



Vivace
Chorus



THE BEST OF BROADWAY

Conductor:
Jeremy Backhouse

Saturday
26 March 2022
at 7.30pm

vivacechorus.org

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BEST OF BROADWAY

Your favourites from

Mary Poppins

West Side Story

Oklahoma!

Cats



Evita

Carousel

Les Misérables

Jesus Christ Superstar

Phantom of the Opera

And more!

Vivace Chorus

Conductor: Jeremy Backhouse

Friary Brass Band

Conductor: Chris King

Host: Nick Wyschna

Best of Broadway

Inspiring, tender or wistful songs, passionate love duets, rousing choruses, brilliantly choreographed dance routines, witty, tongue-twisting comedy numbers, and a story-line that goes straight to our hearts as it explores the most fundamental human emotions - love, hate, jealousy, ambition, rivalry, forgiveness - some or all of these we can expect in a fine performance of a great Broadway musical. They will be delivered with all the panache of dazzling singing, athletic dancing, sensational stage-effects and, underpinning everything, a magnificently soul-stirring score.

In his opening number in *Willy Wonka and the Chocolate Factory* (1971) Gene Wilder, as Willy, welcomes the lucky winners of the Golden Tickets with the words

*'Come with me
And you'll be
In a world of pure imagination'*

and this is the promise that the Broadway musical makes. Although Willy himself only reached the Broadway stage in 2017, and his world is a naïve fantasy of sweets-that-grow-on-trees and chocolate by the riverful, his song encapsulates the central themes of some of the finest musicals: *'Anything you want to do, do it...'*; *'Want to change the world? There's nothing to it...'*; and, above all, *'Living there, you'll be free - if you truly wish to be'*.

There is a dangerous undercurrent of menace in the *Chocolate Factory*, brilliantly caught by Wilder's performance, and in the great musicals the pursuit of happiness is often threatened or thwarted, and it may even lead to tragedy. Yet over and over again the characters in these dramas yearn and struggle for that elusive *'something'* that they believe is coming to

transform their lives, the glorious '*somewhere*', '*bright as a rose*', '*only just out of reach*', a '*place*' made and waiting specially for them, and where love can be fulfilled, society renewed, and even political liberation may be found. Cosette's plaintive ballad *Castle on a Cloud* in *Les Misérables* – '*I know a place where no-one's lost, I know a place where no-one cries*' – sung from the depths of her suffering and abandoned heart in revolutionary France, is a recognisable echo of Tony and Maria, the doomed lovers of *West Side Story*, and of Billy Bigelow and Julie Jordan in *Carousel*, one of them singing with mingled confidence and doubt about '*My Boy Bill*', the son he will in fact never have, and the other still 'walking on' with hope in her heart at the end as her husband, redeemed by love, ascends to Paradise.

A promenade in the park

In some musicals the characters experience an unclouded happiness. Walt Disney's 1964 film musical *Mary Poppins* opened on stage many years later, in London in 2004, and on Broadway in 2006. Mary floats in on the East Wind, bringing the 'happy place' with her, ready-made, to a stuffy and eccentric 'Edwardian' London, and briskly sets about freeing the Banks children to explore a highly-coloured whirl of magical adventures that often seem to resonate with the psychedelic youth-culture of the Sixties.

The energetic and tempestuous score delights in verbal dexterity (*Supercalifragilisticexpialidocious*), sentimentality (in the touching ballad *Feed the Birds*), and wholesome encouragement to be '*practically perfect in every way*', and is a natural fit for Julie Andrews and Dick Van Dyke (still famous for his endearingly dotty 'cockney' accent). But it has a very different effect from that of P.L. Travers's original book -

brilliant, hard-edged, rather unsettling, a superbly uncompromising examination of the world as seen from the child's point of view. The film removed everything that would have complicated the 'feel-good' aims of the mighty film company, and when Travers objected to the scene mixing live-action and animation, then a sensational innovation, saying that it would "have to go", Disney replied "Pamela, that ship has sailed." With its delightful and fantastical playfulness *Mary Poppins* is still the highest-grossing film that Disney ever made, but we have to look elsewhere for the Broadway musical's exploration of darker, more challenging themes.

