

Vivace
Chorus

AFRICAN SANCTUS

David Fanshawe

50th Anniversary
Concert

© The Hippo Man, Mayinda Orawa, Luo Kenya, 1973 (P: David Fanshawe)



Saturday
14 March 2020
at 7.30pm

vivacechorus.org

Registered Charity No. 1026337



BackBeat Percussion Quartet

Okavango
Cross Talk
Gear Train

*Damien Harron
Richard Charles
Damien Harron*

The Mighty Zulu Nation Theatre Company

Traditional Zulu song and dance showcase

African Sanctus **David Fanshawe**



Emma Griffiths

Soprano

James Girling

Lead guitar

Christopher Rabbits

Bass guitar

Francis Pott

Piano

Peter Gough, Hannah Griffiths

Sound production

S. Dillon

Projected slides

Jane Fanshawe

Audio-visual consultant

Conductor: Jeremy Backhouse

David Fanshawe: Composer & Explorer (1942-2010)



Photo © Claire Leimbach

Dr. David Fanshawe will best be remembered for his legendary choral work *African Sanctus*, and his great legacy to World Music, the Fanshawe World Music Archive, a vast archive of professional recordings of traditional music from Arabia, Africa, South-East Asia and the Pacific (3500 tapes, 1500 boxes of slides and 60 journals).

He will also be remembered for his charismatic personality and captivating performances, giving speeches and presentations to schools and festivals, and at fundraising and corporate events around the world. He composed over 50 film and television scores and about 25 other works. His work has been the subject of award-winning television documentaries, over 30 CD releases and thousands of concert performances worldwide. David Fanshawe received many international awards, among them a Churchill Fellowship, Ivor Novello Award and an honorary DMus from the University of the West of England. This was awarded for "his outstanding contribution to bringing music from around the world into the lives of people who neither read nor write music and to his pursuit of musical excellence".

David Fanshawe married Judith Croasdell Grant in 1971 and they had two children, Alexander and Rebecca. He also had another daughter, Rachel, with his second wife, widow Jane Bishop (née Walton) whom he married in 1985. David died suddenly in July 2010 after a short illness.

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African Sanctus journey

African Sanctus has received close to two thousand live performances in over thirty countries across the five main continents. It has long been established in the choral repertoire and performances are planned around the world well into next season.



Photo © Judith Croasdell

"The music is as fresh today as it was when first heard in 1972", wrote Sir David Willcocks.

David Fanshawe remarked "In 1969 I went to Africa for the first time, with the idea of writing a major work.... On the hill of the citadel in Cairo, overlooking the Nile one evening, I suddenly heard in my head the unlikely combination of a western choir accompanying the Islamic Call to Prayer." Some years later, when the score was published, "I still remember that moment, hoping that one day, it might be possible to hear my music on the concert platform, harmonised with the field recordings I was privileged to find."

David Fanshawe's now legendary journey up the Nile (1969-73) became the framework of the composition, a symbolic cross-shaped pilgrimage. Armed with one rucksack and a stereo tape recorder, he succeeded in recording music from over fifty tribes in Egypt, Sudan, Uganda, and Kenya, achieving such a close rapport with many local communities that they gave permission for their performances to be specially recorded.

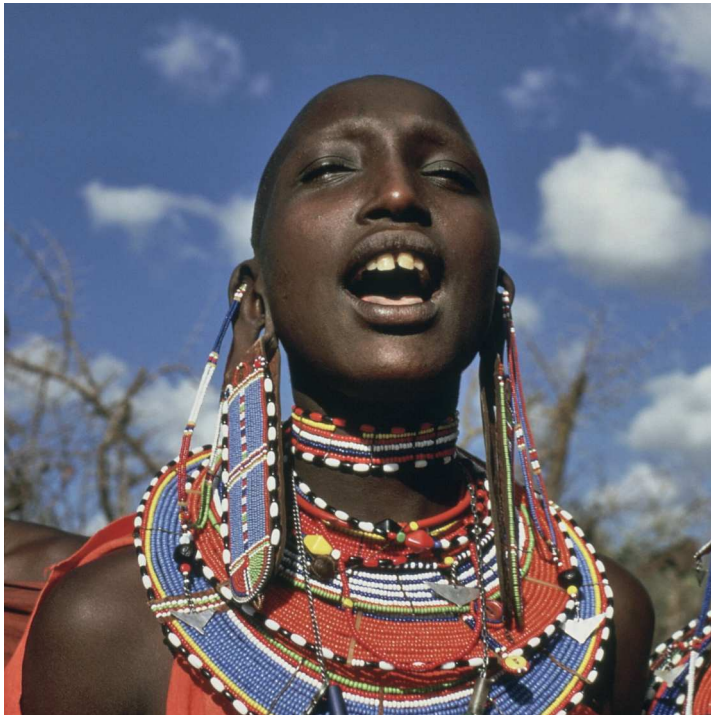
African Sanctus is a celebratory and visionary work expressing unity between peoples, their faiths and, above all, their music. Its message is 'One Music - One God'. It is an unorthodox setting of the Latin Mass integrated with the composer's recordings of authentic traditional African music. For David Fanshawe there were no musical barriers.

