



# ***MASS IN BLUE***

***Will Todd***

# ***MISATANGO Palmeri***

**Will Todd Ensemble  
Santiago Quartet**

**Conductor:  
Jeremy Backhouse**



**Vivace**  
Chorus

**Saturday  
9<sup>th</sup> Nov 2019  
7.30 pm**



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Clockwise from top left; Michael Borozdin-Bidnell *Jukkasjälörvi Kyrka, Swedish Lapland*, Graham Sendell, *The Kissing Gate*, Anne Goldberg, *Norman and The Toys*, Tony Noble, *The old mill by the canal*, Autumn

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Milonga del Angel

*Astor Piazzolla*

**Misa a Buenos Aires** *Martín Palmeri*

Oblivion

*Astor Piazzolla*

Autumn

*Astor Piazzolla*

**Mass in Blue**

*Will Todd*



Richard Manuel & Paula Duarte

*Tango dancers*

Hilary Cronin

*Soprano*

Julian Rowlands

*Bandoneón*

Tom Mason

*Double bass*

Francis Pott

*Piano*

**Santiago Quartet**

**Will Todd Ensemble**

**Conductor: Jeremy Backhouse**

# ***BRAVO!***

## Guildford in Bloom Awards September 2019

"Beautiful opening performance by Vivace Chorus. Thank you for starting the awards in such style"

"Special guest appearance opening tonight – Vivace Chorus, a magical choir of 48 singing Linden Lea"

"Country Garden by Percy Grainger performed by Vivace Chorus – what a perfect way to start the show!"

## Mozart Requiem May 2019

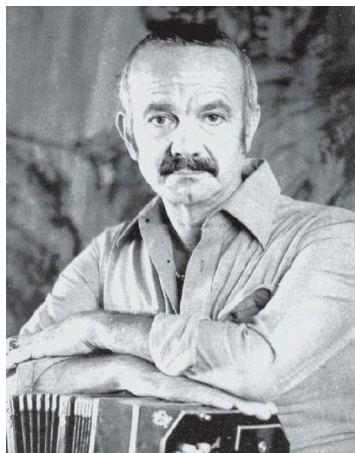
"The Ave Maria was sublime with real purity of sound and great dynamics. And the Requiem was really powerful in its contrasts - loved the strength of the men's voices in Dies irae and the angelic women's choir in Confutatis! Well done! The people around me were saying 'what an excellent evening of culture' it was for the people of Guildford"

## Sea Symphony - March 2019

"Thank you for a super evening! The music was wonderful and your rendition of the RVW Sea Symphony left me feeling as though I had been on the ocean. All three soloists were a joy to hear and the orchestra was fabulous!"

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## Astor Piazzolla and the Tango



Interviewed a few years before his death in 1992, the composer Astor Piazzolla recalled his dramatic first meeting with Nadia Boulanger, the great French teacher of composition, and the moment that transformed his life and his music:

"She suddenly opened her eyes, took my hand and told me: 'You idiot, *that's* Piazzolla!'"

Born in Mar del Plata, Argentina, but brought up in Greenwich Village and Little Italy, New York City, Piazzolla had learnt to play the bandoneón – the idiosyncratic cousin of the accordion and the concertina that tonight's virtuoso, Julian Rowlands, has called 'the soul of tango'. After returning to his native country at the age of sixteen Piazzolla had dedicated himself to music, playing 'in every cabaret in Buenos Aires' but also making a thorough study of the classical tradition with Alberto Ginastera.

A prize for composition and a scholarship from the French government in 1954 brought the thirty-two-year-old to Paris, where he showed Boulanger his 'kilos of symphonies and sonatas' but concealed his love of tango, ashamed of its 'low class' associations: "I didn't want to tell her that I was a bandoneón player, because I thought 'She will then throw me from the fourth floor!'"

Luckily for Piazzolla and his future audiences the forensic Boulanger questioned him 'like an FBI agent', briskly told him that his classical pieces were derivative, asked him to play a tango of his own, and was able to set the 'idiot' on his true artistic path. This led him to develop the so-called New Tango, fusing tango with classical elements to form a distinctive genre of contemporary music. He summed it up as 'a popular chamber music that comes from the tango' – perhaps using a key word in its strongest cultural sense – *popular*: 'of the people, rooted in folk tradition'.

## The bandoneón

The bandoneón was invented in 19C Germany, originally so that clergymen in remote country districts could play simple chordal accompaniments to congregational singing, but it was soon developed as an instrument of enormous melodic and rhythmical potential. Taken to Latin America, it became an essential element in the culture of Argentinian and Uruguayan tango.

In an online interview for *Songlines Magazine* Julian Rowlands has discussed the extraordinary expressive range and adaptability of the instrument. Sturdy and four-square when closed, it stretches out lithely and flexibly on the knees of the performer, and this gives an exciting immediacy and responsiveness to the sound, whether playing long, intensely emotional melodies or exploiting "the rhythmic drive that comes from bouncing the instrument so that each attack overblows the reeds – the 'chan-chan' sound of the tango *marcato* rhythm".

The standard bandoneón has a range of nearly five octaves, and like a stringed instrument it can achieve a wide variety of timbres and subtle effects of vibrato – all sensitive to the player's moment-by-moment shades of interpretation.



*Photo: Pavel Krok*

## Piazzolla: *Milonga del Angel*, *Oblivion*, *Otoño Porteño*

In their different ways the three Piazzolla pieces in this concert all embody the distinctive character of tango: intimate dependence of each instrument on the others, intricate, mutually supportive musical patterns and gestures, and an extraordinary sense of emotional honesty, shaped by a sensitive and co-operative discipline.