You're doin' fine, Oklahoma!

For their first collaboration on Broadway the inspired creative partners Richard Rodgers and Oscar Hammerstein II chose to celebrate the Territory of Oklahoma at an important moment in its history - its achievement of full statehood in 1907. In 1943 this reflected the determined optimism and confidence in their own culture that many Americans felt at that point in the Second World War. For Huckleberry Finn at the end of Twain's great novel, "lighting out for the Territory" meant an escape from attempts to "sivilize" (i.e. civilise) him, but in the wartime show *Oklahoma!* and the 1955 film, the Territory comes to represent the USA itself, embodied in a sturdy, independent and warm-hearted community capable of reconciling differences between corn-raising farmers and stock-dealing cowmen, strong-willed rancher Laurey and handsome, romantic cowboy Curly, and the feisty Ado Annie and impulsive, rodeo-loving Will.

Rooted in the land, the Oklahomans are nevertheless excited by the up-to-date wonders of Kansas City with its seven-storey skyscraper, and although a square-dance can erupt into a comic fist-fight, that can soon be quelled by a gun-toting Aunt

Eller. In this idealised version of the Republic, everything is resolved by good will, marriage and the Territory's incorporation as a State. The murky threats of sexual jealousy and murder, represented by the dangerously isolated Jud, end in violent self-destruction, and the real stresses and dangers of life in the city are left for another great partnership, Bernstein and Sondheim, to address.

At the end of the storm is a golden sky

Text and music in *Oklahoma!* come together as organically as do the 'Territory folk' themselves, in the harmonious working relationship of Rodgers and Hammerstein: songs express and explore character, and the incidents of the plot are propelled by dance numbers in a seamless process that ensures dramatic truth.

Their second collaboration, *Carousel* (Broadway 1945; film 1955) took this even further. Stephen Sondheim said that *If I Loved You*, a heart-rending love duet set into an extended scene in which a tentative love is never actually declared between Billy Bigelow and Julie Jordan, was "probably the most important moment in the evolution of contemporary musicals" because of its psychological insight and subtlety.

The relationship is expressed in words and music that are perfectly blended and mutually supportive. The drama deals with serious problems of unemployment, violent robbery, intensely conflicted feelings and even suicide, climaxing with *You'll Never Walk Alone*. This is first sung as a solo, to comfort Julie, now Billy's wife, immediately after his despair and suicide. It is reprised in an extraordinary scene at the end of the musical as he returns to earth, years later, to whisper words of encouragement to his daughter at her graduation and finally,

backed by a golden sunset, to go to his reward, as mother and daughter join the chorus in the swelling anthem of hope and resolution. Like some other songs from musicals, it now has an independent cultural life, grounded in an unashamedly emotional text and the sheer power of its broad, confidently rising melody. Its message is clear and universal: out of pain and loss can rise a beautiful future, as the young generations 'graduate' into the promise of a new day.

The rock of life

*Life is all right in America –
If you're all-white in America ...
Here you are free and you have pride -
'Long as you stay on your own Side ...*

Stephen Sondheim's brutally honest and satirical lyrics for *America*, one of the most complex, dynamic and angry ensembles in the musical, come crashing into the passionate story of love across a racial and cultural divide in New York City, and make *West Side Story* a tragic corrective to the sun-drenched optimism of *Oklahoma!*. Leonard Bernstein's friend Martha Gellhorn wrote of this number that it was "... not laughter; but the hardness of life, the rock of life, a dream of something softer (softer inside, where it counts) as against the icy measuring rod of modern big city young", and his extraordinary score, blending "jazz, Latin rhythms, symphonic sweep and musical-comedy conventions in a ground-breaking way for Broadway" (Misha Berson) carries the story forward with devastating energy. The 'social ailment' (as one contemporary called it) of juvenile gang violence was a revolutionary subject for the musical in 1957 ("Who wanted to see a show in which the first act curtain came down on two dead bodies lying on the stage?" was Bernstein's wry comment on their enterprise).

