of the story centres on four lovers: Tamino/Pamina and Papageno/Papagena.

Handel: Chorus of the Enchanted Islanders from *Alcina*

Chorus

After spending over four years in Italy in his twenties, the young George Frideric Handel (1685 – 1759) developed a keen interest in Italian opera. On settling in England in 1712, he continued to compose Italian operas for performance at London's Covent Garden Theatre, with *Alcina* first being performed there in 1735.

Based on extracts from Ludovico Ariosto's epic poem, *Orlando furioso*, the fantastic plot features the sorceress, Alcina, who entices her lovers onto her island, only to turn them into rocks and streams. This lovely chorus, sung by her enchanted captives at the beginning of the opera, celebrates the apparent perfection and beauty of their island prison.

Mozart: Voyagers' Chorus from *Idomeneo*

Soprano, Chorus

The prodigious Mozart (1756 – 1791) completed the composition of three operas by the age of 12. With *Idomeneo*, first performed in Munich in 1781, the mature Mozart produced one of his truly great operas.

Set in Crete, shortly after the end of the Trojan Wars, the plot concerns the love affair between Ilia and Idomeneo's son, Idamante. Having been saved from drowning by Neptune, Idomeneo promises to sacrifice the first living creature he sees. When this

turns out to be Idamante, Idomeneo immediately sends his son away on a voyage to avoid killing him.

This exquisite chorus is sung by the voyagers accompanying Idamante and the princess Electra to her island home of Argos.

Bizet: *Habanera* from *Carmen*

Mezzo-soprano, Chorus

Georges Bizet (1838 – 1875) composed a number of operas throughout his life, with the most famous of these, *Carmen*, first being performed at the Opéra Comique, Paris, in 1875, the year of Bizet's death.

Carmen was not an immediate success, but it soon became immensely popular with the public and by 1905 there had been one thousand performances of it at the Opéra Comique. Especially dramatic in *Carmen* is the final scene where Escamillo, Carmen's new love, is involved in an off-stage bullfight, while on-stage Don José, Carmen's discarded lover, dramatically finishes her off.

Habanera, a song about the capriciousness of love, is Carmen's opening aria in the first act of the opera.

Delibes: Flower Duet from *Lakmé*

Soprano, Mezzo-soprano

Léo Delibes, born at St Germain-du-Val, France, in 1836, was a highly acclaimed composer of successful operas, operettas and ballets such as *Coppélia* and *Sylvia*.

His best known opera is *Lakmé*, which was made particularly popular following the spectacular stage performances by the Australian soprano, Joan Sutherland. The beautiful Flower Duet from her fine recording of the opera was then introduced to a larger audience when used by British Airways in its TV advertisements. Delibes' music in *Lakmé* is both graceful and colourful with continuous melody throughout, especially in the elaborate music written for the coloratura soprano soloist.

The Flower Duet of Act 1 is sung by the Brahmin princess, Lakmé and her maid Mallika as they pick flowers in the temple garden.

Mascagni: Easter Hymn from ***Cavalleria rusticana***

Semi-chorus, Chorus

Pietro Mascagni (1863 – 1945) composed Italian operas for over sixty years, but unfortunately there was only one which enjoyed success. This was his one-act opera *Cavalleria Rusticana*, a powerfully melodramatic piece set in Sicily, written when he was still in his twenties. The opera received tumultuous rounds of applause at its first performance in 1890 at the Teatro Costanzi, Rome. Many successful performances of this opera were taken up in cities such as Berlin, London and Paris, where it was often paired with Leoncavallo's two-act opera *Pagliacci*.

The Easter Hymn features an off-stage semi-chorus representing the church choir, with the villagers joining in to sing their hymn of praise as they enter the church.

Poulenc: Prelude and ***Salve Regina*** from ***Dialogue des Carmélites***

Soprano, Mezzo-soprano, Semi-chorus, Chorus

The distinguished French composer, Francis Poulenc, (1899 – 1963) started to compose operatic material late in life and in 1957 his highly-regarded second opera, *Les Dialogues des Carmélites* was first performed at La Scala, Milan. *Les Dialogues des Carmélites* is a deeply felt religious work, composed in a simple lyrical style. The style of the music bears a significant resemblance to Debussy's opera, *Pelléas et Mélisande*, in its use of recitatives rather than arias to tell the story.

The Prelude and *Salve Regina* sung by the Carmelite nuns as they go one-by-one to the guillotine is probably the most intensely moving finale to an opera one is ever likely to experience.