### **Milonga del Angel:**     *String quartet, bandoneón, Tango dancers*

The *Milonga del Angel* (1965) was written for a play by Alberto Rodriguez Muñoz in which themes of violence and redemption are explored in a Buenos Aires setting. *Milonga* is a dance-form with West African origins, and is also the word for a dance-party. In the relaxed, almost drowsy opening section the bandoneón emerges modestly from beneath a yearning string melody. The characteristic syncopated rhythms of tango begin to assert themselves as elegant melodic lines answer each other and intertwine, creating a slow, sensuous dance of contrasting colours, timbres and textures and becoming more urgent before subsiding to a touchingly tranquil conclusion.

## Martín Palmeri: Misa a Buenos Aires (Misatango) - 1996

Palmeri was born in 1965, and his *Mass for Buenos Aires* was the first work in which he experimented with mixing choral music with tango: "Everything is possible", he said, "and music should be interconnected and we should build a bridge between all musical forms". Strongly influenced by his compatriot Piazzolla, he said in an interview that "without [the bandoneón] it is very difficult to be 'in the genre' ... this instrument is like the human voice, it is the typical sound of tango".

When he composed the work Palmeri was director of a choir who had told him that they wanted to "sing tango", but he found it difficult to write music for unaccompanied voices that could be performed with the necessary precision. His solution was to compose the *Misatango* with a concentration of the tango elements in the instrumental score for bandoneón, strings and piano (the traditional make-up of the tango orchestra), then 'counterpoint' this with more recognisably conventional writing for the voices, "energised by tango rhythms". He said that he chose to set the Latin text of the Mass because it gave the work "a reserved, esoteric quality" which from his point of view had "much to do with tango".

From the beginning the **Kyrie** uses the text dramatically, contrasting the insistent *Kyrie eléison* ('Lord have mercy') with the persuasive *Christe eléison* ('Christ have mercy') and so exploiting both the bandoneón's percussive accenting and its long-breathed, eloquent phrasing.

The work moves straight on into the spirited **Gloria**, and two musical traditions come together as the soprano soloist, gravely supported by the instrumental ensemble, expresses the slow, dignified and sensuous character of tango which then blends seamlessly with a hushed, devotional mood derived from the traditions of choral church music. The *Quoniam* section ('For Thou only art holy') returns to the vigorous rhythm of the opening *Gloria*, and the *amens* are exuberant, even playful, at the end.

Palmeri identified the **Credo** as a "difficult, complex, very elaborate text" with an "almost theatrical narrative" for which he aimed to find musical ideas that embodied the drama. The firm statement of faith

at the beginning is underlined by selective use of unison and a propulsive rhythm. At *Et Incarnatus est* ('He was incarnate by the Holy Ghost') the solo voice, supported by solemn phrases in the accompaniment, dramatises the pathos of Jesus's vulnerability, and the pain and exposure of the Crucifixion are vividly conveyed by jabbing rhythms (consciously handled, Palmeri said, in the style of Piazzolla).

The unaccompanied account of the Death and Entombment ends on a bare chord with no "third", which Palmeri said represents "the void of death", and the tempo shifts to *allegro* for the Resurrection.

After the mysterious *Spiritum* section for the soloist her phrases are taken up by the basses, then developed by the other parts. Everything here grows out of and is built on the Resurrection theme, just as in Christian doctrine the Church and the Faith are grounded in the Resurrection: Palmeri is attentive to the religious argument of the text as well as to its drama. Confidently repeated *amens*, rising from *fortissimo* to *fortississimo* (triple *forte*) form a fitting conclusion.

In contrast, the soloist's simple phrases at the beginning of the **Sanctus** are introduced by an elegantly relaxed piano solo, then rhythmically varied by the chorus.

This leads directly into the **Benedictus**, gentle and mysterious at first but almost immediately becoming a cheerfully lilting melody. The words here are those of the people of Jerusalem welcoming Jesus as Messiah, and Palmeri dramatizes the entry into the city as an uncomplicated, everyday event linking Heaven and Earth – just as it is for a community of believers.

The **Agnus Dei** begins with a powerful chord, followed by a slow, languorous melody from the bandoneón that initiates the pleas for mercy. Fugal entries give weight to the prayer, and Palmeri increases the sense of urgency as the end approaches not by hastening the tempo but by reining it in. Syncopated cries of *Dona nobis pacem* for all voices rise to *forte*, then a sudden dramatic softening brings the work to an extended and gentle close.

## Misa a Buenos Aires (Misatango)

*Chorus, Soprano, String quartet, Bandoneón, Double bass, Piano*

### Kyrie

*Kyrie eléison*

Lord have mercy

*Christe eléison*

Christ have mercy

*Kyrie eléison*

Lord have mercy

### Gloria

*Gloria in excelsis Deo et in terra pax hominibus bonæ voluntatis.*

Glory to God in the highest, and on earth peace to people of good will.

*Laudamus te, benedicimus te, adoramus te, glorificamus te.*

We praise you, we bless you, we adore you, we glorify you.

*Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex cælestis, Deus Pater omnipotens.*

We give you thanks for your great glory, Lord God, heavenly King, O God almighty Father.

*Domine Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.*

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram. Qui tollis peccata mundi, miserere nobis.*

Who takes away the sins of the world, have mercy on us; who takes away the sins of the world, receive our prayer; who takes away the sins of the world, have mercy on us.

