

CELEBRATING THE QUEEN'S  PLATINUM JUBILEE

majesty

Vivace
Chorus

Orchestra:
West Forest Sinfonia

Conductor:
Jeremy Backhouse

Saturday
28 May 2022
at 7.30pm



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

In partnership with:



R O K



Keep coffee fresh, waste less

Zero Jar lets you elegantly keep coffee fresh without fussy valves or mechanisms.

www.rok.coffee



Majesty

National Anthem

Overture 'Crown Imperial'

Coronation Ode

Zadok the Priest

Symphony No.9 Choral finale

Blest Pair of Sirens

Jerusalem

I was glad

Britten

Walton

Elgar

Handel

Beethoven

Parry

Parry

Parry

Madeline Boreham

Alexandria Moon

Sam Harris

Theo Perry

Soprano

Mezzo-soprano

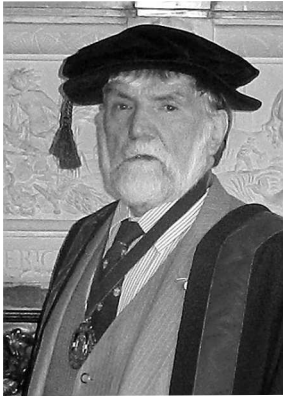
Tenor

Baritone

West Forest Sinfonia

Conductor: Jeremy Backhouse

Majesty: 1000 years of Royal Guildford



Guildford's Honorary Remembrancer, Matthew Alexander, will give a pre-concert talk about the town's royal past (free to ticket-holders) in the Auditorium at 6:30pm.

For over a thousand years Guildford has had ties with royalty. By the reign of Alfred the Great, the town had become royal property – the king himself was Lord of the Manor, giving it the status of a borough.

Soon after 1066 William the Conqueror ordered a castle to be built in the town, and in the Domesday survey of 1086 Guildford was listed as the principal town in Surrey.

Henry III turned the castle into one of the great royal palaces in England, and spent huge sums from 1245 onwards to extend its grounds and buildings. However, his son Edward I let the castle fall into disrepair.

Increasingly, royalty preferred to stay in the hunting lodge in Guildford Park or at the Dominican friary established in 1274 by Eleanor of Provence; every monarch from Edward to Henry VIII was a guest there.

After several visits by Elizabeth I and one by James I there were fewer royal visitors. Queen Victoria never paid an official visit to Guildford, only passing often through the station on her trips to the Isle of Wight.

In 1957, HM the Queen and Prince Philip inspected work at the Cathedral, returning in 1961 to attend its consecration.

Since then, various members of the Royal family have come to the town, to open buildings or visit institutions as Guildford has developed into a dynamic university town.

Flash photography, audio and video recording are not permitted without the prior written consent of the Vivace Chorus. Please also kindly switch off all mobile phones and alarms on digital watches. Thank you.

Concert Programme

National Anthem *arr. Benjamin Britten*

Britten's arrangement of the National Anthem was written in 1962, the tenth anniversary year of the Queen's accession, and he takes an unconventional approach appropriate for that decade.

In place of the brilliant flourishes of State Trumpeters in Walton's grand setting for the coronation in 1953, or the abrupt drum-roll of the traditional version, we hear gently sustained strings and timpani, then an unaccompanied chorus singing the familiar first verse *pianississimo* (as quietly as possible), then rising to *pianissimo* before subsiding again. The effect is reserved, almost meditative, focusing on the personal relationship between the monarch and the people that lies at the heart of the anthem.

A gradual *crescendo* and increasing pace lead into the second verse by way of a thrilling key-change from E flat major to B flat major, as the great opera composer dramatizes the idea of God's "choicest gifts in store" pouring down on the Queen, with four emphatic, resolute chords on "Long may she reign" and the grand descending phrases of "May she defend our laws, And ever give us cause ..."

The culmination comes in a double repetition of the simple, familiar words "God save the Queen!" – generous, heartfelt and now frankly emotional: a potentially formal event has been re-made as a moment of warmth and affection.

God save our gracious Queen,
Long live our noble Queen,
God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen!

Thy choicest gifts in store,
On her be pleased to pour,
Long may she reign!
May she defend our laws,
And ever give us cause,
To sing with heart and voice,
God save the Queen!



Overture 'Crown Imperial, Coronation March' ***William Walton***

Walton's imperial coronation march stands in a tradition of patriotic and ceremonial music deriving from Elgar's *Pomp and Circumstance* marches of the 1900s (most strongly recalling Number 4), and leading in the 1950s to Eric Coates's famous *Dambusters March*.

These works are built on a satisfying combination of cheerful, resolute and energetic opening sections with a lively "trumpet, fife and drum" character, alternating with broad, dignified and unassumingly confident themes in the *trio*: stirring, emotionally direct, and evoking "broad acres", "sunlit uplands" and the "happy breed of men" (and women) who inhabit them. An interesting feature of these melodies is that they sound well

whether played loudly or softly, and build up to resoundingly magnificent conclusions that demand, and receive, enthusiastic applause.

Walton's march is a brilliant example of the tradition, written by a man admired as a modernist by such figures as Alban Berg and Hindemith, yet also a virtuoso who delighted in his ability to write in a wide variety of styles, often edged with wit and irony.

The commission was originally for Edward VIII, but after the abdication in 1936 it made its mark with equal verve at the coronation of his brother, the sober and dutiful George VI. Despite some criticisms (a hostile reviewer in the *Musical Times*, perhaps missing an affectionately ironic element in Walton's treatment, commented ungenerously on its "regulation strut and swagger"), the march's wit, cheerfulness and lightness of touch ensured its popularity, and it was played at the present Queen's coronation in 1953 and as a recessional at the wedding of Prince William and Catherine Middleton in 2011.



