



A Sea Symphony

**VAUGHAN
WILLIAMS**

Britten:
Four Sea Interludes

Howells:
Sir Patrick Spens

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
30th March 2019
7.30 pm

Grand Hall,
Dorking Halls

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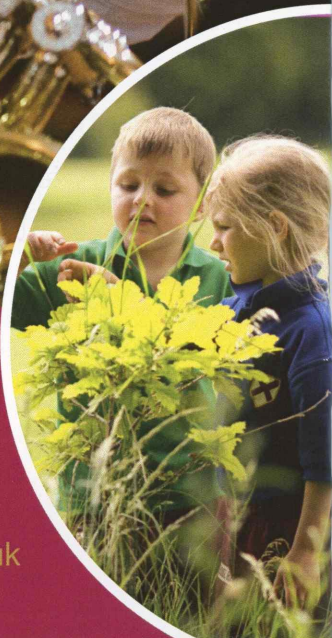
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Sir Patrick Spens

HERBERT HOWELLS

4 Sea Interludes

BENJAMIN BRITTEN

A Sea Symphony

RALPH VAUGHAN WILLIAMS

Hazel Neighbour

Soprano

Niall Anderson

Baritone

Paul Grant

Baritone

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse



TONIGHT'S PRE-CONCERT TALK

Once again, we are delighted to welcome Dr Steven Berryman for tonight's pre-concert talk, which takes place in The Grand Hall at 6.30pm. Steven's knowledge and enthusiasm have been greatly appreciated by the many visitors who have attended the pre-concert talks he has given for us previously at G Live and Guildford Cathedral.

Steven is Director of Music at City of London School for Girls and a Visiting Research Fellow in the School of Education, Communication & Society at King's College, London. He regularly 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.

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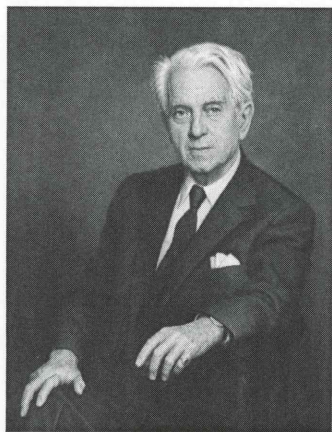
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Herbert Howells : *Sir Patrick Spens*

Baritone, Tenor, Chorus, Orchestra



When Herbert Howells's dramatic cantata *Sir Patrick Spens* was performed and recorded in 2006-7, after ninety years of almost total neglect, it caused a stir among audiences: youthful and passionate, with a superb handling of narrative, vivid characterisation and powerful musical evocations of sea, storm and human conflict, the vigorous setting of an anonymous traditional ballad seemed a world away from the mystical intensities and touching personal impulses that underlie his more familiar

church music.

Yet, as John Bawden has emphasised, "from the outset of his career Howells was equally active in the orchestral, chamber and secular vocal and choral fields", and some listeners have identified, especially at the end of the cantata, a foreshadowing of his later style - at the same time closely textured and miraculously transparent, and already profoundly moving.

Howells was only twenty-five when he composed the work in 1917 and he had already been identified by Charles Villiers Stanford and his other teachers at the Royal College of Music as the outstanding young composer who would carry forward the traditions of English music. Prevented by serious illness from joining up in the First World War (in a note he once even referred to "so absolutely useless a personage as myself") he worked, as one commentator suggests, "almost feverishly", and *Sir Patrick Spens* is one of a group of compositions in which he seems to have been aiming to prove himself: he chose the longest available text of the old ballad, as if deliberately looking for a broad, challenging canvas for his first large-scale choral work.

Despite the magnificent result, and the fact that it was accepted for publication, the piece only appeared in 1928, and there is only one record of a contemporary performance. It has been suggested that the delay was caused by Howells's repeated revisions of the score,

his preoccupation with new work, or even a certain diffidence in his character – but whatever the explanation, it is still quite possible that this evening's performance is one of the earliest, even after more than a century.

The text is a traditional Scottish Border ballad, written down from an oral source, and Howells sets it with exceptional sympathy and skill. There is a fine economy in the way he develops the emotional and dramatic aspects of the story: the pace is swift, with hardly any repetition of text, and he responds instinctively to the sudden changes of scene, strong characterisation, clear but subtle morality, vivid images ("the blood-red wine"), frank admiration for courage, and controlled but powerful sense of pathos that are typical of the genre.

The story is simple and moving. The fierce, autocratic King commands Sir Patrick to fetch the King of Norway's daughter from across the wintry sea. The next moment we are with Sir Patrick "walking on the strand" as he reads the letter, first laughing and then weeping at a dangerous mission that he cannot refuse. Angry but loyal, he arrives safely with his men, but conflict breaks out when the Norwegian lords accuse the Scots of wasting their hosts' gold. Sir Patrick impulsively gives orders to leave for home, ignoring a memorable warning from a nameless sailor (a moment brilliantly rendered by Howells). A great storm destroys the ship, despite the heroic efforts of Sir Patrick and a "sailor bold", and everyone is drowned. The ladies in Scotland are left to grieve for their lost lovers, who now lie with Sir Patrick, fifty fathoms deep, at the bottom of the North Sea.

A bold, angular theme from the brass, soon taken up by the chorus, suggests the power of the sea as well as the King's fierce authority, with turbulent, shifting rhythms to evoke the tricky currents that Sir Patrick and his men will have to navigate, literally and metaphorically: this is already a dangerous and unpredictable world. Howells skilfully characterises Sir Patrick's contemptuous laughter, then the tear that "blinded his e'e", as murky harmonies betray his anxiety and a sinister melodic line crawls up from the lower strings: this figure recurs throughout as a foreboding of disaster. The journey to Norway, deceptively smooth and carefree, leads to an ironically jaunty passage as guests and hosts first meet, but things turn ugly

when the Norwegian lords grumble against the Scots while Sir Patrick protests, first in short angry bursts and then in generous arching phrases that demonstrate his good faith.