*Quoniam, tu solus Sanctus, tu solus Dominus tu solus Altissimus, Jesu Christe. Tu solus Dominus, tu solus Altissimus, cum Sancto Spiritu: in gloria Dei Patris. Amen.*

For You alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

## Credo

*Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilium omnium et invisibilium, et in unum Dominum, Jesum Christum, Filium Dei unigenitum.*

*Et ex Patre natum ante omnia sæcula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero.*

*Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.*

*Qui propter nos homines et propter nostram salutem descendit de cælis.*

*Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.*

*Crucifixus etiam pro nobis, sub Pontio Pilato: passus, et sepultus est.*

*Et resurrexit tertia die secundum scripturas. Et ascendit in cælum, sedet ad dexteram Patris.*

*Et iterum venturus est cum gloria, judicare vivos et mortuos. Cujus regni non erit finis.*

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible, and in one Lord, Jesus Christ, the only-begotten Son of God.

Born of the Father before all ages, God from God, Light from Light, true God from true God.

Begotten, not made, consubstantial with the Father, by whom all things were made.

Who for us men and for our salvation came down from heaven.

And by the Holy Spirit was incarnate of the Virgin Mary, and was made man.

For our sake he was crucified under Pontius Pilate, suffered death and was buried.

He rose again on the third day according to the Scriptures. He ascended into heaven, and is seated at the right hand of the Father.

He will come again with glory, to judge the living and the dead, and his kingdom will have no end.

*Credo in Spiritum Sanctum,  
Dominum et vivificantem, qui ex  
Patre Filioque procedit, qui cum  
Patre et Filio simul adoratur et  
conglorificatur, qui locutus est  
per prophetas.*

*Credo in unam, sanctam,  
catholicam et apostolicam  
ecclesiam.*

*Confiteor unum baptisma in  
remissionem peccatorum. Et  
expecto resurrectionem  
mortuorum, et vitam venturi  
sæculi.*

*Amen.*

## **Sanctus & Benedictus**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth. Pleni  
sunt cæli et terra gloria tua,  
Hosanna in excelsis.*

*Benedictus qui venit in nomine  
Domini, Hosanna in excelsis.*

## **Agnus Dei**

*Agnus Dei, qui tollis peccata  
mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata  
mundi, miserere nobis.*

*Dona nobis pacem.*

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church.

I confess one Baptism for the forgiveness of sins, and I look forward to the resurrection of the dead and the life of the world to come.

Amen.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of your glory, Hosanna in the highest.

Blessed is he who comes in the name of the Lord, Hosanna in the highest.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Grant us peace.

**Piazzolla: Oblivion**     *String quartet, bandoneón, Tango dancers*

*Oblivion* (1982) was written for the sound-track of Marco Bellocchio's ironic film comedy *Enrico IV*, and has been performed as a vocal number with lyrics that tease out the double sadness implied by its simple but subtle structure – regret for lost love, and regret that even the memory of loss is fading.

The eloquent bandoneón melody falls, rises and falls again, while the tender accompaniment moves repeatedly upwards. Perhaps one of these elements represents lost love and the other the memory of love that still remains but is gradually disappearing.

The piece illustrates perfectly what the cellist Yo Yo Ma has said about Piazzolla's tango music – that it shows “the great strength of true voice” and is “a music of deep undercurrents ... endlessly passionate and full of yearning”.

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*Interval*  
*(20 minutes)*

.....



This event is part of Echoes Festival of Latin Classical Music 2019, organised by ILAMS and the Instituto Cervantes

[www.echoesfestival.co.uk](http://www.echoesfestival.co.uk)  
[www.ilams.org.uk](http://www.ilams.org.uk)

## Piazzolla: Otoño Porteño (Autumn in the Port City)

*String quartet, bandoneón, Tango dancers*

*Autumn in the Port City* – that is, Buenos Aires – is part of a sequence of pieces on the seasons, although Piazzolla did not originally write them as a set.

The vigorous, jaunty rhythms of the opening show that for him this season is not just a time for regretful emotions, and the strongly accented, percussive effects that the bandoneón can achieve come into play here.

The music slows and introduces a warmly reflective theme, with hints of falling leaves, passing time and the cool feel of the Port City evening, and this then alternates playfully with the opening material until the piece ends as if with a sudden, sardonic wave of the hand.

*Programme notes by Jon Long*



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## Will Todd: Mass in Blue (Jazz Mass) Op. 28

Written in 2003 in response to a commission by Hertfordshire Chorus, and originally premiered under the title *Jazz Mass*, Will Todd's *Mass in Blue* is a brilliant blend of driving jazz grooves and clear, strong, choral writing against which the solo piano and solo soprano voice weave and blend in a delightful aural tapestry. The work reflects not only the composer's love of jazz music and his admiration of jazz performers, but also his own experience as an improviser.

It also allows Todd to make use of his extensive choral skills which he deploys so effectively in works such as the oratorios *The Burning Road* (Op 10) and *Saint Cuthbert* (Op 7) or the chorus writing of his opera *The Blackened Man*. It is a confident work by a composer who understands and responds to the jazz idiom, making free use of the 12 bar blues sequence (which has been fundamental in the development of jazz music) as well as more complex harmonic processes.