Coronation Ode *Edward Elgar*

"In haste & joyful (Gosh! man I've got a tune in my head)", Elgar wrote with characteristic enthusiasm in January 1901, a comment that he later expanded, famously, in another letter: "... a tune in my head that will knock 'em – knock 'em flat". The tune was, of course, the "lovely broad melody", as Henry Wood called it, of the trio section in the march *Pomp and Circumstance, Number 1*, that Elgar almost certainly put together at the modest little keyboard now preserved in the Cobbe Collection at Hatchlands Park near Guildford. Yet years later, after attending a concert at the Coliseum on 11th

November 1918 celebrating the end of the First World War, he wrote of the same noble melody: "They played Land of Hope and Glory not once but twice; the whole audience joined in. I could not. I regret very profoundly how this song has become an anthem to war. There has been so much sorrow and sacrifice over the last four years; nothing glorious about it. The world is a changed place and I am awfully tired of it."

One question for a modern audience is – can we hear the melody ("hear" it in every sense) as it might have struck members of the congregation at Edward VII's coronation in 1902, when it first appeared with a sung text at the beginning and end of Elgar's great *Coronation Ode*?

The coronation of King Edward and Queen Alexandra was shadowed by anxieties: the King's appendix operation was carried out urgently two days before the scheduled date of the ceremony, which had to be postponed, and the Second South African (or Boer) War had ended less than a month before. Triumph and relief were severely qualified by internal and international criticism of the strategies that Britain had used to address the resourceful guerrilla tactics of the enemy, specifically a policy of "scorched earth" and the introduction of "refugee camps" (later renamed "concentration camps") in which large numbers of Boer women and children and members of the black population suffered appallingly.

The task of A. C. Benson's text and Elgar's score was to show how Britain could "move on" from the war, justify a belief in its own values as a civilised society and an imperial power, and prepare itself to face the political and military dangers of the 20th century. The *Ode* therefore has a detailed and earnest argument, and this locates the country's future success, even its survival, in the personal virtues of its royal family, its government and "the people". Thoughtful, high-minded and analytical, Benson does all he can to turn the glorious

pageantry of the coronation into a moment of serious moral and political reflection, avoiding facile optimism and offering rational warnings of difficulties ahead.

1. – "Crown the King with life!"

Elgar begins in his grandest imperial manner, in the "heroic" key of E flat major, but with the elusive but instantly recognisable note of melancholy that so often underlies his music. This movement is a prayer for God's help and blessing, an aspiration towards a better future (the "cries of hate" and "sounds of strife" of the recent war are urged to die away) – governed by moral integrity. In this context the great *Pomp and Circumstance* tune, introduced quietly by women's voices, represents not swaggering boastfulness but a modest confidence that God will favour a virtuous king and country.

Introduction, Soli and Chorus

Crown the King with Life!
Through our thankful state
Let the cries of hate
Die in joy away;
Cease ye sounds of strife!
Lord of Life, we pray,
Crown the King with Life!

Crown the King with Might!
Let the King be strong,
Hating guile and wrong,
He that scorneth pride.
Fearing truth and right,
Feareth nought beside;
Crown the King with Might!

Crown the King with Peace,
Peace that suffers long,
Peace that maketh strong,
Peace with kindly wealth,
As the years increase,
Nurse of joy and health;
Crown the King with Peace!

Crown the King with Love!
To his land most dear
He shall bend to hear
Ev'ry pleading call;
Loving God above,
With a heart for all;
Crown the King with Love!

Crown the King with Faith!
God, the King of Kings,
Ruleth earthly things;
God of great and small,
Lord of Life and Death,
God above us all!
Crown the King with Faith!

God shall save the King,
God shall make him great,
God shall guard the state;
All that hearts can pray,
All that lips can sing,
God shall hear today;

Crown the King with Life
with Might, with Peace, with Love, with Faith!

God shall save the King,
God shall make him great,
God shall guard the state;
All that hearts can pray,
All that lips can sing,
God shall hear today;
God shall save the King!

II "The Queen"

The Queen was written for the coronation of George V and Queen Mary in 1911. It replaced *Daughter of ancient Kings*, which refers to Alexandra's descent from the royal house of Denmark, and both movements are usually performed now, but in reverse order of composition.

Mary and Alexandra are praised for what were seen as specifically "feminine" and domestic virtues – purity, wisdom, sympathy, and understanding of the hopes and prayers of "humble" people. "True Queen of British homes and hearts" is a phrase that still resonates, and both Queens were active patrons of important charities such as the London Needlework Guild (which supplied clothes for other charities) and served as the head of Queen Alexandra's Royal Army Nursing Corps, whose Colonel-in-Chief is now the Countess of Wessex.

Elgar's setting of *The Queen* has a simple dignity, beginning with gently lyrical strings, then deepening with the addition of woodwind and quiet brass to suggest moral strength, dutifulness and integrity.

Chorus

True Queen of British homes and hearts
Of guileless faith and sterling worth,
We yield you ere today departs,
The proudest, purest crown on earth!

We love you well for England's sake,
True you shall prove, as you have proved;
The years that come shall only make
Your name more honoured, more belov'd.

Oh kind and wise, the humblest heart
That beats in all your realms today
Knows well that it can claim its part
In all you hope, in all you pray.

III "Daughter of ancient Kings" ***A Greeting to Her Gracious Majesty, Queen Alexandra***

The touching *Daughter of ancient Kings* develops the political aspect of Alexandra's domestic role as mother, daughter and wife, and, as often happens in Benson's text, there are some dark ironies here. The Tennysonian, late-Romantic language ("Daughter of ancient Kings ... Gift that the bright wind bore on his sparkling wings, Over the Northern Sea!") states simple facts: her father was King Christian of Denmark, a member of a dynastic line going back to the 15th century, and her marriage to Edward was importantly a dynastic one, overseen by Queen Victoria and part of an intricate system intended to consolidate and stabilise European international relations.