There follows a brilliantly dramatic moment in the score: Sir Patrick's fatal decision to leave for home, ringing out at first against a tense silence, is followed by a sudden pause; then the "danger" theme rises again from the depths in hollow woodwind tones, and a melancholy cello solo introduces the nameless seaman and his futile, weirdly hypnotic warning:

"I saw the new moon late yestreen
Wi' the auld moon in her arm,
And if we gang to sea, master,
I fear we'll come to harm"

Through the economical interplay of sound and silence, voice and accompaniment, Howells achieves a chilling effect.

The great storm builds up with terrifying inevitability, again developing from the danger theme, and reaches a huge climax as the anchors break away and the top-mast snaps. Sir Patrick has his finest hour directing first the "sailor bold", then the chorus, in desperate efforts to save the ship. They all show their loyalty by following his broad, sweeping melodic lines, which are clearly influenced by Vaughan Williams's *Sea Symphony*, until he is overwhelmed and the ship sinks. Howells then "paints" the gradual calming of the still-churning sea in a beautifully managed sequence of orchestral and vocal colours and textures.

The final section of the work is an extraordinary evocation of desolation and loss, at first through a delicate six-part chorus of sopranos and altos above sympathetic strings and a touching melody for the solo cello, with the characteristic triplet rhythms of the score now suggesting the repetitive circling of grief. When tenors and basses join in it becomes steadily more consoling, building to a gentle, translucent ten-part lament, and after a pause the end comes in heartbreakingly simple four-part harmony, the music swelling, then dying away to nothing.

Sir Patrick Spens

The King sat in Dunfermline town, drinking the blood-red wine.

"O where shall I get a skeely skipper to sail this new ship o' mine?"

O up and spake an eldern Knight,

Sat at the King's right knee,

"Sir Patrick Spens is the best sailor that ever sail'd the sea",

Our King has written a braid letter,

And sealed it with his hand,

And sent it to Sir Patrick Spens,

Was walking on the strand.

"To Norroway, to Norroway, to Norroway o'er the faem,

The King's daughter of Norroway,

'Tis thou maun bring her hame."

The first word that Sir Patrick read,

So loud, loud laughed he.

The next word that Sir Patrick read

A tear blinded his e'e.

"O who is it has done this deed, and told the King of me?

To send us out at this time o' the year to sail upon the sea?

"Be it wind, be it weat, be it hail or sleet,

Our ship must sail the faem;

The King's daughter of Norroway 'tis we must bring her hame."

They hoysed their sails on Monenday morn,

Wi' a' the speed they may.

They have landed in Norroway upon a Wodensday.

They hadna been a week, a week, In Norroway but twae

When that the lords of Norroway began aloud to say,

"Ye Scottish men spend a' our King's goud and a' our queenis fee."

"Ye lie, ye liars loud, ye lie I hear ye lie!

Fu' loud I hear ye lie!

"For I ha'e brought as much white money as gane my men and me;

And I ha'e brought a half fou' o' gude red goud

Out o'er the sea wi' me.

"Mak' ready, mak' ready, my merry men all,

Our gude ship sails the morn!"

"Now ever a-lack, my master dear, I fear a deadly storm,

I saw the new moon late yes-treen, wi' the auld moon in her arm,

And if we gang to sea, master, I fear we'll come to harm!"

They hadna sail'd a league, a league but barely three

When the lift grew dark, and the wind blew loud.

The ankers brak, and the top masts lap,

It was sic a deadly storm,

And the waves came o'er the broken ship, till all her sides were torn.

"O where will I get a gude sailor to take the helm in hand

Till I get up to the tall top-mast to see if I can spy land".

"O here am I, a sailor bold, to take the helm in hand,

Till you get up to the tall top-mast, but I fear you'll not spy land".

They hadna gane a step, a step, a step but barely ane,

When a bolt flew out of the gudely ship and the salt sea it came in!

"Gae, fetch a web o' the silken claith, another o' the twine,

And wap them into the ship's side, and let 'na the sea come in!"

They fetch'd a web o' the silken claith, another o' the twine,

And they wapped them round that gude ship's side,

But still the sea came in.

O laith, laith were the gude Scots lords

To weet their cork-heel'd shoon!

But lang, lang ere a' the play was play'd they wat their hats aboon.

And many were the featherbed that fluttered on the faem;
And many, and many were the gude lord's son,
That never mair cam hame.

The ladies wrang their fingers, wrang their fingers white,
The maidens tore their hair,
All for the sake of their true loves,
For them they'll see nae mair.

O lang may the ladies sit wi' the fans into their hand,
Before they see Sir Patrick Spens come sailing to the strand,

O lang may the maidens sit, wi' the gude kaims in their hair,
A' waiting for their own true loves,
For them they'll see nae mair.

Half-owre, half-owre to Aberdour
'Tis fifty fathoms deep,
Ant there lies gude Sir Patrick Spens,
Wi' the Scots lords at his feet.

Vivace Chorus would like to thank the
Herbert Howells Trust
for their generous grant in support of tonight's concert.