The **Kyrie** opens with an energetic cadenza for the trio section which builds into the first set tempo of the work. Over this the first vocal entry is heard, a bluesy theme reminiscent of spirituals and therefore apt for the text *Kyrie eléison* - 'Lord have mercy'. Gradually other lines join the initial melody until the full choir is singing. They burst forth ecstatically with *Christe eléison*, and as this music subsides we hear the soprano enter on a soulful melody with a strong improvised feel. The music of the *Kyrie eléison* is repeated with the soloist interwoven around the vocal lines in a virtuosic display. The movement then slows to a thrilling final chord.

The **Gloria** is set up with a fanfare from the saxophone which punctuates the whole movement. From the moment the choir enters there is an uplifting rhythmic drive to this setting. In the central section of the Gloria a pulsating 5/8 time is established which gradually builds until a recapitulation of the opening material brings the movement to a close.

The **Credo** features the soprano in a colourful 12 bar blues in 12/8 time. There is a strong gospel feel with the choir repeating lines from the soloist and humming soft backing harmony. Again in three sections, the first blues part gives way to a more sombre section at the *Crucifixus*, and after *et sepultus est* ('and he was buried') a piano solo leads the ensemble into a blazing depiction of the moment of resurrection. The *Et resurrexit* is set with a scorching up-tempo swing which eventually cuts back into the 12/8 as the movement builds to a thrilling climax.

Like the *Gloria* the **Sanctus** is set for the choir and band without the soloist. It is a beautiful, slow ballad set up initially on the piano, with a prominent role for the saxophone. The movement provides a welcome period of tranquility and reflection after the sheer energy of the previous three movements.

The **Benedictus** begins with solo double bass over which the choir sings a theme which builds up from the basses through the rest of the voices. This music is gradually invaded by a new, more driving beat and the solo voice begins to weave into the texture once again. This funky riff gradually takes over and the music emerges into a powerful *Hosanna* section with punching instrumental rhythms and a jubilant choral sound.

The **Agnus Dei** is a substantial movement: more than beautiful, it is painful, plaintive, a cry for mercy and a prayer for peace. It begins with a moving contrast to the end of the *Benedictus* as the piano tenderly introduces a haunting soprano ballad, the strong 12 bar blues harmony once again underpinning the texture. The choir enters, pleading gently but insistently, as intricate choral lines are woven over a simple, repeated chordal structure. The music builds from a beautiful rising phrase on *qui tollis peccata mundi* - 'who takest away the sins of the world', to an intense climax at *miserere nobis* - 'have mercy upon us'. The opening ballad theme then returns, the soprano now accompanied softly by the choir.

Traditionally the Mass would end here on *pacem* - 'peace', but in another dramatic masterstroke Will Todd leaves the altos hanging on a soft F after the last chord of the *Agnus Dei*. The air of expectation grows as the sopranos softly recapitulate the *Credo* theme, and gradually the texture builds with the soloist entering, then the tenors and basses.

Suddenly the 12/8 beat of the *Credo* is heard again, driving the music forward with renewed energy as the choir sing *et expecto resurrectionem* - 'I look for the resurrection'. The emphatic final chords of the work leave the listener not in quiet contemplation but impelled forward into praise and belief: 'Credo! Amen!'

© *Ralph Woodward 2003 updated by Jon Long for the version used in this performance*

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## **Will Todd: Mass in Blue (Jazz Mass) Op. 28**

*Chorus, Soprano, Jazz Ensemble (Saxophone, Double bass, Drums, Piano), String quartet*

### **Kyrie**

*Kyrie eléison*

Lord have mercy

*Christe eléison*

Christ have mercy

*Kyrie eléison*

Lord have mercy

### **Gloria**

*Gloria in excelsis Deo et in terra pax hominibus bonæ voluntatis.*

Glory to God in the highest, and on earth peace to people of good will.

*Laudamus te, benedicimus te, adoramus te, glorificamus te.*

We praise you, we bless you, we adore you, we glorify you.

*Gratias agimus tibi propter magnam gloriam tuam, Gloria! Domine Deus, Rex cælestis, Deus Pater omnipotens.*

We give you thanks for your great glory, Gloria! Lord God, heavenly King, O God almighty Father.

.....  
*Vivace Chorus*

*Domine Fili unigenite Jesu  
Christe, Domine Deus, Agnus  
Dei, Filius Patris.*

*Qui tollis peccata mundi,  
miserere nobis; qui tollis peccata  
mundi, deprecationem nostram  
suscipe.*

*Qui sedes ad dexteram Patris,  
miserere nobis.*

*Quoniam, tu solus Sanctus, tu  
solus Dominus tu solus  
Altissimus, Jesu Christe. Tu solus  
Dominus, tu solus Altissimus,  
cum Sancto Spiritu: in gloria Dei  
Patris. Amen.*

## **Credo**

*Credo in unum Deum, Patrem  
omnipotentem, factorem cæli  
et terræ, visibilibus omnium et  
invisibilibus, et in unum  
Dominum, Jesum Christum,  
Filius Dei unigenitum.*

*Et ex Patre natum ante omnia  
sæcula. Deum de Deo, Lumen  
de Lumine, Deum verum de  
Deo vero.*

*Genitum, non factum,  
consubstantialem Patri: per  
quem omnia facta sunt.*

*Qui propter nos homines et  
propter nostram salutem  
descendit de cælis.*

Lord Jesus Christ, Only  
Begotten Son, Lord God, Lamb  
of God, Son of the Father.

Who takes away the sins of  
the world, have mercy on us;  
Who takes away the sins of  
the world, receive our prayer;

You are seated at the right  
hand of the Father, have mercy  
on us

For You alone are the Holy  
One, you alone are the Lord,  
you alone are the Most High,  
Jesus Christ, with the Holy  
Spirit, in the glory of God the  
Father. Amen.

