

# BEETHOVEN

*Symphony No.9  
in D minor ('Choral')*

## STRAVINSKY

*Symphony  
of Psalms*

The Brandenburg Sinfonia  
Conductor: Jeremy Backhouse

Vivace  
Chorus

Saturday

19<sup>th</sup> May 2018

7.30 pm

Pre-concert talk 6.30pm  
in the Chapter House

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# Symphony of Psalms

IGOR STRAVINSKY

# Symphony No. 9 'Choral'

LUDWIG VAN BEETHOVEN

Clare Tunney	<i>Soprano</i>
Hannah Poulson	<i>Mezzo-soprano</i>
Kieran Carrel	<i>Tenor</i>
Nicholas Mogg	<i>Bass</i>

**The Brandenburg Sinfonia**

**Conductor: Jeremy Backhouse**

## PRE-CONCERT TALK

For tonight's pre-concert talk, which takes place in the Chapter House at 6.30pm, we are delighted to welcome back Dr Steven Berryman, whose knowledge and enthusiasm have seen him give pre-concert talks to a full house several times for us.

Among his many roles are Director of Music at City of London School for Girls and Visiting Research Fellow in the School of Education, Communication & Society at King's College, London.

Steven also contributes to education projects with the Learning Departments of the Royal Opera House, London Philharmonic Orchestra and NMC Recordings. You can read more about his work at [www.steven-berryman.com](http://www.steven-berryman.com).

***BRAVO!***

### Baroque Treasures - March 2018

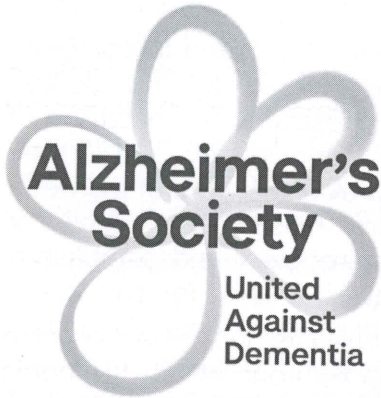
"What a wonderfully uplifting concert that was last night! We loved the programme - it certainly was Treasures of the Baroque...with an excellent balance between the instrumental pieces and the choral works."

"We greatly enjoyed last night's concert....what energy and commitment!"

"We so enjoyed the concert. The double bass player really worked his socks off! What a splendid programme. Such wonderful music is a real tonic."

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Each and every penny raised will make a huge difference to people living with dementia and their carers.

Vivace Chorus are pleased to be supporting the Alzheimer's Society for tonight's concert. We hope that you will give generously to the bucket collection after the performance. Thank you.

## Igor Stravinsky : *Symphony of Psalms*

Chorus, Orchestra, 2 pianos



"This symphony, composed to the glory of God, is dedicated to the Boston Symphony Orchestra on the occasion of the fiftieth anniversary of their foundation", Stravinsky wrote at the head of the score. His words have a characteristic precision, and establish a hierarchy that is crucial for this great religious work, created for God and dedicated to the musicians who can bring it to life as a worthy offering of praise.

He had renewed his Orthodox Faith in 1926, four years before the commission from Boston, and his devotional purpose was profound and uncompromising: "My publisher had requested an orchestral piece without chorus," he said, "but I had had the psalm symphony idea in mind for some time, and that is what I intended to write." Like the Beethoven of the *Choral Symphony*, Stravinsky would give his audience a masterpiece shaped only by his own energetically radical creative impulse.

The composition and performance of the *Symphony* were spiritual acts for Stravinsky, and this had important implications for the structure and detail of the work. This is most obviously true of the unusual ensemble for which he composed it. Commenting on a passage in *The Rite of Spring* in which he had omitted strings, he explained that these instruments were "much too evocative and representative of the human voice - and I have placed in the foreground the woodwind: drier, clearer, less prone to facile expressiveness, by that token still more moving to my taste."

There are no violins or violas in the *Symphony of Psalms*, and the brisk, agile clarity of the woodwind is prominent, especially at the beginning of Parts I and II (the first fugue subject in the latter is developed, extraordinarily, for 28 bars by oboes, four flutes and a piccolo). Voices must sing the psalms, of course, but Stravinsky criticised composers who used the sacred texts to "emote", or, as he

put it, who "abused these magisterial verses as pegs for their own lyrico-sentimental 'feelings'" (note the sceptical speech-marks). In fact he said that he had deliberately chosen the jubilant Psalm 150 as part of the work so that he could counter this weakness that he perceived in the choral tradition. He extended the same austere discipline to himself: "God must not be praised in fast, forte music," he said, explaining a change of mind in establishing a tempo at one point, "no matter how often the text specifies 'loud'".

