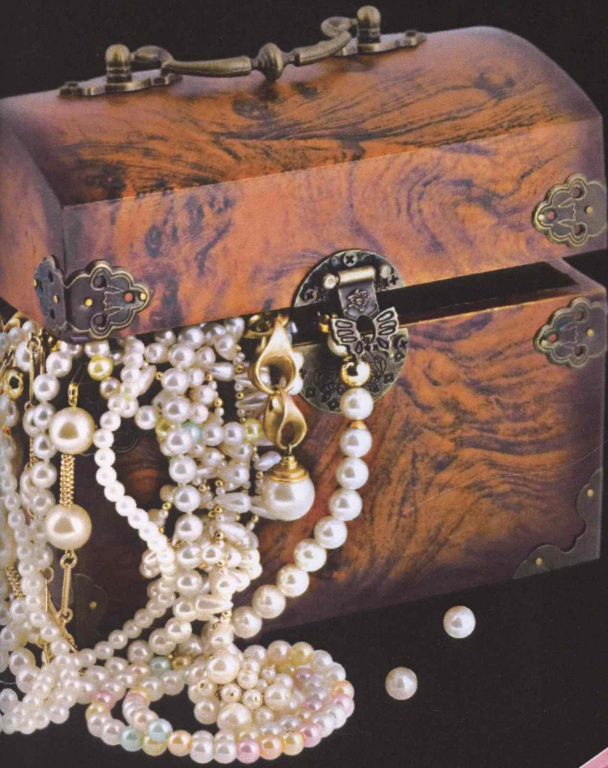


# BAROQUE TREASURES



The Brandenburg  
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Conductor:  
Jeremy Backhouse

Vivace  
Chorus

Saturday  
3<sup>rd</sup> March 2018

7.30 pm

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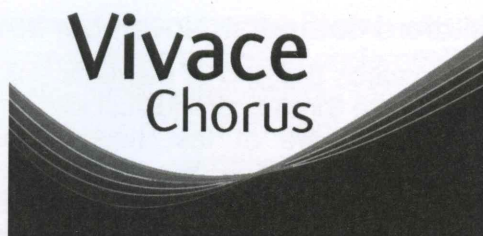


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# Baroque Treasures

<i>Zadok the Priest</i>	Handel
<i>Ich lasse dich nicht</i>	J S Bach
<i>Brandenburg Concerto No 3</i>	J S Bach
<i>Let God arise</i>	Handel
<i>Let the bright Seraphim Let their celestial concerts all unite</i>	Handel
<i>Adagio for organ and strings</i>	Albinoni
<i>Magnificat in D</i>	J S Bach

Natasha Page	<i>Soprano</i>
Sarah Gilford	<i>Soprano</i>
Susannah Bedford	<i>Mezzo-soprano</i>
Kieran Carrel	<i>Tenor</i>
Niall Anderson	<i>Bass</i>

**The Brandenburg Sinfonia**  
**Conductor: Jeremy Backhouse**

## BAROQUE TREASURES

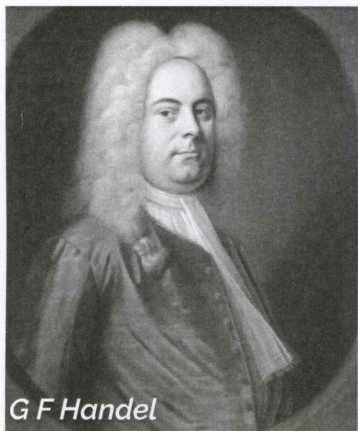
In a recent television programme the Queen was shown discussing four superb, gleaming pearls that hang underneath the arches of the Imperial State Crown. One is improbably large and melon-shaped, one like a gorgeous pear-drop with rippling dimples, and two have swerving, wobbly outlines, rakishly elegant and irregular. Each is what a seventeenth-century Portuguese jeweller would have called a *barroco*, a pearl whose outlines bulge and undulate beyond the bounds of a perfect spherical structure. Yet *barroco* pearls are attractive, and valued, precisely because of this contrast between formal regularity and their delightfully extravagant shapes that challenge the conventional rules of ordered beauty. It is from these delicate but wayward treasures that the Baroque style, dominant in architecture, painting, sculpture, poetry and music throughout the seventeenth century and far into the eighteenth, takes its name.

Gilbert Highet argued that the beauty of the Baroque arises from a "tension between ardent passion and firm, cool control." The great Baroque composers represented in this concert illustrate this in many ways, but three aspects stand out:

- Although disciplined in form and structure, these works achieve powerfully emotional effects, as the composers exploit the new and varied instrumental resources available to them in order to arouse, soothe, excite, challenge and involve the listener.
- Baroque composers explore intense, even extreme emotional states – a yearning for God's forgiveness, a longing for an intimate relationship with Jesus, the exultation of victory, profound grief, the thrill of military or political triumph - and bring these experiences vividly to life.
- Their works, even when not written for the theatre, are often sensationally theatrical. A Lutheran congregation, or the assembled worthies at an English coronation, are drawn in as the chorus performs a dramatic role, maybe as "the people" in an Old Testament narrative, or, as happens in Bach's *Magnificat*, taking turns with the soloists to speak the jubilant words of the Virgin Mary. The chorus can even meditate eloquently on the anxieties and longings of the individual Christian heart, while solo performers dazzle church, opera house or concert room with their highly-schooled and brilliant technique.

## George Frideric Handel : *Zadok the Priest*

Chorus, Orchestra



G F Handel

When George II was crowned as only the second Hanoverian King of Great Britain and Ireland in October 1727, the Anointing was the most important part of the ceremony, both spiritually and politically. The holy oil set him apart, irreversibly, as God's chosen ruler, just as Solomon had been set apart by Zadok and Nathan in the biblical narrative.

