

Mozart

'Great' Mass in C minor, K.427

Howells Requiem Barber Adagio

The Brandenburg Sinfonia
Conductor:
Jeremy Backhouse



Vivace
Chorus

Saturday
4th March 2017
7.30 pm

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Mass in C Minor

WOLFGANG AMADEUS MOZART

Adagio for Strings

Samuel Barber

Requiem

Herbert Howells

Claire Seaton

Soprano

Lucy Goddard

Soprano

Roy Rashbrook

Tenor

Richard Walshe

Bass

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse

PRE-CONCERT TALK

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

This evening, in the Chapter House at 6.30pm, we are delighted to welcome back Roy Rashbrook, who is also the tenor soloist in tonight's concert.

Roy sings in the world-famous choir of St Paul's Cathedral, in The King's Consort and in The Clerks, a vocal sextet specialising in renaissance and contemporary music. He combines their schedules with his work as a soloist, teacher and conductor.

BRAVO!

All the World's a Stage - November 2016

"..We thought it was amazing, the mix of wonderful music, brilliantly performed Shakespeare and truly delightful singing made it a truly memorable evening. Thank you."

"..We all very much enjoyed last night - the chorus, orchestra and actors were all superb and the conductor held everything together so well. A really lovely evening - I think the Bard would have approved!"

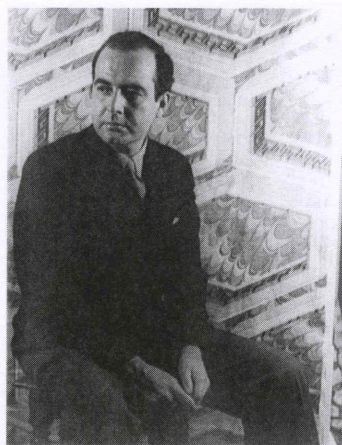
"We thoroughly enjoyed it; a most unusual programme, cleverly put together and well performed by one and all. A night to remember indeed!"

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.

Samuel Barber: *Adagio for Strings*

Orchestra

Samuel Barber (1910-1981) was born at West Chester, Pennsylvania and was later established as one of America's major twentieth century composers. In his early years he became one of the first pupils at the Curtis Institute of Music at Philadelphia where he studied with fellow student, Italian composer Gian Carlo Menotti.



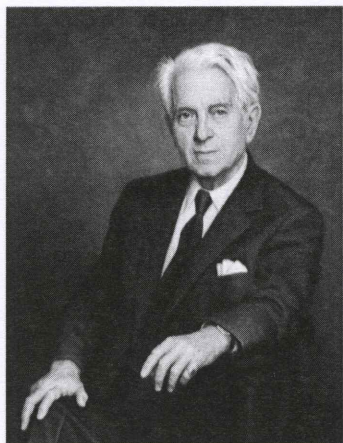
In his youth, Barber was a prolific composer and at the age of 25 won both the American Prix de Paris and the Pulitzer travelling scholarship, which led to him studying for the next 2 years at the American Academy of Rome. Barber's family also included a leading singer at the Metropolitan Opera, Louise Homer, and a composer of songs, Sidney Homer,

Although Samuel Barber did write two major operas, *Vanessa* and *Anthony and Cleopatra*, he concentrated chiefly on composing orchestral and chamber music works. He did, in fact, train as a singer and although not many of his compositions were vocal, he achieved orchestral and instrumental works of exceptional lyricism, especially amongst his earlier works. His early reputation was built on his *First Symphony* and the *String Quartet Op. 11*, and it was the slow movement from this *String Quartet* which later became the *Adagio for Strings* that we hear tonight.

This work, a gloriously moving piece for strings which immediately appealed to the famous conductor Arturo Toscanini, is assuredly Samuel Barber's best known composition. The beauty of his memorable melodious lines in this ten-minute piece retains one's attention throughout. After a beautifully quiet opening the piece builds to a majestic crescendo reaching a stunning break-off as it reaches the highest point. After a dramatic silence, the work closes quietly, reiterating the magical melody which cannot fail to appeal to all listeners.

