

Souvenir Programme

Royal Philharmonic Concert Orchestra

# BERLIOZ

## TE DEUM

### RAVEL

DAPHNIS ET CHLOÉ  
SUITE NO.2

### POULENC

GLORIA

Tenor: Nicky Spence  
Soprano: Lucy Crowe  
Conductor: Jeremy Backhouse

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

Sunday  
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# Vivace Chorus

Maurice Ravel  
Francis Poulenc  
Hector Berlioz

Daphnis et Chloé (Suite No 2)  
Gloria  
Te Deum

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Nicky Spence  
Lucy Crowe

Tenor  
Soprano

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Vivace Chorus  
Guildford Choral  
The London Chorus  
Twickenham Choral  
Tiffin Choirs  
Farnham Youth Choir  
Royal Philharmonic Concert Orchestra  
**Conductor: Jeremy Backhouse**

**A Vivace Chorus promotion**

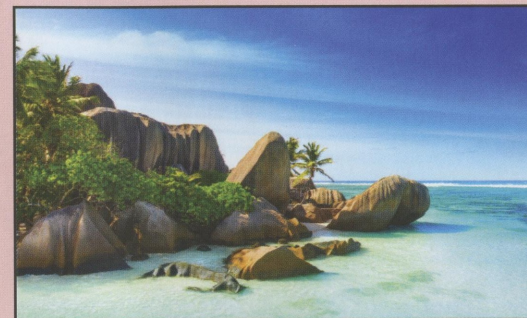
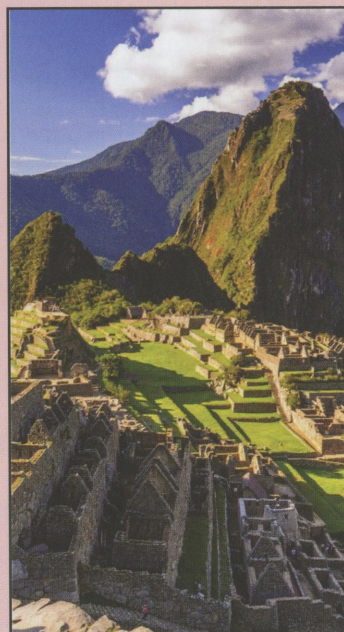
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## Gloria



Photo © Association des Amis de Francis Poulenc

Francis Poulenc was one of a somewhat notorious group of young French composers who became known as 'Les Six', an epithet clearly derived from the earlier 'Russian Five'. The aims of the French group were to break away from the twin influences of Germanic

formality and French impressionism, and to employ a direct and simple style in their own music. Of the six, Poulenc was by far the most successful.

Although Poulenc saw himself as primarily a composer of religious music, it was not in fact until 1936, following his return to Catholicism, that he produced his first sacred work. A steady stream of religious pieces then flowed from his pen, including a Mass and a series of motets.

His first large-scale choral work, the *Stabat Mater*, appeared in 1950, and the *Gloria* in 1959, only four years before his death. Both employ the same forces - chorus, soprano solo and large orchestra - and both enjoyed immediate acclaim. They have remained firm favourites with performers and audiences ever since.

Poulenc's very distinctive style relies principally on strong musical contrasts. The harmony moves between

## Francis Poulenc (1899 - 1963)

### Chorus, Soprano solo, orchestra

Stravinskian dissonance and lush, sensuous chord progressions; vigorous counterpoint in clipped, angular phrases alternates with lyrical melodic writing; dynamics frequently range from a hushed *piano* to an emphatic *forte* within the space of a bar or two. Poulenc skilfully uses this colourful musical palette to express a wide range of emotions, from lyrical serenity to unashamed glee.

The *Gloria* was commissioned by the Koussevitsky Foundation of America. The words from the Mass are set to music of an unmistakable freshness and vivacity. Some critics at the time suggested that it bordered on the sacrilegious; Poulenc replied, 'While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.'

The work is divided into six short movements. After a brief introduction, the chorus enters with a prominent dotted figure to the word 'Gloria', which forms the basis of this movement.

The animated second movement, '*Laudamus Te*', reveals Poulenc in playful mood, with the chorus for the most part divided into pairs of voices - sopranos and tenors; altos and basses - exchanging a series of short, pithy phrases. In the expressive third section, '*Domine Deus*', the soprano soloist is heard for the first time with a typically yearning melody, whilst the

chorus is allocated a supporting role. We are then abruptly whisked back to the playground for the brief and chirpy '*Domine Fili Unigenite*'. The soprano soloist returns for the exquisite '*Dominus Deus, Agnus Dei*', with soloist and chorus sometimes combining and sometimes exchanging lyrical phrases.

In the sixth movement a short, majestic opening soon gives way to an animated section at the words '*Qui sedes ad dexteram Patris*'. Peace and serenity suffuses the radiant closing pages of the work but, characteristically, Poulenc cannot resist a last, loud interjection at the first '*Amen*', where he briefly recalls

the dotted '*Gloria*' figure of the very opening, before calm is restored for the final '*Amen*'.

Poulenc's sense of humour and love of life shine through all his music, however solemn the text might be. One of his friends said of him, 'There is in him something of the monk and the street urchin.' The *Gloria* brilliantly expresses these characteristics, with its captivating mixture of solemnity and mischievous exuberance.

© John Bawden MMus (University of Surrey)

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### 1. Maestoso (majestic)

Gloria in excelsis Deo  
Et in terra pax hominibus bonae voluntatis.

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

### 2. Très vif et joyeux (very lively and joyful)

Laudamus te.  
Benedicimus te.  
Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.

*We praise you.  
We bless you.  
We adore you.  
We glorify you.  
We give you thanks for your great glory.*

### 3. Très lent et calme (very slow and calm)

Domine Deus, rex coelestis,  
Deus Pater omnipotens,

*Lord God, heavenly king,  
God the Father almighty,*

### 4. Très vite et joyeux (very fast and joyful)

Domine Fili unigenite, Jesu Christe

*Lord Jesus Christ, the only begotten Son*

## 5. Très lent (very slow)

Domine Deus, agnus Dei, Filius Patris,  
Qui tollis peccata mundi  
Miserere nobis.  
Qui tollis peccata mundi.  
Suscipe deprecationem nostram

*Lord God, lamb of God, Son of the Father,  
Who takes away the sins of the world,  
Have mercy on us  
Who takes away the sins of the world,  
Receive our prayer.*

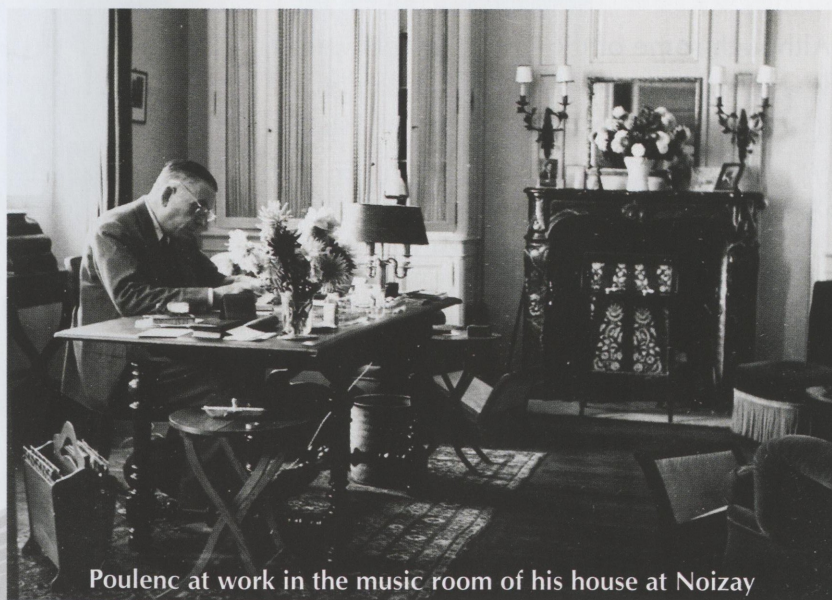
## 6. Maestoso (majestic)

Qui sedes ad dexteram Patris,  
Miserere nobis.  
Quoniam tu solus sanctus,  
Tu solus Dominus,  
Tu solus altissimus, Jesu Christe,  
Cum Sancto Spiritu  
In gloria Dei Patris. Amen.

*You who sit at the right hand of the Father,  
Have mercy on us.  
For you alone are holy.  
You alone are the Lord.  
You alone, Jesus Christ, are most high,  
With the Holy Spirit  
In the glory of God the Father. Amen.*



Poulenc aged seven

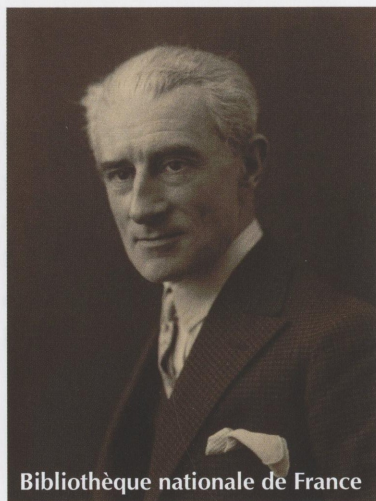


Poulenc at work in the music room of his house at Noizay

Photos © Association des Amis de Francis Poulenc

# Daphnis et Chloé

## Suite No. 2



Bibliothèque nationale de France

*Daphnis et Chloé* was commissioned by Diaghilev for his dance company in 1909, but it was not ready for performance until 1912. Ravel had serious disagreements with the choreographer, Fokine, but also took his time composing one of his longest and most elaborate works.