She was aunt (through her sister) of the reigning Tsar, Nicholas II, and in marrying Edward she became aunt to Kaiser Wilhelm II, Victoria's grandson. The future history of Nicholas, Wilhelm and Alexandra's son George V (who as children played war games together in a miniature fort in the garden of Osborne House, Isle of Wight) gives an intense poignancy to Elgar's delicate tribute to the sweet, fair, pure and stately "Mother of Kings to be!"

Chorus

Daughter of ancient Kings,
Mother of Kings to be,
Gift that the bright wind bore on his sparkling wings,
Over the Northern sea!

Nothing so sweet he brings,
Nothing so fair to see,
Purest, stateliest, daughter of ancient Kings,
Mother of Kings to be!

IV: "Britain, ask of thyself"

This section shows that there is nothing complacent or emptily triumphalist about Benson's judgement of the future. Peace will depend on preparedness and massive military, and especially naval, power. The language looks backwards and forwards: the "sound of the battle song" and the pseudo-Shakespearean vision of England, "enthron'd in thine island home", are traditional, but the "shuddering bulwarks" big with "battle-thunder" look ahead to the Dreadnought fleet that would soon be built as well as back to Nelson's Royal Navy.

The hillside that "hisses with death, and never a foe in sight" is chillingly contemporary, referring to the trench warfare and guerrilla tactics of the Boer War, and the line "Under the drifting smoke, and the scream of the flying shell" would not be out of place in a war-poem by Sassoon, Rosenberg or Wilfred Owen, fifteen years later. Elgar's score in this movement anticipates something of the brutality of Holst's sensational *Mars, the Bringer of War* in *The Planets* suite of 1914.

Solo Bass and Chorus (Tenor and Bass)

Britain, ask of thyself, and see that thy sons be strong,
See that thy sons be strong,
Strong to arise and go,
See that thy sons be strong,

See that thy navies speed, to the sound of the battle-song;
Then, when the winds are up, and the shuddering bulwarks reel,
Smite the mountainous wave, and scatter the flying foam,
Big with the battle-thunder that echoeth loud, loud and long;

Britain, ask of thyself, and see that thy sons be strong,
See that thy sons be strong,
Strong to arise and go,
If ever the war-trump peal;

See that thy squadrons haste, when loos'd are the hounds of hell;
Then shall the eye flash fire, and the valorous heart grow light,
Under the drifting smoke, and the scream of the flying shell,
When the hillside hisses with death, and never a foe in sight.
Britain, ask of thyself, and see that thy sons be strong.

So shalt thou rest in peace, enthron'd in thine island home.
So shalt thou rest in peace,
Enthron'd in thine island home,
So shalt thou rest in peace, enthron'd in thine island home.

Britain, ask of thyself,
Britain, ask of thyself, see that thy sons be strong,
Strong to arise, arise and go, see that thy sons be strong.
See that thy sons be strong,
Strong to arise and go, if ever the war-trump peal!

V: (a) "Hark, upon the hallowed air"

In the context of the battle-stanza, the culture that needs to be defended may seem vulnerable, and Benson's text is at its most abstract here. Tenor and soprano, then all four soloists, spin out elegantly circling phrases to evoke the arts of peace, which are themselves imagined in a kind of graceful dance: music is a healer of ancient wrongs, poetry is the music of the heart, exploring its "fiery secrets", and the "magic web" of painting opens the "mysterious avenues" to transcendent experience.

Soli (Soprano and Tenor)

Tenor

Hark, upon the hallow'd air,
Spirits pure of sight and sense,
Hov'ring visions, rich and fair,
Lend their radiant influence!
Airy powr's of Earth and Sky
Bless our meet solemnity.

Soprano

Music, sweetest child of heav'n,
At thy touch the heart is free,
Ancient wrongs by thee forgiv'n,
Cares uplifted, heal'd by thee,
Listen smiling, borne along
In the sacred, sacred tide of song.

Tenor

Music, music of the poet's heart!
Widening yet the echoes roll;
Fiery secrets, wing'd by art,
Light the lonely list'ning soul,
Till the aching silence rings
With the beat of heav'nly wings.

Soprano

Magic web of woven hues,
Tender shadow, linked line,
Sweet mysterious avenues
Opening out to Light Divine!
Painter-poet, thou canst teach
More than frail and falt'ring speech.

V (b) "Only let the heart be pure"

Only let the heart be pure brings the work back to more solid ground: purity, honour, wisdom and truth, integrated in a balanced character, are the basis of greatness in an individual and in a society.

Soli (Soprano, Alto, Tenor, Bass)

Only let the heart be pure,
Pure in steadfast innocence,
Stainless honour, strong and sure,
Stem the ardent tide of sense!

So shall Wisdom, one with Truth,
Keep undimm'd the fires of youth,
Strong to conquer, strong to bless,
Britain, Heaven hath made thee great!

Courage knit with gentleness,
Best befits thy sober state.
As the golden days increase,
Crown thy victories with peace!

VI: "Peace, gentle peace"

The beautifully simple *Peace, gentle peace*, bringing soloists and chorus together, then makes an eloquent appeal for the return of what the recent conflict threatened or destroyed: fathers must be given back to their children and "brethren", divided by war, must be reconciled in a new political dispensation. It is notable that the process is faced honestly as an incomplete one.