Herbert Howells: *Requiem*

Soprano, Alto, Tenor, Baritone, Chorus, Orchestra



Herbert Howells (1892-1983) was born at Lydney in Gloucestershire and was connected with Gloucester Cathedral as a student before moving to the Royal College of Music in London. In 1934 he took over from Gustav Holst as the Director of Music at St. Paul's Girls' School.

As a composer he was regarded as a distinguished successor to such famous English composers as Elgar, Vaughan Williams, Delius and Holst, producing orchestral works, a piano concerto, a cello concerto, chamber music and music for brass band. However, he is probably best known for his creation of outstanding choral settings of religious text including tonight's *Requiem*.

In late 1935, Herbert Howells' world was shattered when his 9 year-old son, Michael, died of polio. It was commonly believed that the *Requiem* was written in response to this tragedy, but in fact the core of the work was written in 1932-33 for King's College Choir, although it was never delivered to them. In the years following the tragedy, Howells reworked much of the material for the *Requiem* and incorporated substantial sections into his choral masterpiece, *Hymnus Paradisi*, which was dedicated to his son's memory. The *Requiem* remained unknown and unperformed until 1980, just 3 years before the composer's death.

The work uses the standard liturgical text, *Requiem aeternam*, for 2 of its 6 movements, whilst 2 others are settings of Psalms 21 and 23. It is scored for a 4- and occasionally 8-part mixed chorus with 4 soloists. It can be performed entirely unaccompanied or, as tonight, with an organ accompaniment in some of the movements.

Requiem

1. *Salvator mundi (O Saviour of the world)*

Chorus

Salvator mundi provides a deeply moving opening for a four-part chorus to the words 'O Saviour of the world'; this then develops into a double chorus to the words 'Save us, help us' and the movement ends with a magical pianissimo.

2. *Psalm 23 (The Lord is my shepherd)*

Soprano, Alto, Tenor, Chorus

The rhythmical Psalm 23 (*The Lord is my shepherd*) is opened by three solo singers before the chorus take over quietly with 'Yea though I walk in the valley of the shadow of death'.

3. *Requiem aeternam (1)*

Chorus

The first setting of '*Requiem aeternam*' has a beautiful opening and closing melody and is effective throughout with a double-chorus singing pianissimo.

4. *Psalm 121 (I will lift up mine eyes unto the hills)*

Tenor, Baritone, Chorus

The 4th movement, a setting of Psalm 121, '*I will lift up mine eyes*' for full chorus, opens with a baritone soloist, and is closed by a tenor soloist.

5. *Requiem aeternam (2)*

Chorus

The second setting of *Requiem aeternam* has an especially memorable pianissimo opening, before building to an immensely powerful fortissimo crescendo.

6. *I heard a voice from heaven*

Soprano, Tenor, Baritone, Chorus

The *Requiem* is then brought to a peaceful close with '*I heard a voice from heaven*', radiantly scored for soloists and chorus.

I *Salvator mundi* (O Saviour of the world)

O Saviour of the world,
who by thy Cross and thy precious Blood
hast redeemed us,
Save us and help us,
we humbly beseech thee, O Lord.

II Psalm 23

1. The Lord is my shepherd: therefore can I lack nothing.
2. He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
3. He shall convert my soul:
and bring me forth in the paths of righteousness for his
name's sake.
4. Yea, though I walk in the valley of the shadow of death,
I will fear no evil: thy rod and thy staff comfort me.
5. Thou shalt prepare a table before me against them that trouble me:
thou hast anointed my head with oil, and my cup shall be full.
6. But thy loving kindness and mercy shall follow me all the days
of my life:
and I will dwell in the house of the Lord for ever.

III *Requiem aeternam* (1)

<i>Requiem aeternam dona eis.</i>	Eternal rest grant unto them.
<i>Et lux perpetua luceat eis.</i>	And let light perpetual shine upon them.
<i>Requiem aeternam dona eis,</i>	Eternal rest grant unto them,
<i>Domine.</i>	O Lord.

