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VERDI REQUIEM

National Symphony Orchestra
Conductor: Jeremy Backhouse



Saturday
18 May 2024
at 7.30 pm

G LIVE
— GUILDFORD —

Vivace
Chorus



LIVERPOOL WELSH
CHORAL

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A note from Alf Turner Chair Of The Prostate Project



I appreciate that you are all here to have a wonderful time listening to some beautiful music, but I am very grateful to the Vivace Chorus for allowing me to say a few words about the Prostate Project.

It is a sad fact that prostate cancer kills more than 14,000 men in the UK every single year, it is even sadder to consider that many of these deaths are preventable, because with early diagnosis, prostate cancer is usually curable.

Giant strides in research, diagnosis and treatment of prostate cancer are being made right here in Surrey, in fact the work undertaken at the Stokes Centre for Urology at Royal Surrey Hospital is genuinely world-leading.

The Prostate Project raised more than £3 million to help build the centre, and today we raise funds to buy medical equipment, fund prostate cancer research, and provide support for patients and increase awareness of the simple PSA Blood test, an effective early detector of possible problems.

Our organisation is almost entirely run by volunteers, and if you, or anyone you know would like information about our work, or simply wish to learn more about prostate cancer, please visit our website.

Thank you again for this opportunity, and please enjoy the show!

Regards,

Alf Turner



info@prostate-project.org.uk | www.prostate-project.org.uk
07724 465 883

Registered Charity No.1078523



The logo for Vivace Chorus is located in the top right corner. It features the word "Vivace" in a large, white, serif font, with the word "Chorus" in a smaller, white, sans-serif font directly beneath it. The text is set against a dark red background that has a wavy, ribbon-like border at the bottom.

Requiem

Giuseppe Verdi

Claire Seaton

Soprano

Catherine Backhouse

Mezzo-Soprano

Richard Dowling

Tenor

Timothy Nelson

Baritone

Vivace Chorus

Liverpool Welsh Choral

National Symphony Orchestra

Conductor: Jeremy Backhouse

Messa da Requiem

Giuseppe Verdi (1813 - 1901)



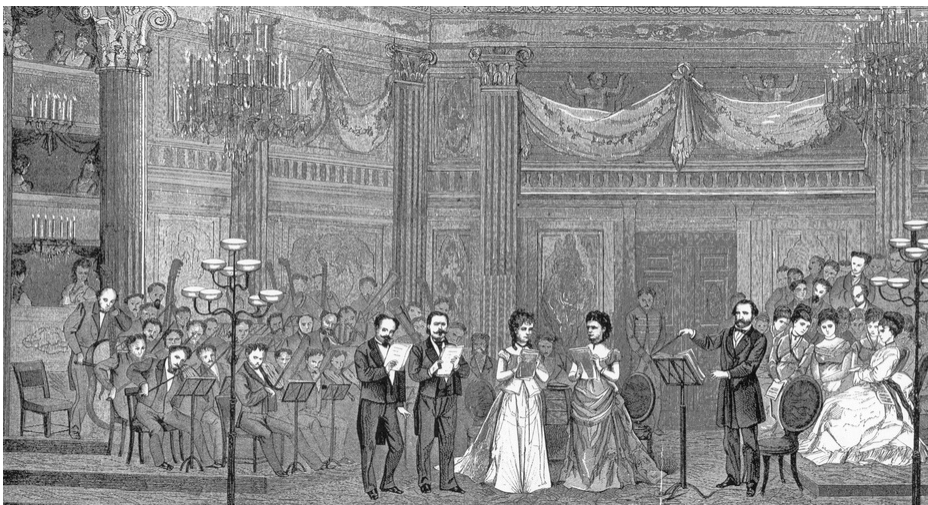
Portrait of Verdi by
Giovanni Boldini (1886)

When Rossini died in 1868, Verdi proposed that a Requiem should be written in honour of the great man. Thirteen leading Italian composers, including himself, would each be invited to contribute a movement. Somewhat predictably, initial enthusiasm for the idea soon gave way to all sorts of professional rivalries, and when it also became clear that the piece would be little more than an unconvincing *pot-pourri*, the scheme had to be abandoned.

In 1873 the Italian poet, novelist and national hero Alessandro Manzoni died. Verdi had been a lifelong admirer and was deeply affected by his death. He decided to write a Requiem in Manzoni's memory, and began by re-working the *Libera me* which he had composed five years earlier for the ill-fated Rossini project. Though it is Verdi's only large-scale work not intended for the stage, the *Requiem* is unashamedly theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections. Writing at the time, the eminent conductor and pianist Hans von Bülow aptly described it as '*Verdi's latest opera, in church vestments*'.