The first performance of *African Revelations*, as it was originally called, took place in 1972 while it was still a work in progress. The

following year, on the shores of Lake Victoria, Fanshawe met the 'Hippo Man'. This remarkable man made a profoundly deep impression on the composer. The 'Hippo Man', Mayinda Orawo, cultural leader of the Luo tribe, was the symbolic figurehead of all African myths and legends and his striking image instantly became the logo. As he finished composing, Fanshawe changed the title to *African Sanctus* - 'Holy Africa' - the inspired idea of his first wife Judith.

In 1974 the BBC made an 'Omnibus' film of *African Sanctus*, which was shot on location with the composer in North and East Africa, and directed by Herbert Chappell. It was nominated for the 'Prix Italia' and the first broadcast coincided with release of the premiere recording (Philips), conducted by Owain Arwel Hughes. Similarly, in 1994, the BBC produced a new film 'African Sanctus Revisited', which followed the release of the new recording (Silva Classics) conducted by Neville Creed.

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The Masai Girl, Kenya, 1973 © David Fanshawe

Concert Programme

Pieces introduced and performed by BackBeat Percussion Quartet:

Okavango
Cross Talk
Gear Train

Damien Harron
Richard Charles
Damien Harron



The Mighty Zulu Nation Theatre Company presents a traditional Zulu song and dance showcase compilation with drumming. The performance includes aspects of the following:

- Amahubo negaza** - war cries and chanting
- Shosholoza** - a very popular song, once sung by miners
- Nkiyankiya** - song
- Webaba** - song
- Mdavu Bakubiza umbhombela** - a praise song
- Umzansi** - a dance sequence about hunting
- Ukusina ukhombisa ubucikobakho** - solo dances to showcase individual styles

.....
Interval
(20 minutes)
.....

Appeal on behalf of St Peter's Life-Line charity

David Baldwin MBE
Chair of Trustees

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David Fanshawe: African Sanctus

African Sanctus is dedicated to musicians who neither read nor write music

1. AFRICAN SANCTUS

North Uganda: Bwala dance of the Acholi people.

The African music heard in this movement, recorded in 1969, comes from North Uganda and represents the Acholi people who perform their famous "Bwala" dance, a royal welcome Ngoma, renowned for its vitality and splendour. The traditional Bwala (a dance style) praises Acholi leaders and past victories in battle; at one time it heralded visiting chiefs, kings and dignitaries. The Bwala ostinato is heard three times in the work (movements 1, 8 and 13) and accompanies the chorus who sing the composed Sanctus. The score is marked with "Power, Rhythm and Exuberance".

Sanctus, Sanctus, Sanctus	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt caeli	Your glory fills
et terra gloria tua.	all heaven and earth.
Gloria in excelsis.	Glory in the highest
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.
Gloria in excelsis.	Glory in the highest.

2. KYRIE: CALL TO PRAYER

Egypt: Mu'azzin from the Muhammad Ali Mosque, Cairo.

This specially-recorded performance of the Azan, Call to Prayer, was recited by the Imam, in the Muhammad Ali Mosque, Cairo, in 1969. In this movement the Mu'azzin, harmoniously sounding in the key of D flat, is juxtaposed with my setting of the Kyrie.

This fusion emphasises the musical relationships that do exist between the Muslim and Christian faiths; an affirmation of belief in the one God.

Allahu akbar! Allahu akbar!
Kyrie, eleison.
Ashhadu an la ilaha illa 'llah!
Kyrie, eleison.

God is most great!
Lord, have mercy.
I testify that there is no god but God!
Lord, have mercy.

Ashhadu anna Muhammadan
rasulu-llah!
Kyrie, eleison.
Hayya 'ala 's-salati!
Christe, eleison.

Muhammad is the Apostle of God!
Lord, have mercy.
Come to Prayer!
Christ, have mercy.

Hayya 'ala 'l-falah!
Kyrie, eleison.
Hayya 'ala 'l-falah!
Christe, eleison.

Come to salvation!
Lord, have mercy.
Come to salvation!
Christ, have mercy.

Allahu akbar! Allahu akbar!
Kyrie, eleison.
La ilaha illa 'llah!
Kyrie, eleison.

God is most great!
Lord, have mercy.
There is no god but God!
Lord, have mercy.

3. GLORIA: BRIDE OF THE NILE

Egypt: wedding music south of Luxor. Sudan: Islamic prayer school, boys recite the Koran.

The Gloria begins with the sound of an Egyptian wedding recorded on the banks of the Nile in a village south of Luxor. Intoxicating rhythms of the wedding band are interjected by the chorus who shout the Latin text in exultation to God; not unlike the early Christians who fought for their faith. Wedding festivities are followed by Khulwa, mesmeric sounds of an Islamic prayer school, where Sudanese boys learn to recite the Koran from memory. The soprano soloist adds a sheen to the chorus, which finally subsides into an echo of the prayer school heard from afar. The movement ends with a chant, reminiscent of plainsong, evoking scenes of idyllic abbeys and ghosts of the past.