Although some of the finest dancers were employed, it was coolly received; the over-complicated scenario and perhaps too-symphonic music suffered by comparison with the directness of the Stravinsky ballets that preceded it (*The Firebird*, 1910; *Petrushka*, 1911). Ravel realised that his music would do better in the concert-hall, and prepared *Suite No. 1* even before the ballet premiere; it consists of extracts from Parts I and 2, whereas *Suite No.2* is essentially the music of Part III.

The action takes place on a Greek island (Lesvos) in mythical times. In Part I, the love of Daphnis and Chloé is troubled by jealousy. They are reconciled, but Chloé is kidnapped by invading pirates. Daphnis and his friends pray for help from the god Pan.

# Maurice Ravel (1875 - 1937)

## Chorus, Orchestra

In Part II, Chloé tries in vain to escape the attentions of the pirate chief, but Pan intervenes with terrifying apparitions and the pirates flee.

In Part III, dawn breaks as Daphnis lies unconscious, dreaming of Pan's intervention. He is woken by nymphs, and Chloé appears; his vision was true. An old shepherd explains that Pan has rescued Chloé in memory of his own beloved, Syrinx. Daphnis and Chloé play out the story in mime; Syrinx rejects Pan's advances and he in his sorrow makes a flute (or panpipe) out of reeds.

As Daphnis/Pan plays, Chloé/Syrinx dances; then they embrace and swear eternal love at the altar. The stage fills with young women dressed as Bacchantes and young men; all join in a frenzied Bacchanale.

Ravel conceived his work as a 'choreographic symphony', although it reflects the plot and repeats themes, like Wagnerian Leitmotifs, that are woven into the musical texture.

He developed a more austere 'classical' manner in later works, but *Daphnis et Chloé* is a work of passionate romanticism, richly colourful and composed for a large orchestra with a major role for wordless chorus. If some passages suggest music of the kind that, as Debussy put it, 'imbeciles call

impressionism', at others it is violent (pirates, the Bacchanale).

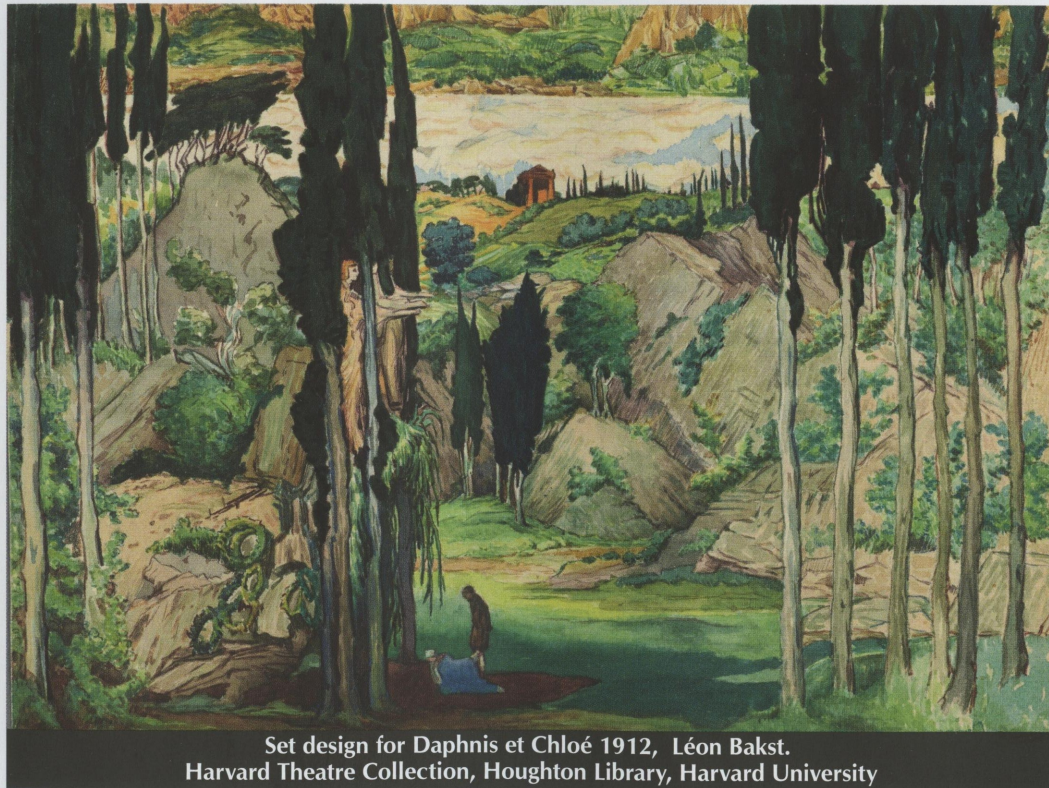
*Suite No. 2* opens with the ravishing depiction of dawn; rippling woodwind represent running water, birdsong, and the flute of Pan, forming a background to long, rather melancholy melodic lines associated with the lovers.

Daphnis is woken from his dream, and Chloé appears; their embrace brings a mighty crescendo. The mime

of Pan and Syrinx begins almost tentatively; then for the long flute solo Ravel requires two standard flutes of equal virtuosity and enlarges the flute section's range with piccolo and alto flute. A grand, and slow, passage represents Daphnis's oath of fidelity. The finale is a wildly orgiastic dance, much of it in 5/4; doubtless Ravel had noted Stravinsky's use of 7/4 at the end of *The Firebird*.

© Julian Rushton

**Emeritus Professor of Music, University of Leeds**



Set design for *Daphnis et Chloé* 1912, Léon Bakst.  
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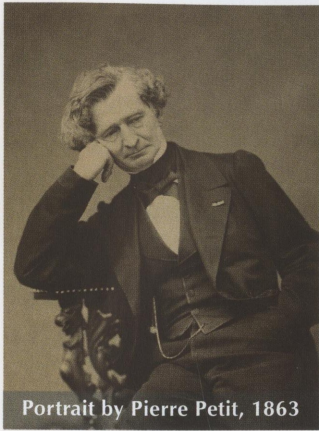
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# Te Deum

Op. 22 (1849)



Portrait by Pierre Petit, 1863

In 1821, the teenage Berlioz came to Paris, officially to study medicine. But despite parental opposition he was intent on a musical career which, as he was no virtuoso, meant composing. He soon found a sympathetic teacher in Jean-François Le Sueur, whose output was mostly in opera and sacred

choral music. Berlioz followed him, at least for a time. He didn't have the success he deserved with opera, but despite losing his religious faith in the 1820s he wrote sacred works nearly to the end of his life, starting with a full-length Mass setting (*Messe solennelle*) in 1824.

One of his life's turning-points was 1830, when he composed his *Symphonie fantastique*, won the prestigious Rome Prize, and welcomed the revolution that overthrew the King Charles X; to celebrate the latter, he orchestrated the *Marseillaise*. However, his political views hardened with age, and by the next revolution, in 1848, he lamented that the resulting chaos, and lack of a firm, indeed authoritarian, government, was dangerous for the arts. Soon there came a Second Empire; and since the first Napoleon had supported his teacher Le Sueur and the new

# Hector Berlioz (1803 - 1869)

Chorus, Youth Choirs, Tenor solo, Orchestra

Emperor was his nephew, Berlioz hoped that it was his turn for such support. He had recently completed his *Te Deum*, and hoped it might be used for the coronation; but he hoped in vain. He himself organized the only performance in his lifetime, in one of the grandest Paris churches, Saint-Eustache, in 1855.

Composing the Latin canticle known as the '*Te Deum laudamus*', which was traditionally used to celebrate a military triumph, seems to have been a decision Berlioz must have made simply because he wanted to set these words; there was nothing much to celebrate in 1849, the year it was finished, with the infant Second Republic threatened from both ends of the political spectrum. By contrast, the earlier Requiem (*Grande Messe des morts*, 1837) and *Grande Symphonie funèbre et triomphale* were both commissioned by the government.

Perhaps he decided on the Latin canticle '*Te Deum*' with the idea of crowning his output of monumental works on major texts of the Christian tradition. The spacious layout of the *Te Deum*, in which he wanted the orchestra and the double chorus to be placed at the opposite end of the performing space from the organ, justifies Berlioz's epithet 'architectural'; the final '*Judex crederis*' he called (in David Cairns's translation of Berlioz's memoirs) "unquestionably the most imposing thing I have produced".