The first performance of the *Messa da Requiem* took place on 22nd May 1874, the first anniversary of Manzoni's death, in St. Mark's Church, Milan. Special permission had to be obtained

from the Archbishop for the inclusion of the female choristers, who were hidden behind a screen and clad in full-length black dresses and mourning veils. Though it was a successful performance, the restrained circumstances and prohibition against applause produced a somewhat muted reaction.



Second performance of the Requiem, at La Scala on 25 May 1874, with Verdi conducting. Artist: Osvaldo Tofani (1849-1915). Engraved by Baldi

In contrast, the second performance three days later, at La Scala Opera House, was received by the capacity crowd with tumultuous enthusiasm. The *Requiem* became an overnight sensation, and was equally ecstatically received at the many European performances that soon followed.

Its British premiere took place in May 1875 at the Royal Albert Hall, conducted by Verdi himself, with a chorus of over 1000 and an orchestra of 140. One journalist described the work as *'the most beautiful music for the church that has been produced since the Requiem of Mozart'* – a view that was echoed by most people. However, a significant minority found it offensive that Verdi, an agnostic, should be writing a Requiem. For them the very qualities which made his music so ideally suited to the

theatre made it wholly unacceptable for the church. Today this difference between traditional sacred music and Verdi's operatic treatment of the Requiem text no longer presents a problem.

The work begins with a hushed and solemn falling phrase on the cellos, a motif that recurs later. After the opening *Requiem aeternam* (Rest eternal), the *Kyrie* follows, introduced by the four soloists. Here the operatic nature of the piece is clearly revealed, with its expansive rising melody and wide dynamic contrast.

The lengthy second movement, *Dies irae* (Day of wrath, day of judgement), is a sequence of nine widely contrasting sections containing some of Verdi's most dramatic and emotional music, notably the terrifying *Dies irae* theme with doom-laden thunderclaps provided by the bass drum; the on- and off-stage trumpets representing the 'last trump' of Biblical prophecy; and the tender pleading of the *Salva me* (Save me). The *Dies irae* motif is never far away, but eventually the terrors of the Last Judgement give way to the heartfelt *Lacrymosa dies illa* (That tearful day), and quiet final prayer, *Dona eis requiem* (Grant them peace).

For the Offertory Verdi adopts a much more liturgical idiom, with a predominantly four-part vocal texture over a restrained accompaniment for the soloists' *Domine Jesu Christe*. Trumpet fanfares announce the exhilarating *Sanctus & Benedictus*, an animated fugue for double chorus based on an inversion of the opening cello motif, with colourful, scurrying orchestral writing.

The *Agnus Dei* sounds at first as if it is from some remote region. After the rich romanticism of much of the earlier music, Verdi presents us with an austere, unaccompanied duet, in bare octaves. The chorus answers, also in octaves but with the addition of a small group of instruments, and then, as the

second and third statements of the *Agnus Dei* text progress, the music grows in richness and warmth. *Lux aeterna* (Light eternal) is a short movement for a trio of solo voices, sometimes unaccompanied and sometimes supported by shimmering strings.

After the chant-like opening of the final movement, *Libera me* (Deliver me), and a short arioso for the soprano soloist, Verdi returns to the original *Dies irae* and *Requiem aeternam* themes. The extended final section of the work is another energetic fugue, again loosely based on a version of the cello motto. After a tremendous climax the work gradually moves towards a quiet end, though the concluding prayer of supplication, surely reflecting Verdi's own uncertainty, noticeably lacks the final serenity and assurance of salvation found in most other Requiems.

Few choral works have captured the public imagination in the way that Verdi's *Requiem* has. The uncomplicated directness of his style, his soaring, lyrical melodies which lie perfectly for the human voice, the scintillating orchestration and, most significantly, the work's extraordinary dramatic and emotional intensity, all contribute to the *Requiem's* status as one of the great icons of Western music.

Programme note © John Bawden MMus (University of Surrey)



There will be no interval in this performance

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.

1. Requiem & Kyrie eleison

*Requiem æternam dona eis,
Domine: et lux perpetua luceat
eis.*

*Te decet hymnus, Deus, in Sion,
et tibi redetur votum in
Jerusalem: exaudi orationem
meam, ad te omnis caro veniet.*

*Requiem æternam dona eis,
Domine: et lux perpetua luceat
eis.*

*Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.*

2. Dies irae

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

*Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.*

Choir, solo quartet

Eternal rest give unto them, O
Lord, and let perpetual light
shine upon them.

A hymn, O God, becometh
Thee in Zion; and a vow shall
be paid to Thee in Jerusalem:
hear my prayer; all flesh shall
come to Thee.

Eternal rest give unto them, O
Lord, and let perpetual light
shine upon them.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Choir

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl
prophesied.