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

Laudamus te.

Benedicimus te.

Adoramus te.

Glorificamus te.

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex cælestis, Deus
Pater omnipotens.

Domine Fili unigenite Iesu
Christe,

Domine Deus, Agnus Dei, Filius
Patris.

Qui tollis peccata mundi, miserere
nobis;

Qui tollis peccata mundi, suscipe
deprecationem nostram .

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam, tu solus Sanctus,

Tu solus Dominus

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu: in gloria Dei
Patris, Amen.

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

We praise Thee.

We bless Thee.

We adore Thee.

We glorify Thee.

We give thanks to Thee for Thy
great glory.

Lord God, heavenly King, God the
Father almighty.

Lord Jesus Christ, only-begotten
Son.

Lord God, Lamb of God, Son of
the Father.

Thou who takest away the sins of
the world, have mercy on us.

Thou who takest away the sins of
the world, receive our prayers;

Thou who art seated at the right
hand of the Father, have mercy on
us.

For Thou alone art Holy,

Thou alone art the Lord,

Thou alone art the Most High,
Jesus Christ,

With the Holy Spirit, in the glory of
God the Father, Amen.

4. CREDO: SUDANESE DANCES & RECITATIONS

West Sudan: Courtship dances, Kiata trumpet dance

Recitations by four men in a trance, Marra Mountains

Courtship dances, women's bravery dance and a Kiata trumpet dance herald the liturgy of the word "Deo gratias" and Creed. Percussion, improvised with verve during this interlude, become very heated during the trumpet dance. Emerging out of a massive gong stroke, you hear a unique recording of four men in a trance chanting by moonlight on top of the Marra Mountains in West Sudan. They were sitting, swaying backwards and forwards reciting the Koran in a strange mixture of local dialects and Arabic. My setting of the Credo, which counterpoints the four men, is in fact a variation on Good King Wenceslas, marked in the score as "tribalistic and not without humour!"

Deo gratias.

Thanks be to God.

Gloria tibi, Domine.

Glory to You, Lord.

Laus tibi, Christe.

Praise to You, Christ.

Credo in unum Deum, Patrem
omnipotentem, factorem caeli et
terrae, visibilium omnium, et
invisibilium.

I believe in one God, the Father
Almighty, Maker of heaven and
earth, Maker of all things visible
and invisible.

Et in unum Dominum Iesum
Christum, filium Dei unigenitum.

And in one Lord, Jesus Christ, the
only-begotten Son of God,

Et ex Patre natum ante omnia
saecula.

Born of the Father before time
began.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,

God of God, Light of Light, true
God of true God,

Genitum, non factum,
consubstantialem Patri:

Begotten, not made, one in
substance with the Father:

Patri!

The Father!

Per quem omnia facta sunt.

Through whom all things were
made.

Qui propter nos homines, et
propter nostram salutem
descendit de caelis.

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

5. LOVE SONG: PIANO SOLO

East Sudan: cattle boy plays a five stringed Bazenkop (harp).

In East Sudan, a cattle boy of the Hadanduan tribe plays a small five stringed bazenkop harp. His song is all about a girl called Abdha. The piano part develops the inherent harmonies and rhythms of the recording. The bazenkop sounds in the key of F minor - quite a revelation coming from the desert. At the end you hear a Hadanduan mother ringing tiny bells outside her tent. These bells, an ancient custom, announce the birth of a newborn son to the tribe. The bells protect the child and chase away the evil eye. It is a poignant moment in African Sanctus signifying the birth of Jesus Christ.

6. ET IN SPIRITUM SANCTUM (I believe in the Holy Spirit)

North Uganda: frogs croak. Christian refugees from South Sudan sing a "Song of Flight".

Four plucked notes introduce the sopranos and altos who sing in harmony with a Christian refugee family of the Zande tribe, who had fled into Uganda from South Sudan. Geographically this is equatorial Africa, with the sound of millions of frogs croaking in the swamps of the southern Nile. The Zande family are first heard discussing and agreeing "hmmm!" which song to perform a "Song of Flight" about their Lord and Saviour Jesus Christ. This song is accompanied by a metal thumb piano, an improvised drum - a bottle beaten on the earth, together with live ethnic drum. The movement reflects the wonderful work carried out by the missionaries in Africa.

Et in Spiritum Sanctum,	I believe in the Holy Spirit,
Dominum et vivificantem:	the Lord, the giver of life:
qui ex Patre Filioque procedit.	who proceeds from the Father and the Son.
qui ex Patre Filioque Sanctum.	who with the Father and the Son. is holy.

7. CRUCIFIXUS: RAIN SONG

Uganda: Equatorial thunderstorm and "Rain Song" performed by Latigo Oteng in Gulu.