Benjamin Britten : *Four Sea Interludes* from *Peter Grimes*

Orchestra



Britten planned from an early stage to extract a concert piece from the score of his opera *Peter Grimes*, and the premiere of the *Four Sea Interludes* at the Cheltenham Festival in 1945 came only a week after the triumphant first performance of the opera at Sadlers Wells. In their original context the interludes form an integral part of the drama, creating atmosphere, propelling the plot and (perhaps most importantly) developing both character and theme. *Dawn*, for example, follows the opening

"inquest" scene in which Grimes, the lonely fisherman suspected of causing his apprentice-boy's death through neglect and brutality, tries to justify himself against a hostile crowd of judgmental townsfolk; the interlude's wordless evocation of nature's simple beauty and detachment from the tormented human world makes a powerful dramatic and moral point.

Similarly, the *Storm* interlude introduces an actual storm in the story as Grimes's new apprentice is brought from the workhouse and handed over to his driven and self-destructive master, but equally importantly it embodies the terrible violence that lurks in the divided nature of Grimes, a "tortured idealist" (Britten's phrase) whose fierce ambition and uncontrolled harshness precipitate the boy's death and his own. Thematically, it also images the malevolent hostility and intolerance that a hypocritical society shows towards the outsider – one of the key motifs that drive this extraordinary tragic score.

Britten took four of the opera's six interludes for his concert suite, rearranging them so that the *Storm* interlude formed a fittingly vigorous and emphatic finale. Detached from their original context, they bear out Ronald Blythe's affectionate comment on his friend: "Benjamin Britten, Lowestoftian from day one, might be said to have come out of the sea ... he was oceanic from the start. Tides accompany his pulse." The evocation of the sea's different moods is

so exact and inventive, and so profoundly rooted in Britten's love of his native Suffolk coast, that the music can be appreciated without detailed reference to the opera's story, despite the depth that this undoubtedly adds.

In *Dawn* the early light steals delicately into the sky as waves ripple across the shingly shore, while the swell of massive waters heaves gently below. *Sunday Morning*, which Britten described simply in a draft note as "sunny, sparkling music", is in a bright D major, with church bells and birdsong briskly characterised by horns and woodwind before a contrasting, expansive melody on the strings adds suggestions of warmth and freedom. In the opera, however, this music is associated with Ellen Orford, the loving friend who unsuccessfully tries to help Grimes achieve happiness, and towards the end of the interlude a striking clock (the bells now represented by "real" bells in the percussion section) and darker harmonies arguably add an element of danger and foreboding that in context has a dramatic function - Ellen is about to discover a bruise on the new apprentice's neck: "Well ... it's begun."

Moonlight describes the sea at rest at night, surging gently but with hints of its latent power as silvery flashes, brilliantly evoked by quick "jabs" of orchestral colour from flute and harp, gleam on the surface. At this point in the opera the second apprentice has already fallen to his death, and the rage of the community is about to be turned on Grimes. The power is unleashed in the superb *Storm*, the savagery of nature breaking out in the aggressive braying of brass instruments and tormented lines for the strings which start low, then rise higher and higher until manic figures in the woodwind seem to threaten the approach of some irreversible disintegration of the elements. An arching phrase, identified in the opera with Grimes's longing for a peaceful "harbour" where he can shelter from the malice and misunderstanding directed at him, pleads eloquently and briefly, but the ferocious energy of the storm soon returns, and with terrible finality it obliterates all hope.

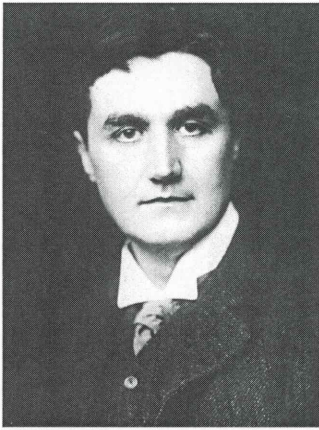
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Interval
(20 minutes)

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Ralph Vaughan Williams : *A Sea Symphony*

Soprano, Baritone, Chorus, Orchestra



Vaughan Williams's *Sea Symphony* bursts on the audience like a great ocean wave, with a confident momentum that carries the music irresistibly through passages of ebb and flow, action and contemplation, straight to its sublime conclusion more than an hour later. It is as if the work sprang, fully armed, from the composer's fiery imagination. Yet this masterpiece, triumphantly premiered at the Leeds Festival in 1910, had been developing for more than six years in a painstaking process of revisions and adjustments

which also involved the selection and editing of passages from Walt Whitman's "*Leaves of Grass*". The resulting text is in itself a testament to Vaughan Williams's craftsmanship and powers of re-creation.

By the time of the *Sea Symphony's* first performance British composers had been setting texts from Whitman for at least twenty-five years. The great American poet consciously rejected what he saw as the stale and restrictive conventions of Old World poetry, and so had a strong appeal for young composers in the late Victorian period, as he did for Vaughan Williams in the new century. In 1884 the thirty-two-year-old Charles Villiers Stanford, later Vaughan Williams's teacher at the Royal College of Music, had produced a substantial *Elegiac Ode* on the death of Abraham Lincoln, to a well-known text from Whitman, and Delius's *Sea Drift* (1906) was a compelling contemporary example. Despite its reputation for eccentricity and obscurity, the potential of Whitman's verse as material for musical development was firmly established.