.....

Interval
(20 minutes)

Wagner: Pilgrims' Chorus from *Tannhäuser*

Chorus (Tenor, Bass)

Richard Wagner (1813 – 1894) initially attempted to compose an opera in 1832 at the age of nineteen, but his first operatic success came in 1843 with *The Flying Dutchman*, followed by *Tannhäuser*, composed in 1845 and first performed in Dresden in the same year.

The libretto derives from two individual legends – the theme of *Tannhäuser* and the Wartburg Song Contest. Wagner used these two texts and brought them into dramatic conflict with one another.

The well-known Pilgrims' Chorus, sung by a men's chorus, is a hymn of praise sung by those who have made the pilgrimage to Rome.

Wagner: Prelude and *Liebestod* from *Tristan und Isolde*

Soprano

In the middle of 1857 Wagner left off composing his monumental Ring Cycle in order to write *Tristan und Isolde* and *Die Meistersinger*. *Tristan und Isolde*, first performed in 1865, is an opera which particularly highlights Wagner's orchestral mastery and this is fully in evidence in the orchestral prelude. This work was also inspired by the passion Wagner felt for Mathilde Wesendonk who, with her husband, had taken care of Wagner in his exile in Switzerland.

The yearning, deferred resolutions of the Prelude are resolved in the final aria, *Liebestod*, (Love death), sung by Isolde to the fallen Tristan, just before she too dies.

Verdi: Witches' Chorus from *Macbeth*

Chorus (Soprano, Alto)

Giuseppe Verdi (1813 – 1901) composed his opera *Macbeth* as a melodrama in four acts, with the plot based on Shakespeare's tragedy. *Macbeth*, the opera, was first performed in 1847 at the Teatro della Pergola, Florence, and was warmly received. Verdi himself was involved in this first production, guiding soloists and chorus with their action on stage and directing lighting and set designs.

Verdi's version of Shakespeare's play has two distinct differences:

King Duncan has no speeches, his role consisting of only one silent walk across the stage, and the three witches are here replaced by a full-size female choir in three parts, each part representing a single enchantress.

Verdi: Anvil Chorus from *Il trovatore*

Chorus

Giuseppe Verdi's opera *Il trovatore* (The Troubadours) was first performed in 1853 at the Teatro Apollo in Rome. The text for this opera was based on a blood-curdling drama by Guitiérrez, which provided every opportunity for Verdi to create one of his greatest operas.

The opera's action takes place in Spain during the 15th century and the whole plot is based on the search for the identity of a young boy whose ashes were found alongside those of a gypsy, burned as a witch.

Sung at the beginning of Act 2, the Anvil Chorus, celebrating hard work, wine and women, is sung by Spanish gypsies as they strike their anvils at dawn.

Puccini: *Vissi d'arte* from *Tosca*

Soprano

Giacomo Puccini (1858 – 1924) was famous for creating operas with outstanding flowing melodies coupled with unique dramatic effects and of these, *Tosca* is, without doubt, one of his greatest. The first performance took place at the Teatro Costanzi, Rome, in 1890, and after Puccini had made a few alterations, *Tosca* achieved enormous success with opera audiences.

The plot centres on the three main characters: Tosca, a famous singer, the artist Cavaradossi, Tosca's lover and the treacherous Baron Scarpia, chief of police, who plots to kill Cavaradossi and take Tosca for his own.

In the much-loved aria, *Vissi d'arte*, Tosca asks God why he rewards her life of piety and kindness with such cruelty.

Puccini: *Nessun dorma* from *Turandot*

Tenor, Chorus (Soprano, Alto)

Turandot was Puccini's final opera and was left unfinished when he died in 1924. It was completed by the young composer, Franco Alfano, with the first performance in 1926, at La Scala, Milan.

Turandot is set in Peking where the princess Turandot has three riddles which her potential lovers must answer. Those who fail are beheaded. Prince Calaf answers the riddles correctly but Turandot will not marry him. He promises that if she finds out his name by dawn, he too will die.

Nessun dorma (None shall sleep), one of opera's most celebrated tenor arias, is sung by the Prince as the whole city stays awake all night trying to discover his name.

Verdi: *Brindisi* from *La traviata*

Soprano, Tenor, Chorus

Giuseppe Verdi based his opera *La traviata* (The fallen woman) on the drama *La Dame aux Camélias* by Alexandre Dumas. *La traviata* was composed in early 1853 with the first performance at La Fenice, Venice the same year. Following a number of changes, it quickly became one of his most popular operas.