IV Psalm 121

1. I will lift up mine eyes unto the hills:
from whence cometh my help.
2. My help cometh even from the Lord:
who hath made heaven and earth.

3. He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
4. Behold, he that keepeth Israel:
shall neither slumber nor sleep.
5. The Lord himself is thy keeper:
he is thy defence upon thy right hand;
6. So that the sun shall not burn thee by day,
neither the moon by night.
7. The Lord shall preserve thee from all evil:
yea, it is even he that shall keep thy soul.
8. The Lord shall preserve thy going out and thy coming in:
from this time forth and for evermore.

V *Requiem aeternam (2)*

Requiem aeternam dona eis.

Eternal rest grant unto them.

Et lux perpetua luceat eis.

And let light perpetual shine upon them.

Requiem aeternam dona eis,

Eternal rest grant unto them,

Domine.

O Lord.

VI *I heard a voice from heaven*

I heard a voice from heaven, saying unto me, "Write,

From henceforth blessed are the dead

which die in the Lord:

Even So saith the Spirit,

For they rest from their labours."



Interval (20 minutes)

Wolfgang Amadeus Mozart: *Mass in C minor* K427

Soprano 1, Soprano 2, Tenor, Bass, Chorus, Orchestra



Wolfgang Amadeus Mozart (1756-1791) composed a number of masses for solo singers, four-part chorus and orchestra, but one of these was a mass on a grand scale, featuring spectacular solo arias, elaborate ensemble movements for four soloists, together with magnificent 4-, 5- and 8-part choruses with orchestral accompaniment.

This work was the first major mass setting to appear following J.S. Bach's famous *Mass in B minor*, and even though it was never completed, Mozart's 'Great' *Mass in*

C minor is one of the composer's most celebrated compositions. The popularity of this monumental work was enhanced by sections of it being featured, along with extracts from Mozart's much-loved *Requiem*, in the film *Amadeus*. In this, the Italian composer, Antonio Salieri, who spent most of his time living in Vienna, strongly featured as Mozart's musical competitor, and there was a notable scene where Salieri appeared totally overwhelmed as he listened to part of the beautiful soprano solo from the mass's opening *Kyrie*.

Mozart's *Mass in C minor*, K427 was started in the summer of 1782 around the time of Mozart's marriage to Constanze, and it is believed that it was composed to celebrate their marriage and also the birth of their child, Raimund Leopold. Constanze must have had a fine voice as she was expected to sing the leading soprano solo part – and this she did at St. Peter's, Salzburg, in October 1783. This performance may have been a great success but Mozart had not, in fact, finished the score. A few of the movements, including the *Credo*, *Sanctus* and *Benedictus* remained incomplete and the *Agnus Dei* was completely missing, and stayed thus until his death, so that most performances are of this unfinished version.

During Mozart's life he did transfer a large amount of the music to his large-scale choral work *Dauides penitente*, but as an incomplete Mass setting it still makes an exceptionally fine composition.

Mass in C minor K427

1. *Kyrie* (Soprano, Chorus)
2. *Gloria in excelsis* (Chorus)
3. *Laudamus te* (Soprano)
4. *Gratias agimus tibi* (Chorus)
5. *Domine Deus* (Soprano I, Soprano II)
6. *Qui tollis* (Chorus)
7. *Quoniam tu solus* (Soprano I, Soprano II, Tenor)
8. *Jesu Christe* (Chorus)
9. *Cum Sancto Spiritu* (Chorus)
10. *Credo in unum Deum* (Chorus)
11. *Et incarnatus est* (Soprano)
12. *Sanctus* (Chorus)
13. *Benedictus* (Soprano I, Soprano II, Tenor, Bass, Chorus)

1 *Kyrie*

The opening movement commences with an intensely dark orchestral introduction in C minor which is then effectively taken over by the full chorus. The middle section (*Christe eleison*), a glorious, soaring soprano solo, contrasts strikingly with the preceding choral section, the dramatically sombre mood of which returns to bring the movement to a close.