Frogs and a "Dingi Dingi" dance from Uganda were suddenly interrupted by an almighty equatorial thunderstorm. Heavy tropical rains poured down and I took refuge in an African home, in which the owner, a famous musician called Latigo Oteng, happened to be singing, accompanying himself on his seven-stringed Enanga harp. I like to call it the "Rain Song" and in the Crucifixus, the soprano soloist counterpoints Latigo's solo, like a duet. The Rain Song is harmonised with instruments that conjure up an atmosphere of strife, with the war cries of South Sudan piercing through. In a searing texture, menacing and dramatic, martial and warlike, they are driven on relentlessly. This movement is the pivot and central axis of the work; it presents an operatic culmination of ideas, based on historical events and resolves them through the forces of nature. After the storm there is a moment of silence and the sun breaks through.

Crucifixus !

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 caelum: sedet ad
dexteram Patris.

Resurrexit!

Crucify !

He was incarnate of the Virgin
Mary by the power of the Holy
Spirit:

and was made man.

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

The third day He rose from the
dead as the Scriptures foretold.

He ascended to heaven, and is
seated at the right hand of the
Father.

He rose from the dead!

8. SANCTUS: BWALA DANCE

Uganda: Bunyoro Madinda (xylophone), Acholi Bwala dance.

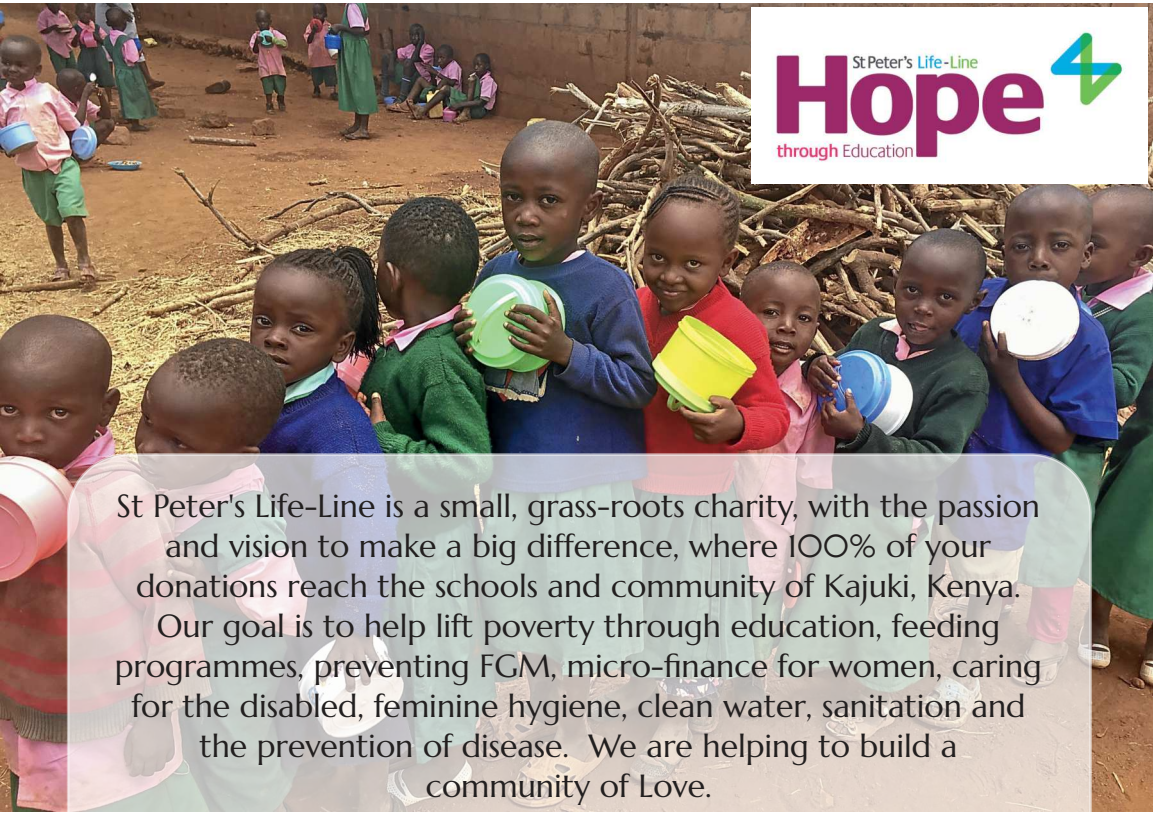
After the storm we celebrate! In this setting of Sanctus, which includes the Benedictus, you can hear all sorts of sounds, both African and European, which are light hearted and fun, in keeping with the spirit of an Ngoma. The returning Bwala dance is preceded by a recording of Bunyoro fishermen of Lake Kyoga, Uganda, who play their fantastic Madinda xylophone. Chorus and ensemble counterpoint the Ugandans and the score is marked: "Full Blooded and Ritualistic!"

Sanctus, Sanctus, Sanctus	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt caeli	Your glory fills
et terra gloria tua.	all heaven and earth.
Gloria in excelsis. [repeats]	Glory in the highest
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
In nomine Domini.	in the name of the Lord.
Sanctus, Dominus!	Holy, Lord!