But the story, included for centuries in the coronation service, had a new urgency: like Solomon, George had a rival for power, his exiled cousin James Stuart, and for more than a decade a series of risings in Scotland had threatened Hanoverian rule. Who better than Handel, the master of Baroque theatre, to compose a magnificent authentication and endorsement of the new King? Lasting less than six minutes, this Coronation anthem acts out with brilliant economy both the ancient Bible story of Solomon's anointing and the ceremony taking place now in the Abbey, in the great space in the crossing known as the Coronation Theatre.

The long orchestral introduction, combining nobility with an intense sense of expectation and mystery, is built up from a series of delicate rising *arpeggios* in the upper strings, underpinned by pulsing rhythms and rich harmonies. The effect is of a dignified procession towards a moment of thrilling national significance. The chorus enters with massive force, telling the story of Solomon but also asserting in emphatic phrases that King George is being consecrated, in the presence of Church and State, his power validated by military drums and trumpets.

A move into triple time suggests that "the people" are not only rejoicing, but dancing for joy, with lively rhythms in the woodwind and brass to represent the "pipes" mentioned in the biblical narrative but not in Handel's text.

A glorious line for the altos, intensified by orchestral trills, initiates another rising *arpeggio* which is then completed and elaborated by the whole chorus, in their full dramatic character, speaking not only as the people of Israel but also as and for the people of Westminster, London and the realms beyond. In brilliant vocal runs and leaps they urge long life for the new King and praises to God: *Alleluja! Amen!*

### **Zadok the Priest**

*Zadok the priest*

*and Nathan the prophet*

*anointed Solomon king.*

*And all the people rejoiced and said:*

*God save the King!*

*Long live the King!*

*May the King live forever!*

*Amen! Amen! Alleluia!*

## **BRAVO!**

### **Brucker & Mahler - November 2017**

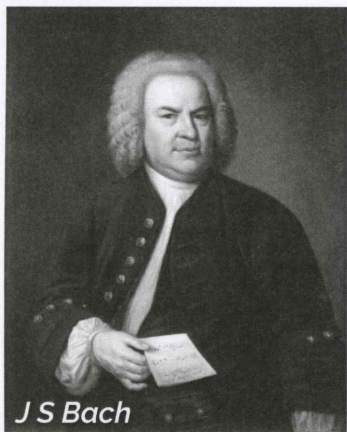
".. As a Mahler fanatic, I have at least twenty different recordings of Mahler's "Resurrection" and the performance was as good, if not better, than some that I've seen in London.."

"The choir was stupendous! How could I have reached my age without ever hearing Mahler before? All I can say is WOW!"

"Exciting, edge-of-your-seat stuff..... the majesty of the singing, the richness of the harmonies and true fortissimos combining to make this a memorable evening."

## J S Bach - *Ich lasse dich nicht, du segnest mich denn*

Chorus, Continuo



The motet *Ich lasse dich nicht* has been attributed to Johann Christoph Bach but also to J S Bach himself. A chorale by Johann Sebastian was later added to it, and together they form a moving spiritual sequence that dramatizes the relationship between an individual believer and Jesus. Powerful emotions are expressed in sensuous melody and harmony, contained and controlled, but all the more intensified, by the masterly discipline of Bach's musical architecture.

The piece is based on a verse in the Book of Genesis. Jacob has encountered a mysterious stranger and wrestled with him till day-break, neither of them able to overthrow the other or willing to let him go. The stranger asks to be released, but Jacob refuses, determined to bargain: I will not let thee go, unless thou bless me. His opponent tells Jacob that from now on he must be called Israel, and gives him his blessing. The enigmatic incident has traditionally been interpreted as an encounter between Jacob and God himself in human form, and as the origin of the combative and intensely personal relationship between the Lord and the wayward Children of Israel.

The motet develops this relationship in Christian terms: in yearning phrases coloured by rich harmonies, the chorus pleads gently but insistently for Jesus's blessing, the repetitive antiphonal structure increasing a sense of longing as they "wrestle" for the love of *mein Jesu*. Then the pace quickens, and above an urgent fugal passage that continues to plead, the sopranos sing the noble phrases of a chorale melody, confident that a fatherly God will not abandon his child. The following four-part harmonisation of the chorale melody completes the drama: once, long ago, Jacob met God in person and had to wrestle for his blessing; now Jesus, fulfilling the promise of the Old Testament, has revealed that those who are steadfast in faith will meet him, face to face, in peace.

## ***Ich lasse dich nicht, du segnest mich denn***

*Ich lasse dich nicht,  
du segnest mich denn,*

*Mein Jesu ich lasse dich nicht,  
du segnest mich denn!*

I will not let you go,  
until you bless me,

My Jesus, I will not let you go,  
until you bless me!

*Weil du mein Gott und Vater bist,  
dein Kind wirst du verlassen nicht,  
du väterliches Herz.*

Since You are my God and  
Father,

You will not forsake your child,  
o paternal heart!

*Ich bin ein armer Erdenkloss,  
auf Erden weiss ich keinen Trost.*

I am a poor lump of earth,  
on earth I know no comfort.

## ***Ich dank dir, Christe***

*Ich dank dir, Christe, Gottes Sohn,  
dass du mich solchs erkennen lan  
durch dein göttliches Wort;  
verleih mir auch Beständigkeit  
zu meiner Seelen Seligkeit.*

I thank you Christ, O God's own  
Son,

for making me to know your  
grace

through your divine true word;

bestow on me a steadfast heart,

and to my soul your heav'nly  
bliss.

*Lob, Ehr und Preis sei dir gesagt  
für alle dein' erzeigt Wohltat,  
und bitt demütiglich,  
lass mich nicht von dein'm  
Angesicht  
verstossen werden ewiglich.*

All praise and glory be to you

for all your loving charity,

and this I humbly pray;

let me not be cast out from you

for now and all eternity.