Vaughan Williams was introduced to Whitman's poetry at Cambridge by Bertrand Russell, and he was immediately attracted to its democratic radicalism and its recognition of the strengths and virtues of "average" men and women (whenever Whitman uses the word "average" it is a term of respect). This "New World" perspective is important for the *Sea Symphony*. Stanford's *Songs of the Fleet*, a song cycle to texts by the patriotic poet, Henry Newbolt, was first

performed at the same Leeds Festival of 1910 and belongs to the lively and popular tradition of British "sea-music". It has clear structural and thematic parallels to the Symphony, with its celebration of heroic seamanship, the exhilarating energy of tides and storms and the mysterious beauty of a seascape seen by a sailor on watch at night, but Newbolt's focus on Drake, Nelson and a distinctly romanticised version of British (specifically English) naval history, is very different from Vaughan Williams's perspective. In Whitman, Stanford's great pupil had found a poet whose seas are crowded not with British battleships but with the trading and exploring vessels of "all nations", proudly individual yet signalling constantly to each other, and his heroes are "all brave captains ... all intrepid sailors and mates". The Symphony goes far beyond a single nation to embrace a whole world of human achievement – a world ready to be united under "one flag" of resourcefulness and courage.

Movement I: *A Song for all seas, all ships*

The symphony's opening, with its rousing fanfare, thrilling tonal shift from B flat minor to D major on the key word "sea", and the great arching melody that immediately evokes the majesty and power of the ocean, plunges straight into the heart of the drama. While the text repeatedly demands that we "see", Vaughan Williams's brilliant orchestration lets us hear the crash and swell of waves, brisk breezes, mysterious ocean depths and whistling winds, while swirling triplets create the ebb and flow of great waters and swift changes of tempo portray the bustling vessels that fill the sea lanes. The baritone's cheerful hornpipe theme is soon followed enthusiastically by the chorus, so that the structure of the music brings to life Whitman's great theme of "brave captains" leading "unnamed heroes".

After a passage of radiant harmonies has celebrated the resilience of "all intrepid sailors", uniting the world's nations by their courage and enterprise, a second fanfare summons the soprano, who has been compared by the conductor Betsy Burleigh to "the figurehead on the prow of a ship" commanding the sea to delight in the proud variety of vessels. In a heart-lifting melody she introduces the "one flag above all the rest", which for Vaughan Williams and Whitman is not the flag of a single nation but a "spiritual woven signal" embodying the fearlessness and endurance of all nations, even in

the face of death. There develops a massive choral tribute to those who died doing their duty, and the baritone returns to lead a stately tribute to the "pennant universal". The end comes with a repetition of the symphony's opening words, the chorus now singing in eerie thirds (marked "misterioso") over tremolando strings and the distinctive unearthly sound of woodwind, till the movement resolves into a restful close, with the basses gently reaffirming the theme of universal comradeship, "One flag above all the rest, for all nations", on their lowest note in the score.

Movement II: *On the Beach at Night alone*

In the slow movement the baritone and chorus meditate on the beauty of the starlit sea, and this leads to a revelation of the unity of "all living bodies" in the embrace of the universe. The mysterious shifting harmonies of the orchestral opening evoke the ocean at rest, and the semi-chorus of altos, responding to the soloist, sound at first like distant spirits of the sea, their chant developing into a restful rocking rhythm.

As the watcher on the beach begins to grasp the "vast similitude" that encompasses and interlocks all things, past, present and future, more voices are added and the music rises in wave-like arcs of melody, building to a massive triple forte climax of glorious harmonies to be sung *con tutta forza* before dying away. The soloist returns to his tranquil musing and the orchestra to its wordless rise and fall, now varied and enlightened by shimmering textures as if in recognition of the loving reassurance that the "old husky nurse" has revealed.

Movement III: *Scherzo – The Waves*

A swift reminiscence of the opening fanfare launches the scherzo like a sudden invigorating breeze, and from that moment the energy never slackens – even the great evocation of the "stately and rapid ship" in the central trio section, driving through the surge pursued by frolicsome waves, keeps up the momentum that runs through this movement and, on a larger scale, through the whole symphony.

The orchestra playfully characterises the sea's boisterous moods with triumphant brass, churning and gurgling woodwind, shrill flute and piccolo for the whistling winds, and delicate swirls on the harp for the "liquid, uneven, emulous waves", while the rest of the string

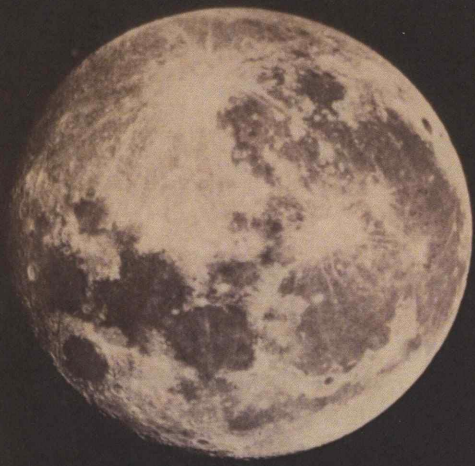
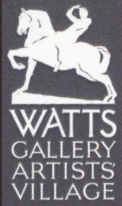
section dramatise everything from the exultant laughter of the bubbling surface to the massive underlying swell of the mighty ocean itself. Virtuoso writing for the chorus means that they must pursue the orchestra and each other through the tumultuous movement, coming together at its heart for the expansive passage celebrating "the great vessel sailing".

Movement IV: *The Explorers*

Vaughan Williams resists the traditional formal conventions for a finale, following instead the narrative of mankind's history that he extracted from Whitman's *Passage to India*, and finding dramatically and emotionally appropriate music for each stage of the enigmatic metaphysical argument that emerges from it. The opening evokes the earth "swimming in space" with noble, expansive phrases, and leads to a moving "wayfaring" motif as Adam and Eve and their "myriad progeny" descend from Eden to wander in search of the meaning of life. The semi-chorus of sopranos and altos voice their desolate questioning: What is the purpose of life? Why does it never give us the satisfaction we are capable of imagining? Whitman's answer is given with increasing confidence by other voices as they acclaim the achievements of "great captains" and "noble inventors" in exploring and uniting the world. A triumphant climax pays tribute in long flourishing phrases to the "true son of God", the poet who sees that humanity's alienation is approaching its end, and by celebrating it in his songs can help to bring it about.