Every development of the plot is driven forward by sensational episodes of dance, totally integrated with the personal and social themes, and the musical's angry confrontation of racial and sexual violence still has the power to shock. Rita Moreno, who as Anita led the *America* ensemble in the 1961 film version, recalled years later how casual racism operated off-screen as well as on: the only Puerto Rican artist in the cast, she was pressured to darken her skin and adopt a phoney accent, and she was moved to tears in an interview nearly sixty years later by the memory of her (and her fellow-artists') trauma when rehearsing the shocking 'rape scene'.

As throughout the film, the action here is choreographed in balletic terms, while a reprise of the *America* theme in the background rises gradually to a terrifying frenzy. *West Side Story* is, famously, a reworking of *Romeo and Juliet*, and this harrowing scene is as consciously based on a scene in Shakespeare's text (the 'joking' abuse of Juliet's nurse) as are the rhapsodies of Tony and Maria, developed from the play's love-scenes. Sondheim, Bernstein and Arthur Laurents (the composer of the 'book') showed how considered, detailed and profound the issues were that could be dramatised in a musical: from now on no subject was too complex, too challenging or too 'serious' for the Broadway show to tackle.

Still I say there's a way for us

Andrew Lloyd Webber's *Evita* has been criticised by some as a glorification of Eva Perón ("a catchy tear-jerking ballad in honour of a dead fascist's dead wife", was Joe Queenan's verdict on *Don't Cry for Me, Argentina*), while others have seen it more sympathetically as an exploration of the moral ambiguities of her political and social career, following the lead

of the librettist Tim Rice's comment that the famous song's lyrics are "a string of meaningless platitudes" deliberately constructed to represent the hollowness of the character's motives.

The musical's enormous success (London 1978; Broadway 1979) certainly demonstrated the viability of a 'political' musical, and *Les Misérables* (Paris 1980; London 1985), like the more recent *Hamilton*, belongs in the same tradition. Everything about '*Les Mis*' is on an impressive scale – the source in Hugo's massive and complex novel; nearly three hours of 'through composed' (continuous) music by Claude-Michel Schönberg; and a plot that reprises motifs from great musicals of the past: the lost parent/child relationship, industrial unrest, complex and ultimately resolved love-relationships, the search for moral redemption, and the urban unrest of *West Side Story*, raised to an overtly political plane in the 1832 Paris Rising scenes, which require the staging of an attack on the barricades built in the streets of the city by idealistic students.

This political focus in the musical has been crucial to its success, and this suggests that a political theme is now established as a viable element in the musical, just as love, family and social relationships, not to mention fantasies of magical adventure, have long been.

Shows have always included pastiche, the imitation of musical styles appropriate to the story and its period or setting. Examples are the mock-music-hall song *Oh, it's a jolly holiday with Mary* in *Mary Poppins*, closely modelled on *Knock'd 'em in the Old Kent Road*; the 'Latino' rhythms of *West Side Story*; and the square-dance *The Farmer and the Cowman* in *Oklahoma!*.

In *Les Misérables* the revolutionary student song *Do You Hear the People Sing?* imitates the exhilarating sentiments and marching rhythms of the *Marseillaise* and the *Carmagnole* of

the 1789 Revolution, though created by Schönberg entirely for its place in the musical. Yet it has been taken up by political protestors all over the world – sung by students in the streets of Hong Kong, banned by the government of the People’s Republic of China, and even used in a surreal rally of Trump supporters under the banner 'Les Deplorables'.

In 2013-14 it was heard in Maidan Square in Kyiv, the Ukrainian capital, as activists challenged the rule of Viktor Yanukovych, the now-former President, whose fall from power was followed by the completion of negotiations to establish a political and economic association between Ukraine and the European Union – an association strongly opposed by the Russian government. The Broadway musical, in sometimes surprising ways, is likely to flourish as at least an element, and a significant and powerful one, in cultural development and debate.