2 - 9 *Gloria*

There is a change to bright C major for a brilliant choral outburst at the start of the *Gloria*, followed by a dazzling aria (*Laudamus te*) with rich orchestral accompaniment and elaborate coloratura phrases for the solo soprano.

The solemn five-part chorus (*Gratias agimus tibi*) follows and leads into a dazzling duet for two sopranos (*Domine Deus*) accompanied by strings. A highly effective final section includes virtuosic vocal leaps passed between the two soloists.

The powerful, Bach-inspired *Qui tollis*, scored for double chorus and jagged dramatic accompaniment, is on a uniquely grand scale in this work, and includes astonishing changes from fortissimo to pianissimo.

A richly flowing allegro trio for two sopranos and tenor (*Quoniam tu solus*) is followed by a powerful, short adagio (*Jesu Christe*), before the final *Cum Sancto Spiritu*, arguably the most impressive choral fugue Mozart composed.

10 - 11 *Credo*

The two movements which comprise the *Credo* start with a brilliantly lively *Allegro maestoso* five-part chorus (*Credo in unum Deum*) which is followed by one of Mozart's greatest arias (*Et incarnatus est*), in which the soprano soloist is accompanied by a flute solo and orchestra. The piece demands an astonishing vocal range and dexterity from the soprano, at one point including an almost two-octave leap. A virtuoso cadenza for voice and flute brings this dazzling aria to a close.

12 - 13 *Sanctus*

The stately double chorus, *Sanctus*, leads the singers into the same double form for an exhilarating *Osanna*, full of joyful and brilliant runs. An especially expressive setting of the *Benedictus* for all four solo singers leads to a reprise of the *Osanna* by the chorus, which brings this glorious mass to a jubilant end.

End

.....

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We are most grateful to these organisations.

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 Opera 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' *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.

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Saturday 6.30pm

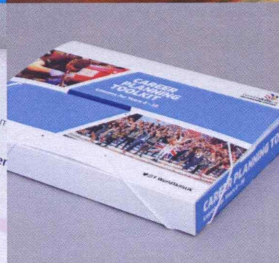
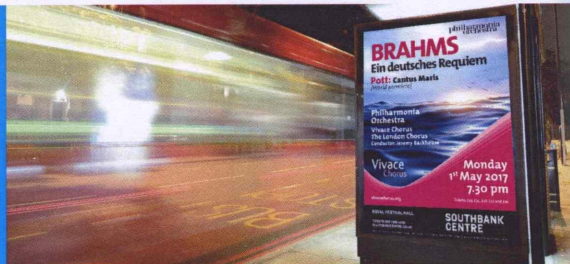
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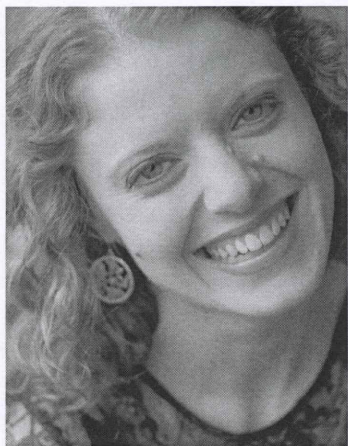


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Lucy Goddard - Mezzo-soprano



Lucy has performed as a soloist with groups such as the Academy of Ancient Music and Solomon's Knot, in venues including the Cadogan Hall and St John's, Smith Square.

Recent stage appearances include Hänsel in Humperdinck's *Hänsel und Gretel*, Meg Page in Verdi's *Falstaff*, Annio in Mozart's *La clemenza di Tito*, Dorabella in *Così fan tutte*, and Zerlina in *Don Giovanni*. In 2015 she was the mezzo soloist in David Lang's *Little Match Girl Passion* with Cryptic Theatre

at King's Place and on tour throughout the UK, and in 2014 she performed in Erratica's *Triptych* at the Print Room in Notting Hill and in Wilton's Music Hall.