The swirling music of the sea releases a passionate love-duet between man and his soul as they prepare to set out on the ultimate voyage of discovery, borne through "regions infinite" in search of the being who is God of the whole world (and for Whitman of all religions, Eastern and Western). A fragment of the sea-theme from the beginning of the symphony introduces a sublime C major passage in praise of the "transcendent ... light of the light – shedding forth universes". The voyage suddenly begins with a brilliant hornpipe rhythm accompanying "Away, O Soul!", and man and soul set forth on a journey of exploration, deep into the mysteries of time, space and death, dauntless as the ocean itself.

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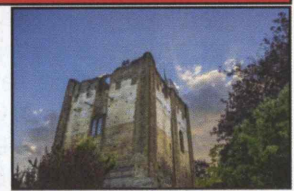


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THE OTHER SIDE OF THE SEASIDE



A trip to the seaside conjures up images of sandcastles, buckets and spades, refreshing dips in the sea and strolls along our breath-taking coastline. However, not all is calm beneath the waves.

Did you know our oceans support an estimated ten million species, only three percent of which have been identified? But our rich ocean wildlife is being depleted by damaging activities, disappearing before we have even had the chance to learn about it. Some fish found in UK waters are now in the same threatened category as tigers and orangutans as a result of overfishing. And our coastline and beaches are still facing huge pressures from marine litter and plastics which are often very damaging to wildlife.

The future of our seas

The Marine Conservation Society (MCS) is the UK's leading marine charity whose role is to educate and inspire people to change their habits, opinions and preconceptions to help look after our oceans for generations to come. We've treated our seas with little respect for too long - too many fish have been taken out, too much rubbish put in and we've assumed the sea needs no special protection. Now our seas are paying the price for the years of neglect - species in decline, rising levels of litter and damaging activities allowed to go unrestricted. MCS's role is to help Governments realise that protection is needed; consumers know that sustainable seafood is the right choice and more people than ever understand the dangers of marine litter. Right now, there has never been a more vital time to support the Marine Conservation Society and help it work towards healthy and abundant seas for future generations.

Join the Marine Conservation Society today

Help protect our amazing but fragile seas, shores and wildlife. From only £3.50 a month, you will receive a welcome pack including an organic cotton shopper bag and seashore safari guide, along with FREE subscription to the quarterly 'Marine Conservation' magazine.

Joining is easy. Simply visit www.mcsuk.org/join or call us on **0300 3300 704**.

A Sea Symphony

I. A SONG FOR ALL SEAS, ALL SHIPS

Chorus

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind, speckle the green and blue,
See, the steamers coming and going, steaming in or out of port,
See, dusky and undulating, the long pennants of smoke.
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

Baritone & Chorus

To-day a rude brief recitative,
Of ships sailing the seas, each with its special flag or ship-signal,
Of unnamed heroes in the ships —
Of waves spreading and spreading far as the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful like a surge.
Of sea-captains young and old, and the mates, and of all intrepid sailors,
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,
Picked sparingly without noise by thee old ocean, chosen by thee,
Thou sea, that pickest and cullest the race in time, and unitest nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Soprano & Chorus

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various flags and ship-signals!
But do you reserve especially for yourself and for the soul of man one flag
above all the rest,
A spiritual woven signal for all nations, emblem of man elate above death,

Token of all brave captains and all intrepid sailors and mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains young or old,
Emblem of man, elate above death.

Baritone, Chorus & Soprano

A pennant universal, subtly waving all time, o'er all brave sailors,
One flag, one flag above all the rest,
Behold the sea itself,
And on its limitless heaving breast, the ships.
All seas, all ships,
O'er all brave sailors
One flag above all the rest, for all nations.
Behold the sea itself.



II. ON THE BEACH AT NIGHT ALONE

Baritone & Chorus

On the beach at night alone,
As the old mother sways her to and fro, singing her husky song,
As I watch the bright stars shining, I think a thought of the clef of the
universes and of the future.
A vast similitude interlocks all,
All distances of space however wide,
All distances of time,
All souls, all living bodies though they be ever so different,
All nations, all identities that have existed or may exist,
All lives and deaths all of the past, present, future,
This vast similitude spans them, and always has spanned,
And shall forever span them and compactly hold and enclose them.

III. (SCHERZO) THE WAVES

Chorus

After the sea-ship, after the whistling winds,
After the white-gray sails taut to their spars and ropes,
Below, a myriad, myriad waves hastening, lifting up their necks,
Tending in ceaseless flow toward the track of the ship,
Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves,
Liquid, uneven, emulous waves,
Toward that whirling current, laughing and buoyant, with curves,
Where the great vessel sailing and tacking displaced the surface,
Larger and smaller waves in the spread of the ocean, yearnfully flowing,
A motley procession, with many a fleck of foam and many fragments,
Following the stately and rapid ship, in the wake following.



IV. THE EXPLORERS

Chorus

O vast Rondure, swimming in space,
Covered all over with visible power and beauty,
Alternate light and day and the teeming spiritual darkness,
Unspeakable high processions of sun and moon and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic intention,
Now, first, it seems my thought begins to span thee.

Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny after them,
Wandering, yearning, with restless explorations,
With questionings, baffled, formless, feverish, with never-happy hearts

With that sad incessant refrain,
*'Wherefore unsatisfied soul?
Whither O mocking life?'*

Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of the impassive earth?
*'Wherefore unsatisfied soul?
Whither O mocking life?'*

Yet soul be sure the first intent remains, and shall be carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains have accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come, singing his songs.

Soprano & Baritone

O we can wait no longer,
We too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless, for unknown shores, on waves of ecstasy to sail,
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.
O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or walking in the night,
Thoughts, silent thoughts, of Time and Space and Death, like
water flowing,
Bear me indeed as through regions infinite,
Whose air I breathe, whose ripples hear, lave me all over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.

Soloists & Chorus

O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou centre of them.

Baritone

Swiftly I shrivel at the thought of God,
At nature and its wonders, Time and Space and Death,
But that I, turning, call to thee, O Soul, thou actual me,
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.

Chorus

Greater than stars or suns,
Bounding O Soul thou journeyest forth;

Soloists & Chorus

Away O Soul! hoist instantly the anchor!
Cut the hawsers - haul out - shake out every sail!

Sail forth - steer for the deep waters only.
Reckless O Soul, exploring, I with thee, and thou with me,
For we are bound where mariner has not yet dared to go,
And we will risk the ship, ourselves and all.

O my brave Soul!
O farther, farther sail!
O daring joy, but safe! are they not all the seas of God?
O farther, farther, farther sail!

All programme notes by Jon Long

.....

End

Hazel Neighbour - *Soprano*



British soprano Hazel Neighbour is currently on the Royal Academy of Music Opera course studying with Nuccia Focile and Ingrid Surgenor, generously supported by the Maria Callas Award and the Josephine Baker Trust. She completed her Master of Performance with distinction at the Royal College of Music, where she was a Cuthbert Smith Scholar supported by a Helen Marjorie Tonks Scholarship. Before studying singing, Hazel read Chemistry at Imperial College London.

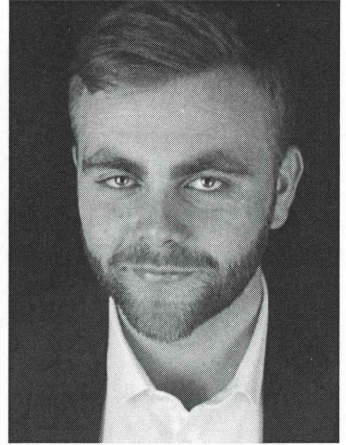
At the Royal Academy of Music, Hazel has performed the roles of Cupid in *Semele* by Handel and Brigitta in *Iolanta* (Tchaikovsky). She has also performed the Marschallin (*Der Rosenkavalier* – Strauss) and the Governess (*Turn of the Screw* – Britten) in opera scenes. At the Royal College of Music, she performed the roles of Mimi (*La Bohème* – Puccini) and Mařenka (*The Bartered Bride* – Smetana) in opera scenes and Cock/Cricket/Franzl in *The Cunning Little Vixen* by Janáček. Other operatic roles she has performed include Gretel, Polly Peachum, Dorabella and Papagena and Rosalinde (*Die Fledermaus*), Konstanze (*Die Entführung aus dem Serail*) and the Countess in scenes.

Hazel also specialises in contemporary opera. She covered the role of the Bride in British Youth Opera's production of *The Vanishing Bridegroom* by Judith Weir in the Peacock Theatre and played the lead soprano role in *The Butt*, an opera by Susie Self adapted from the book by Will Self, at the contemporary music festival *Musiktheatertage* in Vienna.

Highlights of Hazel's concert experience include Berg's *Sieben frühe Lieder* with Cambridge Sinfionetta and soprano soloist in Mozart's *Vesperae solennes de confessore* at West Road Concert Hall in Cambridge.

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. Roles include Aeneas (*Dido and Aeneas*), Figaro (*Le nozze di Figaro*), Escamillo (*La Tragédie de Carmen*) Somnus (*Semele*), and Marcello (*La Bohème*) as part of Royal Academy Opera Scenes. Niall is a member of Royal Academy Opera.



Niall has performed globally most notably singing the role of Christ in Bach's *St Johannes Passion* in Würselen, Germany. On the oratorio stage, Niall has sung Mozart's and Fauré's *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 Haddo House. Niall is also a member of the prestigious Royal Academy of Music Song Circle where he performed in their annual Schubertiade event this year.

A keen performer of new music, Niall sang the baritone solo in the Welsh premier of Paul Mealar's *Symphony No.1, 'Passiontide'*. Recent engagements include Haydn's *Nelson Mass*, Mozart's *Requiem*, Rossini's *Petite Messe Solenne* and the role of Escamillo in RAO's production of *La Tragédie de Carmen*. Niall made his Wigmore Hall debut in November in a recital with Julian Prégardien and Christoph Schnakertz. Niall also featured as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series in 2018 led by Iain Ledingham.

Upon graduating from the University of Aberdeen in 2016, Niall was awarded the Carlaw Music Prize for his services to the music department and was also 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.

Paul Grant - *Baritone*



Paul Grant was born in Edinburgh and is studying with Glenville Hargreaves and Jonathan Papp at the Royal Academy of Music where he is a member of the Academy Song Circle and was a soloist for the RAM/Kohn Foundation Bach Cantata Series. He is a Britten Pears Young Artist, won the 2018 Richard Lewis/Jean Shanks Award and was a finalist in the 2018 RAM Club Prize and 2017 Joan Chissell/Rex Stephens Schumann Lieder Prize.