Programme notes © Jon Long 2022



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CONCERT PROGRAMME

Friary Brass Band

Strike Up the Band

George Gershwin arr. Goff Richards

Choir + Friary Brass Band

Mary Poppins: The Musical – Choral Highlights

Sherman and Sherman, arr. Mac Huff

Chim Chim Cher-ee

A Spoonful of Sugar

Practically Perfect

Jolly Holiday

Feed the Birds

Anything Can Happen

Step in Time

Supercalifragilisticexpialidocious

Choir + Friary Brass Band

Carousel

Rodgers and Hammerstein, arr. Audrey Snyder

If I Loved You

Rodgers and Hammerstein, arr. Clay Warnick. Band arr. Chris King

You'll Never Walk Alone

Friary Brass Band

Wicked

Stephen Schwartz

Defying Gravity

Willy Wonka & the Chocolate Factory

Leslie Bricusse and Anthony Newley

Pure Imagination

Choir + Friary Brass Band

Les Misérables – Medley

*Claude-Michel Schönberg, Alain Boublil, Jean-Marc Natel,
Herbert Kretzmer, arr. Ed Lojeski*

At the End of the Day
I Dreamed a Dream
Castle on a Cloud
Do You Hear the People Sing?
On My Own
Bring Him Home
Finale

Interval (20 minutes)

Choir + Friary Brass Band

Oklahoma! – Medley

Rodgers and Hammerstein, arr. John Leavitt

Oh, What a Beautiful Morning
Oklahoma
Surrey with the Fringe on Top
Kansas City
I Cain't Say No
Many a New Day
People Will Say We're in Love

Friary Brass Band

A Little Night Music

Stephen Sondheim

Send in the Clowns

A Funny Thing Happened on the Way to the Forum

Stephen Sondheim

Comedy Tonight

Programme continues on p. 17



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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 © Ben Potton

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, Becky Kerby:

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'



Verona



Venice



Riga



Strasbourg



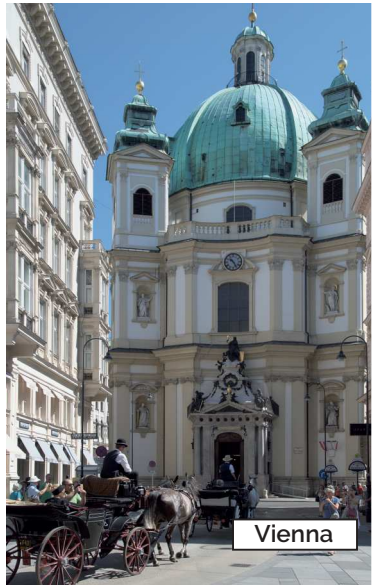
Photos © Phil Stanford & Lionel Moon

Vivace abroad - some places we've visited

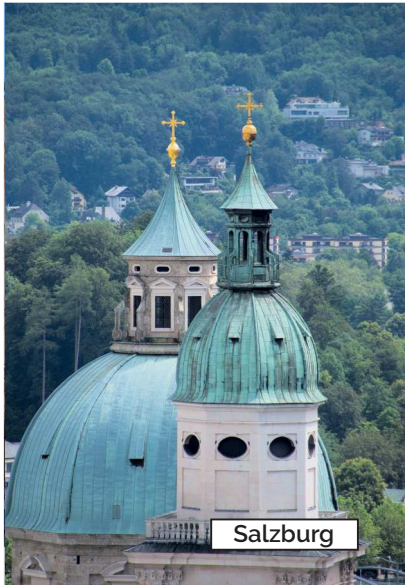
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Freiburg



Vienna



Salzburg

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Phantom of the Opera

Music of the Night

Don't Cry for Me Argentina

Superstar

King Herod's Song

Memory

Go Go Go Joseph

Friary Brass Band

Wanna Dance with Somebody

Whitney Houston (from "The Bodyguard" World Tour)

Choir + Friary Brass Band

West Side Story

Leonard Bernstein and Stephen Sondheim, arr. Mac Huff

Something's Coming

Tonight

Maria

One Hand, One Heart

I Feel Pretty

Cool

America

Somewhere

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.