In addition to her opera and consort work, Lucy is a keen interpreter of contemporary music and is a member of EXAUDI vocal ensemble, with whom she has performed at the major UK festivals and venues, including Spitalfields, Aldeburgh and Huddersfield Contemporary Music Festivals, Southbank Centre and Wigmore Hall, with ensembles including the London Sinfonietta, BCMG, Talea Ensemble and Ensemble Modern.

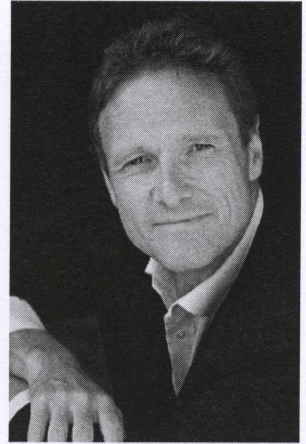
With EXAUDI she regularly gives live radio broadcasts and has held residencies and given workshops at IRCAM, Royaumont and Aldeburgh. Future engagements include a Wigmore recital with EXAUDI, solos at the St Endellion Festival, and further concerts and European tours with the Dunedin Consort, The King's Consort, Monteverdi Choir and Academy of Ancient Music.

Lucy graduated with distinction for her Master's at the Royal Academy of Music in 2011. She previously read Languages at Cambridge University, and spent a year studying violin at the Scuola di Musica di Fiesole.

www.lucygoddard.com

Roy Rashbrook - Tenor

Roy Rashbrook was educated at Dauntsey's School, going on to study music at Goldsmith's College and singing at the Guildhall School of Music and Drama. After a brief but rewarding flirtation with a career in teaching, Roy became a professional singer in 1998, joining the world famous choir of St. Paul's Cathedral the following year. Roy also sings regularly with such groups as The King's Consort and The Clerks, combining their various performing, touring and recording schedules with his work as a soloist, singing teacher and conductor.



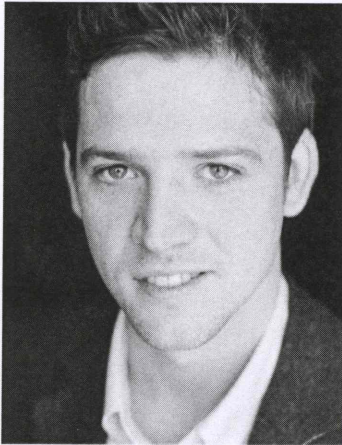
He has conducted several choirs and ensembles, including the Goldsmiths' Chorus, The University of London Union Chorus, The Hanover Singers and Candlelight Opera. He is a regular guest conductor of The Waverley Singers and directs 3 choirs of his own: Hart Voices, The Chantry Singers and Cantorum Nicolai, a newly formed choir of upper voices. He also gives occasional lectures on music and is in the process of producing a new edition of Vivaldi's opera *Il Farnace* for performances in the USA later this year.

Roy has sung as a soloist with a number of Britain's leading orchestras including the City of London Sinfonia, the Orchestra of the Age of Enlightenment and the London Mozart Players. He has appeared on many CD recordings, film soundtracks and radio and television broadcasts, both at home and abroad.

Recent conducting work includes performances of the Victoria *Requiem*, Charpentier's *Missa Assumpta est Maria*, and Ramirez's *Misa Criolla*. Forthcoming concerts include Handel's *Dixit Dominus*, Bach's Cantata *Christ lag in Todesbanden*, Haydn's *Nelson Mass* and Mozart's *Vesperae solennes de confessore*.

He lives with his wife and daughter in Woking, Surrey, where he spends such spare time as he can with his hobbies of enthusing about old vinyl, landscape photography, cycling, hiking, learning Hungarian and ignoring the cupboard which contains his unsorted tax receipts for two years ago.