Performance highlights include a gala concert at Victoria Hall, Geneva, recitals at The Queen's Gallery Buckingham Palace, Wigmore Hall, Edinburgh Festival Fringe, Aberdeen International Youth Festival, Leeds Lieder and Oxford Lieder Festivals, masterclasses with Thomas Quasthoff and Simon Keenlyside and attending the Georg Solti Accademia di Bel Canto.

Recent operatic performances include Robert in Tchaikovsky's *Iolanta*, Minsk Man in Jonathan Dove's *Flight* and Le Podestat in Bizet's *Le Docteur Miracle* with Royal Academy Opera as well as covering the title role in *Don Giovanni* with British Youth Opera.

Upcoming engagements include Garsington Opera as an Alvarez Young Artist and a recital in Japan before joining the Accademia Teatro alla Scala in Milan.

Paul is very grateful for the generous support from The Carr-Gregory Scholarship, The Robertson Scholarship Trust and The Leverhulme Trade Charities Trust.

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

Jeremy Backhouse



Jeremy Backhouse is one of Britain's leading choral conductors. He began his musical career in Canterbury Cathedral where he was Senior Chorister.

Jeremy has been the sole conductor of the internationally-renowned chamber choir, Vasari Singers, since its inception in 1980. Since winning the prestigious Choir of the Year competition in 1988, the Vasari Singers has performed regularly at major concert venues and cathedrals throughout the UK and abroad. Jeremy and the Vasari Singers broadcast frequently on Classic FM and BBC Radio

3 and have a discography of over 25 CDs on EMI, Guild, Signum and Naxos. Their recordings have been nominated for a Gramophone award, received two Gramophone Editor's Choice awards, the top recommendation on Radio 3's 'Building A Library' and two recent CDs both achieved Top Ten status in the Specialist Classical Charts. He is totally committed to the performance of contemporary music and, with Vasari, he has commissioned over 25 new works.

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*, Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, then Mahler's '*Symphony of a Thousand*' and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra.

In January 2009 Jeremy became the Music Director of the Salisbury Community Choir. In 2013 the choir celebrated its 21st Anniversary with a concert in Salisbury Cathedral, premiering a specially-commissioned work by Will Todd, *The City Garden*, which they toured to Lincoln (2014) and Guildford (2015) cathedrals. A new work from Alexander L'Estrange was premiered in Winchester Cathedral in November 2018.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the London Symphony Chorus, the Philharmonia Chorus, and the Brighton Festival Chorus.



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, 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

Richard Milone
Hilary Jane Parker
Charis Jenson
Katarina Nazarova
John Dickinson
Alice Hall
Jacob Ventura
Anna Szabo

Violin 2

Eleanor Parry-Dickinson
Alicia Berendse
Eleanor Gilchrist
Felicity Broome-Skelton
Cecilia Romero
Nicole Stokes

Viola

Matthew Quenby
Milena Simovic
Joseph Fisher
Lowri Thomas

Cello

Adrian Bradbury
Ben Rogerson
Kirsten Jenson
Patrick Johnson

Bass

David Brown
David Ayre

Harp

Susan Blair

Flute

Ian Mullin
Kate Walter
Chloe Vincent

Oboe

Richard Simpson
Rachel Broadbent

Clarinet

Andrew Harper
Rosemary Taylor
George Sleighthome

Bassoon

Luke Tucker
Elizabeth Trigg
Robert Porter
Rosie Cow

Horn

Nick Korth
Finlay Bain
Jonathan Eddie
Hugh Sisley
Jason Koczur

Trumpet

Robin Totterdell
Ryan Linham
Rebecca Crawshaw

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, Austria and the Baltic States, with a trip to Northern Spain planned for 2020.



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



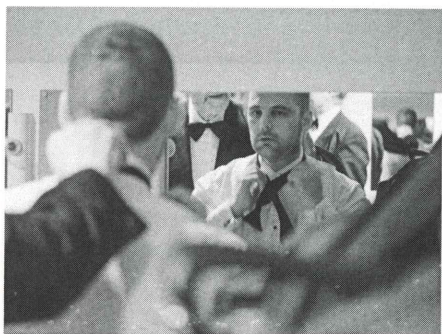
SING WITH THE BEST

It's official: singing

- Makes you feel happier
- Reduces stress
- Improves memory
- Strengthens the lungs and immune system



But most of all, it's just great fun!



Apart from singing in local venues, we also tour abroad and have a full calendar of social events, including walks and parties.

If you're tempted to join us, just drop an email to our membership secretary, Jane Brooks at membership@vivacechorus.org.



VIVACE CHORUS and GUILDFORD COMMUNITY LOTTERY

Guildford Borough Council has recently set up the Guildford Community Lottery to help provide much-needed funding for local community projects.

You can buy lottery tickets online for a minimum of £1 per week, of which 50p goes directly to your chosen cause, e.g. Vivace Chorus. Each ticket gives you a 1 in 50 chance of winning a prize, with a top prize of £25,000 for matching 6 numbers.