Deeply impressed, as was Haydn before him, by the Charity Children singing in St Paul's Cathedral, Berlioz added an optional children's chorus, which can be wonderfully effective.

Also optional were two instrumental movements: a 'Prelude' to the third choral movement, and a final 'March for presentation of the colours'. Both instrumental movements quote material from the first 'Hymn', adding (if they are used) to the architectural grandeur of the whole. But Berlioz said that the *March* should be omitted unless the performance was part of a grand national celebration, and he withdrew the *Prelude* altogether when the work was published.

Not exceptional in a grand choral work, though exceptional for Berlioz, is his inclusion of the organ. It adds a ritualistic quality to the work, being often heard in alternation with the voices and orchestra. It introduces the plainchant-like theme that punctuates the magnificent opening chorus of praise and plays a prelude to each of the next two movements, but is silent in the fourth and fifth.

Berlioz was in the habit of re-using the best ideas from works he decided not to keep. He gave the autograph of the Mass to a friend, and it was rediscovered only in 1992. One section, the 'Resurrexit' which culminates in a vision of the Last Judgement, was performed on its own but then he destroyed the autograph; however, two copies survived. Thus it has long been known that ideas from it reappear, much revised, in the *Requiem* and *Te Deum*; when the *Mass* resurfaced, more were found in both these works and (surprisingly) in the *Symphonie fantastique*.

Whereas most composers respect liturgical texts, Berlioz, like Le Sueur, was prone to alter them to suit his musical purposes. He reordered lines into what, at least in the *Te Deum*, might be considered a more logical sequence. There are six vocal movements, variously labelled 'Hymn' and 'Prayer', except that the final 'Judex crederis' combines these elements. The fifth movement is mainly for solo tenor; the others are entirely choral.

The '*Te Deum laudamus*' is a strikingly orthodox choral fugue, at least for Berlioz, punctuated by the plainchant theme. A magical transition leads without a break into the second hymn. The incantatory '*Tibi omnes Angeli*' is passed between chorus sections; they then combine for the ecstatic '*Sanctus*' and climactic '*Pleni sunt caeli*', a musical sequence that comes again, much varied in its orchestral clothing.

The first movement to be headed Prayer ('*Dignare, Domine*') is built on sustained bass-notes that rise to, and descend from, a central climax (Berlioz was rather proud of this device). Renewed energy permeates the hymn '*Christe, Rex Gloriam*', which uses material from the '*Resurrexit*'. An expressive passage where the melody is given to choral tenors is sometimes taken by a solo tenor.

The fifth movement, '*Te ergo quaesumus*', is a particularly fine example of how the mature Berlioz could revise an early piece in which fine ideas don't quite reach their potential. It was originally the '*Agnus Dei*' of the 1824 *Mass*; Berlioz added a brass chorale and murmured responses for the chorus, and a haunting coda for unaccompanied voices.

The 'Judex crederis' is another fugue, but this time splendidly it is unorthodox in design, successive entries in keys a semitone higher. This powerful evocation of the last judgement is contrasted to prayer-

like sections, and leads through a series of tremendous climaxes to end in a blaze of brass fanfares.

© Julian Rushton

**Emeritus Professor of Music, University of Leeds**

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## **I. Te Deum (Hymne)**

Te Deum laudamus; te Dominum confitemur,  
Te veneratur omnis terra,  
Te, aeternum Patrem, omnis terra veneratur.

*We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting.*

## **II. Tibi omnes (Hymne)**

Tibi omnes Angeli: tibi Coeli et Potestates;  
Tibi Cherubim et Seraphim incessabili voce  
proclamant:

*To thee all angels cry aloud, the heavens and all the powers therein. To thee Cherubin and Seraphim continually do cry:*

Sanctus, Sanctus, Sanctus Deus Sabaoth!  
Pleni sunt coeli et terra majestatis gloriae tuae.

*Holy, Holy, Holy, Lord God of Sabaoth!  
Heaven and earth are full of the majesty of thy glory.*

Te gloriosus chorus Apostolorum,  
Te Prophetarum laudabilis numerus,  
Te Martyrum laudat candidatus exercitus.  
Omnes, omnes tibi incessabili voce proclamant:

*The glorious company of the apostles praise thee.  
The goodly fellowship of the prophets praise thee.  
The noble army of martyrs praise thee.  
To thee, all continually do cry:*

Sanctus, Sanctus, Sanctus Deus Sabaoth!  
Pleni sunt coeli et terra majestatis gloriae tuae.

*Holy, Holy, Holy, Lord God of Sabaoth!  
Heaven and earth are full of the majesty of thy glory.*

Te per orbem terrarum sancta confitetur Ecclesia  
Patrem immensae majestatis,  
venerandum tuum verum et unicum Filium,  
sanctum quoque Paracletum Spiritum.  
Omnes tibi proclamant:

*The holy Church throughout all the world doth acknowledge thee: the Father of an infinite majesty; thine honourable, true and only Son; Also the Holy Ghost the Comforter.  
To thee all do cry:*

Salvum fac populum tuum et benedic hereditati tuae,  
Domine,

Per singulos dies benedicimus, laudamus te et  
laudamus nomen tuum.

Judex crederis esse venturus.  
In te, Domine, speravi,  
Non confundar in aeternum.

*O Lord, save thy people and bless thine heritage*

*Day by day we magnify thee; and we worship thy  
name,*

*We believe that thou shalt come to be our judge.  
O Lord, in thee have I trusted;  
Let me never be confounded*

End

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Friday 26<sup>th</sup> September 2025  
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*Sixth Form Open Evening*

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The Orchestra's repertoire includes film music, video game scores, music from the musicals and symphonic arrangements of classic rock and pop songs, as well as new commissions and the traditional core orchestral repertoire, reaching an audience of over 170,000 live listeners per year.

The Orchestra's creative partnerships with artists, promoters and producers have resulted in ambitious performances in venues from vast arenas and leading concert venues around the UK to smaller and more intimate settings. The RPCO aims to reach as wide and diverse an audience as possible and is unafraid to explore new orchestral experiences.

The Orchestra is a regular visitor to the Royal Albert Hall where it has premiered many films 'Live in Concert' such as *The English Patient*, *Brassed Off!* in a collaboration with the Grimethorpe Colliery Band, *Skyfall*, and the blockbuster Bollywood film *Baahubali – The Beginning* screened in the original language of Tamil.

The 2024–25 Season sees the 'Live in Concert' premiere of *Top Gun: Maverick*, as well as performances of *Avatar*, *Home Alone*, a 40th anniversary screening of *Ghostbusters*, and the final instalments of the *Harry Potter* series and *Lord of the Rings* trilogy.

The RPCO also regularly appears at the Royal Albert Hall with pop acts, including Kylie Minogue, Matt Goss and, most recently, Ellie Goulding.

The RPCO continues to be at the forefront of bringing new audiences to orchestral performances, specialising in innovative concert formats and diverse repertoire. The Orchestra has toured the UK with the music of Roy Orbison, featuring the late artist in a groundbreaking hologram format, followed by performances at the London Coliseum alongside the hologram of Maria Callas. 2023 also saw the RPCO's fourth national arena tour of *Elvis in Concert*, accompanying the 'King of Rock and Roll' up close and on screen.

The Orchestra also remains a leader in the field of video game music concerts, having recently performed sell-out concerts of the music of *Genshin Impact* and *NieR*. In 2024, it will perform the UK leg of the *Final Fantasy VII Rebirth Orchestra World Tour*.

In 2023, the RPCO made its debut at the British Summer Time Festival in London's Hyde Park, giving the Festival's first orchestral concert since it began in 2013. The Orchestra also had two highly successful

concerts in the first ever Battersea Park in Concert series in 2023. The RPCO will return to both venues in the summer of 2024.

Further recent highlights for the RPCO include multiple performances with the hugely popular Italian tenor, Andrea Bocelli, as well as concerts with José Carreras, Anna Netrebko and the stars of the West End stage, such as Kerry Ellis, Alfie Boe and Ruthie Henshall.

The Orchestra undertook a major tour of South East Asia, including Thailand, Cambodia, Laos, Malaysia and Vietnam, where it reached out to new audiences in these territories, incorporating songs and artists from these countries into each concert, making the tour all the more special for audience and Orchestra alike. Recent international touring has also seen the RPCO visit Gibraltar, Greece, India, Saudi Arabia and Abu Dhabi, as part of the UAE National Day.

To discover more about the RPCO and view our upcoming events, please visit [rpco.co.uk](http://rpco.co.uk).