## Handel: *Chandos Anthem No 11: Let God arise*

Chorus, Orchestra,

*Let God Arise* is one of the earliest of the great series of church anthems that Handel wrote in 1717-18 for James Brydges, soon to be made Duke of Chandos. "Princely Chandos" was a very English version of the eighteenth-century patron: son of a provincial baron, he acquired a vast fortune as Paymaster General to Queen Anne's forces and used it to create a magnificent estate at Cannons, north of London, rebuild the parish church in a glorious continental Baroque style, and set up a permanent establishment of instrumental virtuosi "such as no private person, nay, such as no prince or potentate on the earth, could at that time pretend to." Handel, no liveried retainer but employed as an honoured composer-in-residence, fresh from his triumphs in London, responded enthusiastically to the opportunity, and his complex, large-scale and dramatic interpretation of Psalm 68's war-like text, an uncompromising hymn of thanksgiving for God's crushing defeat of his enemies, seems also to reflect something of the Duke's masterful character and the ever-growing self-confidence of the composer himself.

The refined and elegant *sinfonia* leads to an exciting *allegro* that sets up expectations of dramatic conflict. The chorus then enters with heart-lifting phrases urging God to rise and scatter his enemies, and ferocious runs of semi-quavers represent the shattered forces fleeing in terror ('God's enemies must run for their lives', as one modern translation of the Bible puts it.) Rapidly descending scales, abrupt pauses and a repeated series of brutal "trampling" chords vividly represent the cruelty of the battlefield.

The tenor aria that follows shows Handel's skill in "painting" the meaning of a text, with God's enemies puffed contemptuously away like smoke in the wind, and a sinuous figure in the lower strings as opposition melts like wax before a fire. The righteous, meanwhile, can rejoice in the bounding, dance-like rhythms and delicately extended phrases of the soprano's beautiful aria. The chorus 'O sing unto God' has, in contrast, a kind of ecstatic solemnity, intensified by the lively triplet rhythms which propel it forward to the long, eloquent phrases of 'Praised be the Lord'. This noble and dignified

passage is Handel at his most magnificent, combining a profound interiority and tenderness with the grandest of public gestures, and leads straight into the last of the "battlefield" verses of the anthem (in fact a verse borrowed from Psalm 76). As the voices pursue each other in a thrilling chase, the chariots of God's enemies are heard stumbling and tumbling in final defeat. The work is crowned by a jubilant chorus of Allelujas, finely proportioned to the scale of the anthem but yielding nothing to its famous cousin in Messiah in its glorious confidence and splendour.

### ***Let God arise***

#### **1. Orchestra - *Symphony***

#### **2. Chorus**

Let God arise, and let His enemies be scatter'd;  
Let them also that hate Him, flee before Him.

#### **3. Aria – *Tenor***

Like as the smoke vanisheth, so shalt thou drive them away;  
Like as wax melteth at the fire, so let the ungodly perish at the presence of God.

#### **4. Aria - *Soprano***

Let the righteous be glad, and rejoice before God;  
Let them also be merry and joyful.

#### **5. Chorus**

O sing unto God, and sing praises unto His name.

#### **6. Chorus**

Praised be the Lord!

#### **7. Chorus**

At Thy rebuke, O God,  
both the chariot and the horse are fall'n.

#### **8. Chorus**

Blessed be God, Alleluja.

## Handel: Aria and Final Chorus from *Samson* *Let the bright Seraphim; Let their celestial concerts all unite*

Handel wrote his oratorio *Samson* in 1741-2, immediately after completing *Messiah*, and revised it after the Dublin premiere of the great oratorio. Performed in concert form because of a ban on the acting of biblical stories, *Samson* was put on in the appropriate setting of the Covent Garden Theatre, with several singers who had earlier appeared in Handel's Italian operas.

Essentially theatrical from its beginnings, it derives its text from Milton's play *Samson Agonistes* rather than directly from the Bible, and so emphasises the emotional and spiritual struggles of the blinded hero of Israel who, entrapped by Delilah and shorn of his strength, pulls down the Temple of Dagon on himself and the Philistines when his renewed faith has restored his powers, and dies a hero of God.

The original conception was that the oratorio should end, like Milton's play, on a sober note of resignation to God's will and with a quiet prayer for Samson's soul: 'Rest eternal, sweet repose'. But Handel, experienced man of the Baroque opera, added a sensationally theatrical finale, using lines adapted from Milton's much earlier poem *At a Solemn Music* (familiar from Parry's noble setting).

An 'Israelitish Woman' steps suddenly forward, commanding the angels to lift their trumpets, strike their harps, and celebrate the glory of God. Her spirited Italianate aria in D major, the "key of triumph", has a florid first section, with brilliant semiquaver runs and leaps, the voice and trumpet *obbligato* seeming to challenge each other wittily to displays of technical virtuosity. A more lyrical mood follows in the middle section, appropriate to the Cherubic host with their golden-stringed harps, then the *da capo* repeat gives the singer opportunities for jubilant embellishment of the vocal line. The music rushes straight on into the choral finale: a story that began with Samson blind and on the edge of despair, 'all dark amidst the blaze of noon', ends with the chorus ecstatically singing God's praises in 'endless morn of light'.

***Let the bright Seraphim***

Soprano, Orchestra,

Let the bright Seraphim in burning row  
Their loud uplifted Angel trumpets blow.

Let the Cherubic host, in tuneful choirs,  
Touch their immortal harps with golden wires.

Let the bright Seraphim in burning row  
their loud uplifted Angel trumpets blow.

***Let their celestial concerts all unite***

Chorus, Orchestra,

Let their celestial concerts all unite,  
Ever to sound his praise in endless morn of light.

.....

***Interval***  
***(20 minutes)***

.....

## Tommaso Albinoni: *Adagio in G Minor for organ and strings*

Organ, Strings



T Albinoni

Instantly recognisable from its use in many film scores (more than twenty in one estimate), and familiar in arrangements for anything from a large modern orchestra to a rock band, this famous work is derived from a short musical fragment associated with the State Library in Dresden, and attributed to the Venetian master Tommaso Albinoni, a contemporary of Vivaldi and Corelli.