What trembling there will be
When the judge shall come
to weigh everything strictly!

Choir, Baritone solo

The trumpet, scattering its
awful sound
Across the graves of all lands
Summons all before the throne.

*Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.*

*Judex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.*

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?*

*Rex tremendae majestatis
qui salvandos salvas gratis
salva me, fons pietatis.*

Death and nature shall be
stunned
When mankind arises
To render account before the
judge.

Choir, Mezzo solo

The written book shall be
brought
In which all is contained
Whereby the world shall be
judged.

When the judge takes his seat
all that is hidden shall appear
Nothing will remain unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl
prophesied.

**Choir, Soprano, Mezzo, Tenor
solos**

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is
barely safe?

Choir, solo quartet

King of awful majesty
You freely save those worthy of
salvation
Save me, fount of pity.

*Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.*

*Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.*

*Iuste iudex ultionis,
Donum fac remissionis,
Ante diem rationis.*

*Ingemisco tanquam reus,
Culpa rubet vultus meus:
Supplicanti parce, Deus.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.*

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

Soprano, Mezzo solos

Remember, gentle Jesus
that I am the reason for your time
on earth,
do not cast me out on that day.

Seeking me, you sank down
wearily,
you saved me by enduring the
cross,
such travail must not be in vain.

Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.

Tenor solo

I groan as one guilty,
my face blushes with guilt:
spare the suppliant, O God.

Thou who did not absolve Mary
and hear the prayer of the thief
hast given me hope, too.

My prayers are not worthy,
but Thou, O good one, show
mercy,
lest I burn in everlasting fire.

Give me a place among the
sheep,
and separate me from the goats,
placing me on Thy right hand.

*Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictus.*

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

*Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.*

*Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.*

3. Domine Jesu Christe

*Domine Jesu Christe, Rex
gloriæ, libera animas omnium
fidelium defunctorum de pœnis
infernî et de profundo lacu:*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,*

Choir, Baritone solo

When the damned are
confounded
and consigned to keen flames,
call me with the blessed.

I pray, suppliant and kneeling,
a heart as contrite as ashes:
take Thou my ending into Thy
care.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl
prophesied.

Choir, solo quartet

That day is one of weeping,
on which shall rise again from
the ashes,
the guilty man, to be judged.

Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.

Solo quartet

Lord Jesus Christ, King of glory,
deliver the souls of all the
faithful departed from the pains
of hell and from the bottomless
pit:

Deliver them from the lion's
mouth, that Tartarus swallow
them not up,

*ne cadant in obscurum: sed
signifer sanctus Michael
repræsentet eas in lucem
sanctam, quam olim Abrahæ
promisisti, et semini eius.*

*Hostias et preces tibi, Domine,
laudis offerimus: tu suscipe pro
animabus illis, quarum hodie
memoriam facimus:*

*Fac eas, Domine, de morte
transire ad vitam, quam olim
Abrahæ promisisti, et semini
eius.*

*Libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu, de morte
transire ad vitam.*

4. Sanctus

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

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

that they fall not into darkness,
but let the standard-bearer holy
Michael lead them into that holy
light, which Thou didst promise
of old to Abraham and to his
seed.

We offer to Thee, O Lord,
sacrifices and prayers: do Thou
receive them on behalf of those
souls of whom we make
memorial this day:

Grant them, O Lord, to pass from
death to that life, which Thou
didst promise of old to Abraham
and to his seed.

O Lord deliver the souls of all
the faithful departed from Hell
and the dark pit, to pass out of
death into life everlasting.

Choir

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy
glory.
Hosanna in the highest.

Blessed is He Who cometh in
the Name of the Lord.
Hosanna in the highest.

5. Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

6. Lux Aeterna

*Lux aeterna luceat eis,
Domine:*

*Cum Sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternam dona eis
Domine,*

et lux perpetua luceat eis.

7. Libera Me

Libera me, Domine, de morte aeterna, in die illa tremenda:

Quando caeli movendi sunt et terra:

Dum veneris iudicare saeculum per ignem.

Choir, Soprano, Mezzo solos

Lamb of God, Who takest away the sins of the world, grant them rest.

Lamb of God, Who takest away the sins of the world, grant them rest.

Lamb of God, Who takest away the sins of the world, grant them eternal rest

Mezzo, Tenor, Baritone solos

May light eternal shine upon them, O Lord,

With Thy Saints for evermore, for Thou art gracious.

Eternal rest give to them O Lord,
and let perpetual light shine upon them.

Choir, Soprano Solo

Deliver me, O Lord, from death eternal in that awful day:

When the heavens and the earth shall be moved:

When Thou shalt come to judge the world by fire.

*Tremens factus sum ego, et
timeo, dum discussio venerit,
atque ventura ira.*

Dread and trembling have laid
hold on me, and I fear
exceedingly because of the
judgement and of the wrath to
come.