## Orchestra

### First violins:

Patrick Savage

Oscar Perks

Emma Lisney

Joanne Chen

Miranda Allen

Izzy Howard

Felicity Broome-Skelton

Anais Boyadjieva

Aysen Uluhan

Eleanor Mathieson

Nicola Bates

Tanya Sweiry

### Second violins:

Emily Davis

Nicola Hutchings

Daniel Meyer

Sheila Law

Colin Callow

Elsbeth Macleod

Anna Giddey

Frances Richards

Dawn Kelleher

John Dickinson

### Violas:

Ian Rathbone

Triona Milne

Raymond Lester

Terry Nettle

Delyth John

Jennifer Wilkinson

Mark Gibbs

Charlotte Lake

### Cellos:

Sébastien van Kuijk

William Heggart

Emma Black

Lucy Gijsbers

Alessandro Sanguineti

Molly McWhirter

**Double basses:**

Chris West  
 Lewis Reid  
 Elen Roberts  
 Guillermo Arevalos

**Flutes:**

Anna Wolstenholme  
 Lianne Barnard  
 Jenny Farley

**Piccolo:**

Helen Keen

**Oboes:**

Peter Facer  
 Katie Bennington

**Cor Anglais:**

Jack Tostevin-Hall

**Clarinets:**

Peter Sparks  
 Fiona Mitchell

**E<sup>b</sup> Clarinet:**

Jernej Albreht

**Bass Clarinet:**

Lewis Graham

**Bassoons:**

Joshua Wilson  
 Stuart Russell  
 Laura Vincent

**Contra bassoon:**

Dominic Morgan

**French Horns:**

Steve Stirling  
 Paul Cott

Olivia Gandee

Andrew Sutton

Jake Parker

**Trumpets:**

Aaron Akugbo  
 Angela Whelan  
 James Nash  
 Will Thomas

**Trombones:**

Merin Rhyd  
 Ruth Molins

**Bass trombone:**

Edward Hilton

**Tuba:**

Stuart Beard

**Timpani:**

Emmanuel Joste

**Percussion:**

Austin Beattie  
 Joe Mathers  
 Geoffrey Boynton  
 John McCutcheon  
 Joe Cooper  
 Chris Goody  
 Tim Gunnell  
 Glynn Matthews

**Harp:**

Sue Blair  
 Nicolette Chin

**Organ / Celeste:**

Richard Gowers

# Sherborne

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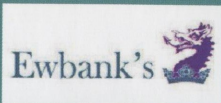
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**15:00**

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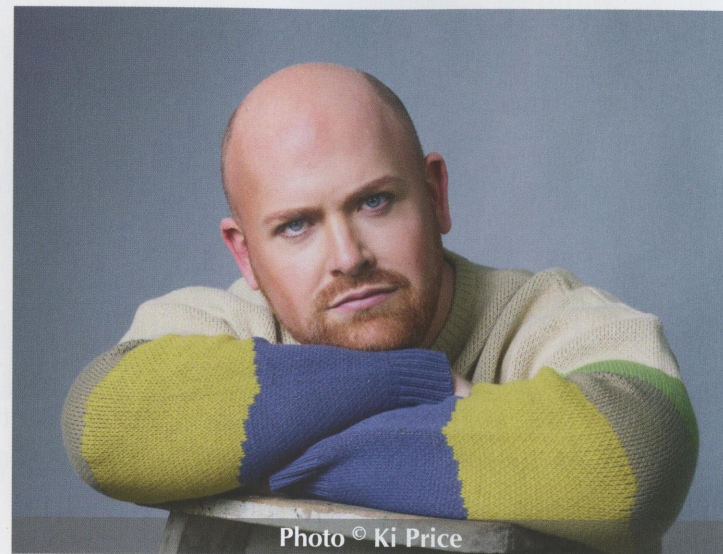
# Nicky Spence

Tenor

Hailed by the Daily Telegraph as 'a voice of real distinction', Nicky Spence's unique skills as a singing actor and the rare honesty of his musicianship have earned him a place at the top of the classical music profession. The BBC Music Magazine named him 'Personality of the Year' in 2022, he was made an OBE in the 2023 King's Birthday Honours, and in 2024 was the winner of the RPS Singer Award.

In the 2024/25 season, Nicky's roles include the title role in *The Excursions of Mr. Brouček to the Moon and to the 15th Century* at the Brno Janáček Festival, *Laca Jenufa* for the Royal Ballet and Opera, *Boris Kat'a Kabanova* for the Glyndebourne Festival and his debut as the title role in *Peter Grimes* for Welsh National Opera. On the concert stage, performances include Beethoven's *Ninth Symphony* with the Hallé Orchestra and Kahchun Wong and Torquemada in *L'heure espagnole* with Orquestra Sinfònica de Barcelona i Nacional de Catalunya. He has also curated a residency at Wigmore Hall.

Noted in particular for interpretation of Janáček's music, Nicky has appeared worldwide in his operas, being awarded the Leoš Janáček Memorial Medal at the Janáček Brno Festival in 2024, for his contribution to the performance and promotion of Janáček's works on the international opera and concert stages. Other operatic roles include Siegmund *The Valkyrie* for the



English National Opera, Loge *Das Rheingold* at La Monnaie, Edmundo, Marquès de Nobile in *Adès' The Exterminating Angel* for the Opéra national de Paris.

Nicky gives recitals internationally, and has curated a residency at Wigmore Hall. His extensive discography includes Strauss Lieder with Roger Vignoles (Hyperion), Brahms' *Liebeslieder-Walzer* with Joseph Middleton and Dylan Perez (Resonus Classics) and the title role in *La Clemenza di Tito* (Alpha). In 2020, he won the BBC Music Magazine Vocal Award and Gramophone's Solo Vocal Award for his critically acclaimed recording of Janáček's *The Diary of One Who Disappeared*.

# Lucy Crowe

Soprano

Widely regarded as one of the most versatile and respected singers of her generation, Lucy Crowe was awarded an OBE in the 2023 King's birthday honours.

Globally renowned as a leading Handelian, she delighted audiences last season singing the role of Rodelinda on tour with The English Concert and Harry Bicket in Asia and the U.S.A., culminating in a stunning performance at Carnegie Hall. She previously sang the role in staged performances in Madrid, Frankfurt and Amsterdam and will revive it at the Garsington Festival in 2025.

In 2024/25 she will also make her role debut as Malinka/Etherea/Kunka in Janáček's *The Excursions of Mr Broucek* at the Deutsche Staatsoper Berlin and in concert with the London Symphony Orchestra and Sir Simon Rattle.



Photo © Victoria Cadisch

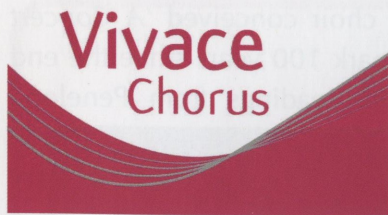
In concert she sings Mozart arias with the San Francisco Symphony and Bernard Labadie, Brahms *German Requiem* with the Bavarian Radio Symphony Orchestra and Sir Simon Rattle, and numerous recitals at Wigmore Hall, as part of her artist focus there this season.

In concert last season she sang with Sir Simon Rattle, Sir Andrés Schiff, Sir John Eliot Gardiner, Bernard Labadie, Harry Bicket and Maxim Emelyanychev in Munich, Esterhazy, Gdansk, Tampere, Paris, Boston, New York, Los Angeles, Beijing, Seoul and London.

With repertoire ranging from Purcell, Handel and Mozart to Verdi's *Gilda* and Janáček's *The Cunning*

*Little Vixen*, she has sung with opera companies throughout the world. Highlights of the last two seasons include *Musetta La bohème* at the Royal Opera House, *Susanna Le Nozze di Figaro* at The Metropolitan Opera and *Pamina Die Zauberflöte* at the Liceu Barcelona.

Her discography is extensive and in 2021 she received a Grammy nomination for Best Opera Recording for Janáček's *The Cunning Little Vixen* (title role) with the London Symphony Orchestra and Sir Simon Rattle, a BBC Music Magazine award nomination for *Rodelinda* (title role) with The English Concert and Harry Bicket, and released her debut recital recording for Linn Records featuring Berg, Strauss and Schoenberg.



**Jeremy Backhouse**  
*Music Director*

**Francis Pott**  
*Accompanist*

**Richard Dacey**  
*Chairman*



Vivace Chorus at the Royal Festival Hall, May 2017

Photo © Ash Mills

## Vivace Chorus - celebrating 30 years of Jeremy's leadership

Since 1995, Vivace has thrived under the leadership of our Music Director, Jeremy Backhouse. Jeremy's passion for choral music and enthusiasm for music-making are evident at every rehearsal and performance.

Jeremy initially joined the choir as Chorus Master, and his first task was to prepare the choir for a performance of the Berlioz *Te Deum* – programming this work for his final concert is a nod to coming full circle with the choir.

Jeremy has a unique approach to choral leadership – a balance of imaginative and often unusual programming, alongside an encouraging and supportive attitude to rehearsals which results in exceptional final performances.

Over the years, these have included most of the major choral works, including multiple performances of Mahler *Symphony No 2* and *Symphony No 8*, Beethoven *Symphony No 9*, and all the core Requiem works. Our performance of the Verdi *Requiem* in Guildford alongside the Liverpool Welsh Choral in May 2024, following a very successful concert at Liverpool Cathedral was hailed by many audiences as one of the best they had heard.