Richard Walshe - Bass



Richard was awarded a scholarship to the Royal Academy of Music in 2010, and graduated in 2014 with first class honours. He completed a Master of Arts degree at the RAM with distinction in 2016 and is currently continuing his studies with Royal Academy Opera where he will be under the tutelage of Mark Wildman and Iain Ledingham.

In June 2016 Richard debuted for Opera Holland Park, performing the role of Colline in Puccini's *La Bohème* as part of the Christine Collins Young Artist

Programme. For Royal Academy Opera Richard has performed the roles of Melisso (*Alcina*), Figaro (*Le nozze di Figaro*) and Amantio di Nicolao (*Gianni Schicchi*). In September 2016, Richard was awarded first prize in the Richard Lewis/Jean Shanks singing competition. He will also be appearing in the semi-finals of the ROSL annual singing competition and the National Mozart Competition in 2017.

As an oratorio soloist Richard has had a variety of performance opportunities including Brahms' *Requiem*, Handel's *Messiah*, Bach's *Cantata BWV 203 'Amore traditore'*, Pilate and Christus in Bach's *St John Passion*, Zebul in Handel's *Jephtha* and Beethoven's *9th Symphony*.

Future performances include: Mozart's *Requiem* at St Martin-in-the-Fields, *St Matthew Passion* at Dorking Halls and the roles of Nick Shadow (*The Rake's Progress*) and Guglielmo (*Così fan tutte*) in the Royal Academy's Opera Scenes.

Richard is grateful for the support and solo opportunities provided by a Help Musicians UK Tutton Award and the Josephine Baker Trust.

The Vivace Chorus gratefully acknowledges the sponsorship of
Richard Walshe by the Josephine Baker Trust.

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. A recent recording of Rachmaninov's *All-Night Vigil* is due for release in October 2017.

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). A commission for a major new work from Alexander L'Estrange is planned for November 2018.



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 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

Mihkel Kerem
John Mills
Ciaran McCabe
Sara Wolstenholme
Katerina Nazarova
Anna Harpham
Milena Simovic
Enico Alvares

Violin 2

Richard Milone
Samantha Wickramasinghe
Edward Webb
John Dickinson
Libby Croad
Christiane Eidsten-Dahl

Viola

Matthew Quenby
Jon Thorne
Kate Musker
Toby Deller

Cello

Adrian Bradbury
Ali McKenzie
Harriet Wiltshire
Sarah Westley

Bass

Andrew Davies
Jan Zahourek

Flute

Ian Mullin

Oboe

Richard Simpson
Rachel Broadbent

Bassoon

Adam Mackenzie
Rosie Cow

Horn

Martin Grainger
Hugh Sisley

Trumpet

Neil Brough
Heidi Bennett

Trombone

Susan White
Emma-Juliet Boyd
Dougal Prophet

Timpani

Tristan Fry

Organ

Rupert Jeffcoat

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

James Garrow

Chairman



Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey which aims to have fun making and sharing great choral music.

The choir has come a long way since it began in 1946 as the Guildford Philharmonic Choir, and now has an enviable reputation for performing first-class concerts across a wide range of musical repertoire. Particular successes include 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*. We are delighted to be returning to London in 2017 with our 70th birthday celebration concert in the Royal Festival Hall.

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.

In addition to our own concerts in Guildford and London, 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 like to take our music-making overseas and have toured to France, Italy, Germany and Austria. This year, we are touring closer to home, with a weekend's singing at Tewkesbury Abbey and Gloucester Cathedral.

We're a friendly and sociable choir that enjoys singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music. We are always very happy to welcome new members, so if you would like to try us out, do come along to any of our regular rehearsals on Monday evenings at 7.15 in the Millmead Centre, Millmead, Guildford.

Just contact our membership secretary Jane Brooks at membership@vivacechorus.org and for more information, visit our website, vivacechorus.org, and follow us on Facebook and Twitter - @VivaceChorus.