His rigorous approach produces some surprising but intensely moving effects: the word *Alleluia*, which occurs at the beginning, middle and end of Part III (and which Stravinsky pointed out actually is the "new song" referred to at the end of the previous Part) appears only once each time, marked to be sung *piano* on a four-note phrase that moves in each vocal part by single tones or half-tones and creates a delicate, trance-like 'image' of religious awe and tender love for God. Effects like this carry total emotional conviction and perhaps help to explain Stravinsky's enigmatic comment that "It is not a symphony in which I have included psalms to be sung. On the contrary, it is the singing of the psalms that I am symphonising." Artistic and religious integrity are at the heart of the music.

Stravinsky would not have liked the word 'image' in this context. He said that the "hymn of praise at the end of the work must be thought of as issuing from the skies; agitation is followed by the calm of praise," then immediately caught himself up by adding "... but such statements embarrass me." Music must not aim to 'illustrate' the text – so, for example, in Psalm 150's verses about praising God "in the sound of the trumpet..timbrels..cymbals" and so on, the instruments named are either absent from the ensemble, silent or minimised.

Stravinsky also favoured Latin for the text because he thought the language "monumental and inaccessible to all triviality", and he introduced pauses in words that disrupted their semantic value and exploited phonic value: "When Stravinsky is fascinated by word and syllable, it is the sound of language that captures his interest; when he rejects language as an untoward influence on his way of composing, it is the content of language to which he refers." (Per Dahl).

How then did this neo-classical astringency produce a work which audiences have found overwhelmingly moving and emotionally

satisfying? One answer is that Stravinsky sometimes breaks his own rule against expressiveness. Discussing Part I, Tom Service comments on the "severe yet keening line" sung by the altos, the "cries of desperation" of the full chorus and the "vivid emotional power" of the final G major cadence. At the beginning of Part II the wistful woodwind theme is answered by yearning, passionate phrases from the chorus as they develop the second theme of the double fugue to the words *Expectans expectavi*, "I waited patiently for the Lord, and he inclined unto me".

The voices then move towards a homophonic texture (the harmonies changing regularly together) as God rescues the Psalmist from the "mire and clay", sets his feet on the firm rock and puts "a new song" in his mouth. The climax is a unison passage sung suddenly softly at *et sperabunt in Domino* "They shall trust in the Lord" – a gradual clarification of texture that Stravinsky himself called his "most overt use of musical symbolism."

In Part III the pulsing, rhythmically challenging central section on *Laudate Dominum, laudate Eum*, with its characteristic wit and athleticism, suggests the energy of praise, and it is difficult not to hear the great bells of an Orthodox basilica tolling through the final pages of the work, despite Stravinsky's comments on another of his compositions: "I do not wish the listener any luck in discovering any musical descriptions or illustrations: to my knowledge none were composed, and as I see it the notes themselves are the end of the road."

Finally, then, it is the endlessly surprising combinations of instrumental textures, the extraordinary rhythmical vitality and melodic inventiveness of the piece, its fascinating balance between restraint and opulence, wit and gravity, the sense throughout of powerful feeling controlled and shaped by an austere and purposeful intelligence, that make the *Symphony of Psalms* a masterpiece of devotional music.

### **Part I : Psalm 38, verses 13 and 14**

*Exaudi orationem meam, Domine,* Hear my prayer, O Lord, and my  
*Et deprecationem meam:* supplication:

*Auribus percipe lacrimas meas.* Hear my tears,  
*Ne sileas, ne sileas.* and keep not silent.

*Quoniam advena ego sum apud* For I am a stranger in Thy house  
*te et peregrinus,* and a pilgrim  
*sicut omnes patres mei.* as were all my fathers

*Remitte mihi ut refrigerer,* Forgive me that I may recover  
my strength,

*Prius quam abeam et amplius* before I go hence and be  
*non ero.* seen no more.

### **Part II : Psalm 39, verses 2, 3 and 4**

*Expectans expectavi Dominum,* I waited patiently for the Lord  
*et intendit mihi.* and He inclined to me.

*Et exaudivit preces meas;* And He heard my prayers; and  
*et exudit me de lacu miseriae,* brought me out of the pit and out  
*et de lato faecis.* of the mire.