I believe in one God, the Father  
Almighty, maker of heaven and  
earth, of all things visible and  
invisible, and in one Lord, Jesus  
Christ, the only-begotten Son of  
God.

Born of the Father before all  
ages, God from God, Light from  
Light, true God from true God.

Begotten, not made,  
consubstantial with the Father,  
by whom all things were made.

Who for us men and for our  
salvation came down from  
heaven.

*Et incarnatus est de Spiritu  
Sancto ex Maria virgine, et homo  
factus est.*

*Crucifixus etiam pro nobis, sub  
Pontio Pilato: passus, et sepultus  
est.*

*Et resurrexit tertia die secundum  
scripturas. Et ascendit in cælum,  
sedet ad dexteram Patris.*

*Et iterum venturus est cum  
gloria, iudicare vivos et mortuos.  
Cujus regni non erit finis.*

*Credo in Spiritum Sanctum,  
Dominum et vivificantem, qui ex  
Patre Filioque procedit, qui cum  
Patre et Filio simul adoratur et  
conglorificatur, qui locutus est  
per prophetas.*

*Credo in unam, sanctam,  
catholicam et apostolicam  
ecclesiam.*

*Confiteor unum baptisma in  
remissionem peccatorum. Et  
expecto resurrectionem  
mortuorum, et vitam venturi  
sæculi.*

*Amen, Credo!*

And by the Holy Spirit was  
incarnate of the Virgin Mary, and  
was made man.

For our sake he was crucified  
under Pontius Pilate, suffered  
death and was buried.

He rose again on the third day  
according to the Scriptures. He  
ascended into heaven, and is  
seated at the right hand of the  
Father.

He will come again with glory,  
to judge the living and the  
dead, and his kingdom will have  
no end.

I believe in the Holy Spirit, the  
Lord, the giver of life, who  
proceeds from the Father and  
the Son, who with the Father  
and the Son is adored and  
glorified, who has spoken  
through the prophets.

I believe in one, holy, catholic  
and apostolic Church.

I confess one Baptism for the  
forgiveness of sins, and I look  
forward to the resurrection of  
the dead and the life of the  
world to come.

Amen, I believe!

## **Sanctus & Benedictus**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.*

*Pleni sunt cæli et terra gloria  
tua, Hosanna, Sanctus  
Dominus Deus, Sanctus*

*Benedictus qui venit in nomine  
Domini, Hosanna in excelsis  
Deo.*

Holy, Holy, Holy, Lord God of  
hosts.

Heaven and earth are full of  
your glory, Hosanna, holy Lord  
God, holy.

Blessed is he who comes in  
the name of the Lord, Hosanna  
to God in the highest.

## **Agnus Dei**

*Agnus Dei, qui tollis peccata  
mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata  
mundi, miserere nobis.*

*Agnus Dei, qui tollis peccata  
mundi, dona nobis pacem.*

*Credo, credo. Et expecto  
resurrectionem mortuorum, et  
vitam venturi sæculi.*

*Amen, Credo!*

Lamb of God, who takes away  
the sins of the world, have  
mercy on us.

Lamb of God, who takes away  
the sins of the world, have  
mercy on us.

Lamb of God, who takes away  
the sins of the world, grant us  
peace.

I believe! I look forward to the  
resurrection of the dead, and  
the life of the world to come.

Amen, I believe!

.....  
*End*

## The Santiago Quartet

Rowan Bell  
Ruth Funnell  
Cressida Wislocki  
Jonathan Hennessey-Brown

1st violin  
2nd violin  
Viola  
Cello

The Santiago Quartet was formed by Jonny Hennessey-Brown on his return from a six-year stint as principal cello of the Yucatán Symphony Orchestra, Mexico.

Formerly known as Cuarteto Genesis, the quartet has always championed the vastly diverse and often under-rated music of Latin America.



Photo © David Morgan

The quartet has been fortunate enough to perform in venues such as Bellas Artes, Mexico City, The Purcell Room, St. Martin-in-the-Fields, The Troubadour in Earl's Court and at festivals and concerts around England and beyond.

They have made two albums; one called *Latin Perspective* and the other *Language of the Heart*.

The latter album received rave reviews and had radio plays on BBC Radio 3, 4, Classic FM and Radio 6 Music. On hearing them play live in the studios of Front Row, Sir Bob Geldof commented "Sexier than 50 Shades of Grey".

Georgia Mann-Smith played *Oblivion* from the second album on Radio 3 breakfast adding simply, "Gorgeous performance".

*Language of the Heart* made it to number three in the Classical specialist charts and number nine in the Classic FM charts.

Collaborations have always been a big part of enriching musical experience for the quartet, and they have enjoyed working with artists such as Ahmed Dickinson, Cecilio Perera, Ana Silvera, Sebastian Forbes, Will Todd, Nick Ingman, Salisbury Community Choir, and the Latin Grammy Award winning Cuarteto Latinoamericano, in no particular order of importance!

## Julian Rowlands – *Bandoneónist*



Photo © Nick Rutter

Bandoneónist and composer Julian Rowlands has appeared on TV and radio including BBC's "Strictly", "The One Show" and "Zingzillas", ITV's "Surprise Surprise", BBC Radio 4's "Front Row", and Radio 3's "Sound of Dance" and "In Tune". He made his Radio 3 debut in 2010 accompanying bass-baritone Erwin Schrott in a live broadcast from the Royal Opera House, and his Wigmore Hall debut later that year playing Piazzolla's *Five Tango Sensations* with the soloists of the London Philharmonic Orchestra.