If you would like to support Vivace Chorus and be in with the chance of winning a cash prize at the same time, please visit the Guildford Community Lottery website:

www.guildfordlottery.org/support/vivace-chorus

Vivace Chorus Singers

FIRST SOPRANO

Sel Adamu
 Amelia Atkinson
 Jane Barnes
 Helen Beevers
 Joanna Bolam
 Mary Broughton
 Rebecca Kerby
 Fran MacKay
 Suzie Maine
 Sue Norton
 Robin Onslow
 Gillian Rix
 Joan Thomas
 Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
 Anna Arthur
 Philippa Curtis
 Isobel Humphreys
 Mo Kfourri
 Harriet Lavis
 Isabel Mealor
 Sonia Morris
 Michelle Mumford
 Alex Nash
 Sarah Palmer
 Gill Perkins
 Kate Peters
 Valerie Thompson
 Hilary Trigg
 Christine Wilks
 Fiona Wimblett
 Frances Worpe

FIRST ALTO

Barbara Barklem
 Jackie Bearman
 Jane Brooks
 Amanda Burn
 Kate Emerson
 Valentina Faedi
 Elaine Harris
 Sheila Hodson
 Jean Leston
 Liz Martin
 Penny McLaren
 Christine Medlar
 Rosalind Milton
 Mary Moon
 Lilly Nicholson
 Linda Ross
 Catherine Shacklady
 Carol Sheppard
 Marjory Stewart
 Jo Stokes
 Nicola Telcik
 Sue Thomas
 Maggie Woolcock

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Diana Butcher
 Sylvia Chantler
 Mary Clayton
 Andrea Dombrowe
 Sheena Ewen
 Valerie Garrow

Margaret Grisewood

Liz Hampshire
 Pauline Higgins
 Beth Jones
 Mary King
 Christine Lavender
 Lois McCabe
 Kay McManus
 Catherine Middleton
 Val Morcom
 Pamela Murrell
 Sonja Nagle
 Jacqueline Norman
 Sheila Rowell
 Prue Smith
 Rosey Storey
 Pamela Usher
 Anne Whitley
 June Windle
 Elisabeth Yates

FIRST TENOR

Bob Bromham
 Bob Cowell
 Rosie Jeffery
 Michael Krzyzaniak
 Barbara McDonald
 Nick Manning
 Martin Price
 Chris Robinson
 John Trigg

SECOND TENOR

Ewan Bramhall
 Peter Butterworth

Tony Chantler
 Simon Dillon
 Geoff Johns
 Stephen Linton
 Peter Norman
 Mark Sayer
 Jon Scott *

FIRST BASS

Paul Barnes
 Phil Beastall
 David Brassington
 Richard Broughton
 Mike Dudley
 Brian John
 Jeremy Johnson
 Jon Long
 Malcolm Munt
 Chris Newbery
 Chris Peters
 Robin Privett
 Andrew Skinner
 Philip Stanford

SECOND BASS

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

 * Tenor soloist in
Sir Patrick Spens

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

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If you have enjoyed this concert, why not become one of our patrons? We have a loyal band of followers whose regular presence at our concerts is greatly appreciated. With the valued help of our patrons, we are able to perform a wide range of exciting music, with world-class, professional musicians in venues such as Guildford Cathedral, G Live, the Royal Albert Hall and the Royal Festival Hall. For an annual donation, patrons can have unlimited tickets at a 10% discount. If you are interested, please contact Mary Moon on 01372 468431 or email: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

Mozart *Clarinet Concerto* and *Requiem*

Saturday 25th May 7.30 pm

G Live, Guildford

We're delighted to welcome internationally-renowned clarinettist, Michael Collins, to G Live to play the hugely popular Mozart *Clarinet Concerto*. Also on the programme will be Mozart's much-loved *Requiem*, one of the best-known pieces in the classical music repertoire, together with Mahler's *Ave Maria*, a choral setting of the *Adagietto* from his *Symphony No. 5*. Get your tickets early for this sell-out occasion!

In the Mood for Summer

Saturday 6th July 7.30 pm

Holy Trinity Church, Guildford

Join us at the beautiful Holy Trinity Church on Guildford's historic High Street for a light summer concert, full of easy-listening favourites. Our programme includes Gershwin, Cole Porter, George Shearing and John Rutter – the perfect soundtrack to a summer evening.

Todd *Mass in Blue* and Palmeri *Misa Tango*

Saturday 9th November 7.30 pm

G Live, Guildford

There's plenty to get your hips swaying in our sultry Latin-American and jazz concert at G Live this November. We'll be singing *Mass in Blue* by acclaimed international composer and Guildford resident, Will Todd. This has fast become one of the most popular modern choral works in the world, and we're delighted to be joined by Latin-American music specialists, the Santiago Quartet, international bandoneon player Julian Rowlands and Tango bass player, Tom Mason for this, and our other programmed work, *Misatango* by Palmeri. And if that's not exciting enough, there will be live Tango dancing from duo Richard Manuel and Paula Duarte, who performed in Guildford to huge acclaim in the 2018 Spring Music Festival.

Further details at vivacechorus.org

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FUTURE CONCERTS:



**MOZART
REQUIEM**

**CLARINET
CONCERTO**
Michael Collins
Mahler: *Ave Maria*
The Brandenburg Symphonies
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
25th May 2019
7.30 pm

vivacechorus.org
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GLive
Guildford Live



**In the Mood for
SUMMER**

Gershwin, Cole Porter,
Shearing, Rutter
and other favourites

Vivace
Chorus

Saturday
6th July 2019
8 pm

Holy Trinity Church
Guildford



**MASS IN
BLUE**

Will Todd
MISATANGO
Palmeri

Will Todd Trio
Santiago Quartet

Vivace
Chorus

Saturday
9th Nov 2019
7.30 pm

vivacechorus.org
Registered Charity No. 1026337

GLive
Guildford Live

Join Vivace Chorus in Guildford for our other 2019 concerts

May GLive

Mozart's *Requiem* and *Clarinet Concerto* with world famous soloist, Michael Collins, and Mahler's *Ave Maria*, all written in Vienna – the birthplace of some of the most magical music in the world.

July Holy Trinity

From jazz to madrigals – your perfect summer's evening concert.

November GLive

Tango dancers, a bandoneon player, a Latin American quartet and a jazz trio. Vivace is singing, too!

vivacechorus.org

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