*Dies illa, dies iræ, calamitatis
et miseræ, dies magna et
amara valde.*

O that day, that day of wrath,
of sore distress and of all
wretchedness, that great day
and exceeding bitter.

*Requiem aeternam dona eis
Domine, et lux perpetua luceat
eis.*

Eternal rest grant unto them O
Lord, and let perpetual light
shine upon them.

*Libera me, Domine, de morte
æterna, in die illa tremenda:*

Deliver me, O Lord, from death
eternal in that awful day.

*Quando cæli movendi sunt et
terra:*

When the heavens and the
earth shall be moved.

*Dum veneris judicare sæculum
per ignem.*

When Thou shalt come to
judge the world by fire.

*Libera me, Domine, de morte
æterna, in die illa tremenda:*

Deliver me, O Lord, from death
eternal in that awful day.

Libera me.

Deliver me.

End

Claire Seaton

Soprano

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and then with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia in Mozart's *La Clemenza di Tito*.



Photo © Benjamin Ealovega

An adaptable soprano, Claire has enjoyed success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms début in Handel's *Dixit Dominus*, and is known for her performances of the soprano solos in Allegri's *Miserere*. Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Ein deutsches Requiem* and Mozart's *C Minor Mass*. Her recent repertoire has ranged from regularly performed favourites such as Verdi's *Requiem* and Mozart's *Requiem* to less common works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem*, Brahms' *Ein deutsches Requiem* with Jeremy Backhouse and the Vasari Singers, and the world première of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury. Claire has also recorded the Pergolesi *Stabat Mater* with the counter-tenor Andrew Watts.

Claire has been a member of St Bride's choir since 1987 and is very proud of her continued involvement.

Catherine Backhouse

Mezzo-soprano



Photo © Helena Cooke

Mezzo-soprano Catherine Backhouse (no relation of Jeremy!) grew up in Edinburgh, and began singing as a chorister in St Mary's Episcopal Cathedral. She graduated with an honours degree in music from The University of Durham and was a founder member of the *a cappella* group Voces8 with whom she sang for three years before training on the prestigious Opera Studies and Artist Diploma programmes at the Guildhall School of Music and Drama.

She was a Scottish Opera Emerging Artist and won the Sunday Herald Culture Award for Best Musical Artist for her performances. Career highlights include many operatic roles, for example Suzuki in Puccini's *Madama Butterfly*, Kate Julian in Britten's *Owen Wingrave* and the title role in Donizetti's *La Favorite*.

On the concert platform she has appeared as a soloist in Bach's *Christmas Oratorio* and Handel's *Messiah*, as The Angel in Elgar's *Dream of Gerontius*, Irene in Handel's *Theodora* and Judith in Bartók's *Bluebeard's Castle*. An enthusiast of new music, Catherine has performed Kurtág's *Messages of the Late R.V. Troussova* and *Last Lines*, a concert of newly commissioned songs with the Hebrides Ensemble.

Her recital work has featured Elgar's *Sea Pictures*, Wagner's *Wesendonk Lieder*, and *Emotionally Volatile*, a programme of songs composed by women. She also performs programmes for voice, viola and piano with her group The Amalie Trio. Future projects include playing Waltraute in Wagner's *Die Walküre* and *Götterdämmerung* with Regents Opera in London.



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Join us at the Royal Albert Hall!



Vivace Chorus at the RAH in 2014
Photo © Ash Mills

We're delighted to announce that we will be putting on a grand concert at the Royal Albert Hall next year!

Put the date in your diary now – **Sunday July 13th 2025** – and join us to celebrate Jeremy Backhouse's final concert as Music Director of the Vivace Chorus.

Jeremy will have been with us for 30 years in 2025, and we have had many, many musical adventures during that time, including two astounding concerts at the Royal Albert Hall – Mahler's *8th Symphony* and Verdi's *Requiem*. Jeremy's taking a well-earned rest from the end of the 2024/25 season, and we wanted to mark the occasion with something special.

We've invited several choirs to join our ranks, and we are delighted that **Guildford Choral Society**, **Twickenham Choral Society**, **The London Chorus**, **Tiffin Choirs** and **Farnham Youth Choir** will be joining us to raise the roof, supported by the **Royal Philharmonic Concert Orchestra** and two of the world's most celebrated singers, tenor **Nicky Spence** and soprano **Lucy Crowe**. Together, we'll be performing Ravel's *Daphnis et Chloé*, Poulenc's *Gloria* and the Berlioz *Te Deum* – a wonderful programme for such an exceptional setting.