*Et statuit super petram pedes* And He set my feet upon the  
*meos:* rock;  
*et direxit gressus meos.* and He directed my steps.

*Et immisit in os meum canticum* And He put a new song in my  
*novum,* mouth,  
*carmen Deo nostro.* a song to our God.

*Videbunt multi, et timebunt,* Many shall see, and shall fear,  
*et sperabunt in Domino.* and they shall trust in the Lord.

**Part III : Psalm 150**

*Alleluia.*

Alleluia.

*Laudate Dominum in sanctis Ejus;*

Praise ye the Lord in His holy places:

*Laudate Eum in firmamento virtutis Ejus.*

Praise Him in the firmament of His power.

*Laudate Eum in virtutibus Ejus;  
Laudate Eum secundum multitudinem magnitudinis Ejus.*

Praise Him for His mighty acts:  
Praise Him for the the might of His greatness.

*Laudate Eum in tympano et choro;*

Praise Him with the timbrel and choir;

*Laudate Eum in cordis et organo;*

Praise Him with strings and pipes;

*Laudate Eum in cymbalis benesonantibus;*

Praise Him on well-tuned cymbals;

*Laudate Eum in cymbalis jubilationibus.*

Praise Him on cymbals of joy:

*Omnis spiritus laudet Dominum!  
Omnis spiritus laudet Eum!*

Let every spirit praise the Lord!  
Let every spirit praise Him!

*Alleluia.*

Alleluia.

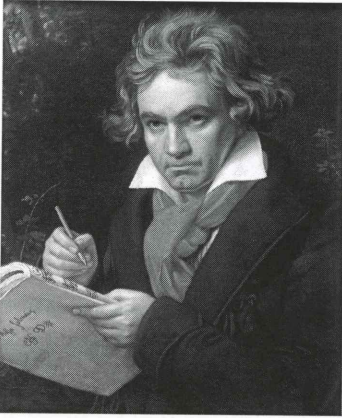
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*Interval*  
*(20 minutes)*

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# Ludwig Van Beethoven - *Symphony No. 9 'Choral'*

Chorus, Orchestra



When Beethoven agreed to write a symphony for the Philharmonic Society of London in 1822, two long-held ambitions dovetailed in his mind: to write a symphony in D minor and to produce a setting of Friedrich Schiller's famous ode *An die Freude* - "To Joy" - a poem which had already been set at least forty times since its first publication in 1786. His revolutionary decision to compose a choral finale in a four-movement symphony - or rather to write three

traditional (though in many ways unconventional) movements and then sweep them aside at the beginning of the last movement as the work took off into a new musical dimension altogether - meant that he could explore and articulate social, moral and even political ideas that had absorbed him ever since he first studied the poem, and began to sketch material for it, in the 1790s.

While he was writing *An die Freude* in 1785, Schiller was also working on his sprawling drama *Don Carlos*, a passionate analysis and denunciation of political tyranny and religious oppression, and their devastating consequences for the emotional life of the individuals caught in their power. He had recently joined the household of Christian Gottfried Körner, legal theorist, philosopher and musical enthusiast, whose cultural circle at different times included Goethe and Mozart and who encouraged the open discussion and testing of such radical ideas. Schiller's Ode has been called "an Enlightenment document ... giving expression to a utopian ideal" of friendship, joy and sociability, "leading to moral freedom, presided over by a loving father." The father here is not specifically the Christian God, rather it is Joy, personified, who is the "spark of godhead" manifest on earth, a female power who comes from the Classical *Elysium* rather than the Christian Heaven; the poem makes no mention of Jesus.

The salvation-through-liberation of mankind, for the young Schiller, comes from a surrender to the power of Joy, or rather from an active engagement with it through the ardent pursuit of brotherhood and

friendship. The forcefulness and intensity for which Beethoven was famous, perfectly matched this theme in the poem, and it is significant that he chose to set the original version of an important line, *Laufet, brüder, eure bahne*, "Run, brothers, on your course" rather than the weaker *Wandelt*, "Travel", that Schiller substituted later. For both Beethoven and the younger Schiller the power of convention (*die Mode*) is a formidable enemy, and resolute courage and stamina will be needed to defeat it. If this can be done, if what has been "strongly divided" can be "bound together again", then harmony will be restored in both the individual and society.