Friary Brass Band



Since winning the First Section National Championship title in 2010 – the only southern band ever to have done so – Friary Brass Band has progressed under the baton of MD Chris King to become the leading band in the South.

Currently ranked 19th in the world and 12th in the UK, Friary has held the London & Southern Counties Champion Band title since 2015 and has appeared in the National Finals at the Royal Albert Hall each year since 2013. The Band has won the Audience Entertainment Award at Brass in Concert for the past two occasions, and the Most Entertaining Band award at Butlin's Mineworkers Contest in 2015, 2017 and 2019.

Founded in its current form in 1983, Friary takes its name from its initial sponsor, Guildford's Friary Meux brewery, and is now based near Woking, Surrey. Over the years, the Band has played at many special occasions, including major sporting events such as the British Grand Prix and rugby internationals at Twickenham and Wembley, and for a local theatre company's production of *Brassed Off*.

A registered charity, Friary raises funds for the British Heart Foundation and the Kent, Surrey and Sussex Air Ambulance Trust, and in April 2015 was honoured to receive the Mayor of Guildford's Service to the Community Award.

Joint concerts have been staged with the Fairey, Brighthouse & Rastrick and Cory Bands, as well as with the North East Hants Area Schools Bands where two of the Band's principal players started their banding careers.

Principal Cornet

Richard Straker

Flugel Horn

Lauren Straker

Solo Trombone

Neil Wharton

Soprano Cornet

James Nash

Solo Horn

Chris Pannell

Second Trombone

Ian Stewart

Solo Cornets

Hannah Richards
Matt Cheesebrough
Andy Singleton

First Horn

Nigel Stevens

Bass Trombone

Adam Gregory

Second Horn

Nick Krebs

E♭ Basses

Ben Miller
David Stokes

Repiano Cornet

Alistair Richards

Solo Euphonium

Chris Straker

Second Cornets

David Wicks
Richard Marley

Second Euphonium

Mike Trumble

BB♭ Basses

David Richards
Nigel Simmons

Third Cornets

Allan Martin
Chris Powell

First Baritone

Alex Sears

Percussionists

Chris Attwood
Mike Jefferies
Rachael Cross

Chris King

Conductor, Friary Brass Band

Chris King started his relationship as Musical Director of the Friary Brass Band during a very successful 25-year career as a cornet player, viola player (no jokes please!) and conductor in the British Army.

During his tenure, the band has had repeated contest success including victory at the 2010 First Section National Championships and the 2014 Senior Trophy, London Regional champions in 2015, 2016, 2017, 2018 and 2019, as well as qualification for the National

Brass Band Championships in the Royal Albert Hall on the last eight competitions.

As well as conducting Friary on a regular basis, Chris has worked as conductor in Denmark, Norway and Sweden and has adjudicated at a number of prestigious competitions including various Regional Championships, Siddis Elite Section, Brass in Concert and Wychavon Festival of Brass. Chris finished his time in the Army as the Bandmaster of the Band of the Grenadier Guards in London, and now works as Bursar at a senior school in West London, where he and his wife and two daughters live. He is also a Governor of two other schools, Treasurer of the Association of Brass Band Adjudicators and on the Music Commission of the European Brass Band Association. With what little spare time he has left, he enjoys arranging.



Nick Wyschna

Host



This evening's host is Nick Wyschna, who trained in Musical Theatre at the Royal Academy of Music, graduating in 2006.

Nick is the Managing Director of *Guildford Fringe Theatre Company* and *Gag House Comedy Clubs*, which he founded in 2012.

The company's aim is '... to continue to bring quirky events to our wonderful town', and this year's Guildford Fringe Festival runs from 24th June to 16th July.

Nick is also a member of the critically acclaimed vocal group *The Barricade Boys*.

Other theatre credits at home and abroad include *Giles* in *The Mousetrap*, *Daniel Warshowsky* in *Imagine This*, *Buzz Adams* in *South Pacific*, *Harry* in *Mamma Mia*, club singer and Priest in *Scandalous!*, lead singer in *Dancing Queen*, *The 12 Tenors*, lead singer in *The West End Experience* (St. Ives Theatre), and a soloist in *Thursford Christmas Spectacular* (Norfolk).