Of course, we'd love to perform to a packed house! Tickets will be on sale soon. If you'd like to be notified when the box office is open, please email tickets@vivacechorus.org. We won't use your email address for any other purpose.

Join us, and tell all your friends!

Royal Philharmonic Concert Orchestra

BERLIOZ

TE DEUM

RAVEL

DAPHNIS ET CHLOË

POULENC

GLORIA

Tenor: Nicky Spence

Soprano: Lucy Crowe

Conductor: Jeremy Backhouse

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Chorus



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Richard Dowling

Tenor

Richard is a graduate of the Royal Academy of Music's Opera Course, where he performed the role of Tom Rakewell in Stravinsky's *The Rake's Progress* as well as a broad repertoire of art song. With English Touring Opera, he has appeared in a staged performance of Britten's *The Holy Sonnets of John Donne*, as the Cavaliere Belfiore in Rossini's *Il Viaggio a Reims*, as Ferrando in Mozart's *Così fan tutte* and as a soloist in Bach's *St Matthew* and *St John Passions*.



Photo © Benjamin Durrant

He has performed a number of roles over the years with Garsington Opera, including the Glassmaker in Britten's *Death in Venice*, and Selimo in Rossini's *Maometto Secondo*.

Other operatic highlights include performing as Pedrillo in Diva Opera's Tokyo production of Mozart's *Die Entführung aus dem Serail*, the role of the Sailor in Birmingham Opera Company's production of Purcell's *Dido and Aeneas*, as Count Almaviva in Rossini's *The Barber of Seville* with Mid Wales Opera, and as Nemorino in Donizetti's *L'elisir d'amore* with Jackdaws OperaPLUS project.

He is an original member of Wild Arts, having appeared in numerous concert programmes and their productions of Handel's *Messiah* and Mozart's *Così fan tutte*, and returns this summer to sing the role of Tamino in *The Magic Flute*.

Richard originally studied Chemical Engineering at The University of Manchester, where he completed a PhD in the field of crystallisation.

Timothy Nelson

Baritone



Photo © Olivia Da Costa

Timothy Nelson gained a degree in Physiology from Cardiff University before studying at the Royal College of Music International Opera School.

There he was awarded the McCulloch Prize for Opera and won the Bruce Millar Gulliver Prize, the Joan Chissell Schumann Competition and the Gerald Moore Award Singers Prize.

He was also a Jerwood Young Artist at the Glyndebourne Festival.

Operatic experience includes Marcello in Puccini's *La Bohème* for Opera North, Nathan in the world première of Mark Simpson's *Pleasure* for Opera North/Aldeburgh/Royal Opera House, Sid in Britten's *Albert Herring* at the Grange Festival, Anténor in Rameau's *Dardanus* for English Touring Opera, Elviro in Handel's *Serse* for Opera Holland Park, Falke in Strauss's *Die Fledermaus* and Escamillo in Bizet's *Carmen* for Diva Opera.

Recent solo performances include Karl Jenkins' *The Armed Man*, Handel's *Messiah*, Rossini's *Petite Messe Solennelle*, Haydn's *Creation*, Bach's *St John Passion* and the world première of Robert Taub's *Some Call it Home*.

Away from singing, Timothy is an avid rugby and cricket fan and a keen golfer. He can often be found on the golf course trying to lower his handicap.

Jeremy Backhouse

Conductor

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, Vasari Singers has performed regularly at major concert venues and cathedrals throughout the UK and abroad. Jeremy and 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



Photo © Ash Mills

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.

Until July 2022, Jeremy was also 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.

National Symphony Orchestra

Leader: Matthew Scrivener

Principal Conductor: Paul Bateman



The National Symphony Orchestra is one of the longest-established and most versatile professional freelance orchestras working in Britain today. Formed during the Second World War in the 1940s, NSO's musicians were, by necessity, young and enthusiastic, and this dynamic performing tradition continues to this day.

NSO has a hugely impressive recorded legacy as well as a busy diary of live concert performances. The orchestra is admired for its versatility and the ability to communicate, whilst connecting with audiences with consistent commitment and passion.

In 2024, with Rimma Sushanskaya, NSO is performing and recording a complete cycle of the Beethoven Symphonies, including a performance of Beethoven's *Choral Symphony* at

Cadogan Hall on May 7th, which is the exact anniversary, to the day, of the first performance. NSO will tour to China and New York, and perform film concerts at the Barbican Centre, as well as recording the scores for the upcoming television dramas, *Wolf Hall* and *Father Brown* for BBC TV.

The orchestra continues its series of classical concerts in St. John's Smith Square, as well as Cheltenham Town Hall where it recently performed Mahler's *Symphony No. 4*. NSO coordinated a video project for the Women's Global Orchestra with Alicia Keys which achieved 5 million YouTube hits in its first week.