Beethoven challenges convention in the very design and performance of his symphony. When the bass soloist launches his great recitative (an unprecedented intervention that must have had an even more stunning impact in the 1820s than it has today) he sings a text that Beethoven wrote himself to introduce the Ode. In a wonderfully direct and inclusive gesture he calls on the orchestra, his fellow-soloists, the chorus, the conductor and the audience to join him as friends in praise of Joy. The opening words *O Freunde*, "Oh friends!", are a reminder that the Ode belongs to a specific eighteenth-century genre, the *geselliges lied* or "social song", intended to be sung by a group of friends while drinking and enjoying each other's company. Beethoven did not set the most direct references to wine in the text, but Joy still offers "Kisses and the fruit of the vine" as well as "a friend tested in the face of death".

The initially very 'masculine' character of the choral music shows its real-life origins (though in fact women had an honoured place in Körner's circle and it was actually in his house that his sister-in-law, the artist Dora Stock, drew her well-known profile portrait in silverpoint of Mozart), but it becomes more inclusive as it progresses. Basses alone respond to the recitative, then the bass soloist's first stanza is answered by basses, tenors, and altos singing in the lower part of their stave. The soprano soloist joins in the second stanza with words that Beethoven had already set at the end of *Fidelio*, his idealising portrayal of a woman who proves her heroic love by rescuing her husband from tyranny and death. This time the refrain is sung by the whole chorus. By the end of the symphony the men's and women's voices are joined in a social song that calls on everyone present, on equal terms, to face and conquer together not

only the staggering vocal and instrumental demands of the finale, but the moral challenge of renewing their society by working for truth and freedom.

**1st movement: *Allegro ma non troppo, un poco maestoso***

The opening movement, in sonata form, establishes its key of D minor after a famously indeterminate opening that evokes a sense of immense space and profound mystery - it has been compared both to the quiet humming of an engine that had been running before the symphony began and to the sound of an orchestra tuning up, as if Beethoven wanted to incorporate every aspect of the creative moment in his work. The great plunging chords of the first theme establish a sense of power and grandeur that is sustained throughout the movement, marked by many harmonic conflicts that include a sensational return of the opening theme in D major at the recapitulation. The tempestuous mood comes to a close in the final bars of the coda with a strange figure in the bassoon and lower strings parts, descending and then rising chromatically while brass and woodwind above play a solemn funeral march, as if for a fallen hero, and some commentators have heard this as Beethoven's last farewell to the ideal of a single great man as a shaper of history.

**2nd movement: *Scherzo & Trio: molto vivace – presto – molto vivace***

Uniquely in this symphony, Beethoven places the *Scherzo* as the second rather than the third movement, producing a strong contrast with the solemn ending of the first movement. At the second Viennese performance in 1824, the critic F. A. Kanne was reminded by this movement of the *commedia dell'arte*: "One sees in the staccato runs of oboe, flute, bassoon etc. the little Columbine tripping with her Harlequin, who springs in bold leaps from one modulation point to another, and changes at every moment." The movement begins in D minor, with octave jumps and quicksilver upward runs in 3/4 time - every instrument is required to be nimble, including the timpani (tuned to an unorthodox octave F) who have an unusually prominent role as if they too want to contribute to the melody (when he first heard the symphony Berlioz is said to have shouted "Bravo!" at one of their fortissimo entries). The first theme evolves into an exciting fugal texture, then a transition to C major brings an irresistible new theme, surging upward while the athletic upward leaps accompany it. After extended development and

recapitulation of this material the *Trio* section has the character of a rustic dance, with at one point an imitation of the musette or countryman's bagpipe, a sustained horn note representing the drone – a passage of pastoral delicacy and good humour at the heart of the boisterous movement. After the reprise of the *Scherzo* Beethoven plays a trick on the listener: seven bars of the *Trio* opening suggest he is going to repeat it, then with a quick cluster of dismissive chords the movement abruptly ends.

### **3rd movement: *Adagio molto e cantabile***

The *Adagio* begins with the distinctive colouring of bassoons and clarinets, tender and plangent as if coming from far away, then the strings introduce the noble first theme, in B flat, developed in dialogue with the woodwind, who have an important role throughout. Its long phrases are serene and nostalgic, suggesting (in Richard Wigmore's words) "profound contemplation and inwardness". A glorious key change to D major introduces the eloquent *andante* theme, its uplifting melody and purposefully flowing rhythms underpinned by gentle *pizzicato* support from the double basses that continues as the movement pulses on to an elegant series of variations on each theme in turn. A remarkable passage in E flat major, scored for two clarinets, bassoon and horn, again supported by *pizzicato* strings, has been compared in its sonority to the wind serenades of the eighteenth century: "Beethoven seems to have retreated into a world where time has stopped and eternity begun." (Robert Winter). Then the music moves on through an especially challenging sequence for the horn and beautiful semi-quaver decorations in the violins, until it reaches two fanfares, subtly anticipating the drama to come, and a leisurely, gently assertive conclusion.