9. THE LORD'S PRAYER (OFFERTORIUM)

Uganda: Lamentation for a dead fisherman, Lake Kyoga.

Although not a formal part of the Mass, The Lord's Prayer takes the place of the offertorium and was composed in response to a heart-rending mother's lament for a dead fisherman, recorded on the shores of Lake Kyoga, Uganda, 1969. It was stiflingly hot in the papyrus hut where his wife and mother grieved: "Oh, my son! Oh, my son! Oh, my son! Oh, what is this? Oh, my son!" As I stood looking down upon the body, the words of Our Lord came into my mind. This setting of The Lord's Prayer, represents the southernmost part of my journey along the Nile, where many people speak English and sing the Our Father in church. The accompaniment features a gentle counter melody on



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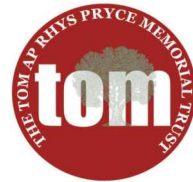
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lead guitar, which is contrasted in the middle section by full chorus and soloist who rise in a dramatic climax, denouncing evil and proclaiming the glory of God.

Our Father, who art in heaven,	Lead us not into temptation
Hallowed be Thy name.	But deliver us from evil,
Thy Kingdom come.	for Thine is the Kingdom
Thy will be done on earth,	for Thine is the glory.
as it is in heaven.	Our Father, who art in heaven,
Give us this day our daily bread,	Hallowed be Thy name
And forgive us our sins,	Thy Kingdom come,
As we forgive the sins of them	Thy will be done on earth,
who sin against us.	as it is in heaven.

10. CHANTS

The recapitulation in African Sanctus begins with a return to Latin, organum, to nature and the wilds of Africa. Each recorded song is beautiful, like a prayer. Each song is in itself a Lord's Prayer. One is reminded of the very dust of Africa, the country's charm and humour, its gaiety and tragedy, its great musical heritage. Sadly, so many of these sounds are dying out. This is why I felt the urgent need to preserve what I have been privileged to hear in my time.

Masai milking song, Kenya, 1972

Recorded in a Masai manyatta at dusk, this song of praise, describes a special kind of feeling that a woman gives to her cow. If a mother doesn't sing, the cow may not provide enough milk for her family: "I love you my favourite cow, you provide us with everything".

Song of the river in Karamoja, Uganda, 1969

Recorded in the heart of Karamoja, this song describes the Omaniman river which flows to the west "The river is bending the trees when it is in flood - Hor Hor! The river is bending the trees as it flows - Hor Hor! It is entering the lake, it has entered the lake, Yeh!"

Turkana cattle song, Northern Kenya, 1970

In a dried-up river bed, Turkana herdsmen sing cattle songs which express the ownership and deep love they possess for their animals. Sitting under the shade of trees in the heat of the day, they sing: "When cattle are thirsty they moo, because they are thirsty. They thirst and they have many colours and long tails - Lotodo!"

Luo ritual burial dance, Western Kenya, 1973

Members of the Luo tribe pay tribute at a ritual burial dance by encircling the symbolic figure of a slain warrior. They communicate with the spirits of their ancestors, accompanying themselves with gourd horns, flutes, rattles, whistles and drums. For me, this dance signifies the burial of traditional African culture. The leader of the Luo tribe, Mayinda Orawo, is affectionately known as the "Hippo Man". He is the symbolic figurehead of *African Sanctus*.

11. AGNUS DEI

East Sudan: Hadandua war drums in the desert.

The Agnus Dei expresses the broader picture of Africa as it is today, summarising humanity, man's suffering, tribal differences and injustices, notably the plight of refugees in countries like Sudan and Rwanda. These injustices are represented by the sound of distant war drums recorded in the desert of East Sudan. The soprano soloist transcends the chorus with a freely delivered solo of triumph which builds to a high and resolute phrase of conviction repeated three times "Iesu Christe!" A dramatic link from Latin to Arabic resounds as the Mu'azzin answers antiphonally. War drums die away leaving peace.

Agnus Dei, qui tollis peccata
mundi: miserere nobis.

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

Quoniam tu solus Sanctus.

For thou alone art Holy.

Tu solus Dominus,

Thou alone art the Lord.

Tu solus Altissimus, Iesu Christe
Dominus.

Thou alone art the Most High,
Lord Jesus Christ.

Iesu Dominus,

Jesus Lord,

Iesu Christe.

Jesus Christ!

12. CALL TO PRAYER: KYRIE

Egypt: Mu'azzin from the Muhammad Ali Mosque, Cairo.

The Call to Prayer now evokes a reprise of the Kyrie. Although the composition is virtually the same as No 2., the juxtaposition of tape to live is completely different. The resulting tempo is therefore more fluid; the choir singing a cappella convey an ambience of space and timelessness which expresses unity of faith through prayer.

13. FINALE & GLORIA

Uganda: Acholi Bwala dance.