The moving story tells of the tragically short love affair of Violetta, dying of consumption, and her lover Alfredo.

Brindisi is a toast to life, love and youth, sung by Alfredo who is then joined by Violetta and the chorus of drinkers.

Verdi: *Triumphal Scene* from *Aida*

Chorus

First performed in Cairo in 1871, Verdi's great masterpiece *Aida* is now one of the most frequently staged operas in the world. The story is set in Egypt and the work demands powerful solo singers, a large chorus and orchestra, together with elaborate staging on a monumental scale.

The Triumphal Scene, sung by the full chorus, celebrates the victory of the Egyptian Army over their Ethiopian enemies.

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Holy Trinity Church
Sunday 13th March
6.30



Monday 14th March
7.30

UoS Big Band



Tuesday 15th March
7.30

The Vineyard Trio
Tuesday 15th March
1.00



High Scorers' Concert
Wednesday 16th March
7.00



Will Todd
Wednesday
16th March
1.00



Lucy Parham
Thursday 17th March
7.30



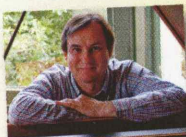
GSA Singers
Thursday
17th March
1.00



Jazz Workshop
With Nikki Iles
Friday 18th March
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Friday
18th March
1.00



Tina May Quartet
Friday 18th March
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Saturday
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10.30



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Claire Seaton - Soprano

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opéra de Lyon and Opera Europa.



One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus* and is known for her performances of the soprano solos in Allegri's *Miserere*.

Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Her recent repertoire has ranged from regularly performed favourites such as Verdi's *Requiem* and Mozart's *Requiem* to less common works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

In addition to recording the Allegri, Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Ein deutsches Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury. Claire has also recorded the Pergolesi *Stabat Mater* with the counter-tenor Andrew Watts. Claire recently created the role of Matriarch for the world premiere of Paul Mealor's cantata *The Farthest Shore* with the BBC Singers, broadcast live on Radio 3 from St David's Cathedral.

Carris Jones - Mezzo-soprano



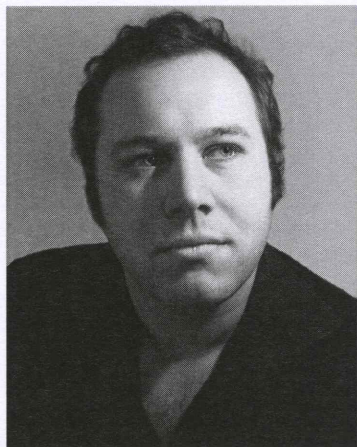
Born in Surrey but largely raised in Southeast Asia, Carris Jones studied history at Gonville and Caius College, Cambridge, where she was also a choral scholar. Completing her postgraduate musical study at the Royal Academy of Music in London, Carris graduated a DipRam, the Academy's highest performance award. Other training includes English National Opera's training programme, Opera Works.

Carris' operatic roles include Cornelia (*Julius Caesar*) for the ENO (cover); Mother/Witch (*Hansel and Gretel*) for Co-Opera; Genevieve (*Pelléas et Mélisande*) at the Grimeborn Festival; Susanna (*Susanna*) for Iford Arts (cover); Hippolyta (*A Midsummer Night's Dream*) for Garsington Opera (cover); and Filipyevna (*Eugene Onegin*) for Bury Court Opera with the Southbank Sinfonia. Carris made her Royal Festival Hall debut in the role of Renée in the first European performance of Shostakovich's *Orango*, with Esa Pekka-Salonen and the Philharmonia. In 2013 Carris created the title role in Harvey Brough's new community opera *Ona's Flood* for Iford Arts.

Carris' concert highlights include the Verdi *Requiem* at the Sheldonian Theatre in Oxford, Bach's *Magnificat* for Laurence Cummings and the English Concert, and performances of Elgar's *Sea Pictures* and Mahler's *Kindertotenlieder* with the North London Symphony Orchestra. As a consort singer, Carris has sung across five continents. She was a founder member of Stile Antico, an uncondacted early music vocal ensemble with whom she has won a Classic FM Gramophone award; been twice nominated for the prestigious Grammy awards and collaborated with Sting on his Dowland lute song project, *Songs from the Labyrinth*.