In 2018, NSO topped the classical charts for weeks collaborating with presenter Alan Titchmarsh and composer Debbie Wiseman for a project named "The Glorious Garden".

In 2022, NSO was chosen to perform for Queen Elizabeth in one of her final appearances, at the Platinum Jubilee Celebration at Windsor Castle, watched by an audience of millions.

NSO has toured to Spain with Katherine Jenkins and Alfie Boe and was proud to play at the ceremony marking the handover to the nation of the new Defence and National Rehabilitation Centre in Loughborough in the presence of Prince William and the Prime Minister.

In July 2023 NSO toured to the Riyadh Film Music Festival for a series of concerts, immediately after completing recording projects of new concertos by the Argentine composer, Polo Piatti, and a new English string music disc for Quartz Records with Rimma Sushanskaya.

A live vinyl recording of Rimsky-Korsakov's *Scheherazade* was made in May and will be released on the Chasing the Dragon record label.

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

Peter Norman

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 at G Live Guildford for our "Concert for Peace".

On 13th July 2025, we plan to return to the Royal Albert Hall again, where we will be joined by other local choirs, the Royal Philharmonic Concert Orchestra and internationally renowned soloists Nicky Spence and Lucy Crowe, to perform Ravel's *Daphnis et Chloé Suite*, Poulenc's *Gloria* and the spectacular *Te Deum* by Berlioz.

Vivace thrives under the exceptional leadership of our 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?

We have also enjoyed successful European and UK tours, including trips to France, Italy, Germany, Austria, the Baltic states and, most recently, northern Spain.

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 X (Twitter) - @VivaceChorus.

Vivace Chorus Singers

FIRST SOPRANO

Sandra Adamson
Sel Adamu
Amelia Atkinson
Jan Barklem
Helen Beevers
Mary Broughton
Jo Haviland
Isobel Humphreys
Fran MacKay
Suzie Maine
Michelle Mumford
Sue Norton
Robin Onslow
Sarah Smithies
Joan Thomas
Miriam White

SECOND SOPRANO

Jacqueline Alderton
Gill Backhouse
Sarah Badger
Jane Barnes
Scarlett Close
Margaret Kay
Isabel Mealor
Alison Palmer
Kate Peters
Mary Somerville
Valerie Thompson
Olwyn Westwood
Christine Wilks
Eiri Williams

FIRST ALTO

Anna Arthur
Barbara Barklem
Jackie Bearman
Jane Brooks
Amanda Burn
Philippa Curtis
Fiona Davidge
Sheila Hodson
Jean Leston
Lis Martin
Charlotte
Mathieson
Penny McLaren
Christine Medlow
Rosalind Milton
Lilly Nicholson
Jackie Payne
Elinor Pinnegar
Linda Ross
Catherine
Shacklady
Marjory Stewart
Julia Stubbs
Nicola Telcik
Hilary Trigg
Anna Williams
Maggie Woolcock

SECOND ALTO
Geraldine Allen
Evelyn Beastall
Mary Clayton

Sheena Ewen
Jo Glover
Liz Hampshire
Pauline Higgins
Penny Macfarlane
Lois McCabe
Kay McManus
Pamela Murrell
Sheila Rowell
Lucy Schönberger
Jo Stokes
Rosey Storey
Pamela Usher
Alison Vincent
June Windle

FIRST TENOR

Bob Bromham
Bob Cowell
Andrea Dombrowe
Owen Gibbons
Rosie Jeffery
Audrey Kueh
Nick Manning
Martin Price
John Trigg
Susie Walker

SECOND TENOR
Ewan Bramhall
Peter Butterworth
Simon Dillon
Geoff Johns

Stephen Linton
Charles Martin
Peter Norman
Graham Vincent
Tim Wray

FIRST BASS

Paul Barnes
Phil Beastall
Richard Broughton
Richard Dacey
Brian John
Jeremy Johnson
Andrew Linden
Jon Long
Keith McClurey
Malcolm Munt
Chris Newbery
Robin Privett
David Ross
Philip Stanford
Rob Walker
Kieron Walsh

SECOND BASS

Peter Andrews
Norman Carpenter
Nick Gough
Mike Johns
Neil Martin
Chris Peters
Andrew Robertson
Richard Wood

About Liverpool Welsh Choral



Liverpool Welsh Choral began in 1900 when the Welsh National Eisteddfod was held in Liverpool. A choir of 400 voices was formed, subsequently becoming the Liverpool Welsh Choral Union.

LWC, as it is frequently called, represents the union of two great traditions: the magnificent sound of great Welsh singing, and the distinctive repertoire of English choral societies.

The Choir is proud to have had many of the best exponents of this tradition as guest conductors and musical directors, such as Sir Malcolm Sargent, Owen Arwel Hughes and our current patron, Sir Karl Jenkins.