The musicologist Remo Giazotto took the fragment, a simple walking bass line that moves slowly down the scale at a gentle, relaxed but persistent pace (*adagio* means literally 'in a relaxed manner'), and added to it melodic and harmonic ideas with a rich emotional appeal for the listener, evoking waves of feeling that rise only to fall again.

The melancholy and beguiling character of the piece has ensured its popularity as "mood music". Many scholars are sceptical about its origins, and Giazotto did at one point say that he had composed it himself in its entirety, but its sensuous languor and tender directness give it a good claim to represent an important aspect of the Baroque.

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## J S Bach: *Magnificat in D Major* : BWV 243

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

Bach's *Magnificat* is a setting of the Virgin Mary's joyful song of praise and thanksgiving to God for choosing her to be the mother of Jesus, and so fulfilling his promise to the People of Israel. It was first performed at the festive Christmas Vespers service in Leipzig in 1723, only seven months after Bach's appointment as cantor of the Thomaskirche in this prosperous, dynamic cultural and commercial centre. His contract with the authorities gave him wide responsibilities for organising musical life in the city, both in the churches and for civic ceremonial, but it also laid down some important religious and moral rules for his sacred compositions: he must, "in order to preserve the good order in the churches, so arrange the music that it shall not last too long, and shall be of such a nature as not to make an operatic impression, but rather incite the listeners to devotion."

Bach triumphantly satisfies these requirements, carrying out his civic and religious duty without compromising his artistic freedom – in fact it is arguably these constraints that give the *Magnificat* its overwhelming energy and authority, and in this respect it is a superb example of the Baroque spirit. The great score has all the splendour, vitality, psychological penetration and emotional thrust that a great master of musical drama such as Bach could bring to the biblical text, but its exploration of Mary's ecstatic song also has a profoundly devotional purpose and effect.

Using substantial forces of a five-part chorus, five soloists and an enhanced instrumental ensemble, Bach encourages each "listener", through the power of his art, to understand more clearly and delight more fully in Mary's experience, and as a result to meditate more intensely on his or her own relationship with God.

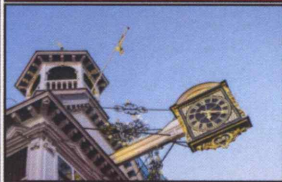
When Bach revised the work in the 1730s he transposed it from E flat major into the exultant key of D major and removed four inserted movements specific to Christmas, so that the text now focused on Mary's words alone. By turns ecstatic, meditative, joyful and reflective, the twelve short movements explore the text in a variety

of "voices" – chorus, solo, duet, trio – but come together as one great arc of dramatic expression, encouraging the devout Protestant Christian to examine his or her own spiritual state, stimulated and supported by the divine energy of Bach's music.

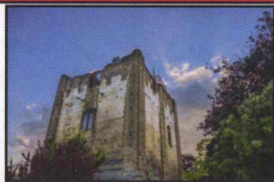
Mary's words are passed swiftly from one group of performers to another, giving a wonderful sense of the range and variety of her thoughts and feelings. The orchestral introduction and opening chorus, *Magnificat*, pulse with vitality, catching her youthful enthusiasm and delight, while at the same time the trumpet part suggests her sense of power and triumph. The following soprano aria, *Et exultavit*, is calmer, as her spirit dances joyfully in triple time, supported by delicately buoyant figures in the strings. In the third movement, *Quia respexit*, a different singer explores a different aspect of Mary's feelings, joining the oboe d'amore in what has been called "a contemplative duet", pondering on God's tender regard for her humility. The touching melodies suggest deep thoughtfulness without tipping over into sadness, and at *Ecce enim*, 'Behold, from henceforth all generations shall call me blessed', her gently descending phrases lead to a dramatic surprise, as the chorus enters in an energetic *fugato* passage, *Omnes generationes*, representing the teeming generations to come.

The bass aria, *Quia fecit mihi magna*, has a firm, four-square character, suited to Mary's confident knowledge that God himself has given her an important role in his plan, and there follows a beautiful, yearning duet for alto and tenor, *Et misericordia*, declaring God's mercy: the triple time and strings/flute accompaniment hint at the pastoral mode and the ancient idea of God as the loving shepherd of his people. Another dramatic change of mood bursts in with *Fecit potentiam*, 'He has shown strength with His arm', a return to the key and scoring of the opening movement, rapid figures representing God's scattering of the proud, and the word *dispersit* (he has scattered) thrown around from one voice to another as the end of the verse approaches. The trumpet again has an appropriately prominent role. The following tenor solo, *Deposuit potentes*, dramatizes the fall of the powerful in vigorous downward figures, with equally energetic upward runs as the humble and

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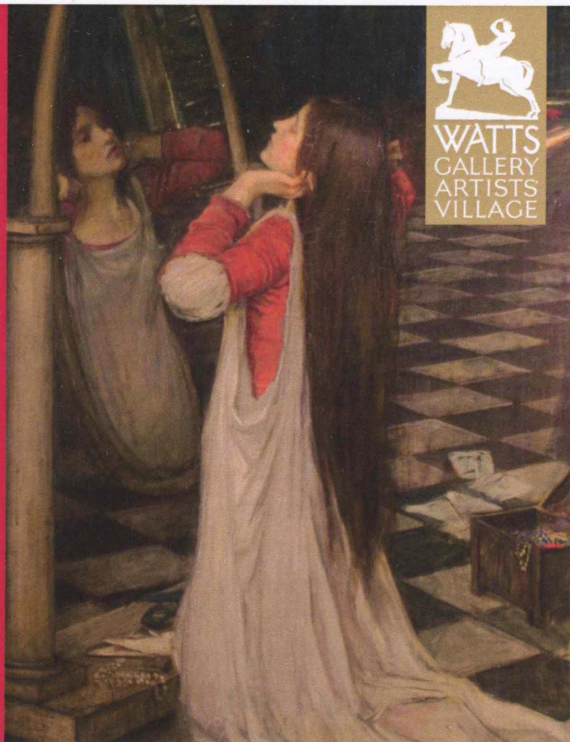
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meek are raised. In the next verse, *Esurientes*, gentle flutes accompany the alto soloist in evoking God's care for the hungry, with witty pauses at the end for both singer and instrumentalists as the rich are taken by surprise and sent away empty.