African Sanctus ends with a spectacular return of the Sanctus and Gloria accompanied by the pounding energy of the Bwala dancers of Uganda. The score is marked "With Power, Rhythm and Exhuberance!" In this final movement, everybody takes part, augmenting the spirit of the Bwala dance. The last page of the score sums it all up "Glory to the Acholi Bwala Dancers! Glory to Africa!"

Sanctus, Sanctus, Sanctus

Dominus Deus Sabaoth.

Pleni sunt caeli

et terra gloria tua.

Gloria in excelsis.

Hosanna in excelsis.

Benedictus qui venit

in nomine Domini.

Gloria! Gloria!

Deus Sabaoth.

Pleni sunt caeli et terra.

Gloria in excelsis.

Sanctus, Sanctus, Sanctus

Dominus!

Holy, Holy, Holy

Lord God of Hosts.

Your glory fills

all heaven and earth.

Glory in the highest

Hosanna in the highest.

Blessed is he who comes

in the name of the Lord.

Glory! Glory!

God of Hosts.

Heaven and earth are filled.

Glory in the highest.

Holy, Holy, Holy

Lord!

.....
End

Programme notes by David Fanshawe



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BackBeat

Simone Rebello
Damien Harron
Richard Charles
Cormac Byrne

BackBeat Percussion Quartet was founded in 1995, bringing together four outstanding performers: Simone Rebello, Damien Harron, Chris Bastock and Richard Charles. They have performed prolifically throughout the UK and have travelled to countries such as Switzerland, China and USA to entertain audiences with their imaginative programmes that resist categorization. Recent trips have included a fifth visit to Japan and a sellout appearance at the Cayman Islands Arts Festival.



Photo © Yamaha

BackBeat established itself by winning a succession of awards at home and abroad, which have led to appearances in such prestigious venues as the Royal Albert Hall (London) and Weill Recital Hall (Carnegie Hall, New York).

BackBeat's recording activities have included three highly successful CDs and numerous television and radio broadcasts. Highlights have included a televised recording of their BBC Prom début and a concert broadcast in its entirety on Japanese National Television. Part of the quartet's 2001 winning performance at the CAG competition in New York was broadcast on US national radio and the group performed to a global audience in 1999 in a live broadcast from Westminster Abbey.

As well as composing much of their own repertoire, BackBeat has commissioned many leading composers to write for them. Through its performance activities and highly-commended education programme, the group is firmly committed to raising the profile of percussion playing as an artistic medium.

The Mighty Zulu Nation Theatre Company



The Mighty Zulu Nation Theatre Company was inaugurated in 1982 under the directorship of Dr. Iain Storey. Over the past 38 years, the Company has afforded opportunities for young South Africans to follow creative pursuits at all standards, from grass roots level to achieving professional excellence.

Their main aim is to grow positive perceptions and understanding in pursuit of respecting ethnic values, while identifying with all the creative aspects of life that encourage us to share our common humanity. This project delivers creative skills relevant to the National Curriculum, specifically in drama, music and dance.

The cast of professional performers are all multi-talented and originate from the city of Durban, in the kingdom of Kwa-Zulu Natal.

Their first UK tour was undertaken in 1997; since then they have visited theatres, festivals, and educational institutions throughout the country, as well as touring in Russia, Italy, France, Germany and South Africa.

Highlights include performing for HM Queen Elizabeth on Commonwealth Day at Westminster Abbey, at the inauguration of the Lord Mayor of the City of London in 2010, as well as performances for Nelson Mandela and Archbishop Desmond Tutu.



Emma Griffiths - *Soprano*

Emma trained at the Royal Birmingham Conservatoire where she completed a master's degree in Performance and Pedagogy, graduating with commendation in 2016, following an earlier BA (Hons) degree in Music Performance. She was privileged to work under the expert tutelage of Maureen Brathwaite, Robin Bowman and Julian Pike throughout her many years there, and was awarded the Ella Cheshire Scholarship for postgraduate soprano in her last two consecutive years. During her latter studies, Emma specialised in contemporary music, particularly the works of Libby Larsen and Judith Weir.



Emma is a versatile singer, performing operatic, oratorio and contemporary repertoire. Her most recent oratorio appearances include Handel *Messiah*, Haydn *Nelson Mass*, Mozart *Requiem*, *St John Passion* (Chilcott and Bach) and Haydn *Creation*. A regular solo recitalist, Emma is fond of contemporary song cycles, and is known for her Libby Larsen cycles such as the *Songs from Letters* series and Britten's *On This Island*.

Emma first came across *African Sanctus* in 2018 and instantly fell in love with the vocal acrobatic challenges, and the fusion of African and Western music. When she first learned of David Fanshawe's journey through Africa during the composition process, the music became all the more powerful and personal, and she has been performing this dramatic work with different musical groups ever since.

Jeremy Backhouse



Photo © Ash Mills

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.

NewSPAL

The performing arts library in Surrey

Will you help secure the future of this award-winning community resource?