About Vivace Chorus

Jeremy Backhouse
Francis Pott
Peter Norman

Music Director
Accompanist
Chairman



Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey. We enjoy singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music – there's something for everyone at Vivace!

The choir began in 1946 as the Guildford Philharmonic Choir and was rebranded as Vivace Chorus in 2005. We have 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 and 2018 saw a sell-out performance in G Live Guildford for our 'Concert for Peace'.

Vivace thrives under the exceptional leadership of this evening's

conductor, Jeremy Backhouse. Jeremy's passion for choral music and his sheer enthusiasm for music-making are evident at every rehearsal and performance. He is supported by Francis Pott, who is an academic and composer of international repute and an accomplished concert pianist – who better to accompany our rehearsals?



During the pandemic, we made considerable efforts to keep singing. Jeremy ran weekly Zoom sessions, Francis shared his encyclopaedic knowledge of composers, and we put together two online films and a virtual Christmas Concert, raising money for the Mayor of Guildford's chosen charity.

We're very much looking forward to getting back to touring – we are hoping this year to add Spain to the list of our tours, which have so far included France, Italy, Germany, Austria and the Baltic States.

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 Guildford Baptist Church, Millmead, Guildford.

Just contact our membership secretary Becky Kerby at membership@vivacechorus.org or pay a visit to our website, vivacechorus.org. You can also follow us on Facebook and Twitter - [@VivaceChorus](https://www.facebook.com/VivaceChorus).

Vivace Chorus Singers

FIRST SOPRANO

Sel Adamu
 Amelia Atkinson
 Jane Barnes
 Mary Broughton
 Sarah Hardcastle
 Jo Haviland
 Becky Kerby
 Fran MacKay
 Suzie Maine
 Michelle Mumford
 Sue Norton
 Robin Onslow
 Gillian Rix
 Barbara Tansey
 Joan Thomas
 Hilary Vaill
 Juliet Vaill
 Anna Willi

SECOND SOPRANO

Jacqueline Alderton
 Philippa Curtis
 Isobel Humphreys
 Alex Nash
 Alison Palmer
 Gill Perkins
 Kate Peters
 Christine Wilks
 Eiri Williams
 Fiona Wimblett

FIRST ALTO

Jackie Bearman
 Marion Blair
 Jane Brooks
 Amanda Burn
 Fiona Davidge
 Valentina Faedi
 Rosa Huynh
 Lis Martin
 Penny McLaren
 Rosalind Milton
 Lilly Nicholson
 Jackie Payne
 Linda Ross
 Catherine Shacklady
 Marjory Stewart
 Jo Stokes
 Julia Stubbs
 Nicola Telcik
 Sue Thomas
 Hilary Trigg
 Maggie Woolcock

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Liz Curry-Hyde
 Sheena Ewen
 Valerie Garrow
 Liz Hampshire
 Pauline Higgins

Christine Lavender
 Lois McCabe
 Kay McManus
 Catherine Middleton
 Mary Moon
 Val Morcom
 Sonja Nagle
 Sheila Rowell
 Prue Smith
 Rosey Storey
 Pamela Usher
 Susie Walker
 Anne Whitley
 June Windle

FIRST TENOR

Bob Cowell
 Owen Gibbons
 Rosie Jeffery
 Nick Manning
 Barbara McDonald
 John Trigg

SECOND TENOR

Michael Batty
 Ewan Bramhall
 Peter Butterworth
 Simon Dillon
 Geoff Johns

Stephen Linton
 Charles Martin
 Peter Norman
 Jon Scott

FIRST BASS

Paul Barnes
 Phil Beastall
 Richard Broughton
 Michael Dudley
 Brian John
 Jeremy Johnson
 Jon Long
 Chris Peters
 David Ross
 Andrew Skinner
 Rob Walker

SECOND BASS

Peter Andrews
 Norman Carpenter
 James Garrow
 Nick Gough
 Neil Martin
 Roger Penny
 Phil Tudor
 Richard Wood