Soli (Soprano, Alto, Tenor, Bass) & Chorus

Peace, gentle Peace, who, smiling through thy tears,
Returnest, when the sounds of war are dumb,
Replenishing the bruised and broken earth,
And lifting motherly her shattered form.
When comest thou? Our brethren long for thee.
Thou dost restore the darken'd light of home,
Give back the father to his children's arms.
Thou driest tenderly the mourner's tears,
And all thy face is lit with holy light.
Our earth is fain for thee! Return and come.

VII: Finale: Land of Hope and Glory

The finale eloquently sums up the ambiguities of the previous movements. Instead of the expansionist imperial programme of the famous later text (*Wider still and wider / Shall thy bounds be set; / God, who made thee mighty, / Make thee mightier yet!* – the words that so disturbed Elgar in 1918), Benson's original text is moderate and subtle in the claims it makes, and Elgar's setting matches this.

The answer to the great question – how shall the British properly praise their country? – is not “By conquering more territories!”. It is to recognise that the true “diadem” to crown the country and the king is a metaphorical but very real one made up of truthfulness, righteousness and liberty – bright but solemn, and far more valuable than the gaudy jewels of the Imperial State Crown with which Edward was crowned (the massive St Edward’s Crown being too heavy for the still-convalescent king).

Britain’s way may be “darken’d”, her western star may “tremble”, she may need to remain a “fortress”, but the people’s hearts are uplifted in hope, strong in faith and freedom.

Alto solo & chorus

Land of Hope and Glory,
Mother of the Free,
How shall we extol thee,
Who are born of thee?

Truth and Right and Freedom,
Each a holy gem,
Stars of solemn brightness,
weave thy diadem.

Tho' thy way be darkened,
Still in splendour drest,
As the star that trembles
O'er the liquid West.

Throned amid the billows,
Throned inviolate,
Thou hast reigned victorious,
Thou has smiled at fate.

Land of Hope and Glory,
Fortress of the Free,
How may we extol thee,
Praise thee, honour thee?

Hark, a mighty nation
Maketh glad reply;
Lo, our lips are thankful,
Lo, our hearts are high!

Hearts in hope uplifted,
Loyal lips that sing;
Strong in faith and freedom,
We have crowned our King!

All programme notes © Jon Long 2022

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

'Best of Broadway' concert, March 2022



Photo © Ben Potton



SIME
GALLERY

OPEN 2–4pm
Sundays & Wednesdays
Worplesdon Memorial Hall
BOOK NOW 07415 372 620

FREE ADMISSION
sidneysimegallery.org.uk



Tom's Trust



Please help London's disadvantaged children and young people by supporting

The Tom ap Rhys Pryce Memorial Trust

Read about Tom and the Trust's work in helping to combat knife crime, by visiting our website: www.tomaprhyspryce.com

justgiving.com/tomaprhys
easyfundraising.org.uk
giveasyoulive.com

(this advert has been donated by friends of Tom's Trust)



In aid of

Royal Surrey Charity

There will be a retiring collection in aid of Royal Surrey Charity, the dedicated charity for Royal Surrey NHS Foundation Trust. From providing lifesaving equipment and redeveloping wards, to supporting staff health and wellbeing and funding innovative research – the charity works alongside NHS staff to transform care for people across South West Surrey and beyond.

Queen Elizabeth II is the hospital's patron and officially opened the hospital at its new site on Egerton Road in 1981.

Victoria Greenshields, Royal Surrey Charity's Corporate & Major Donor Fundraising Manager, will give a short introduction to the work of the charity before the second half of the concert.



Zadok the Priest *George Frideric Handel*

The anointing ceremony is, spiritually, the most important part of the coronation ritual, the holy oil setting the new king or queen apart as God's chosen ruler, just as Solomon was set apart by Zadok the priest and Nathan the prophet in the biblical narrative. For this reason it is hidden from view: in 1953 the Queen was concealed by a canopy of cloth-of-gold, carried by four Knights of the Garter, as the Archbishop

anointed her palms, head and breast. At this moment her long and continuing life of dedicated service began.

When George II was crowned in 1727, the second king of the Hanoverian dynasty, there was also an important political aspect to the ceremony. Like Solomon, George had a rival for power, his exiled cousin James Stuart, and for more than a decade a series of risings in Scotland had threatened to restore the House of Stuart. Who better than Handel, famous as a sensationally successful composer of baroque opera in Italy and London, to create a magnificent authentication and endorsement of the new king? Lasting less than six minutes, Handel's coronation anthem acts out with brilliant economy both the ancient biblical story and the sacred, irreversible ritual about to take place in the Abbey.

The long orchestral introduction, combining nobility with an intense sense of expectation and mystery, is built up from a series of delicate rising *arpeggios* in the upper strings, underpinned by pulsing rhythms and rich harmonies. The effect is of a dignified procession towards a moment of thrilling national significance. The chorus enters with massive force, telling the story of Solomon but also asserting in emphatic phrases that King George is being consecrated, in the presence of Church and State, his power validated by military drums and trumpets.

A move into triple time suggests that "the people" are not only rejoicing, but dancing for joy. A glorious line for the altos, intensified by orchestral trills, then leads to the acclamations of the whole chorus, in their full dramatic character, speaking not only as the people of Israel but also as and for the people of Westminster, London and the realms beyond. In brilliant runs and leaps they urge long life for the new king and praises to God: Alleluia! Amen!