Peter Davoren - Tenor

Peter was awarded the Dr Ralph Kohn Scholarship to attend the Royal Academy of Music, London under the tutelage of the renowned tenor, Neil Mackie, and Mary Hill. During his time at the RAM Peter gained plaudits for his recital singing as a member of the Academy Song Circle, performing at the Chelsea Lieder Festival, Oxford Lieder Festival and the Wigmore Hall. The Independent hailed him as 'excellent' and singing with 'a warm, bel canto style.' These performances led to a Lieder night in the Royal Academy's Duke's Hall with Dame Felicity Lott.



Peter has performed frequently on the oratorio stage and quickly gained a reputation as 'one to watch for the future' after his performance as Evangelist in the RAM performance of Bach's *St John Passion*, conducted by Edward Higginbottom. Peter's experience in oratorio has led to his being a regular performer for the Monteverdi Choir with Sir John Eliot Gardiner and he made his BBC Proms debut as a soloist in the Monteverdi *Vespers of 1610*.

Operatically, Peter has performed the roles of Nemorino (*L'elisir d'amore*), Lacouf and Le journaliste (*Les mamelles des Tirésias*) and Florville (*Il signor Bruschino*) with the Dutch National Opera Academy, and has been a regular at Opera Holland Park, performing as Song Vendor (*Il tabarro*, 2015), Poisson (*Adriana Lecouvreur*, 2014) and Goro (*Madama Butterfly*, 2013).

Jeremy Backhouse



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 at concert venues and cathedrals throughout the UK and abroad. Jeremy and Vasari have broadcast frequently on BBC Radio and Classic FM, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels; they have recently launched their own VasariMedia label with a recording of Jonathan Rathbone's *Under the shadow of His wing*, which they premiered in 2014.

In January 1995, Jeremy was appointed Music Director of the Vivace Chorus. 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.

In January 2009, Jeremy took up the post of Music Director of the Salisbury Community Choir. 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).

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 a major concert series at both St Martin-in-the-Fields and the 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

Michel Kerem
Richard Milone
Kate Cole
Jens Lynen
John Dickenson
Anna Harpham
Milena Simovic
Barbara Dziewiecka

Violin 2

Elizabeth van Ments
Willemijn
Steenbakkers
Eluned Pritchard
Edward Webb
Felicity
Broome-Skelton
Hannah Simons

Viola

Matthew Quenby
Jon Thorne

Kate Musker
Marie de Bry

Cello

James Barralet
Louise McMonagle
Iain Ward
Sarah Westley

Bass

David Ayre
Jan Zahourek

Flute

Michael Cox
Kimberley Boyle

Piccolo

Chloe Vincent

Oboe

Lydia Griffiths
Rachel Broadbent

Cor Anglais

Katie Bennington

Clarinet

Peter Sparks
Andrew Harper

Bass Clarinet

Sarah Watts

Bassoon

Sarah Burnett
Elizabeth Trigg

Contra Bassoon

Tom Hardy

Horn

Martin Grainger
Francesca
Moore-Bridger
Hugh Sisley
David Bentley

Trumpet

Paul Archibald
Jon Clarke
Jo Harris

Trombone

Susan White
Emma-Juliette
Hodgson

Andrew Lester

Tuba

Adrian Miotti

Harp

Vicky Lester

Timpani

Tristan Fry

Percussion

Tim Evans
Joe Mathers

Organ

Valerie Thompson

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

James Garrow

Chairman



Vivace Chorus is a flourishing and adventurous choir based here in Guildford. Our aim is to have fun making music of the highest standard.

The choir has come a long way since it began nearly 70 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 contemporary choral music and commission new works when funds allow.



Particular successes 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 2014 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 Freiburger Bachchor.

Other trips abroad have included a 2009 tour of north-west France when we sang in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais, while in 2012 we gave concerts in Strasbourg, Heidelberg and Freiburg. In 2014, we spent a wonderful few days in Italy, where we sang in Verona, Mantua and Venice. In 2016, we will be touring in Austria, singing in Salzburg and Vienna.

If that whets your appetite, do come and join us! We rehearse on



Monday evenings in the Millmead Centre, Millmead, Guildford. Contact our membership secretary Jane Brooks:

membership@vivacechorus.org and for more information, visit our website, vivacechorus.org, and follow us on Facebook and Twitter.