In the moving trio *Suscepit Israel* the three solo upper voices meditate on God's loving support for his servant Israel - literally, in the Latin, his 'boy' or his 'son', but referring to the People of Israel as a whole, throughout their biblical history. Meanwhile, beneath the voices, the oboes slowly play an ancient plainchant melody, the *tonus peregrinus* or 'wandering chant', traditionally associated with the *Magnificat* but also with Psalm 114, which describes Israel's escape from Egypt and long wandering journey to the Promised Land. The movement leads into a superbly traditional fugue, *Sicut locutus est*, resolutely announcing God's fulfilment of his promise of salvation, and the *Gloria*, launched gloriously indeed by long rising phrases that echo each other with magnificent effect, ends the great work as it began, with the brilliant flourishes of the whole chorus and orchestra, crowned by triumphant trumpets.

## **Magnificat in D**

### **1. Magnificat:** Chorus

*Magnificat anima mea Dominum.*

My soul magnifies the Lord.

### **2. Et exultavit:** Soprano 2

*Et exultavit spiritus meus,  
in Deo salutari meo.*

And my spirit rejoices in God my  
Saviour.

### **3. Quia respexit:** Soprano 1

*Quia respexit humilitatem ancillae  
suae.*

For He has regarded the lowliness of  
His handmaiden.

*Ecce enim ex hoc beatam me dicent.*

Behold, from henceforth, I will be  
called blessed.

**4. Omnes generationes:** Chorus

*Omnes generationes*

By all generations

**5. Quia fecit mihi magna:** Bass

*Quia fecit mihi magna,*

*qui potens est, et sanctum nomen  
eius.*

For the Mighty One has done

great things for me, and holy is His  
name.

**6. Et misericordia:** Alto, Tenor

*Et misericordia a progenie in  
progenies timentibus eum.*

His mercy is for those who fear Him  
from generation to generation.

**7. Fecit potentiam:** Chorus

*Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.*

He has shown strength with His arm,  
He has scattered the proud in the  
thoughts of their hearts.

**8. Deposuit potentes:** Tenor

*Deposuit potentes de sede et  
exaltavit humiles.*

He has brought down the powerful  
from their thrones and lifted up the  
lowly.

**9. Esurientes:** Alto

*Esurientes implevit bonis,  
et divites dimisit inanes.*

He has filled the hungry with good  
things,  
and sent the rich away empty.

**10. Suscepit Israel:** Soprano 1, Soprano 2, Alto

*Suscepit Israel puerum suum  
recordatus misericordie suae.*

He has helped His servant Israel  
in remembrance of His mercy.

**11. Sicut locutus est:** Chorus

*Sicut locutus est ad Patres nostros,  
Abraham et semini eius in saecula.*

According to the promise He made  
to our ancestors,  
to Abraham and to his descendants  
forever.

**12. Gloria:** Chorus

*Gloria Patri et Filio et Spiritui sancto,  
Sicut erat in principio  
et nunc et semper et in saecula  
saeculorum,  
Amen.*

Glory to the Father and to the Son  
and to the Holy Spirit,  
as it was in the beginning,  
is now and shall be for ever and  
ever,  
Amen

*All programme notes by Jon Long*

*End*

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## Natasha Page - Soprano

Natasha Page is studying for her postgraduate degree at the Royal Academy of Music with Mary Nelson and Iain Ledingham. She is generously supported by the Academy through the Jennifer Vyvyan Scholarship.

Natasha was delighted to be accepted onto the Academy's Preparatory Opera course for the current year. Recent roles include Cleopatra (*Julius Caesar* - Handel) with Kings Opera, Mimi (*La Bohème* - Puccini) in RAO Scenes and RAM Vocal Faculty Scenes, Susanna (*Le*



*Nozze di Figaro* - Mozart) in RAM Vocal Faculty Scenes, Cricket (Pinocchio - Dove) in RWCMD Opera Scenes and Poppea (*L'Incoronazione di Poppea* - Monteverdi) in Opera'r Ddraig scenes.

Natasha enjoys a busy schedule of both oratorio and recital work. Oratorio highlights include Handel's *Messiah*, Dvorak's *Stabat Mater*, Mozart's *Requiem* and Handel's *Ode for St Cecilia's Day*.

Natasha made her debut at the Leeds Lieder festival in 2017, as well as performing with both the de Havilland Philharmonic Orchestra and the Maltings Sinfonia. She is absolutely thrilled to perform as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata series.

## Sarah Gilford - *Soprano*



Sarah Gilford is a British soprano studying at the Royal Academy of Music under the tutelage of Lillian Watson and Jonathan Papp. Previously she graduated from the Royal Northern College of Music with a First Class BMus (Hons) Degree having studied with Deborah Rees.

Sarah is the recipient of numerous awards including the Amanda Roocroft Award, the Bessie Cronshaw/Frost Brownson Song Cycle Prize and The Maida Jones Scholarship. Most recently

she was awarded the W. Towyn Roberts Memorial Scholarship at the National Eisteddfod of Wales.

As a chosen singer for RAM Song Circle and the Josephine Baker Trust, Sarah performs frequently in oratorios, concerts and recitals all across the UK. She is also a regular guest soloist for Welsh Male Voice Choir concerts.

Sarah has worked with Welsh National Youth Opera, RNCM Opera, Northern Opera Group, Brasil Academia de Opera Barroca, Woodhouse Opera and Edinburgh Studio Opera.