Zadok the Priest
And Nathan the Prophet
Anointed Solomon King
And all the people rejoiced,
rejoiced, rejoiced
And all the people rejoiced,
rejoiced, rejoiced
Rejoiced, rejoiced, rejoiced
And all the people rejoiced,
rejoiced, rejoiced and said:

God save the King
Long live the King
God save the King
May the King live forever
Amen, amen, alleluia, alleluia, amen, amen
Amen, amen, alleluia, amen

God save the King
Long live the King
May the King live forever
Amen, amen, alleluia, alleluia, amen, amen
May the King live
May the King live
Forever, forever, forever
Alleluia, alleluia, alleluia, amen, amen
Alleluia, alleluia, amen, amen, amen
Amen, amen, alleluia, alleluia, alleluia, amen

Long live the King
God save the King
Long live the King
May the King live
May the King live

Forever, forever, forever
Amen, amen, alleluia, alleluia, amen, amen, amen, amen
Amen, amen, alleluia, amen, alleluia
Amen, amen, alleluia, alleluia



'Ode to Joy' (Symphony No. 9)

Ludwig van Beethoven

Beethoven can be said to have had a complicated relationship with the idea of monarchy. Passionately committed to Napoleon as a liberator of common humanity, he famously attacked the score that he dedicated to him, his *Eroica* Symphony, when he heard that the First Consul had declared and crowned himself Emperor of France. The title page, savagely scored through to obliterate Napoleon's name, is eloquent evidence of Beethoven's fury.

Yet in 1813 his extraordinary *Battle Symphony* – *Wellington's Victory*, celebrated the defeat of Napoleonic forces at the Battle of Vitoria with quotations from *Rule Britannia* and *God save the King* and a dedication to the Prince Regent – an unusual, though politic, choice of dedicatee for a fiery believer in the Brotherhood of Man. When he accepted a commission to write a symphony for the Philharmonic Society of London in 1822, however, Beethoven was able to explore radical ideas again, articulating social, moral and political themes that had absorbed him ever since he first studied Schiller's famous *Ode to Joy* in the 1790s.

The setting of the Ode forms the culmination of the great *Ninth (or Choral) Symphony*. The text calls on all humanity to challenge the dead hand of conventional ideas and unite in the pursuit of brotherhood and friendship.

A bass soloist summons his fellow soloists and the chorus to join in the liberating praise of *Freude*, Joy, and to press on in the fight for truth and freedom. Verses in praise of friendship, the rapturous love of men and women, and uninhibited enjoyment of Nature's gifts of wine and physical pleasure, lead to a vision of God and his angels looking down on a liberated world as the heroes set off to end oppression.

They emerge victorious from a battle represented by a massive double fugue, and offer the kiss of love to the whole world. The soloists come forward again to celebrate the magical reconciliation of mankind under the waving wings of Joy, and it is left to the chorus, then the orchestra alone, to complete Beethoven's great affirmation of humanity as the magnificent symphony rushes to its sudden conclusion.

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

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

Freude, Freude!

Joy, Joy!

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

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

*Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!*

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

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

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

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

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

*Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.*

Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.
Do you bow down before Him, you millions?
Do you sense your Creator, O world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.



Blest Pair of Sirens *Hubert Parry*

Parry was Professor of Composition and Musical History at the Royal College of Music from 1883, and Heather Professor of Music at Oxford from 1900. His colleague Charles Villiers Stanford described him as “the greatest English composer since Henry Purcell”, and shared his interest in English music of the sixteenth and seventeenth centuries, a fascination that they fostered in a dynamic younger cohort that included Vaughan Williams, Holst, Frank Bridge and John Ireland. Parry also taught Arnold Dolmetsch, who from his workshop in Haslemere led the revival in manufacture of early instruments and the study of technique. In a late-Victorian cultural world of progressive and adventurous scholarship and experimentation, Parry was a key influence across the generations.

Stanford commissioned Parry to write a major piece for a Bach Choir concert in 1887 celebrating Victoria's Golden Jubilee. John Milton's fine baroque ode *At a Solemn Musick (Blest Pair of Sirens)* was a clever choice of text: a revered hero of British culture (Tennyson called Milton the “God-gifted organ voice of England”), the great puritan and republican poet was an important figure for radicals as well as for the Establishment, and his lifelong campaign was to harness the power of Classical Greek and Roman culture in the service of Christian faith.

The personified “Sisters”, Voice and Verse, are a “redeemed” version of the dangerously seductive Sirens of myth, luring us not onto the deadly rocks of the Mediterranean but into the spiritually sensuous heaven of *Revelation*, where we may regain through music the harmonious relationship with God that was lost at the Fall of Man. Parry's setting is therefore overwhelmingly passionate, richly coloured and dramatic,

driving on at an *allegro moderato, ma energico* – its energetic pulse held back, yet constantly and excitingly pushing forward – until it culminates in a glorious fugal celebration, in eight complex parts, of the “endless morn of light” in heaven.

Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born, harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixt power employ
Dead things with in-breathed sense able to pierce,
And to our high-raised fantasy present
That undisturbèd song of pure concert,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout and solemn jubilee;
Where the bright Seraphim, in burning row
Their loud, uplifted angel trumpets blow,
And the Cherubic host, in thousand quires
Touch their immortal harps of golden wires,
With those just spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly;
That we on earth, with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarr'd against Nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with heaven, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.





Guildford Chamber Choir



Reg. Charity NO. 1074661

Silence and Music

Music from Scandinavia and the Baltics

Works by Rautavaara, Vasks, Gjeilo, and Stenhammar

Conducted by

Max Barley

with Maureen Galea (piano)

United Reformed Church

Guildford, GU2 4BS

Saturday 18th June 2022

7.30pm

Collections at this concert will support

The
Brigitte
Trust

Helping people live well
beyond diagnosis

Tickets £13 (in advance) £16 (on the door)

Under 25s free

from

www.guildfordchamberchoir.org.uk

SING WITH THE BEST

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 © 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'

Jerusalem

Hubert Parry

This famous setting of Blake's great lyric was written to be sung at a campaign meeting of the *Fight for Right* movement in 1916 – with some irony, as Blake was famously a "Prophet against Empire" (the title of David Erdman's ground-breaking study of Blake's politics), fiercely opposed to militarism and the power of George III's state at the end of the eighteenth century. *Fight for Right* in contrast was specifically organised to stiffen the nation's resolve at a time when public support for the Great War was threatening to wane.