### **4th movement: *Finale***

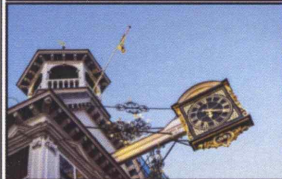
The *Finale* begins with a shattering dissonance as the B flat major of the previous movement clashes with D minor at the beginning of what Wagner called the *Schreckensfanfare*, the "terror fanfare", banishing the gentle beauty of the *Adagio*. Cellos and double basses respond "in the nature of a recitative, but *in tempo*" (Beethoven's note), as a second fanfare and reminiscences of the first three movements are quickly swept aside – it is as if the lower strings are longing to use words themselves as they anticipate the

bass soloist's dramatic entry later. The first phrase of the *Freude* melody begins to be heard, growing out of the first theme of the third movement, then two firm chords, and a great moment has arrived: the full tune – heart-warming, touching and full of latent power – is modestly stated, then repeated in a series of variations, Beethoven adding a playful bassoon part, radiant upper strings, and finally brilliant brass, woodwind and timpani in a grand tutti, followed by a foreshadowing of the elegant little codetta that will separate the sung stanzas of the Ode.

After the bass soloist has commanded the whole company to join him in rejoicing, and soloists and chorus have elaborated on the first three stanzas, the drama climaxes in a famous "harmonic *coup de théâtre*" (David B. Levy) in the shift from D major to F major as the Cherub stands before God. What follows is in the style of a 'Turkish March', complete with the 'janissary' instruments of cymbals, triangle and bass drum and a cheerful line for the piccolo as the brothers, led by the tenor solo, set off to fight for liberty and justice: the massive double fugue that follows, traversing a dazzling range of keys, could be taken as a passage of stirring battle-music with the chorus emerging victorious to sing a triumphant reprise of the Ode's first stanza.

After a dramatic pause, Beethoven prepares for the end of the symphony by introducing a new theme at *Seid umschlungen, millionen*, "Be embraced, ye millions!", as the kiss of universal love is offered to the whole world under a dear father who "must" (*muss* – the word is emphasised) dwell above the canopy of stars. This theme is then combined contrapuntally with the *Freude* theme and developed by the chorus into a superb double fugue. After a breathless passage urging the "millions" for a last time to rise and seek their God, the pace quickens as the soloists return to celebrate the magical reconciliation that Joy brings to the world. Their last contribution is a beautiful *poco adagio* section in which each voice has an elaborate *cadenza* to evoke the flourishing of brotherhood under the waving wings of Joy, and it is left to the chorus, then the orchestra alone, to complete Beethoven's great affirmation of humanity and love as the magnificent work rushes to its sudden conclusion.

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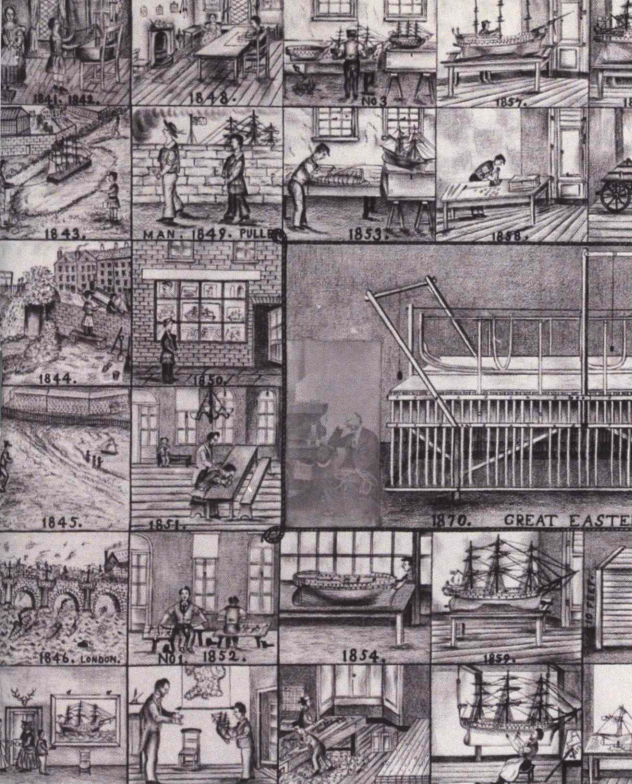
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- Dementia Navigators help people take control of their lives and make sense of what is happening - from understanding benefits to how dementia progresses and the importance of getting your financial affairs in order.
- Side by Side empowers people with dementia to help them keep doing the things they love, with the support of a volunteer.
- Time for Dementia is a multi-award winning educational programme across Surrey, Sussex and Kent, which matches undergraduate health care professionals with families affected by dementia, who visit over a two year period.