Jeremy's focus on high quality collaborations has been a hallmark of his leadership. He has programmed and conducted major concerto performances, including Rachmaninov piano concertos with Jeremy Filsell and Francis Pott respectively as soloists. Other partnerships include the Elgar *Cello Concerto* with Julian Lloyd-Webber,

the Mendelssohn *Violin Concerto* with Tasmin Little, the Bruch *Violin Concerto* with Chloë Hanslip and the Mozart *Clarinet Concerto* with Michael Collins. Jeremy has also commissioned works from composers including Francis Pott and Will Todd, giving the choir the opportunity to premier substantial new works in venues including the Royal Festival Hall.

Programming concerts that are accessible to wider audiences has been part of Jeremy's focus for the choir for many years. We have enjoyed two sell-out 'Night at the Opera' concerts, teamed up with the award-winning Friary Brass Band for 'Best of Broadway' and 'West End Extravaganza' shows, worked with the amazing Mighty Zulu Nation dancers and percussion quartet Backbeat for a joyous *African Sanctus* by David Fanshawe (a cousin of Jeremy's!) and performed tango music with the Santiago Quartet and professional tango dancers.

Last year, we sang Duke Ellington's *Sacred Concert* with jazz band and singer both in Guildford and in Liverpool as part of our tour there. We have also undertaken tours to France, Spain, Italy, Germany and the Baltic States.

Under Jeremy's baton, the choir has been heavily involved in Guildford's community events. For the entirety of his 30-year career with the choir, Jeremy has led the Mayor of Guildford's annual charity Christmas concert, and the choir has been part of raising thousands of pounds for local charities in the process. We also sing every year at the town's Service of Remembrance, and just recently joined the lighting of the Guildford Beacon to celebrate VE 80.

In 2018, Jeremy and the choir conceived 'A Concert for Peace' – an event to mark 100 years since the end of World War One. With readings from Penelope Keith and the Lord Lieutenant of Surrey, alongside colours paraded by representatives of local military troops and a programme of related music, this was a moving and memorable concert, played to a full house.

*"I am always delighted when I ask a potential new member why they chose to come to Vivace," says Jeremy. "They nearly always pinpoint the variety of programming and quality of performance. That is a real reflection not just of my approach to choral singing, but of the support and confidence of the Vivace committee and singers who continue to make sure that we really do have fun delivering the best possible music."*

Would you like to sing with **Vivace Chorus**, and take part in the exciting concerts we have planned for the next season?

If so, contact our Membership Secretary, Becky Kerby, [membership@vivacechorus.org](mailto:membership@vivacechorus.org). Your first term will be free!

We rehearse on Mondays at 7:15pm in the Guildford Baptist Church, Millmead, Guildford.

Details of what we're singing can be seen on this programme's rear cover, or via our website, [vivacechorus.org](http://vivacechorus.org)

## Jeremy Backhouse



Photo © Ash Mills

Jeremy 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 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 *Stabat Mater*, Mahler *Resurrection Symphony*, Prokofiev *Alexander Nevsky* and *Ivan the Terrible*, then Mahler *Symphony of a Thousand* and Verdi *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.

## Francis Pott



Photo © Rumen Mitchinov  
Photography

Francis retired in summer 2023 as Professor of Composition at London College of Music, University of West London. He began musical life as a chorister at New College, Oxford, subsequently holding music scholarships at Winchester College and then at Magdalene College, Cambridge, where he studied composition with Robin Holloway and Hugh Wood while also undertaking piano studies privately in London with Hamish Milne.

He holds the qualifications MA and MusB from the University of Cambridge, an FLCM, a PhD and a Principal Fellowship of the Higher Education Academy. Throughout the 1990s he was John Bennett Lecturer in Music at St Hilda's College, University of Oxford, and a member of the Choir of Winchester Cathedral. He joined the staff of London College of Music as its administrative Head in 2001.

Francis's music has been performed and broadcast in over 50 countries worldwide, published by five major houses in the UK and widely recorded. He has received four national and two international composition prizes and in 2021 was a recipient of the Medal of the Royal College of Organists, its highest award, for 'distinguished achievement in the field of sacred choral and organ composition'. His oeuvre to date includes three major works for chorus and orchestra, a violin concerto, extensive chamber music and works for piano.

Francis has been accompanist to the Vivace Chorus since 2008.

### Vivace Chorus singers

#### First Soprano

Sandra Adamson  
Amelia Atkinson  
Jan Barklem  
Helen Beevers  
Mary Broughton  
Rachel Crookenden  
Paula Garcia Pardo  
Jo Haviland  
Isobel Humphreys  
Becky Kerby  
Claudia Loiacono

Fran MacKay  
Suzie Maine  
Michelle Mumford  
Sue Norton  
Robin Onslow  
Sian Prentice  
Gillian Rix  
Sarah Smithies  
Barbara Tansey  
Joan Thomas  
Jane Thorp  
Hilary Vaill

Georgie von  
Schweinitz  
Miriam White

#### Second Soprano

Jacqueline Alderton  
Gill Backhouse  
Sarah Badger  
Jane Barnes  
Scarlett Close  
Ann Fuller  
Margaret Kay

Alex Nash  
Alison Palmer  
Kate Peters  
Weronika Rabsztyń  
Paula Redway  
Mary Somerville  
Sarah von  
Schweinitz  
Olwyn Westwood  
Eiri Williams

#### First Alto

Barbara Barklem  
Jackie Bearman  
Jane Brooks  
Amanda Burn  
Fiona Davidge  
Valentina Faedi  
Sheila Hodson  
Jean Leston  
Charlotte Mathieson  
Penny McLaren  
Rosalind Milton

Lilly Nicholson  
Jackie Payne  
Elinor Pinnegar  
Linda Ross  
Catherine  
Shacklady  
Marjory Stewart  
Julia Stubbs  
Nicola Telcik  
Hilary Trigg  
Susan Vega  
Anna Williams

Fiona Wimblett  
Maggie Woolcock

**Second Alto**

Geraldine Allen  
Evelyn Beastall  
Mary Clayton  
Liz Curry-Hyde  
Pauline Higgins  
Sheena Ewen  
Audrey Kueh  
Penny Macfarlane

Lois McCabe  
Kay McManus  
Val Morcom  
Pamela Murrell  
Lucy Schoenberger  
Jo Stokes  
Rosey Storey  
Pamela Usher  
Esther Van Rooyen  
Alison Vincent  
June Windle

**First Tenor**

Bob Bromham  
Andrea Dombrowe  
Rosie Jeffery  
Nick Manning  
Martin Price  
John Trigg  
Susie Walker  
Jack Whiting

**Second Tenor**

Drew Alcott  
Geoff Johns  
Stephen Linton  
Charles Martin  
Graham Vincent  
Tim Wray

**First Bass**

Paul Barnes  
Phil Beastall  
Richard Broughton

Richard Dacey  
Brian John  
Jeremy Johnson  
Andrew Linden  
Jon Long  
Malcolm Munt  
Chris Newbery  
Robin Privett  
Andrew Skinner  
Philip Stanford  
Rob Walker

**Second Bass**

Geoff Forster  
Stuart Gooch  
Nick Gough  
Mike Johns  
Neil Martin  
Chris Peters  
Andrew Robertson  
Martyn Turner  
Richard Wood

## A warm welcome to Barbara Höfling - Vivace Chorus's new Music Director from September

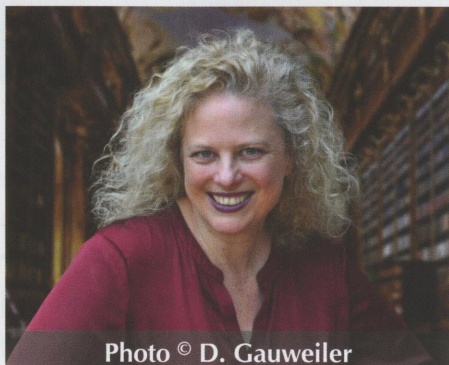


Photo © D. Gauweiler

**Barbara says** I am delighted to be working with this excellent choir from September. Vivace Chorus stood out the moment I first heard them with excellent singing, flexibility and a warmth in tone that is rarely found elsewhere. I can't wait to create new and exciting projects with them!

About me - I grew up in Hanover, where I began my musical studies at the Hochschule für Musik und Theater as a violinist and conductor, then later as a singing pupil of Professor Gerhard Faulstich. I continued my studies with Anna Reynolds in Bayreuth and later with Bernarda Fink.

Concerts in Lied, Oratorio and Opera have taken me all over Germany, as well as to New York (Carnegie Hall), Amsterdam (Concertgebouw), Vienna (Musikverein), Paris, Madrid and Monaco.

As well as a singer, I am the Music Director of the Deutscher Chor London, and have worked as the Associate Choral Director of the London Symphony Chorus which allowed me to work as Chorus Master for conductors such as Simon Rattle, François Xavier Roth, Kevin John Edusi, Lionel Sow and others, and to work with orchestras such as Chineke! (for the Proms 2022), The London Symphony Orchestra and Birmingham Symphony Orchestra.