Images © Ash Mills, Matt Pereira and Lionel Moon

Vivace Chorus Singers

FIRST SOPRANO	Grace Beckett	Liz Hampshire	FIRST BASS
Pam Alexander	Monika Boothby	Pauline Higgins	John Bawden*
Amelia Atkinson	Jane Brooks	Barbara Hilder	Phil Beastall
Frances Bamber	Amanda Burn	Christine Lavender	David Brassington
Helen Beevers*	Kate Emerson	Roz Marshall	Richard Broughton
Joanna Bolam	Valentina Faedi	Catherine Middleton	Michael Dudley
Mary Broughton	Dorothy Ford	Val Morcom	Derek Fisher
Suzanne Cahalane	Sheila Hodson	Pamela Murrell	Brian John
Rachel Edmondson	Jean Leston	Sonja Nagle	Jeremy Johnson
Rebecca Kerby	Lois McCabe	Jacqueline Norman	Jon Long
Mo Kfoury	Penny McLaren	Sheila Rowell	Malcolm Munt
Alex Nash	Kay McManus	Prue Smith	Chris Newbery
Emily Nash	Christine Medlow	Rosey Storey	Peter Pearce
Susan Norton	Rosalind Milton	Pamela Usher	Chris Peters
Robin Onslow	Mary Moon	Anne Whitley	Robin Privett
Margaret Parry	Lilly Nicholson	Elisabeth Yates	David Ross
Gillian Rix	Gill Perkins*		Philip Stanford
Joan Thomas	Linda Ross	FIRST TENOR	
Hilary Vaill	Lesley Scordellis	Mike Bishop	SECOND BASS
	Catherine Shacklady	Bob Bromham	Peter Andrews
SECOND SOPRANO	Carol Sheppard	Bob Cowell	Norman Carpenter
Jacqueline Alderton	Marjory Stewart	Rosie Jeffery	Geoffrey Forster
Anna Arthur	Jo Stokes	Nick Manning	James Garrow
Ginny Heffernan	Nicola Telcik	Martin Price	Stuart Gooch
Krystyna Marsden	Hilary Trigg	Chris Robinson	Nick Gough
Annika Mathews	Maggie Woolcock	John Trigg	Eric Kennedy
Isabel Mealor			Neil Martin
Michelle Mumford	SECOND ALTO	SECOND TENOR	John Parry
Alison Palmer	Geraldine Allen	Ewan Bramhall	Roger Penny
Kate Peters	Evelyn Beastall	Peter Butterworth	David Robson
Paula Sutton	Sylvia Chantler	Tony Chantler	Michael Taylor
Barbara Tansey	Mary Clayton	Geoff Johns	Richard Wood
Christine Wilks	Sheila Cooper	Stephen Linton	
Frances Worpe	Andrea Dombrowe	Peter Norman	
	Elizabeth Evans	Adrian Oxborrow	
FIRST ALTO	Sheena Ewen	Arnfinn Overas	
Barbara Barklem	Valerie Garrow	Jon Scott*	

* Soloists in the Howells Requiem

Vivace Chorus Patrons

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

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If you have enjoyed this concert, why not become one of our patrons? We have a loyal band of followers whose regular presence at our concerts is greatly appreciated. With the valued help of our patrons, we are able to perform a wide range of exciting music, with world-class, professional musicians in venues such as Guildford Cathedral, G Live, the Royal Albert Hall and the Royal Festival Hall. For an annual donation, patrons can have unlimited tickets at a 10% discount. If you are interested, please contact Joan Thomas on 01483 893178 or email: patrons@vivacechorus.org.

Review of 'All the World's a Stage' or No holds 'Bard'

G Live, November 2016

The Vivace Chorus and The Brandenburg Sinfonia, directed by Jeremy Backhouse, joined forces with members of the Guildford Shakespeare Company to present an evening of Shakespearian delight at GLive on Saturday evening.

The works of Shakespeare have influenced composers from his own time until the present day and this concert brought us a well-selected programme of orchestral and choral pieces interspersed with excerpts from the plays which inspired them.