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## **Symphony No. 9 - Final movement**

*O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere  
anstimmen, und freudenvollere.*

*Freude!  
Freude!*

*Freude, schöner Götterfunken  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.*

*Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen,*

*Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!*

*Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm  
gegeben,  
Und der Cherub steht vor Gott.*

Oh friends, not these sounds!  
Let us instead strike up more  
pleasing and more joyful ones!

Joy!  
Joy!

Joy, beautiful spark of divinity,  
Daughter from Elysium,  
Burning with fervour, we enter,  
heavenly being, your sanctuary!  
Your magic brings together  
what custom has sternly divided.  
All men shall become brothers,  
wherever your gentle wings  
hover.

Whoever has been lucky enough  
to become a friend to a friend,  
Whoever has found a beloved  
wife,  
let him join our songs of praise!  
Yes, and anyone who can call  
one soul his own on this earth!  
Any who cannot, let them slink  
away from this gathering in tears!

Every creature drinks in joy  
at nature's breast;  
Good and Evil alike  
follow her trail of roses.  
She gives us kisses and wine,  
a true friend, even in death;  
Even the worm was given desire,  
and the cherub stands before  
God.

*Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen  
Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.*

*Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muß ein lieber Vater wohnen.*

*Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.*

Gladly, just as His suns hurtle  
through the glorious universe,  
So you, brothers, should run your  
course,  
joyfully, like a conquering hero.

Be embraced, you millions!  
This kiss is for the whole world!  
Brothers, above the canopy of  
stars  
must dwell a loving father.

Do you bow down before Him,  
you millions?  
Do you sense your Creator,  
O world?  
Seek Him above the canopy of  
stars!  
He must dwell beyond the stars.

*All programme notes by Jon Long*

.....

*End*

Printed music for this evening's concert has been obtained from

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We are most grateful to these organisations.

Acknowledgement is made to use of 'The New Novello Choral Edition'  
choral scores of Beethoven's 9th Symphony in tonight's performance.

## Clare Tunney - Soprano



North-East born soprano, Clare Tunney is the 'Sir Elton John' and 'Toni V Fell' scholar at the Royal Academy of Music where she trains with Kathleen Livingstone and Christopher Glynn and sings with the Academy's prestigious 'Song Circle'. From September 2018, Clare will become a member of Royal Academy Opera, where she will perform fully-staged operas for the next 2 years.

Her solo oratorio work includes Verdi *Requiem* (Guildford Cathedral and Romsey Abbey), Poulenc *Stabat Mater* (St. John's, Smith Square), Haydn *Creation* (Durham Cathedral), Dvořák *Stabat Mater*, Brahms *Requiem* and Mendelssohn *Elijah*.

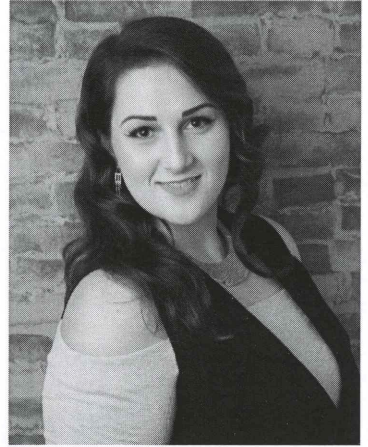
Her operatic roles to date include 'Arminda' *La finta giardinera* (Ryedale Festival Opera), 'Valencienne' *The Merry Widow*, 'Lady Billows' *Albert Herring*, 'Smith' in *Die Dreigroschenoper* (Royal Academy Opera), 'Cherubino' *The Marriage of Figaro*, 'Dido' *Dido and Aeneas* and this summer, she will make her debut as 'Fiordiligi' in Mozart's *Così fan tutte*.