Her roles have included Hero in *Much Ado About Nothing*, Alison in *The Wandering Scholar*, Susanna in *The Marriage of Figaro* and a UK and South American premiere as Cleopatra in Hasse's *Marc'Antonio e Cleopatra*. Last summer Sarah made her debut performance with Longborough Festival Opera as Papagena in *The Magic Flute*.

## Susannah Bedford - Mezzo-soprano

Mezzo-soprano Susannah Bedford is a Masters student at the Royal Academy of Music studying with Catherine Wyn-Rogers and James Baillieu. She is a graduate scholar BMus (Hons) of the Royal Conservatoire of Scotland and a multi-instrumentalist, playing piano, cello, and saxophone.



Susannah has appeared as a soloist with the Scottish Chamber Orchestra for Bach's *Magnificat* conducted by Richard Egarr, and was a scholar for the 2015-16 season. She has performed in masterclasses by Karen Cargill, Anne Howells, and Kathryn Harries.

During her undergraduate studies, Susannah performed in the chorus for Puccini's *La Rondine* and Vaughan Williams' *Sir John in Love*, directed by Benjamin Davis. She was part of the chorus for Nevill Holt Opera's Summer 2017 production of Puccini's *Tosca*, directed by Oliver Mears. Susannah also enjoys Early Music, having attended Philip Thorby's summer school as a Renaissance Scholar in 2015. She has worked on the character of Dorabella (*Così fan tutte*) with British Youth Opera, and has performed in opera scenes including *Flight* (Dove) - Stewardess. *Hänsel und Gretel* (Humperdinck) - Hänsel. *Die Zauberflöte* (Mozart) - Dritte Dame. *Carmen* (Bizet) - Mercedes. *Giulio Cesare* (Handel) - Sesto.

As a member of ensembles, including Timothy Dean's Vocal Consort and Choir of the Year 2012 Les Sirènes, performances include Beethoven's *Symphony No.9* at BBC Proms 2012, conducted by Daniel Barenboim, and Stravinsky's *Les Noces*. Most recently she took up a week long residency led by Patrick Russill at Neresheim Abbey in Germany.

This season Susannah will be covering the role of Marcellina in Mozart's *Le nozze di Figaro* with Nevill Holt Opera. At the Royal Academy of Music she performs in the Bach Cantata Series, directed by Iain Ledingham, and in January 2018 Susannah gave a solo recital of Jonathan Dove's songs.

## Kieran Carrel - Tenor

Kieran Carrel (born 1996) studied in Cologne, Germany with the renowned German tenor Christoph Prégardien before continuing his studies with distinguished Scottish tenor Neil Mackie at the Royal Academy of Music.

He frequently appears as a soloist in oratorio and recital across Europe. Kieran has appeared on the operatic stage in roles such as Kilian in C.M. Weber's *Freischütz* and Sakristan in Siegfried Wagner's *An allem ist Hütchen Schuld* under Lionel Friend, which was recently released on DVD with Naxos.

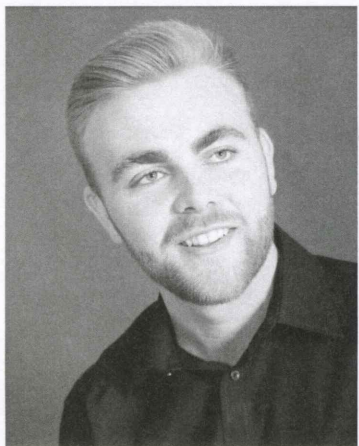
Further roles include Flute in Benjamin Britten's *A Midsummer Night's Dream* and Contino Belfiore in Ryedale Festival's production of Mozart's *La finta giardiniera* with the Orchestra of the Age of Enlightenment.

In December 2016 Kieran had his debut at Wigmore Hall, accompanied by Graham Johnson. He has since returned to the Hall. As part of the Schubert Weekend with Thomas Hampson and Wolfgang Rieger, he has recently sung at the newly opened Pierre-Boulez-Saal in Berlin.

Kieran is recipient of the Royal Academy's Douglas Samuel & Birdie Matthews Award and regularly cast as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantatas series, where he has sung under the baton of Philippe Herreweghe. Kieran is generously supported by the ABRSM.



## Niall Anderson - *Baritone*



Originally from Fife, Niall Anderson now studies at the Royal Academy of Music under the tutelage of Glenville Hargreaves and Jonathan Papp. While studying a Bachelor of Music degree at the University of Aberdeen, he enjoyed the title roles in Purcell's *Dido and Aeneas* and in Mozart's *Le nozze di Figaro*. In his final year at Aberdeen University, Niall performed the baritone solo from Paul Mealor's *Symphony No.1 Passiontide*, conducted by the composer. In September 2018 Niall will

join Royal Academy Opera.

Niall has performed globally most notably singing the role of Christus in Bach's *St Johannes Passion* in Würselen, Germany. On the oratorio stage, Niall has sung Mozart's and Brahms' *Requiem* amongst many others in the genre. Niall has experience performing in venues such as St Andrew's Cathedral, Cowdray Hall, St John's, Smith Square and the Royal Albert Hall. Niall is also a member of the prestigious Royal Academy of Music Song Circle.

Future engagements include Haydn's *Nelson Mass*, Schubert's *Mass in G* and Mozart's *Requiem*. Niall made his Wigmore Hall debut in November in a recital with Julian Prégardien. Niall will also feature as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series in 2018 led by Iain Ledingham.

In 2016, Niall was awarded the Carlaw Music Prize from the University of Aberdeen and was a finalist in the Ogston Music Prize in 2015 and 2016. In spring 2017, Niall was very highly commended in the Elena Gerhardt Lieder Prize at the Royal Academy of Music. Niall is proudly supported by the Josephine Baker Trust, Dewar Arts Awards and the Leverhulme Postgraduate Trust.