Julian created the score for the Olivier-nominated *Midnight Tango* together with Ros Stephen and Jonathan Taylor of Tango Siempre, and appeared in its 480 performances in the West End and on tour, described by the Financial Times as "the tango, raw, intoxicating, speaking with its true voice".

His solo performances of his own music in the play *Flying into Daylight* won the accolade 'Tango Nirvana' from the Guardian. His recordings of Piazzolla with the Santiago String Quartet on the 2018 album *Language of the Heart* have attracted praise from artists including Sting, Bob Geldof and Tom Robinson.

Other ensembles with whom he has worked include The Orchestra of the Royal Opera House, the Philharmonia Orchestra and Chamber Players, The City of London Sinfonia, Chineke, the RTE Concert Orchestra and the London Tango Quintet.

## **Paula Duarte – *Tango dancer***

Paula is a world-class professional dancer, teacher and choreographer of the Argentine tango. Following her studies in contemporary dance (Master's degree in Dance Performance 2004), Paula's passion for the Argentine tango developed consistently into a full-time career.

Based in London, she is regularly invited to work with national and international Tango communities with different dance partners. In the United Kingdom she has taught at Negracha Tango Club, Tango Bridge, Queer Tango, Tango on the Thames, Pavadita, Mayfair Milonga, Reading Tango Club and weekly teaches at Tanguito Tango Academy.

After winning the 1st place award in 2011 (III Open Show Andalucia) dancing 'Felicia' she has been invited to join Tango Companies such as Rea Danza (Broken Tango), Milton y Romina, Perfiles, Compañía Nacional Arcos de Buenos Aires and later in 2019 'Revelacion Tango' (Compañía de Adriano Mauriello) as the female principal dancer.

Paula is currently part of the UK touring shows 'Tangomotion' and 'Language of the Heart', with 'Tango Siempre' and 'Santiago Quartet' orchestras. She has also worked with 'Solo Tango Orquesta' (Bali tango in Paradise) and 'Orquesta Tipica D'Ariega' (El Abrazo de Riga, Latvia). Paula is currently travelling worldwide with dancer Michael Nadtochi: together they are known as 'Paulita y el Gato' and they have been part of many festivals since the start of their collaboration in April 2018. Paula's dancing and teaching methods strive for technical quality, attention to detail, elegance and precision.



*Photo © Valentin Bheringer*

## Richard Manuel – *Tango dancer*



Photo © David Morgan

Richard Manuel is an Argentine Tango dancer, choreographer and teacher. He has appeared on many shows, including 'La Milonga Interna', 'Una noche en Buenos Aires', both directed by Biljana Lipic, 'Romance d'Carnaval' (UK Tour) directed by Myriam Ojeda, 'Ferverosa' (UK tour) directed by Wendy Hesketh and 'Tangomotion' (UK tour) with the band Tango Siempre.

He was also part of the creative team and choreographer of the show 'Tango! Tango!', directed by Justin Pearson, about the life of Astor Piazzolla which has toured the UK in 2008, 2009 and 2012. In 2009 he choreographed 'Boléro de Ravel' for 4 tango dancers for Conductor Darrell Davison.

In November 2011 he joined the show 'Midnight Tango' (West End, UK Tour and Strictly Come Dancing on BBC One) directed by Karen Bruce (344 shows in 2012 and 2013).

Between 2014 and 2019 he has toured the UK with the new 'Tangomotion' show.

More recently, in 2018 he choreographed and performed in three promotional videos - for the Santiago Quartet, the rock band The 5th Element, and 'The Great Masked Ball' for The Lost Estate and choreographed, performed and directed a solo piece for a video clip called 'Barreras de Amor'.

Richard has taught and performed Argentine tango for 20 years in 12 countries and more than 140 cities around the world for workshops, festivals and shows.

## Hilary Cronin – *Soprano*

Hilary Cronin is a London-based soprano. She read music at Royal Holloway University of London where she was awarded the Driver Prize for Excellence in Performance, and the Dame Felicity Lott Bursary for postgraduate study. Hilary then trained at Trinity Laban Conservatoire under the tutelage of Teresa Cahill and completed a Postgraduate Diploma and an FTCL Diploma.



Photo © Marc Gascoigne

Hilary has appeared in numerous operatic productions. She covered roles for English Touring Opera in their 2016 Autumn season, and, earlier this year, covered Despina and sang Chorus for Nevill Holt Opera's *Così fan tutte*. Last year, Hilary played the lead in *The Boatswain's Mate* at Grimeborn Opera Festival, and sang the role of Grilletta in Haydn's *Lo Speciale* with Baroquestock Opera.

Hilary is an experienced ensemble singer and currently works with the Monteverdi Choir, St Martin's Voices, Seraphim, Echo, Sansara, and the Chamber Choir of London. She has also performed with the Choir of the Age of Enlightenment, London Voices, Britten Sinfonia Voices, Philharmonia Voices, Erebus Ensemble, and Mogens Dahl Kammerkor.

Hilary is in demand as an oratorio soloist, often performs with Istante Baroque, and she is regular soprano at St Bartholomew-the-Great, and Holy Sepulchre. Hilary has appeared as a soloist with the Will Todd Ensemble for the last 2 years, and next year will perform *Mass in Blue* at Salisbury Cathedral. Upcoming engagements include Beethoven *Mass in C Major* at The Sheldonian Theatre, Haydn *Nelson Mass* in Henley, a Recital at Cranleigh School, and Handel *Theodora* in the Vienna Konzerthaus.