The Surrey Performing Arts Library (SPAL) collection supports hundreds of amateur orchestras, choirs and drama groups in Surrey and beyond, by providing access to a wide range of scores and performance sets. Surrey County Council, no longer able to run the service, agreed in February 2019 to hand the entire collection to a newly formed, user-led charity NewSPAL (Reg No 1176729).

NewSPAL will give the collection a new home and a sustainable, independent future.

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We urgently need to find another £50,000 by Spring 2020.

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www.newspal.org.uk/support-us



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It's official: singing

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



Photo © Carol Sheppard

Singing can also release endorphins, reducing our perception of pain and acting in a similar way to morphine — but without the danger of addiction.

So it's not just meeting friends, the music or the mid-rehearsal cakes that tempt you out on a cold Monday night, but the chance to be pain free!

Most of all, it's just great fun!



Photo © Phil Stanford

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

Advertising in our concert programmes is an effective and economical way of reaching a discerning local audience. If you're interested in finding out more, just drop an email to 'programmes@vivacechorus.org'

Vivace Chorus Singers

FIRST SOPRANO	Christine Wilks	Sylvia Chantler	SECOND TENOR
Sel Adamu	Fiona Wimblett	Mary Clayton	Ewan Bramhall
Amelia Atkinson	Fran Worpe	Liz Curry-Hyde	Tony Chantler
Joanna Bolam		Andrea Dombrowe	Simon Dillon
Mary Broughton	FIRST ALTO	Sheena Ewen	Geoff Johns
Rebecca Kerby	Jackie Bearman	Valerie Garrow	Peter Norman
Julia Lister	Jane Brooks	Margaret Grisewood	
Fran MacKay	Amanda Burn	Liz Hampshire	FIRST BASS
Suzie Maine	Valentina Faedi	Mary King	Phil Beastall
Heather Newbery	Elaine Harris	Christine Lavender	Richard Broughton
Sue Norton	Sheila Hodson	Penny Macfarlane	Michael Dudley
Robin Onslow	Jean Leston	Lois McCabe	Brian John
Gillian Rix	Liz Martin	Kay McManus	Jeremy Johnson
Sarah Smithies	Penny McLaren	Val Morcom	Jon Long
Barbara Tansey	Christine Medlow	Sonja Nagle	Malcolm Munt
Joan Thomas	Rosalind Milton	Jacky Norman	Chris Newbery
Hilary Vaill	Mary Moon	Sheila Rowell	Peter Pearce
Clare Wills	Lilly Nicholson	Prue Smith	Chris Peters
	Linda Ross	Rosey Storey	Robin Privett
SECOND SOPRANO	Catherine Shacklady	Pamela Usher	David Ross
Jacqueline Alderton	Carol Sheppard	Susie Walker	Philip Stanford
Anna Arthur	Marjory Stewart	Catherine White	Rob Walker
Suzanne Cahalane	Jo Stokes	Anne Whitley	
Philippa Curtis	Julia Stubbs	June Windle	SECOND BASS
Sonia Morris	Sue Thomas	Elisabeth Yates	Peter Andrews
Michelle Mumford	Hilary Trigg		Norman Carpenter
Alison Palmer	Maggie Woolcock	FIRST TENOR	James Garrow
Gill Perkins		Bob Bromham	Nick Gough
Kate Peters	SECOND ALTO	Bob Cowell	Neil Martin
Rosemary Spalding	Geraldine Allen	Nick Manning	Roger Penny
Paula Sutton	Evelyn Beastall	Chris Robinson	Phil Tudor
Valerie Thompson	Diana Butcher	John Trigg	

Vivace Chorus Patrons

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

Honorary Life Patrons

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John Trigg MBE

Life Patrons

Joy Hunter MBE

John and Jean Leston

Platinum Patrons

Alan & Elizabeth Batterbury

Peter Norman

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John Parry

Robin & Jill Broadley

Robin & Penny Privett

Roger & Sharon Brockway

David & Linda Ross

Richard & Mary Broughton

Geoffrey Johns & Sheila Rowell

Amanda Burn

Jonathan Scott

Humphrey Cadoux-Hudson CBE

Catherine & Brian Shacklady

Norman Carpenter

Prue & Derek Smith

Andrea & Gunter Dombrowe

Dennis & Marjory Stewart

Rosemary & Michael Dudley

Joanna Stokes

Susan & Cecil Hinton

Idris & Joan Thomas

Michael & Anna Jeffery

Pam Usher

Stephen Linton

Rob and Susie Walker

John McLean OBE & Janet McLean

Anthony J T Williams

Ron & Christine Medlow

Bill & June Windle

Lionel & Mary Moon

Maggie Woolcock

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

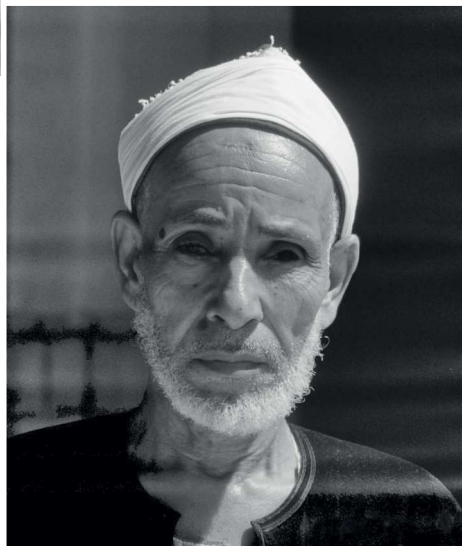
A selection of David Fanshawe's photographs showing some of the musicians and instruments representing his African Sanctus journey