**Vivace Chorus is grateful to The Josephine Baker Trust  
for the sponsorship of tonight's soloists.**

## Jeremy Backhouse



Jeremy is one of Britain's leading choral conductors. 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. Their highly-acclaimed recording of Rachmaninov's *All-Night Vigil* was released 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 *2nd Symphony* 'Resurrection', Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Mahler's *Symphony No 8*, 'Symphony of a Thousand' 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  
Hilary-Jane Parker  
Enrico Alvares  
Anna Harpham

### **Violin 2**

Elizabeth van Ments  
John Dickinson  
Edward Webb

### **Viola**

Matthew Quenby  
Mariam Ruetschi

### **Cello**

Ben Rogerson  
Harriet Wiltshire

### **Bass**

Andrew Davis

### **Flute**

Ian Mullin  
Anne Allen

### **Oboe**

Lydia Griffiths  
Rachel Broadbent

### **Bassoon**

Paul Boyes

### **Trumpet**

Neil Brough  
Rebecca Crawshaw  
Jo Harris

### **Timpani**

Tommy Foster

### **Organ**

Rupert Gough

## 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*. In 2017 we celebrated our 70th birthday with the Philharmonia Orchestra 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 performance. He is supported by

Francis Pott, who is not just a very fine rehearsal accompanist, but is also an academic and 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. After a 'home tour' in the Cotswolds last summer, we are now preparing for a tour of the Baltic States in June 2018.



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 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](mailto:membership@vivacechorus.org) and for more information, visit our website, [vivacechorus.org](http://vivacechorus.org), and follow us on Facebook and Twitter - @VivaceChorus.



Images © Lionel Moon, Matt Pereira, Ash Mills

## Vivace Chorus Singers

### FIRST SOPRANO

Pam Alexander  
 Amelia Atkinson  
 FJane Barnes  
 Helen Beevers  
 Joanna Bolam  
 Mary Broughton  
 Sarah Burrowes  
 Rebecca Kerby  
 Suzie Maine  
 Susan Norton  
 Robin Onslow  
 Margaret Parry  
 Sarah Smithies  
 Joan Thomas  
 Hilary Vaill  
 Anna Veronese

### SECOND SOPRANO

Jacqueline Alderton  
 Anna Arthur  
 Suzanne Cahalane  
 Ginny Heffernan  
 Isobel Humphreys  
 Harriet Lavis  
 Krystyna Marsden  
 Isabel Mealor  
 Sonia Morris  
 Michelle Mumford  
 Alex Nash  
 Alison Newbery  
 Alison Palmer  
 Kate Peters  
 Barbara Tansey  
 Valerie Thompson  
 Christine Wilks  
 Frances Worpe

### FIRST ALTO

Jackie Bearman  
 Monika Boothby  
 Jane Brooks  
 Amanda Burn  
 Kate Emerson  
 Valentina Faedi  
 Elaine Harris  
 Sheila Hodson  
 Jean Leston  
 Liz Martin  
 Lois McCabe  
 Penny McLaren  
 Christine Medlow  
 Rosalind Milton  
 Mary Moon  
 Lilly Nicholson

Gill Perkins

Linda Ross  
 Lesley Scordellis  
 Catherine Shacklady  
 Carol Sheppard  
 Marjory Stewart  
 Jo Stokes  
 Nicola Telcik  
 Hilary Trigg  
 Margaret Wllis  
 Maggie Woolcock

### SECOND ALTO

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

Valerie Garrow

Margaret Grisewood  
 Liz Hampshire  
 Pauline Higgins  
 Beth Jones  
 Mary King  
 Kay McManus  
 Catherine Middleton  
 Val Morcom  
 Pamela Murrell  
 Jacqueline Norman  
 Sheila Rowell  
 Prue Smith  
 Rosey Storey  
 Pamela Usher  
 Anne Whitley  
 June Windle  
 Elisabeth Yates

### FIRST TENOR

Bob Bromham  
 Bob Cowell  
 Owen Gibbons  
 Rosie Jeffery  
 Nick Manning  
 Martin Price  
 Chris Robinson  
 John Trigg

### SECOND TENOR

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

### FIRST BASS

Phil Beastall  
 David Brassington  
 Richard Broughton  
 Michael Dudley  
 Brian John  
 Jon Long  
 Malcolm Munt  
 Chris Newbery  
 Chris Peters  
 Robin Privett  
 Allan Rose  
 David Ross  
 Philip Stanford  
 Kieron Walsh

### SECOND BASS

Peter Andrews  
 Norman Carpenter  
 Geoffrey Forster  
 James Garrow  
 Stuart Gooch  
 Nick Gough  
 Mark Lewis  
 Neil Martin  
 Roger Penny  
 Richard Wood

## Vivace Chorus Patrons

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

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### Honorary Life Patrons

Mr John Britten

Dr John Trigg MBE

### Life Patrons

Carol Hobbs

Mrs Joy Hunter MBE

John and Jean Leston

### Platinum Patrons

Mr & Mrs A Batterbury

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Mr & Mrs Peter B P Bevan

Lionel & Mary Moon

Robin & Jill Broadley

Dr Roger Muray

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Peter Norman

Richard & Mary Broughton

John & Margaret Parry

Humphrey Cadoux-Hudson

Robin & Penny Privett

Jean & Norman Carpenter

Gillian Rix

Andrea & Gunter Dombrowe

Jonathan Scott

Rosemary & Michael Dudley

Catherine & Brian Shacklady

Celia & Michael Embleton

Prue & Derek Smith

Susan & Cecil Hinton

Dennis Stewart

Michael Jeffery

Idris & Joan Thomas

Geoffrey Johns & Sheila Rowell

Pam Usher

Jane Kenney

Anthony J T Williams

Dr Stephen Linton

Bill & June Windle

John McLean OBE & Janet McLean

Maggie Woolcock

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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 Mary Moon on 01372 468431 or email: [patrons@vivacechorus.org](mailto:patrons@vivacechorus.org).