We were introduced to the actors in a short scene from *Romeo and Juliet*. Tchaikovsky's overture *Romeo and Juliet* suffered a little from the wide spread of the orchestra but the tutti sections, especially the 'love theme' were rich and cohesive. The orchestra played with tremendous verve and great sensitivity throughout the evening but especially in Walton's *Henry V Symphonic Suite*.

The Vivace Chorus showed us just how well they adapt to a wide variety of music. They began with a soulful chorus of refugees from Verdi's *Macbeth* and followed it with the *Witches' Chorus* from the same opera; a switch from plangent sorrow to cackling witchery! They showed us their fun side in the first and last of Vaughan Williams' *Shakespeare Songs*, and in contrast, a quietly serious second song, *The cloud-capp'd towers*.

Berlioz' *Tristia* was composed with *Hamlet* in mind, and was introduced by "To be or not to be", strongly portrayed, as were all the acted excerpts. This was beautifully sung with a perfect balance between orchestra and chorus.

We enjoyed some light relief in an excerpt from *The Comedy of Errors* followed by Vaughan Williams' *Serenade to Music*. The opening orchestral section was exquisitely played and the choral sound had a truly ethereal texture.

The concert ended with Walton's film score for *Henry V* arranged as a suite by Sir Malcolm Sargent. Each of the five movements has its own character and these were skilfully portrayed by chorus and orchestra, accentuated by fiery speeches from the play and culminating in the rousing *Agincourt Song*; a fitting end to a splendid tribute to Shakespeare.

Gillian Brierley

Vivace Chorus dates for your diary

Brahms *Ein deutsches Requiem*

Monday 1st May 2017 7.30pm

Royal Festival Hall, London



We're delighted to be closing our 70th season with one of the most-loved works in choral music, the wonderful Brahms *Requiem* together with the world premiere of our latest commission – *Cantus Maris* by renowned British composer Francis Pott.

Tickets for this memorable event are available now from the Southbank Box Office on 020 7960 4200 (£2.75 booking fee applies) or online at www.southbankcentre.co.uk

Bruckner and Mahler

Saturday 11th November

Guildford Cathedral

We return to Guildford Cathedral for Bruckner's wonderful *Mass in E minor*, characterised by its beauty, simplicity and restraint. By contrast, Mahler's hugely popular *2nd Symphony, "Resurrection"*, written for a large orchestra, sweeps the audience up in creativity and soundscape, bringing the choir in as barely a whisper towards the end of the work before building to a stunning finale.

Further details at vivacechorus.org

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Don't miss these two fantastic Vivace concerts

To celebrate our conductor Jeremy Backhouse's 60th birthday, Mahler's 2nd Symphony, a heart-shattering work of genius.



philharmonia orchestra

BRAHMS

Ein deutsches Requiem

Pott: Cantus Maris
[World premiere]

Philharmonia Orchestra
Vivace Chorus
The London Chorus
Conductor: Jeremy Backhouse

Vivace Chorus

Monday
1st May 2017
7.30 pm

vivacechorus.org

Tickets: £39, £34, £28, £22 and £16.

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Mahler

No. 2 symphony

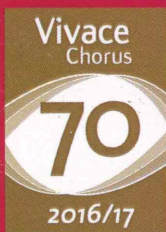
'Resurrection'

Bruckner Mass in E minor
The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace Chorus
EPSOM CHAMBER CHOIR

Book online: visitguildford.com
or vivacechorus.org

Saturday
11th Nov 2017
7.30 pm
Guildford Cathedral



The culmination of Vivace's 70th anniversary season, a concert with the Philharmonia Orchestra at the Royal Festival Hall.

Front Nave Reserved Guildford Cathedral

Row

C

Seat

1

Stag Hill GUILDFORD GU2 7UP

Mozart/Howells - Vivace Chorus

04 March 2017 19:30

£26.00

Adult

Transaction: 488256 Ticket: 46310