Parry later withdrew his support from the movement and, under the charismatic influence of Millicent Fawcett, he assigned the copyright in the piece to the National Union of Women's Suffrage Societies, a cause that he enthusiastically favoured. After his death Parry's executors transferred the rights to the Women's Institutes.

The strength of Blake's text, part of the *Preface* to his complex epic *Milton*, is that it is open to wide interpretation yet vividly specific in its images, and so can be responded to by readers, listeners and, in Parry's setting, singers, in almost any context of aspiration and commitment.

The legend of Jesus's youthful visit to Britain; the classical suggestions of Apollo's golden bow and the arrows of Eros; the biblical "chariot of fire" in which Elijah ascended to heaven; the oppressive mills of Britain's industrial leap forward in the eighteenth century; the grinding intellectual systems of the Enlightenment; metaphors of sexual longing and release; and Blake's eager summons to the "mental fight" against moral and political oppression in society and the individual – any or all of these can be followed up at will, but the direct power of

Parry's version, with its noble and soaring melody that does not even need an accompaniment, brings performers together in a way that is (to use words that Milton used to describe poetry itself) – "simple, sensuous and passionate".

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land



I was glad

Hubert Parry

The organist and master of the choristers of Westminster Abbey, Frederick Bridge, co-ordinated the music for Edward VII's coronation in 1902 and, like Parry an enthusiastic student of Early Modern English music, he included works by Tallis, Orlando Gibbons and Purcell in the service.

Parry's fine setting of verses from Psalm 122, *I was glad*, is, however, resolutely and solidly "Edwardian": dignified in movement, rich in harmony, and grandly magnificent in its overall effect, especially in the version used for the 1911 coronation of George V, for which Parry added the sensational fanfare introduction.

The "Vivats", acclamations of the new monarch that are strictly the privilege of the King's/Queen's Scholars of Westminster School and are included in tonight's performance, can increase the dramatic effect.

The psalm refers to the ancient religious duty of the Jewish people to visit the city of Jerusalem and the Temple as an expression of faith and identity. In royal rituals of the Church of England (as the new monarch enters the Abbey for the coronation, or royal couples arrive for their marriage – Westminster for William and Catherine in 2011, St Paul's for Charles and Diana in 1981), Parry's dramatic version identifies the great church, in its different way, as a powerful focus of national feeling.

The grand, encompassing sound of this noble anthem, and its unreservedly splendid conception of the importance of state ritual, have made it a familiar and very popular element at moments of public celebration, gratitude and love.

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem
Jerusalem is builded as a city that is at unity in itself.

Vivat Regina!
Vivat Regina Elizabetha!
Vivat! Vivat! Vivat!

O pray for the peace of Jerusalem,
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

All programme notes © Jon Long 2022

End



Sign up to the Vivace newsletter to keep up to date with all our news! Even better, before every concert, we'll enter every newsletter subscriber into a draw to win two free tickets! Just scan this QR code on your mobile and sign up, and we'll do the rest.

<https://www.vivacechorus.org/vc/newsletter>

Jeremy Backhouse

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

Jeremy has been the sole conductor of the internationally-renowned chamber choir, Vasari Singers, since its inception in 1980. Since winning the prestigious Choir of the Year competition in 1988, the Vasari Singers has performed regularly at major concert venues and cathedrals throughout the UK and abroad. Jeremy and the Vasari Singers broadcast frequently on Classic FM and BBC Radio 3 and have a discography of over 25 CDs on EMI, Guild, Signum and Naxos. Their recordings have been nominated for a Gramophone award, received two Gramophone Editor's Choice awards, the top recommendation on Radio 3's 'Building A Library' and two recent CDs both achieved Top Ten status in the Specialist Classical Charts. He is totally committed to the performance of contemporary music and, with Vasari, he has commissioned over 25 new works.



Photo © Ash Mills

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.

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.

Vivace Chorus Singers

FIRST SOPRANO

Sandra Adamson
Sel Adamu
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

SECOND SOPRANO

Jackie Alderton
Anna Arthur
Philippa Curtis
Naomi Dinneen
Isobel Humphreys
Isabel Mealor
Alexandra Nash
Alison Palmer
Gill Perkins
Christine Wilks
Eiri Williams
Fiona Wimblett

FIRST ALTO

Barbara Barklem
Jackie Bearman
Marion Blair
Monika Boothby-
Jost
Jane Brooks
Amanda Burn
Fiona Davidge
Valentina Faedi
Sheila Hodson
Jean Leston
Lis Martin
Penny McLaren
Christine Medlow
Rosalind Milton
Lilly Nicholson
Linda Ross
Catherine Shacklady

SECOND ALTO

Marjory Stewart
Jo Stokes
Julia Stubbs
Sue Thomas
Hilary Trigg
Maggie Woolcock
Geraldine Allen
Evelyn Beastall
Mary Clayton
Liz Curry-Hyde
Andrea Dombrowe
Sheena Ewen

Valerie Garrow

Liz Hampshire
Pauline Higgins
Christine Lavender
Lois McCabe
Kay McManus
Catherine
Middleton
Mary Moon
Val Morcom
Sheila Rowell
Prue Smith
Rosey Storey
Pam Usher
Susie Walker
June Windle
Elisabeth Yates

FIRST TENOR

Bob Bromham
Bob Cowell
Owen Gibbons
Barbara McDonald
John Trigg

SECOND TENOR

Michael Batty
Simon Dillon
Geoff Johns
Stephen Linton
Charles Martin
Peter Norman
Jon Scott