With my singing background I have a keen interest in healthy singing for amateur choral singers, vocal technique that is tailored to choirs that face the challenges of demanding repertoire and a choral sound and blend that derives naturally from healthy voices.



Photo © Matt Venner

Guildford Choral (GCS) is a vibrant and ambitious amateur choir with auditioned members drawn from around the South East region and representing a broad spectrum of ages and occupations. The choir has a long history and is one of the oldest choral societies in the UK. We celebrated our 175th anniversary in 2015 with a performance of Berlioz *Te Deum* at the Royal Albert Hall.

Our wide-ranging repertoire features the music of contemporary composers as well as the major baroque and classical choral works.

Our 2024-2025 season has already featured our Christmas Concert in Holy Trinity Church in Guildford, and a performance of Mendelssohn's *Elijah* in G Live alongside Southern Pro Musica, followed by our March concert featuring Elgar's *Music Makers* and Howells' *Hymnus Paradisi* in collaboration with Chichester

Singers. Last season our summer concert in Guildford Baptist Church was Rossini's *Petite Messe Solennelle* and previous performances included Vaughan Williams' *Dona Nobis Pacem* and Faure's *Requiem*; Handel's *Messiah* in December 2023, preceded the previous month by a concert in Holy Trinity Church, Guildford, which featured John Rutter's *Feel the Spirit*. In our 2022-2023 season, our summer concert included Ola Gjeilo's *Sunrise Mass*, preceded in March 2023 with a performance of Will Todd's *Mass in Blue*, performing alongside Will Todd himself and showcasing our rehearsal venue Guildford Baptist Church as a concert venue.

Other concerts have included Brahms' *Requiem* in collaboration with Guildford Symphony Orchestra, Britten's *War Requiem*, Duruflé's *Requiem*, Bach's *St John Passion*, the second performance in the UK of Howard Goodall's *Unconditional Love* at our June

2022 concert and the première of Owain Park's *Officium Lusorum* alongside Orff's *Carmina Burana* in October 2022.

We promote at least four concerts each year in Guildford, bringing to the town major orchestras and nationally and internationally renowned soloists. In recent years we have also had a number of invitations to sing in some of the most prestigious London concert halls.

Recent Musical Directors of GCS include Hilary Davan Wetton, who retired in 2008 after 40 years with GCS, and who is now our Conductor Emeritus. James Morgan followed and our current MD, Jonathan Willcocks, joined the choir as Musical Director in 2012.

The choir is fortunate to be supported by the Friends of Guildford Choral Society (FGCS), a registered charitable trust that aims to promote choral music. The Friends funded the commission, *Officium Lusorum* by Owain Park, that we premièred at our concert in October 2022 and supported our professional recording of this piece in September 2023. Other recent grants have enabled the choir to work with leading orchestras such as the Hanover Band and the Royal Philharmonic Orchestra. FGCS also provides grants to help cover membership fees for some individual singers.

Guildford Choral enjoys working with other choirs. Recent collaborations have included our recent March concert of Elgar's *Music Makers* and Howell's *Hymnus Paradisi* with The Chichester Singers, Britten's *War*

*Requiem* with The Bach Choir, Elgar's *Dream of Gerontius* with Brussels Choral Society and the City of London Choir, the Berlioz *Te Deum* with The Chichester Singers and Portsmouth Choral Union, and Verdi's *Requiem* with Salisbury Musical Society. In 2017 we gave two highly successful performances of Beethoven's *Missa Solemnis* with Brussels Choral Society, firstly in Guildford's G Live and then in the Palais des Beaux Arts in Brussels.

Guildford Choral regularly arranges singing days, open to non-members, that promote the development of singing technique and musical knowledge alongside the enjoyment of choral music. The most recent of these was held in February 2025 at our rehearsal venue Guildford Baptist Church, on Mozart's *Requiem* and Jonathan Willcocks' *Sing Africa*, with Bernstein's *Chichester Psalms* and Rutter's *Requiem* (held in April 2023), Vaughan Williams' *A Sea Symphony* (held in Feb 2022), and before that Brahms' *Requiem* (2020), Bach's *Mass in B minor* (2018) and Verdi's *Requiem* (2016).

Guildford Choral has a long-standing partnership with the Music of Life Foundation, a charity working with musically talented young people with disabilities or special needs, whose students join rehearsals and perform in concerts.

New members are warmly invited to join the choir and open rehearsals are held at the beginning of each new term. Further details from: [guildfordchoral.org](http://guildfordchoral.org)

## Jonathan Willcocks

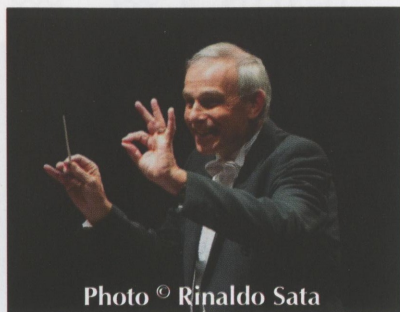


Photo © Rinaldo Sata

Jonathan was born in Worcester and after early musical training as a chorister at King's College Cambridge and an Open Music Scholar at Clifton College, he took an Honours degree in Music from Cambridge University where he held a choral scholarship at Trinity College.

He is currently Musical Director of Guildford Choral, The Chichester Singers and the professional chamber orchestra Southern Pro Musica and until recently was Festival Conductor for the Leith Hill Music Festival.

Freelance conducting and workshop engagements have taken him to many parts of the world including the USA, Canada, New Zealand, Australia, South Africa, Singapore, China and most of the European countries as well as the United Kingdom. These engagements have seen him conducting concerts in many of the world's finest concert halls, including Carnegie Hall in New York, the Gewandhaus in Leipzig and Perth Concert Hall, Australia, as well as closer to home in the Royal Albert Hall and Royal Festival Hall in London and Symphony Hall in Birmingham.

### Guildford Choral singers

#### First Soprano

Shirley Acford  
Sandra Adamson  
Ann Baden  
Rebecca Cunningham  
Claire Day  
Charlotte Hancock  
Tania Hartley  
Liz Heanley  
Thea Jourdan  
Diana Medlicott  
Sarah Moulton  
Aida Pandur  
Claire Pocock  
Louise Tunbridge  
Isobel Venner  
Marilyn Vincent  
Catherine Watmore  
Victoria Watts  
Claire Wright

#### Second Soprano

Sheila Bennett  
Avril Blagbrough  
Helen Cannon  
Di Clough  
Rosemary Cordingley  
Julia Coto  
Jenny Curtis  
Katie Durham  
Sarah Emery  
Helen Foster  
Fiona Laskaris  
Claire Morris  
Hilary Rafter  
Janet Shean  
Hannah Thomson  
Jane Tingley  
Helen Watt  
Fran Worpe  
Anita Wu

#### First Alto

Katie Arbon  
Charlotte Beck  
Siobhan Carroll  
Sara Davies  
Gillian Elsom  
Sara Gee  
Louise Jourdan  
Fiona Lockley  
Lesley Pratt  
Katherine Thompson  
Natalie Thurley  
Marissa Truglio  
Lauren Whiteman  
Sarah Winterbotham  
Fiona Yeomans

#### Second Alto

Christine Canniff  
Julie Eves

Sally Fentiman  
Miranda Granger  
Anja Heckmann  
Nicky Jenkins  
Audrey Kueh  
Trish Lambert  
Anne Marriott  
Izzy Newsham  
Sabine Rashbrook  
Lynn Sperry  
Rhona Thomson  
Catherine Wands

#### First Tenor

Clive Acres  
Richard Buckman-Drage  
Liz van Eykenhof  
Andy Gill  
Stephen Groom

#### Wayne Hawkins

Cecil Hull  
Rafael de Menezes

#### Second Tenor

Nigel Bain  
Keith Bulley  
Alan Haigh  
Bill Hartree  
Paul Miller  
Mike Younger

#### First Bass

Derek Lake  
Mike Richmond  
Paul Thompson  
Mike Winterbotham  
John Winterton  
John Yeomans

#### Second Bass

Geoffrey Barham  
Roger Buck  
John Davis  
Ken Elsom  
Nigel Garbutt  
James Milne  
Roddy Porter  
Keith Torbet  
Philip Tudor  
Geoffrey Walsh  
Nick Williams

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*Tom's Trust exists to assist disadvantaged children and young people in the London area to achieve their potential and to lead rewarding lives by providing them with educational and vocational training opportunities which they would otherwise be unlikely to receive; and to help to tackle and prevent the root causes of violent gang culture and violent street crime through educational programmes and other charitable means.*

More info:



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Photo © Nigel Charman

As the London Choral Society, The London Chorus was founded in 1903 to perform the first London concert performance of Elgar's *The Dream of Gerontius*, under the baton of Arthur Fagge, who continued as conductor of the choir for the next 30 or so years. Since then, the choir has been led by John Tobin, Leon Lovett, Simon Rattle, Jane Glover, and most recently by Ronald Corp who sadly died in May this year.