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Vivace Chorus Singers

FIRST SOPRANO

Pam Alexander
 Amelia Atkinson
 Helen Beevers *
 Joanna Bolam *
 Mary Broughton *
 Rebecca Kerby
 Alex Nash
 Emily Nash *
 Susan Norton
 Robin Onslow
 Gillian Rix
 Sarah Smithies
 Joan Thomas
 Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
 Anna Arthur
 Frances Bamber
 Amy Cowan *
 Anna Durning
 Ginny Heffernan
 Isobel Humphreys *
 Averell Kingston
 Krystyna Marsden
 Isabel Mealor
 Alison Newbery
 Kate Peters
 Katrina Strathearn
 Paula Sutton
 Barbara Tansey
 Valerie Thompson*
 Christine Wilks
 Fiona Wimblett
 Frances Worpe

FIRST ALTO

Barbara Barklem *
 Monika Boothby
 Jane Brooks *
 Liz Durning
 Valentina Faedi
 Sheila Hodson
 Jean Leston
 Judith Lewy
 Liz Martin
 Lois McCabe
 Penny McLaren
 Kay McManus
 Christine Medlow *
 Rosalind Milton
 Mary Moon
 Lilly Nicholson

GILL PERKINS *

Linda Ross
 Lesley Scordellis
 Catherine Shacklady
 Carol Sheppard
 Ann Smith
 Marjory Stewart
 Jo Stokes
 Nicola Telcik
 Hilary Trigg *
 Maggie Woolcock

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Sylvia Chantler
 Mary Clayton
 Andrea Dombrowe
 Elizabeth Evans
 Sheena Ewen
 Valerie Garrow
 Liz Hampshire

PAULINE HIGGINS

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

FIRST TENOR

Bob Bromham
 Nick Manning
 Martin Price
 Chris Robinson
 John Trigg

SECOND TENOR

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

FIRST BASS

Phil Beastall
 Richard Broughton
 Simon Browning
 Michael Dudley
 Brian John
 Jeremy Johnson
 Jon Long
 Malcolm Munt
 Chris Newbery
 Peter Pearce
 Chris Peters
 Robin Privett
 David Ross
 Philip Stanford
 Kieron Walsh

SECOND BASS

Peter Andrews
 Alan Batterbury
 Norman Carpenter
 Geoffrey Forster
 James Garrow
 Stuart Gooch
 Nick Gough
 Eric Kennedy
 Neil Martin
 Adrian Oxborrow
 Roger Penny
 Michael Taylor
 Richard Wood
 John Yeomans

** Semi-chorus of
 Carmelite nuns*

Vivace Chorus Patrons

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

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Mr John Britten

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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

Chantez! A Night of French music

Saturday 21st May 2016 7.30pm G Live, Guildford

In this programme, we celebrate the masters of French choral music, Fauré, Ravel, Massenet and Franck, including the much-loved *Panis Angelicus* and *Cantique de Jean Racine*, and finishing with possibly the best-loved work in the repertoire: the beautiful *Requiem* by Gabriel Fauré.

All the World's a Stage - A Tribute to Shakespeare in Words and Music

Saturday 12th November 2016 7.30pm G Live, Guildford

To celebrate Shakespeare's 400th birthday, we are delighted to present an evening of music and drama, in collaboration with the Guildford Shakespeare Company. With works from Tchaikovsky, Berlioz, Vaughan Williams and Walton, we move from the romance of Romeo and Juliet to the tragedy of Hamlet and the battle scenes of Henry V. Book early for this not-to-be-missed event!

Further details at vivacechorus.org

BRAVO!

"Clear diction and enunciation made Vivace's performance of Carl Orff's "Carmina Burana" a delight to hear. The choir was wonderfully supported by excellent soloists."

"That was just amazing! I didn't know Carmina Burana and was completely blown away!"

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Quality

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.....as for your service, impeccable"**

Romantic and beautiful, a celebration of French choral music, including one of the best-loved Requiems in the repertoire: the beautiful Requiem by Fauré.

CHANTEZ!

A NIGHT OF FRENCH MUSIC



Fauré:

- Requiem
- Cantique de Jean Racine
- Pavane

Works by
Massenet,
Ravel and Franck

The Brandenburg Sinfonia
Conductor:
Jeremy Backhouse

Saturday
21st May 2016
7.30 pm



Guildford's state-of-the-art entertainment venue

A concert
to celebrate
400 years of
Shakespeare.

Vivace Chorus, featuring Guildford Shakespeare Company, present

'All the World's a Stage'

A tribute to Shakespeare
in words and music



Tchaikovsky: Romeo and Juliet
Walton: Henry V
Verdi: Macbeth (excerpts)
Henry V's Agincourt speech
and more

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse



Vivace
Chorus

Saturday
12th Nov 2016
7.30 pm