The choir's high reputation and its unique place as a Welsh Choir in Liverpool has led to many wonderful opportunities to sing at special events, such as performing with Andrea Bocelli and with Bryn Terfel and the Philharmonic Orchestra. In recognition of the role LWC has played in the musical life of Liverpool, and its role as ambassador for the city, the choir received in 2013 the great honour of the Freedom of the City of Liverpool.



Keith Orrell

Under the dynamic direction of Keith Orrell, LWC is constantly expanding its horizons and repertoire in collaboration with renowned choirs and orchestras.

Our members are delighted to be joining with Vivace in this thrilling project, singing the *Requiem* by Giuseppe Verdi, first in the magnificent surroundings of Liverpool Anglican Cathedral, and now in Guildford's G Live venue.

Keith writes:

Sharing musical performances with other choirs is a very special experience. The Liverpool Welsh Choral have a history of sharing. Connections with the Tallaght Choral Society from Dublin, the Royal Edinburgh Choral Union and Birmingham Festival Choral Society over the past couple of decades have reaped magical musical rewards and unforgettable personal memories.

We are absolutely delighted to be part of tonight's concert, sharing Verdi's *Requiem* with the wonderfully welcoming Vivace Chorus. The joys of a performance we shared under my direction in Liverpool's gigantic Anglican Cathedral three

weeks ago will linger and tonight's concert with Jeremy Backhouse at the helm I'm sure will be equally memorable. There is an added connection to our collaboration: Jeremy and I read music at Liverpool University around the same time, and we are the two students from that generation who went on to forge long careers in choral music direction. Sit back and enjoy!

London Welsh Choral Singers

FIRST SOPRANO	Brenda Coffey	SECOND ALTO	SECOND TENOR
Lynne Battersby	Wena Evans	Hannah Blabey	Andrew Boyle
Ann Blundell	Barbara Jones	Rosemary Gordon	David Chamberlain
Wendy Charlton	Liz Jones	Liz Hall	John Mclachlan
Susy Ejuoneatse	Liz Kelly	Caroline Keating	
Sheila Hamilton	Jean Leeson	Rhiannon Liddell	FIRST BASS
Sue Lees	Paige McCormick	Pat Naylor	Jonathan Harris
Romey Lowe		Kath Norton	Bryn Jones
Caroline Manley	FIRST ALTO	Michael Pate	Malcolm
Laura McGuffie	Kathy Anstey	Sue Williams	Pembridge
Angela Mellor	Margaret Black		Christopher
Brigitta	Geraldine Boocock	FIRST TENOR	Williamson
Michalkiewicz	Hazel Davies	Jean Bray	
Clare Orrell	Pam Donaghy	Eryl Dooling	SECOND BASS
Jane Palmer	Susan Donovan	Val Hildrey	David Barker
Phillippa Pennefather	Irene Fennell	Andrew Hobson	Peter Barlow
Mair Pierce Moulton	Margaret Heap	Ann Jones	Eddie Bentley
Julia Thomas	Stella McGann	David McCaffrey	Gareth Howells
Annabelle Unsworth	Alison Shead	Peter O'Brien	George Jones
Anne Williams	Eileen Sheron	Mo Payne	Tony Leigh
	Sue Taylor		Peter Lewis
SECOND SOPRANO	Alison Welding		
Margaret Anwyl-Williams	Ximena Wormald		

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

John and Jean Leston

Platinum Patrons

Richard & Mary Broughton
Amanda Burn
Humphrey Cadoux-Hudson CBE
Norman Carpenter
Andrea & Gunter Dombrowe
Rosemary & Michael Dudley
Geoffrey Forster
Susan Hinton
Stephen Linton
John McLean OBE & Janet McLean
Ron & Christine Medlow
Lionel & Mary Moon

Peter Norman
Robin Privett
David & Linda Ross
Geoffrey Johns & Sheila Rowell
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 Anna Arthur by emailing: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

Two by Two

Saturday 6th July 2024 4:00pm **Holy Trinity Church, Guildford**

Join us for a relaxed afternoon family concert with a nonsense theme! We'll be singing the fantastic *Mr Lear*, by Alan Bullard, and the very popular *Captain Noah and his Floating Zoo* by Michael Flanders and Joseph Horowitz. Just an hour long, this is the perfect Saturday afternoon entertainment for you and the family. Why not bring your favourite stuffed animal along with you?!

A West End Extravaganza!

Saturday November 16th 2024 7:30pm **G Live, Guildford**

Join us and the award-winning Friary Band for another night of songs from the shows! Featuring some of the best-loved songs from hit West End shows, including *Guys & Dolls* and *Mamma Mia*, we bring the glamour, humour and wonderful music to your doorstep. Don't miss it!