Ron was not only a highly talented musician, as a composer, conductor and chorus master. He was a genuine friend to us all: motivated at all times by the sincerity of his love of music and of the people with whom he made it. He had been associated with The London Chorus for 40 years, 30 of those as Musical Director, and believed in it profoundly.

The London Chorus will now carry forward Ron's legacy with performances of new and varied works. It

is proud to be associated with many charities, such as Parkinson's UK, Orchestras for All, Footballs for Fun, Help for Heroes and in recent years has held carol concerts in support of The Separated Child Foundation.

Its repertoire is extensive and diverse, performing works by all the major and lesser-known composers in many of London's top venues including the Royal Albert Hall, the Royal Festival Hall and the Barbican. Tours abroad have included Estonia, South Africa, Poland and Italy and a tour to Berlin is planned in 2026.

For all enquiries, contact

**[concerts@londonchorus.org.uk](mailto:concerts@londonchorus.org.uk)**.

New members are always welcome and should contact **[joinus@londonchorus.org.uk](mailto:joinus@londonchorus.org.uk)** to arrange to attend a rehearsal.

**[londonchorus.org.uk](http://londonchorus.org.uk)**

## Ronald Corp OBE 1951-2025

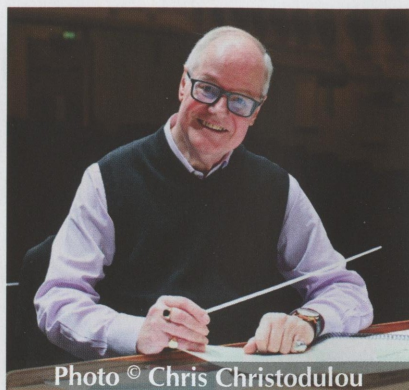


Photo © Chris Christodulou

Ronald Corp OBE was founder and Musical Director of the New London Orchestra, the New London's Children's Choir, Musical Director of The London Chorus and the Highgate Choral Society. He was a prolific composer, including four symphonies, two piano concertos and concertos for flute, cello and recorder, as well as many choral works. As he said, "I began writing music even before I was taught to play the piano". His experience and expertise in choral directing are crystallised in the textbook *The Choral Singer's Companion*. He was awarded an OBE in 2012 and was made Honorary Doctor of Music at the Universities of Anglia, Ruskin and Hull.

Ron was not simply a highly talented musician, as a composer, conductor and chorus master. He was a genuine friend to us all: motivated at all times by the sincerity of his love of music and of the people with whom he made it. He had been associated with The London Chorus for 40 years, 30 of those as Musical Director, and believed in it profoundly. What the Choir owe to him can scarcely be put into words.

### The London Chorus singers

#### First Soprano

Margaret Barrett  
Angela Botha  
Susan Campbell  
Caroline Clark  
Jennifer Curtis  
Jill Davis  
Mary Dickinson  
Barbara Duffy  
Veronica Franklin Gould  
Lucy Gray  
Patricia Harris  
Sue Haycock  
Katherine Ma  
Susan Murray  
Marie Myerscough  
Louise Richards  
Sue Vincent  
Rebecca Warren

#### Second Soprano

Sara Ajina  
Mary Beaney  
Margaret Beels  
Penny Bristow  
Jane Gregory  
Carolyn Harvey  
Claire Hughes  
Jennifer Moore  
Deborah Perkin  
Jane Self  
Marie-Anne Tilley  
Jill Tyler  
Maisie Williams

#### First Alto

Felicity Cobbing  
Nicky Dean  
Emma Gallon  
Jann Grant  
Sue Hodson

Anne Howick  
Heena Khroya  
Juliet King-Smith  
Susan Millin  
Deborah Phelan  
Joan Poole  
Heather Rayner  
Naomi Weber  
Hannah Williams

#### Second Alto

Anne Ambrose  
Jill Holland  
Julia Irvine  
Alison Leggatt  
Sue Nott  
Margie Staker  
Ursula Taylor  
Angela Walker  
Peggy Watson

#### First Tenor

Michael Broadbent  
Sam Infield  
Chris Stuart  
James Tilley  
Guy Vogel

#### Second Tenor

Matthew Green  
Pete Hazzard  
Alex Nalivaiko  
Donald Skinner

#### First Bass

James Bailey  
Christopher Beels  
Julian Brown  
Hugh Closs  
Jeremy Colwill  
Nick Janmohamed  
David Morris

Charles Robertson  
John Somerville  
Philip Whalley  
Anthony Wills

#### Second Bass

Eugene Chang  
Andrew Frankl  
John Hammond  
Martin Huggett  
Anthony Murley

## Twickenham Choral

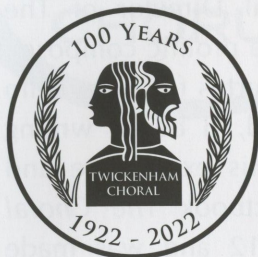


Photo © Alex Aucken

With a long and illustrious history – celebrating its Centenary in 2022 – Twickenham Choral is one of the foremost choirs in West London.

With more than 100 members of all ages, drawn from West London, Surrey and beyond, the choir works with excellent professional soloists and orchestras, producing outstanding performances.

Concerts are staged at least three times a year, in local venues and Central London concert halls. Over the years, the choir has sung all the great works from the choral repertoire and also explored less familiar music, ranging from Renaissance to the present day, including several commissioned works.

Biennial tours to destinations in Europe are a popular staple. Choral workshops also feature regularly, with

the most recent focusing on the complexities of Monteverdi's *Vespers of 1610* – a fantastic event co-led by Howard Ionascu and professional Soprano Kirsty Hopkins.

In September 2024, Twickenham Choral welcomed Howard Ionascu as their new Conductor, picking up the baton from Christopher Herrick who had held the position for an impressive fifty years.

Together with Assistant Conductor Daniel King Smith, Howard leads a dynamic and challenging rehearsal schedule, bringing enormous enthusiasm and a focus on excellence to this ever-ambitious choir.

New members are welcome throughout the year – see the website [twickenhamchoral.org.uk](http://twickenhamchoral.org.uk) where you will also find details of upcoming performances.

## Howard Ionascu



Photo © Ian Dingle

After a degree in music at Manchester University, Howard's diverse career began as a professional singer in Wells Cathedral Choir, performing on many recordings, broadcasts and international tours.

Choral conducting began in 1997 when he founded The Laudate Choir, which continues to perform regularly in venues across the south east of England. Howard is also Musical Director of the Exeter Philharmonic Choir.

Past conducting roles have included Bournemouth Sinfonietta Choir, Finchley Children's Music Group Trebles Choir and the Esterhazy Singers of London. Howard is also in regular demand as a guest rehearsal conductor, and in recent years has worked with Choir of the Old Royal Naval College, Greenwich, Orlando Chamber Choir, City of London Choir, Rodolfus Choir, Guildford Choral Society, Winchester Philharmonic Choir and on Eton Choral Courses. Howard has conducted a number of the leading UK orchestras and ensembles, including Bournemouth Symphony Orchestra, London Mozart Players, English Chamber Orchestra, City of London Sinfonia, New London Orchestra and Onyx Brass. Howard has a long association with music education, having led departments at some of the UK's finest educational establishments and directed the choirs at Winchester College, King's Canterbury and Junior Royal Academy of Music. He joined Twickenham Choral as Conductor in September 2024.

### Twickenham Choral singers:

#### First Soprano

Sarah Coe  
Leke Hilmy  
Katrina Lidbetter  
Jo Mawby  
Elizabeth Morland  
Vanessa Preece  
Kathleen Sutton-Coulson  
Adrienne Tallents  
Gillian Zettle

#### Second Soprano

Sarah Cheshire  
Clare Stocks

Kathryn Doley  
Annette Duffy  
Joanna Huxley  
Margaret Lord  
Miki McClarty  
Carol Mitchell  
Gail Moss  
Fiona Rowett  
Helen Sugiyama  
Lindsey Waine  
Bessie White  
Nicola Whiteside  
Wendy Young

#### First Alto

Merle Broadhurst  
Lisa Colclough  
Helen Coulson  
Olga Duke  
Rosemary Fulljames  
Julie Hall  
Margaret Hamilton  
Emma Jay  
Adriana Martyr  
Deborah Meyer  
Jane Newman  
Barbara Orr  
Penelope Skinner  
Sally Spencer

#### Second Alto

Maggie Crisell  
Fiona de Quidt  
Mary Egan  
Jo Humphreys  
Wendy Malseed  
Cas Manning  
Anne Stephens  
Mika Takami

#### First Tenor

Joe Barr  
Clive Hall  
Jackie Jillings  
Rachel Skingsley

#### Second Tenor

Hadley Baldock  
John Dewhurst  
Simon Lambourn  
Paul McDonald  
Richard Phillips  
David Underdown

#### First Bass

Chris Bennett  
Tom Fulford  
Jonty Fulford  
Robert Jongbloed  
Tim Lidbetter  
Adrian Mumford

John Saunders  
David Wallis

#### Second Bass

Keith Long  
Gary Stocks  
Bob Vickers  
Ian Williamson



Photo © Frances Marshall

**Farnham Youth Choir**, under the direction of Patrick Barrett, is one of the UK's leading youth choirs. Based in the town of Farnham in Surrey, members can join our Training Choir from the age of seven before moving up to the Junior Choir and then on to Farnham Youth Choir and Senior Choir.