In 2017, Clare was awarded first place in the prestigious 'National Mozart Competition', where she also won the Art Song category. Other achievements include placing 3rd in London Song Festival's English Song Masterclass with Sir Thomas Allen, placing 2nd in the Isabel Jay Operatic Prize at RAM (2016 and 2017), a finalist in the Richard Lewis Competition, Arthur Burcher Memorial Prize, the John McAslan Prize and Academy's representative in the 'Kathleen Ferrier Bursary Competition'.

Clare is generously supported by Help Musicians UK, The Royal Society of Musicians and The Josephine Baker Trust.

## Hannah Poulson - *Mezzo-soprano*

Mezzo-soprano Hannah Poulson is the recipient of the Stroma Sutherland Award at RAM, where she is currently in her second year with Royal Academy Opera. Here, she studies with Nuccia Focile, Raymond Connell and Jonathan Papp. Prior to joining RAO, she received a Masters with Distinction from the Academy.



Her recent and upcoming operatic performances with RAO include: *Carmen* (*La Tragédie de Carmen* – Peter Brook), *Minskwoman* (*Flight* – Dove), *Frau Peachum* (*Die Dreigroschenoper* – Weill), *Junon* (*Orphée aux Enfers* – Offenbach) performed at Hackney Empire, and *Bradamante* (*Alcina* – Handel).

In the autumn of 2017, Hannah created the role of Verily Romily for Surrey Opera's World Premiere Tour of *The Life to Come*, based on the E.M.Forster story of the same title, by Louis Mander and with libretto by Stephen Fry.

Her recent and future concert repertoire comprises Verdi's *Requiem* at Guildford Cathedral, Mendelssohn's *Elijah*, Berlioz's *Enfance du Christ* at King's College London Chapel, and a concert performance of Handel's *Teseo*, in which she enjoyed exploring the role of Medea, with the London Handel Festival, under the baton of David Yates.

Hannah is also the recipient of the Alice Gamble Award and is sponsored by the Josephine Baker Trust and gratefully acknowledges its support.

## 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.

## Nicholas Mogg - *Bass*

Nicholas Mogg recently graduated from the Opera Course at the Royal Academy of Music. He is an Oxford Lieder Young Artist, a Britten-Pears Young Artist, a Park Lane Group Young Artist, and a Drake Calleja Scholar. Nicholas won the 2017 Royal Over-Seas League Singers' Prize and the Richard Lewis/Jean Shanks Award. Other competition success includes the Joan Chissell Schumann Lieder Prize, the Elena Gerhardt Lieder Prize, and the Oxford Lieder Young Artist Platform. Nicholas is grateful for the support of the Robert



Easton Award, Drake Calleja Trust, Help Musicians UK Sybil Tutton Award, and the Countess of Munster Musical Trust. He read music at Clare College, Cambridge, where he was a choral scholar.

Operatic roles to date include Peachum in *Die Dreigroschenoper*, Jupiter in *Orphée aux Enfers* at Hackney Empire, Melisso in *Alcina* for Royal Academy Opera. Nicholas has sung at Festival d'Aix-en-Provence, the Bayerische Staatsoper, Garsington Opera, the Royal Opera House, Covent Garden, and will spend this season at Glyndebourne Festival Opera where he will sing Hausknecht in *Der Rosenkavalier*.

Nicholas has appeared as a soloist at the Barbican, Concertgebouw, Palau de la Música Catalana, Bozar Brussels, KKL Luzern, and Philharmonie de Paris with conductors including Sir John Eliot Gardiner, Ton Koopman, and Sir Roger Norrington. He has established a successful duo partnership with pianist, Jâms Coleman, and together they have performed recitals at the Wigmore Hall, Oxford Lieder Festival, Two Moors Festival, Roman River Festival, and Ryedale Festival. Engagements in 2017/18 include the title role in *Don Giovanni* and Steward in *Flight* for Royal Academy Opera, Handel *Messiah* for Edward Higginbottom in Spain, Schubert *Schwanengesang* at the Two Moors Festival, and a return to the Oxford Lieder Festival for Brahms *Ein deutsches Requiem*.

**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.

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country, renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in most 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.