The Mayor of Guildford's Christmas Concert

Sunday 15th Dec. 2023, 7:00pm **Holy Trinity Church, Guildford**

Join Vivace Chorus and the Mayor of Guildford for the season's most popular carol concert! Attracting a capacity audience at Holy Trinity Church on Guildford High Street. This concert is a festive mix of traditional and contemporary music, along with your favourite audience carols, all in aid of the Mayor's Local Support Fund.

Further details at vivacechorus.org

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The Caribbean comes to Worplesdon



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Booking essential

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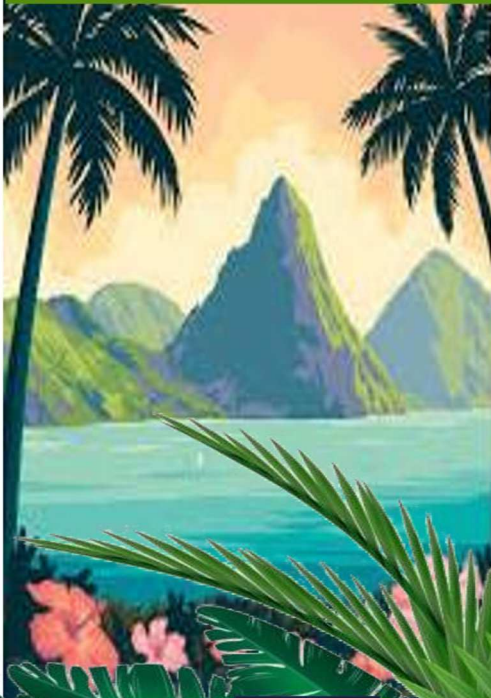
Ticket includes food and 1 complimentary drink.

Funds raised will support the SIME Gallery's outreach work in the local community.

enquiries@sidneysimegallery.org.uk

Telephone: 07415 372620

Charity number: 1188534



A CONCERT FOR ALL THE FAMILY!

Two -by- Two

Join us for a relaxed afternoon family concert in Holy Trinity, Guildford. We'll be singing the fantastic and fun *Mr Lear*, by Alan Bullard, and the very popular *Captain Noah and his Floating Zoo* by Michael Flanders and Joseph Horowitz. The concert is just an hour long – the perfect Saturday afternoon entertainment for children of all ages!



A family concert at Holy Trinity, in aid of Home-Start

Saturday
6 July 2024
at 4 pm

Holy Trinity,
Guildford High Street.

Vivace
Chorus




Tickets: Adults £15 Children Free
Book online: vivacechorus.org
Registered Charity No. 1207710

FUTURE CONCERTS

A CONCERT FOR ALL THE FAMILY!

Two-by-Two


Join us for a relaxed afternoon family concert in Holy Trinity, Guildford. We'll be singing the fantastic and fun *Mr Lear*, by Alan Bullard, and the very popular *Captain Noah and his Floating Zoo* by Michael Flanders and Joseph Horowitz. The concert is just an hour long – the perfect Saturday afternoon entertainment for children of all ages!



A family concert at Holy Trinity, in aid of Home-Start

Saturday 6 July 2024 at 4 pm

Holy Trinity, Guildford High Street.

Vivace Chorus 

Tickets: Adults £15 Children Free
Book online: vivacechorus.org
Registered Charity No. 1207710

VIVACE CHORUS and THE FRIARY BRASS BAND present

A WEST END EXTRAVAGANZA

CONDUCTOR: JEREMY BACKHOUSE

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NUMBERS FROM

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- ★ Chitty, Chitty Bang Bang
- ★ Guys and Dolls
- ★ West Side Story
- ★ The King and I
- ★ The Lion King
- ★ Harry Potter and the Philosopher's Stone
- ★ Mamma Mia!

Saturday 16 Nov 2024 at 7.30 pm

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Vivace Chorus 

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Royal Philharmonic Concert Orchestra

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RAVEL **POULENC**

DAPHNIS ET CHLOË GLORIA

Tenor: Nicky Spence
Conductor: Jeremy Backhouse

VIVACE CHORUS
GUILDFORD CHORAL SOCIETY
THE LONDON CHORUS
TWICKENHAM CHORAL SOCIETY
TIFFIN CHOIRS
FARNHAM YOUTH CHOIR

Royal Albert Hall

Sunday 13 July 2025

Vivace Chorus  

Other dates for your diary

Mayor of Guildford's Christmas Concert

Holy Trinity,
15th December 2024

Come and Sing, Berlioz Te Deum

Guildford Baptist Church,
Millmead,
January 2025 date tbc

Rossini Petite Messe Solennelle

Holy Trinity,
22 March 2025