↑ Egyptian Wedding band
3. Gloria: Bride of the Nile



↑ Kiata trumpet
4. Credo:, Sudanese dances



Imam Mohammed
2. Kyrie: Call to prayer

↓ Hadandua cattle boy with
Bazenkop harp
5. Love Song

↓ Hadandua desert bells
5. Love Song





↑ Zande family playing a metal 'thumb piano'
6. Et in Spiritum Sanctum



↑ Bunyoro Madinda Xylophone
8. Sanctus: Bwala dance

Latigo Oteng and
Enanga Harp
7. Crucifixus: Rain Song



↓ Hadandua War Drums
11. Agnus Dei



↓ Samburu Warriors
singing



The editors of this programme would like to extend their grateful thanks to Jane Fanshawe for all the photographs, notes and helpful advice provided.

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

James Garrow

Chairman



Photo © Ash Mills

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 June 2020.



Photo © Mark Dean

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



Photo © Carol Sheppard

BRAVO!

Mass in Blue November 2019

"Congratulations on an incredible artistic spectacle last night. We loved the tango dancers, bandoneon and the Will Todd arrangement to include strings. Bravo Jeremy Backhouse and all for a superb concert"

"We both agreed that it was one of the very best concerts we have attended in years. The combination of the chorus, the musicians and the dancers was absolutely sublime"

"Fab concert last night - what an inspired programme!!! All immensely enjoyable. The choir was fantastic and I thought the band were superb. Many congratulations"

"A wonderful evening, I thought. The programme worked really well, with the different fusion styles complementing each other. Excellent choral singing and the band did a great job too"

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"

Mozart Requiem May 2019

"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"

Vivace Chorus dates for your diary

Best of Broadway

Saturday 23rd 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 25 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.

The Cherry Trees Concert

Saturday 4th July 2020

Holy Trinity, Guildford

A short concert of items from Vivace's recent tour of northern Spain, performed in aid of the local children's charity **Cherry Trees**.

Elgar: *Dream of Gerontius*

Saturday 14th November 2020

Dorking Halls

We will be returning to Dorking in November to perform one of the masterpieces of the British choral repertoire, Sir Edward Elgar's *Dream of Gerontius*. Using words by John Henry Newman, it tells the story of the journey of a devout man's soul from death into the afterlife. The music is sometimes dramatic, but often tender, and includes a thrilling setting of "Praise to the Holiest in the Height". Vivace Chorus will be supported by the wonderful Brandenburg Sinfonia and a team of soloists for this concert.

Further details at vivacechorus.org

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Vivace
Chorus



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23 May 2020
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Guildford's state-of-the-art
entertainment venue

FUTURE CONCERTS

Join Vivace Chorus in Guildford and Dorking for our other 2020 concerts

May GLive

For one night only, we present *The Best of Broadway* – an evening packed with your favourite show tunes!

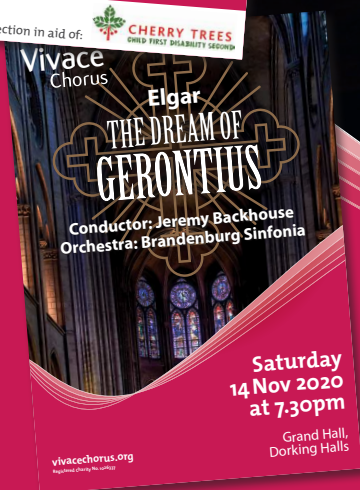
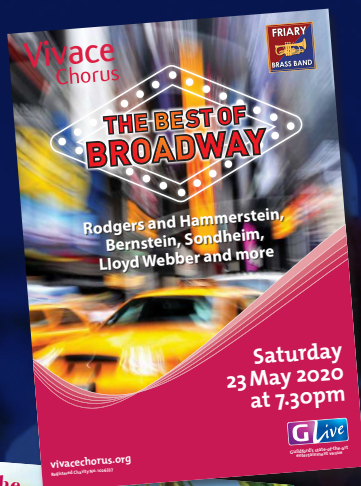
Laugh, cry, stomp your feet – join in alongside Vivace and the award-winning Friary Brass Band! This concert is the very best in musical theatre entertainment.

July Holy Trinity

From Handel's *Zadok the Priest* to Rutter's *All things bright and beautiful* – your perfect summer's evening concert

November Dorking Halls

The Dream of Gerontius - Elgar's finest choral work



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