FIRST BASS

Paul Barnes
Richard Broughton
Michael Dudley
Brian John
Jeremy Johnson
Jonathan Long
Malcolm Munt
Chris Newbery
Robin Privett
David Ross
Andrew Skinner
Phil Stanford
Rob Walker

SECOND BASS

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

About Vivace Chorus

Jeremy Backhouse
Francis Pott
Peter Norman

Music Director
Accompanist
Chairman



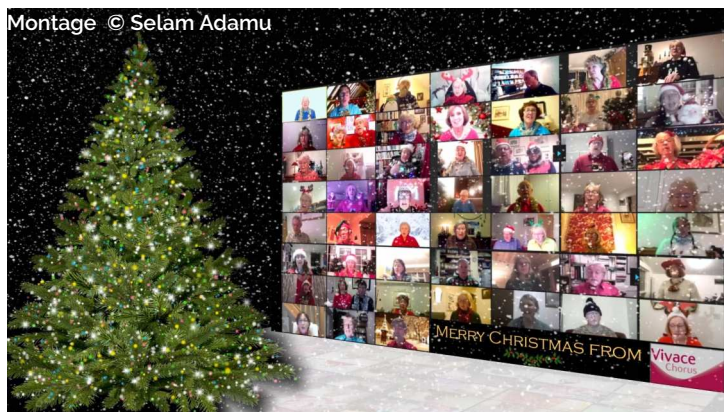
Photo © Ben Potton

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 – in June this year we will 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).

Madeline Boreham *Soprano*

Madeline Boreham is a 4th Year undergraduate studying at the Royal College of Music, currently under the tutelage of Patricia Rosario OBE and Simon Lepper.

She is a proud recipient of the RCM Study Award, and during her time at the RCM has enjoyed both song and opera works, in competition and recital.



Photo © Kerry Davies

In 2019 Madeline received the 3rd Prize in the Brooks-van der Pump English Song Competition, and made her English National Opera debut as the role of *Gossip* in Britten's *Noyes Fludde* as part of a collaboration with Theatre Royal Stratford East.

Recently, she received a commendation at the RCM Lieder Competition, was a finalist in the Joan Chissell Schumann Competition, and has had the joy of performing in masterclasses with Brindley Sherratt, Nicky Spence and Sir Thomas Allen.

She performed as part of RCM's 2021 Winter Opera *Die Zauberflöte* in the Soprano Chorus, and covered the role of *Mother* whilst being a member of the Chorus in their production of *Hansel and Gretel*. Madeline will be continuing her postgraduate studies at the College as an RCM Scholar.

Alexandria Moon

Mezzo-soprano



Photo © Olivia da Costa

London-born mezzo-soprano Alexandria Moon is in her final year of the undergraduate course at the Royal College of Music in London, supported by the Josephine Baker Trust and The Big Give Scholarship, and will be progressing to the Master of Performance programme this autumn.

She studies with the Chair of Vocal Performance Janis Kelly and Repertoire Coach Simon Lepper. She is a budding recitalist and concert soloist who has many debuts in concert repertoire lined up over the summer season. Recent competition successes include 1st prize in the RCM's 2022 Brooks-van der Pump English Song Competition alongside the Best Undergraduate Vocal Performance prize, and then 3rd prize in the RCM's 2022 Joan Chissell Schumann Competition.

Alexandria is spending her final year as an undergraduate predominately working with the RCM's International Opera Studio on all their 2021/2022 productions, having been cast in the summer production of Jonathan Dove's *Flight* as the Older Woman (which will be her first fully performed operatic role) after having already covered Zwei Dame in *Die Zauberflöte* and Hänsel in *Hänsel und Gretel*.

Alexandria looks forward to further operatic horizons in joining British Youth Opera for their summer production of Vaughan Williams' *Sir John in Love*, taking the role of Mrs. Ford.

Sam Harris *Tenor*

Sam Harris is a British tenor currently studying at the Royal College of Music with Peter Savidge. He is supported by the Baring Foundation award.

Born in Edinburgh, Sam began his musical career as a boy chorister at Winchester Cathedral, and as a treble soloist premièred James Macmillan's *Mouth of the Dumb* for the NMC record label.



Photo © Hugh Cross

Sam was a choral scholar at New College, Oxford. He spent three years as a member of the contemporary a cappella group Out of the Blue, touring internationally and winning the international A Cappella Award for 'outstanding male collegiate soloist,' and garnering a CARA nomination for 'outstanding male collegiate solo.' As a vocal arranger his work has been included in numerous best-of compilations, including 'Best of Collegiate A Capella.' He is a regular member of the choir of St. Paul's, Knightsbridge.

Sam has undertaken many operatic roles at the RCM and British Youth Opera, including Fenton, Verdi's *Falstaff*; First armed man, *The Magic Flute*; Don Eusebio, Rossini's *L'Occasione fa il Ladro* and Sesto, Handel's *Giulio Cesare*.

Concert performance highlights have included Stravinsky's *Mass* with Simon Halsey and the London Symphony Orchestra, Rossini's *Petit Messe Solennelle*, Monteverdi's *Vespers*, Bach's *B Minor Mass* with Dulwich Chamber Choir, *St. John Passion* with the Hanover Band, and Pärt's *Passio* with Ensemble pro Victoria.

Theo Perry *Baritone*



Photo © Esme Smith

British baritone Theo Perry currently studies at the Royal College of Music International Opera Studio under the tutelage of Russell Smythe, where he is a Victor and Lilian Hochhauser Scholar and Henry Wood Scholar.

RCM roles include Peter in *Hänsel und Gretel* (Humperdinck) and Papageno in Mozart's *Die Zauberflöte*. In July 2020 he graduated with distinction from the MA course at

Trinity Laban, winning the Gold Medal, the Paul Simm Opera Award, and a Director's Prize for Excellence.