## Will Todd



Photo © Andy Holdsworth

Will Todd's flagship work is the jazz Mass setting *Mass in Blue*, which has been performed hundreds of times around the world since its 2003 premiere. His anthem *The Call of Wisdom* was commissioned by St Paul's Cathedral for the Diamond Jubilee Thanksgiving Service for Queen Elizabeth II in June 2012 and his arrangement of *Amazing Grace* was performed as part of the BBC Nelson Mandela Thanksgiving Service, and at the private ceremony for President Obama's second inauguration.

Other notable works include the opera *The Blackened Man*, a prizewinner in the International Verdi Opera Competition; the oratorio *Saint Cuthbert*, which has been recorded by the Hallé Orchestra; music theatre work *The Screams of Kitty Genovese*, produced most recently by Tête à Tête Opera in London and Edinburgh; a setting of Keats' *Ode to a Nightingale* for Hertfordshire Chorus and the highly acclaimed *Alice's Adventures in Wonderland* for Opera Holland Park.

Will has worked with many of the UK's leading ensembles including The Sixteen, The BBC Singers and the BBC Concert Orchestra. He has had a fruitful collaboration with the award-winning chamber choir Tenebrae with whom he has made the two highly-acclaimed albums *The Call of Wisdom* and *Lux et Veritas*; the latter was voted one of the top 20 albums of 2014 by Classic FM. The album recorded by Opera Holland Park of *Alice's Adventures in Wonderland* went straight into the specialist classical charts at No 1 in July 2015, and following three sell-out seasons of the show a new indoor production at the Linbury Theatre at the Royal Opera House, Covent Garden also sold out in November 2015.

Will wrote his *Clarinet Concerto* for Emma Johnson, who recorded it with the BBC Concert Orchestra in 2015 on the CD *An English Fantasy* on the Nimbus label. Will has also collaborated with celebrated children's author Michael Rosen to create *Lights, Stories, Noise, Dreams, Love and Noodles*, a cantata commissioned by David Hill for The Bach Choir and more recently *If I Had Wings* based on the Icarus myth for Herts music service for their Royal Albert Hall performance.

Will frequently performs as a jazz pianist, leading the Will Todd Ensemble, and enjoys a close working relationship with the chamber choir St Martin's Voices. Will is a regular visitor to mainland Europe and the US where he is in high demand as a workshop leader and conductor of his own music.

### **Will Todd Ensemble**

Will Todd	<i>Piano</i>
James Fleeman	<i>Drums</i>
Paul Jones	<i>Saxophone</i>
Gareth Huw Davies	<i>Double bass</i>



*Image © Alban Low*

The Will Todd Ensemble first worked together as part of a worldwide training programme for Unilever in which improvisation was used to underpin some of the training themes. Since then the Ensemble has performed and broadcast extensively including live broadcasts on BBC Radio, appearances in London (Barbican Centre, Pizza

Express Soho, St Martin in the Fields), at festivals throughout the UK and concerts in many of the UK's most beautiful cathedrals including Exeter, Durham, Chichester, Clifton, Sheffield, Guildford and Wells. Drummer Jim Fleeman (currently performing the hit show *Matilda* in the West End) and Bass player Gareth Huw Davies form the rhythm section, and the Ensemble is sometimes as large as 14 including a full brass line-up.

The Will Todd Ensemble is also familiar with workshop environments and has worked in schools, universities, and business contexts, bringing the joy, fun, technique and psychology of music and improvisation to a varied cross section of audiences.

## 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



Photo © Ash Mills

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.

## 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 United Reformed Church, Portsmouth Road, 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 © Ash Mills

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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](mailto:membership@vivacechorus.org).

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## Vivace Chorus Singers

### FIRST SOPRANO

Sel Adamu  
Jane Barnes  
Joanna Bolam  
Mary Broughton  
Rebecca Kerby  
Fran MacKay  
Suzie Maine  
Heather Newbery  
Sue Norton  
Robin Onslow  
Gillian Rix  
Sarah Smithies  
Barbara Tansey  
Joan Thomas  
Hilary Vaill  
Clare Wills

### SECOND SOPRANO

Jacqueline Alderton  
Anna Arthur  
Suzanne Cahalane  
Philippa Curtis  
Isobel Humphreys  
Mo Kfour  
Harriet Lavis  
Krystyna Marsden  
Sonia Morris  
Michelle Mumford  
Alex Nash  
Gill Perkins  
Kate Peters  
Paula Sutton  
Christine Wilks  
Fiona Wimblett  
Frances Worpe

### FIRST ALTO

Jackie Bearman  
Jane Brooks  
Amanda Burn  
Kate Emerson  
Valentina Faedi  
Elaine Harris  
Sheila Hodson  
Jean Leston  
Penny McLaren  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Penny Muray  
Lilly Nicholson  
Linda Ross  
Catherine Shacklady  
Carol Sheppard  
Marjory Stewart  
Jo Stokes  
Julia Stubbs  
Nicola Telcik  
Sue Thomas  
Hilary Trigg  
Maggie Woolcock

### SECOND ALTO

Valerie Adam  
Evelyn Beastall  
Diana Butcher  
Sylvia Chantler  
Mary Clayton  
Liz Curry-Hyde  
Andrea Dombrowe  
Sheena Ewen