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Jonathan Scott

Norman Carpenter

Catherine & Brian Shacklady

Tony & Sylvia Chantler

Prue & Derek Smith

Andrea & Gunter Dombrowe

Dennis & Marjory Stewart

Rosemary & Michael Dudley

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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 G Live, Dorking Halls, the Royal Albert Hall and the Royal Festival Hall. If you are interested, please contact Mary Moon on 01372 468431 or email: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

Majesty

Saturday 28th May 2022 7:30pm

G Live, Guildford

This celebration of royal music starts Guildford's celebrations of the Queen's Platinum Jubilee and is promoted with the support of Guildford Borough Council. Featuring music from the Queen's coronation, including Handel's *Zadok the Priest*, Walton's *Crown Imperial* and Parry's *I was glad*, this will be a rousing evening featuring some of Britain's most popular composers.

A concert for Cherry Trees

Saturday 9th July 2022 7:00pm

Holy Trinity Church, Guildford

In 2020, Vivace Chorus was supposed to tour the cathedrals of Northern Spain – a tour we're hoping finally to go on this summer. We'll be singing our summer tour programme at a very special concert in Holy Trinity Church, Guildford, raising money for Cherry Trees – a charity we've supported before. Join us for some classic choral favourites – the perfect summer evening out.

Feast!

Saturday 19th November 2022 7:30pm

G Live, Guildford

A sumptuous programme to celebrate our 75th birthday! Join us for a night of luscious British music, including the nation's favourite – Vaughan Williams' *The Lark Ascending*, plus more Vaughan Williams and a touch of Holst. Then sit back and be transported to the decadent *Belshazzar's Feast* – an epic work for choir and orchestra by William Walton. Find out what happens when Belshazzar drinks from the cups that have been looted from the First Temple and a mysterious hand appears – the original 'writing on the wall'. Full of debauchery, life and energy, Feast! is the perfect way to celebrate a grand occasion.

Further details at vivacechorus.org

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Vivace Chorus is a Registered Charity No. 1026337

CELEBRATING THE QUEEN'S  PLATINUM JUBILEE

majesty

Vivace
Chorus

Orchestra: West Forest Sinfonia
Conductor: Jeremy Backhouse

Elgar: *Coronation Ode*
Walton: *Overture 'Crown Imperial'*
Handel: *Zadok the Priest*
Parry: *Jerusalem*
and more

Saturday
28 May 2022
at 7.30pm



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

Tickets: (including all fees) £25. Students: half price
Book online GLive.co.uk or phone 01483 369350

In partnership with:



FUTURE CONCERTS

CELEBRATING THE QUEEN'S  PLATINUM JUBILEE

majesty

Vivace Chorus Conductor: **Jeremy Backhouse**


Elgar: Coronation Ode
Walton: Overture 'Crown Imperial'
Handel: Zadok the Priest
Parry: Jerusalem and more



Saturday
28 May 2022
at 7.30pm


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

vivacechorus.org
Registered Charity No. 102637

 GUILDFORD B O R O U G H
 ROYAL SURREY CHARITY

The CHERRY TREES Concert



Your choral favourites including
Handel, Fauré, Rutter and Swingle

Vivace Chorus

Saturday
9 July 2022
7 pm

Holy Trinity Guildford

vivacechorus.org
Registered Charity No. 102637

 CHERRY TREES CHILD FIRST DISABILITY SECOND
Feeding collection in aid of:

Would you love to sing?
Have you sung before and would like to get back to it?
Are you commuting less and have more time in the evening?
Come along on Mondays at 7.15 pm to Millmead in the heart of Guildford and join in with one of our rehearsals.

Email: Becky.membership@vivacechorus.co.uk to ensure that we are ready to welcome you.

Feast!

Walton: Belshazzar's Feast
Vaughan Williams: The Lark Ascending & Five Mystical Songs

Conductor: **Jeremy Backhouse**



Saturday
12 Nov 2022
at 7.30pm

 75 Vivace Chorus
Registered Charity No. 102637

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