Recent operatic roles include Aeneas (*Dido & Aeneas*, Hurn Court Opera), Junius (*The Rape of Lucretia*, Opera Asteria), Death (*Savitri*, Hampstead Garden Opera), Fred / Young Scrooge (*A Christmas Carol*), Don Giovanni (*Don Giovanni*, Rogue Opera) and Belcore (*The Elixir of Love*, King's Head Theatre/Opera'r Ddraig). He has participated in masterclasses with Ian Bostridge (Oxford Lieder), Roderick Williams (Blackheath Halls), Kate Royal (Hurn Court Opera) and Thomas Quasthoff (Wigmore Hall).

As a recitalist, Theo has performed for Chelmsford Cathedral, Brentwood Cathedral, Buckingham Summer Festival and Cheltenham Music Festival, as well as a recital for Trinity Laban in conjunction with BBC Radio 3 on International Women's Day 2019, celebrating women composers in a programme curated by Dr Sophie Fuller.

West Forest Sinfonia



The West Forest Sinfonia has been giving regular concerts in the Reading/Wokingham area for over 30 years.

Under its principal conductor Philip Ellis, the orchestra has performed an eclectic selection of music, from Haydn symphonies to (most recently) Stravinsky's Rite of Spring.

The orchestra draws its membership from the extraordinary pool of talent that exists in Berkshire. In addition to the series of concerts in Reading, the orchestra is regularly hired to accompany local Choral Societies.

Recent appearances include performances with High Wycombe, Wokingham and Fleet Choral Societies, and Aliquando.

Violin

Giles Wade (leader)
Vanessa Kershaw
Mandy Sadler
Ivanka Shama
Harold Kershaw
Kim Austen
Kitty Beales
David Amos
Angela Jessopp
Sonja Nagle
Fiona Richards
Karen Burgess
Claire Larkin
Adrian Shaw

Sarah Ghosh
James Ranson

Viola

Robert Spencer
Laura Williams
Jackie MacKenzie
Linda Clark
Helen Minton
Jenny Hopper

Cello

Jackie Ratcliff
Clare Elliot
Lis Holman

Diana Wadsworth
Jenny Kimber
Sally Riddex

Double bass

Adrian Warrick
Leo Bowsher

Flute

Simon Salisbury
Cathy Laney
Mary Thornaloe

Oboe

Nicola Fairbairn
Jasmine Huxtable-
Wright

Clarinet

Karen Ayton
Barbara Salisbury

Bass Clarinet

Sarah Moore

Bassoon

Mike Johnstone
Erica Tugwell

Contra Bassoon

Victoria Harvey

Horn

Pamela Wise
Lucy Head
Clive Steady
Ben Colyer

Trumpet

Kevin Ransom
Andy Holman
Andy Smets
Geoff Lawrence
John Ellwood
Allun Proom

Trombone

Nick Kershaw
Diana Prince
Richard Stubbings

Tuba

Adrian Warren

Timpani

Andrew Spiceley

Percussion

Mike Creech
Kim Sargeant
Andrew Cumine



West Forest Sinfonia **Sunday 26th June 2022**

4.30pm, The Great Hall, University of Reading

Martin Georgiev	-	Conductor
Giles Wade	-	Violin
Neil Charlton	-	Cello
Janáček	-	Cunning Little Vixen Suite
Brahms	-	Double Concerto
Nielsen	-	Symphony No.5

Vivace Chorus Patrons

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

Honorary Life Patrons

John Britten
James Garrow

John Trigg MBE

Life Patrons

Joy Hunter MBE

John and Jean Leston

Platinum Patrons

Robin & Jill Broadley
Roger & Sharon Brockway
Richard & Mary Broughton
Amanda Burn
Humphrey Cadoux-Hudson CBE
Norman Carpenter
Tony & Sylvia Chantler
Andrea & Gunter Dombrowe
Rosemary & Michael Dudley
Susan & Cecil Hinton
Stephen Linton
John McLean OBE & Janet McLean
Ron & Christine Medlow

Lionel & Mary Moon
Peter Norman
Robin Privett
Geoffrey Johns & Sheila Rowell
Jonathan Scott
Catherine & Brian Shacklady
Prue & Derek Smith
Dennis & Marjory Stewart
Idris & Joan Thomas
Pam Usher
Rob and Susie Walker
Anthony J T Williams
Bill & June Windle

BECOME A VIVACE PATRON

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

A concert for Cherry Trees

Saturday 9th July 2022 7pm **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.

The Mayor of Guildford's Carol Concert

Sunday 11th December 2022 7pm **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.

Further details at vivacechorus.org

Printed by IMPRINT COLOUR LTD

Pegasus Court, North Lane, Aldershot GU12 4QP. Tel : 01252 330683

Vivace Chorus is a Registered Charity No. 1026337



Feast!

*Walton:
Belshazzar's
Feast*

*Vaughan
Williams:*

*The Lark Ascending &
Five Mystical
Songs*

The National
Symphony
Orchestra

Conductor:
Jeremy Backhouse


Vivace
Chorus

Tickets: from £25, students and U18 half price.
Book online: GLive.co.uk

Saturday
19 Nov 2022
at 7.30pm



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

FUTURE CONCERTS



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.org to ensure that we are ready to welcome you.

The **CHERRY TREES** Concert

Your choral favourites including
Handel, Fauré, Rutter and Swingle

Vivace
Chorus

vivacechorus.org
Registered Charity No. 1032007

Saturday
9 July 2022
7 pm

Holy Trinity
Guildford



Feeding collection in aid of:

Feast!

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

The National
Symphony
Orchestra
Conductor:
Jeremy Backhouse



Saturday
19 Nov 2022
at 7.30pm

75
Vivace
Chorus