## Vivace Chorus dates for your diary

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### Beethoven and Stravinsky

Saturday 19th May 7.30pm

Guildford Cathedral

For the final concert of Vivace's 2017-2018 season, we are bringing one of the world's greatest classical compositions - Beethoven's *9th Symphony* with its climactic choral finale - to Guildford Cathedral. Paired with this is Stravinsky's energetic and exciting *Symphony of Psalms*. Join us for what promises to be an exhilarating night!

### A Concert for Peace

Saturday 10th November 7.30 pm

G Live, Guildford

To commemorate the 100th anniversary of the end of the Great War, Vivace Chorus is proud to be presenting an evening of music and words on the theme of War and Peace. With the Guildford Friary Band, Dame Penelope Keith, HM Lord-Lieutenant of Surrey and the Royal British Legion, we invite you all to a unique and unforgettable occasion.

### The Mayor of Guildford's Carol Concert

Sunday 16th December 7.00pm

Holy Trinity Church, Guildford

We are delighted to be once again invited to sing at the Mayor of Guildford's annual Carol Concert, in support of the Mayor's selected charity. In the beautiful setting of a candlelit Holy Trinity Church, our seasonal mix of favourite carols and beautiful Christmas music, as well as delicious mince pies and mulled wine will definitely help to put you in the Christmas spirit.

**Further details at [vivacechorus.org](http://vivacechorus.org)**

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Vivace Chorus is a Registered Charity No. 1026337



# Guildford Spring Music Festival 2018

## Music to Inspire

Friday 16<sup>th</sup> March



**Jess Gillam**  
Saxophone  
2016 BBC Young Musician Concerto Finalist  
7.30pm  
Holy Trinity Church, Guildford

Sunday 18<sup>th</sup> March



**Edward Fox & Sarah Walker**  
In conversation  
3.00 - 6.00pm  
St Catherine's School, Bramley

Friday 23<sup>rd</sup> March

### O Duo

Tuned percussion and vibrant drumming



7.30pm  
Holy Trinity Church, Guildford

Saturday 17<sup>th</sup> March

**GSMF Jazz Day**  
in partnership with



**George Abbot Big Band**  
Jazz at Lunchtime  
Directed by Atalia Fuller

12pm - 1pm  
Holy Trinity Church, Guildford

Monday 19<sup>th</sup> March

### Young Artists Showcase

Bell Cramer | Amelia Hinton-Carroll  
Oli Davis | Theo Golden

7.30pm  
Holy Trinity Church, Guildford

Saturday 24<sup>th</sup> March

### Piano Masterclass

with Lucy Parham

GSMF's Artistic Director will coach gifted young pianists from the Guildford area.



10.30am - 1.00pm  
Holy Trinity Church, Guildford

Tuesday 20<sup>th</sup> March

### The Santiago Quartet

with Julian Rowlands, Bandoneon



Latin American music and live dance  
7.30pm  
Holy Trinity Church, Guildford

Sponsored by  
A | Benne<sup>+</sup>ith & Co

### GSMF Gala Concert

Haydn 'The Creation'



Surrey Mozart Players  
Guildford Chamber Choir  
The Occam Singers  
Soloists from Royal College of Music  
Conductor: Kenneth Woods  
7.30pm  
Holy Trinity Church, Guildford

### Jazz Vocal Workshop

with Pete Churchill  
Afternoon workshop & Evening performance  
All welcome!

2.00pm - 5.00pm  
Holy Trinity Church, Guildford

### Jazz Evening

The Pete Churchill Quartet plus the Jazz Workshop Choir

7.30pm  
Holy Trinity Church, Guildford



Wednesday 21<sup>st</sup> March



### The High Scorers Concert

Performances by outstanding ABRSM exam candidates

7.30pm  
St Mary's Church, Guildford

Thursday 22<sup>nd</sup> March

### John Lill, Piano & John Suchet, Host

An Evening with Beethoven



To include performances of the Moonlight, Appassionata & Pathétique Sonatas

7.30pm  
Holy Trinity Church, Guildford

Sunday 25<sup>th</sup> March

### Elégie - Rachmaninoff, A Heart In Exile

Lucy Parham, piano  
Henry Goodman, narrator



Lucy Parham's latest Composer Portrait chronicles Rachmaninoff's exile from Russia and longing for his homeland



Sponsored by  
STEAMER TRADING

2.30pm - 5pm  
Holy Trinity Church, Guildford

Full details and tickets from  
[www.gsmf.org.uk](http://www.gsmf.org.uk)

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“ Don't miss these two important Vivace concerts: Guildford remembers the end of World War 1 - a selection of music and poetry with Penelope Keith and the Friary Guildford Band. ”

## A CONCERT FOR PEACE

MARKING 100 YEARS SINCE  
THE END OF THE GREAT WAR

Dame  
Penelope Keith

Vivace Chorus,  
Friary Guildford  
Band

In aid of the  
Royal British  
Legion



Vivace  
Chorus

Saturday  
10<sup>th</sup> Nov 2018  
7.30 pm



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

vivacechorus.org  
Registered Charity No. 1026537

## BEETHOVEN Symphony No. 9

STRAVINSKY  
Symphony  
of Psalms

The Brandenburg Sinfonia  
Conductor: Jeremy Backhouse

Vivace  
Chorus

vivacechorus.org  
Registered Charity No. 1026537

Saturday  
19<sup>th</sup> May 2018  
7.30 pm  
Guildford Cathedral

“ Beethoven's setting of Friedrich von Schiller's poem *Ode to Joy* has become one of the most recognised pieces of music in the world, and is currently in Classic FM's Hall of Fame top 10.”

# Guildford Cathedral

Stag Hill Guildford GU2 7UP

Area:Front Nave

Row:G

Seat:9

**Vivace Chorus: Baroque Treasures**

**03 March 2018 19:30**

**£26.00**  
Adult

Transaction: 496241 Ticket: 66257