Valerie Garrow

Jo Glover  
Margaret Grisewood  
Liz Hampshire  
Mary King  
Christine Lavender  
Penny Macfarlane  
Lois McCabe  
Kay McManus  
Catherine Middleton  
Val Morcom  
Pamela Murrell  
Sonja Nagle  
Jacky Norman  
Sheila Rowell  
Prue Smith  
Rosey Storey  
Pamela Usher  
Susie Walker  
Catherine White  
Anne Whitley  
Elisabeth Yates

### FIRST TENOR

Bob Bromham  
Bob Cowell  
Owen Gibbons  
Rosie Jeffery  
Barbara McDonald  
Chris Robinson  
John Trigg

### SECOND TENOR

Ewan Bramhall  
Tony Chantler  
Simon Dillon

Geoff Johns  
Stephen Linton  
Peter Norman  
Jon Scott

### FIRST BASS

Paul Barnes  
Phil Beastall  
Richard Broughton  
Michael Dudley  
Brian John  
Jeremy Johnson  
Jon Long  
Malcolm Munt  
Chris Newbery  
Chris Peters  
David Ross  
Andrew Skinner  
Philip Stanford  
Rob Walker  
Kieron Walsh

### SECOND BASS

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

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## Vivace Chorus dates for your diary

### The Mayor of Guildford's Carol Concert

Sunday 15<sup>th</sup> December 7.00 pm      Holy Trinity Church, Guildford

One of the highlights of the Christmas season in Guildford is 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, Vivace Chorus's imaginative 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.

### African Sanctus

Saturday 14<sup>th</sup> March 2020      G Live, Guildford

A stunning and inventive piece of choral music, David Fanshawe's *African Sanctus* blends joyful choral singing with original music and sounds recorded by the composer in Africa during the 1970s.

The choir will be joined by the talented BackBeat Percussion Quartet and the incomparable Mighty Zulu Nation Theatre Group for an unforgettable night of rhythm and song.

### Best of Broadway

Saturday 23<sup>rd</sup> May 2020      G Live, Guildford

One of the most moving moments in our sell-out Concert for Peace in 2018 was an arrangement of *You'll Never Walk Alone* for choir and brass band. This year, we are delighted to be performing again with the Friary Brass Band – Guildford's local brass band that ranks in the top 30 bands in the world! We'll be singing and playing some all-time favourites from Broadway, including music from Bernstein, Lloyd Webber and Rodgers and Hammerstein. A delightful programme of music for a summer's evening.

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

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Vivace  
Chorus

# AFRICAN SANCTUS

*David Fanshawe*

featuring BackBeat  
Percussion Quartet  
and Mighty Zulu  
Nation Theatre  
Company

© The Hippo Man,  
Mayinda Orawo, Luo Kenya, 1973  
(P. David Fanshawe)

**Saturday  
14 March 2020  
at 7.30pm**  
Free pre-concert talk by  
Jane Fanshawe

[vivacechorus.org](http://vivacechorus.org)

Registered Charity No. 1026337



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

# Vivace events for 2020

The Rotary Club of Guildford and the Vivace Chorus present

THE MAYOR OF GUILDFORD'S  
**CHRISTMAS CONCERT**

Conductor: Jeremy Backhouse  
in aid of the Mayor's Local Distress Fund

Vivace Chorus

Sunday  
15th Dec 2019  
7pm  
Holy Trinity Church  
Guildford



**GUILD FORD** **MAKING MUSIC** **DOWNS**

Vivace Chorus

Come and Sing

Rachmaninov Vespers

Sat 25 Jan 2020 at 10 am  
Normandy Village Hall



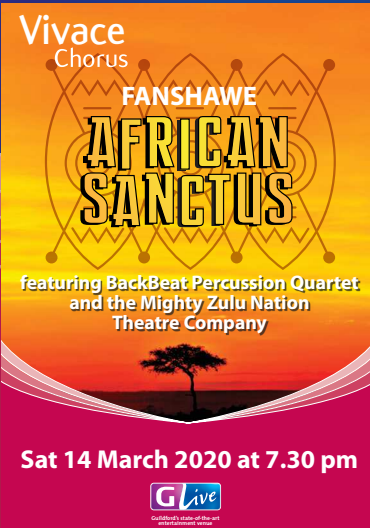
Vivace Chorus

FANSHAWE  
**AFRICAN SANCTUS**

featuring BackBeat Percussion Quartet and the Mighty Zulu Nation Theatre Company

Sat 14 March 2020 at 7.30 pm

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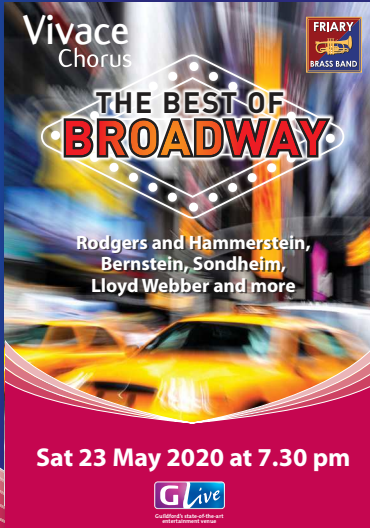
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THE BEST OF BROADWAY

Rodgers and Hammerstein, Bernstein, Sondheim, Lloyd Webber and more

Sat 23 May 2020 at 7.30 pm

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You can book for our 'Come and Sing' online or pick up a flyer tonight.  
[vivacechorus.org](http://vivacechorus.org)