**Violin 1**

Gabby Lester  
Hilary Jane Parker  
Alice Hall  
Cecily Ward  
Cara Laskaris  
Peter Hembrough  
Gill Brightwell  
James Widden

**Violin 2**

Eleanor Parry-Dickinson  
John Dickinson  
Mackenzie Richards  
Ed Webb  
Eleanor Gilchrist  
Clare Raybould

**Viola**

Matthew Quenby  
Kate Musker  
Milena Simovic  
Joseph Fisher

**Cello**

Adrian Bradbury  
Judith Fleet  
Madeleine Ridd  
Patrick Johnson

**Bass**

Andrew Davis  
David Ayre

**Harp**

Susan Blair

**Flute**

Ian Mullin  
Anne Allen  
Abigail Burrows  
Chloe Vincent  
Kate Walter

**Oboe**

Peter Facer  
Katie Bennington  
Bryony Middleton  
Geoff Coates  
Rachel Broadbent

**Clarinet**

Andrew Harper  
Rosemary Taylor

**Bassoon**

Luke Tucker  
Elizabeth Trigg  
Robert Porter  
Tom Hardy

**Horn**

Nick Korth  
Finlay Bain  
Jonathan Eddie  
Hugh Sisley  
Jason Koczur

**Trumpet**

Robin Totterdell  
Ryan Linham  
Rebecca Crawshaw  
Oliver Carey  
Jo Harris

**Trombone**

Susan White  
Rory Cartmel  
Dougal Prophet

**Tuba**

Nick Etheridge

**Timpani**

Tristan Fry

**Percussion**

James Crook  
Ben Brooker

## 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 © Matt Pereira, Derek Smith

## Vivace Chorus Singers

### FIRST SOPRANO

Sel Adamu  
 Pam Alexander  
 Amelia Atkinson  
 Jane Barnes  
 Helen Beevers  
 Joanna Bolam  
 Mary Broughton  
 Rebecca Kerby  
 Mo Kfourri  
 Susan Norton  
 Robin Onslow  
 Margaret Parry  
 Gillian Rix  
 Joan Thomas  
 Anna Veronese

### SECOND SOPRANO

Jacqueline Alderton  
 Suzanne Cahalane  
 Isobel Humphreys  
 Isabel Mealor  
 Sonia Morris  
 Alison Newbery  
 Kate Peters  
 Barbara Tansey  
 Christine Wilks  
 Frances Worpe

### FIRST ALTO

Jackie Bearman  
 Monika Boothby  
 Jane Brooks  
 Amanda Burn  
 Valentina Faedi  
 Elaine Harris  
 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  
 Julia Stubbs  
 Hilary Trigg  
 Fiona Wimblett  
 Maggie Woolcock

### SECOND ALTO

Valerie Adam  
 Geraldine Allen  
 Evelyn Beastall

### SYLVIA CHANTLER

Mary Clayton  
 Andrea Dombrowe  
 Elizabeth Evans  
 Sheena Ewen  
 Valerie Garrow  
 Jo Glover  
 Liz Hampshire  
 Pauline Higgins  
 Beth Jones  
 Mary King  
 Christine Lavender  
 Kay McManus  
 Catherine Middleton  
 Pamela Murrell  
 Sonja Nagle  
 Jacqueline Norman  
 Prue Smith  
 Rosey Storey  
 Pamela Usher  
 Anne Whitley  
 June Windle  
 Elisabeth Yates

### FIRST TENOR

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

### SECOND TENOR

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

### FIRST BASS

Paul Barnes  
 Phil Beastall  
 David Brassington  
 Richard Broughton  
 Brian John  
 Jeremy Johnson  
 Jon Long  
 Malcolm Munt  
 Chris Newbery  
 Peter Pearce  
 Chris Peters  
 Robin Privett  
 David Ross  
 Philip Stanford  
 Kieron Walsh

### SECOND BASS

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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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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## Vivace Chorus dates for your diary

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### 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 7.00 pm

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.

### Sea Symphony - Vaughan Williams

Saturday 16th March 2019 7.30 pm

Guildford Cathedral

Join us for some musical maritime adventures when we perform a fantastic programme of sea music. Alongside Benjamin Britten's *Four Sea Interludes* from *Peter Grimes*, we will be singing Herbert Howells' *Sir Patrick Spens*, a tale of daring sea adventure which really should be performed more often. And there's only one way to finish a concert like this: with an all-time favourite - the wonderful *Sea Symphony* by Ralph Vaughan Williams.

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

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THE END OF THE GREAT WAR



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Brass Band  
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Legion

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- Reed's School Drum Corps
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## GLive auditorium 7.30 pm - A Concert for Peace

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- Spirituals from *A Child of our Time* Tippett

### Excerpts from:

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- *The Enigma Variations* Edward Elgar
- *Requiem* Gabriel Fauré
- *Abide with me, You'll never walk alone*
- *First World War songs*