FYC offers exceptional performance opportunities of sacred and secular music covering many different styles. The choir undertakes annual tours both in the UK and abroad and has performed in many prestigious venues, such as the Barbican, Cadogan Hall and The Menuhin Hall.

FYC is delighted to return to the Royal Albert Hall, having last performed here in 2007 for John Rutter's Christmas concert. In addition, FYC regularly commissions and records new music. Last month FYC performed the world premiere of a commission by Errollyn Wallen CBE and Master of the King's Music.

The choir was founded in 1984 by David and Gillian Victor-Smith, under whose direction the choir won numerous national and international competitions.

The tradition of competing (and winning) on the international stage has continued ever since. Last summer, FYC returned from Auckland, New Zealand with two gold medals from the Interkultur, World Choir Games.

They won two gold medals at the 2019 Interkultur European Choir Games in Gothenburg and in 2023 they won their category at the Interkultur International Choir Competition in Hull and the Children's Choir category at the Provence International Choir Competition.

FYC is holding FREE open rehearsals for all three choirs on 3rd and 10th September. All young people from school years 2 and above are welcome to attend

and bursary places are available for those who require financial assistance to pay subscriptions. Further information can be found on the FYC website: [www.fyc.org.uk/joinus](http://www.fyc.org.uk/joinus).

## Patrick Barrett



Photo © Rinaldo Sata

Patrick is a conductor specialising in choral music and opera. Alongside his role at Farnham Youth Choir, he is currently Chorus Director of the Royal Scottish National Orchestra's Youth Choruses, the Royal Opera House Youth Opera Company, the Irish Youth Choir (14-17 years), and the National Youth Choirs (9-15 years)

Patrick's commitment to youth choral music extends to preparing choruses for the Edinburgh International Festival, and for the Dunedin Consort, where his work often features in major international performances. As a dedicated music educator, Patrick has worked with organisations including The Sixteen, BBC Singers, Wigmore Hall, and Aldeburgh Young Musicians, and has spoken at the Post Primary Music Teachers Association in Ireland.

In opera, Patrick collaborates with leading UK companies such as the Royal Opera House, English National Opera, and Garsington Opera, where he prepares youth choruses for main stage productions and world premières, including *Carmen* under Antonello Manacorda and *Otello* under Sir Antonio Pappano. Previously, he was the conductor of the University of Birmingham's Upper Voices Choir, University of Reading Chamber Choir and Brockham Choral Society.

### Farnham Youth Choir singers:

Yaroslava Andreiuk  
Bea Atkinson  
Isobel Austwick  
Ned Austwick  
Lucy Callaghan  
Lola Coxon  
Herbie Critchlow  
Emilia Draycott  
Charlotte Ebsworth  
Yunying Fang  
Jasper Fimowicz

Connie Frith  
Sakura Fukushima-Choularton  
Ben Haines-West  
Sophia Hagelin  
Imogen Henderson  
Aglaia Hryhorieva  
Grace Kay  
Elissa Key  
Eloise Macoraghty-Mines  
Ruby Marshall  
Bogdans Melnikova

Beatrice Moller-Butcher  
Frankie Morland  
Liam Noel-Read  
Annabelle Paintin  
Charlie Paintin  
Madeleine Perryman  
Claire Poon  
Nayan Ranade-Hide  
Elizabeth Roberts  
Anise Robinson  
Hannah Ruthven

Astrid Scholar  
Kitty Smith  
Joshua Soden  
Imogen Sowden  
Amy Todd  
Chloe Todd  
Iris Ward  
Max Wilson  
Natalie Wingfield

## Tiffin Choirs



Photo © Christopher Christodoulou

Since their foundation in 1957, the Tiffin Choirs have worked extensively with the world's greatest conductors, performed for the world's finest musical institutions and recorded with the world's leading musical ensembles. Tonight, the choir comprises students from Tiffin School and children from local schools forming the Tiffin Children's Chorus.

The Tiffin Choirs are renowned for the breadth of their work, which spans symphonic, opera, choral and film music. This has recently included singing at the BBC Proms, with the Royal Opera, Covent Garden, English National Opera, Opera Holland Park and the London Symphony Orchestra, Philharmonia and London and Royal Philharmonic orchestras. The choir regularly records at Abbey Road Studios and performs at the Royal Albert Hall, Royal Festival Hall and Barbican.

Recent symphonic and opera highlights include a televised performance of Britten's *War Requiem* from the BBC Proms with the LSO under Sir Antonio Pappano; several performances of Mahler's *Symphonies Nos 3 and 8* with the RPO and Vasily Petrenko, LSO under Michael Tilson Thomas, LPO under Edward Gardiner and Simón Bolívar Symphony

Orchestra under Gustavo Dudamel; John Adams' *On the Transmigration of Souls* with the LPO and Vladimir Jurowski; Tchaikovsky's *The Queen of Spades* at the Royal Opera; *La bohème* with English National Opera and *Music with Changing Parts* with the Philip Glass Ensemble.

The choir has recorded most of the orchestral repertoire that includes children's choirs, with notable releases including Mahler's *Eighth Symphony* under Klaus Tennstedt (EMI), which was nominated for a Grammy Award; an album with the Gabrieli Consort and Paul McCreech; Handel's *Samson* with the Dunedin Consort and John Butt; and an appearance on Madonna's 2019 album, *Madame X*.

The choir's 60th-anniversary concert in 2017 was broadcast on Classic FM, and in 2023 Tiffin became the first state school choir to broadcast Choral Evensong on BBC Radio 3. The choir recorded for the soundtrack for *The Hobbit* and music for the BBC comedy drama *Fleabag*, appeared on set in the films *Philomena* and *Batman* and performed in *Titanic Live!* with James Horner.

## James Day



James Day has established a reputation as a highly regarded conductor and artistic director, widely recognized for creating exciting and highly successful artistic and educational projects. Driven by a passion for bringing classical music to all, James ensures that future generations from all backgrounds have access to life-changing musical opportunities and experiences.

In addition to his work as Director of Choral Music at Tiffin School, he is also Artistic Director of the Barnes Music Festival and he serves as the Chief Executive of the Pimlico Musical Foundation, a local charity providing quality musical education to its underserved community. In 2023, he was awarded an LRAM from the Royal Academy of Music.

Recent work includes preparing choirs for performances at the Royal Opera House, the English National Opera, the Philip Glass Ensemble, and the London Symphony Orchestra, Philharmonia, Royal Philharmonic and the London Philharmonic Orchestra. James has prepared and conducted performances broadcast on the BBC, ITV, Channel 4, and Classic FM and numerous film scores, including the most recent *Batman* film. He has worked with artists such as Madonna and recorded a CD album of the music of Joe Hisaishi.

### Tiffin Choirs singers:

Aiden Coyde  
Alice Wheeler Ruzicka  
Benjamin Partridge  
Carlos Antonio Monteiro  
Charlotte Warner  
Chip Spence  
Dhruv Gulati  
Elinor Thomas  
Emilia Saville  
Emily Barton  
Emily Cadogan  
Erin Espiner  
Erin Syrus

Gabriel Bahari  
Gabriel Sing Hei Ma  
George Chilton  
Haozhe Liu  
Henry Livingstone  
Hugo Walkom  
James Espiner  
Jonathan Windt  
Joseph Erdelyi  
Joshua Rozario  
Kate Wilson  
Keano Jeetla  
Lena Domzal

Lucas Chan  
Lucas Fleckenstein  
Lucy Barton  
Lucy Jarvis  
Ludivine Hobson  
Man Kiu Ng  
Marianne Ashwell  
Max Wilkinson  
Mikhail Boev  
Natasha Huggett  
Nihal  
Olivia Kristensen  
Oscar Fisher

Oscar Law  
Owen Levine  
Rafael Schmidek  
Rafi Prasadam-Halls  
Rhys Urquhart  
Serena Howard  
Shreyank Tonpe  
Sofia Pilkington  
Tobenna Okorocho  
Tom Prasadam-Halls  
Toshiro Bertoli  
William Killey  
Zori Varoujian

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(Larissa – NHS doctor and parent)

- helped me achieve an A at A-level; I have continued tuition with her even after my GCSE and A-level courses. Laura is an excellent teacher. (Toby - student)

**Contact:** [www.spanishforlondon.com](http://www.spanishforlondon.com)



Our new Music Director **Barbara Höfling** has lots of exciting plans for Vivace Chorus from this September!

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

# Thank you!

We're grateful to all those who helped make tonight's performance possible

This concert has been generously supported by donations from The Bellasis Trust, and Rob Walker.

**R O K**

We're indebted to the concert's sponsors, ROK Coffee, and to all those in Vivace Chorus who contributed to fundraising and organisational tasks.

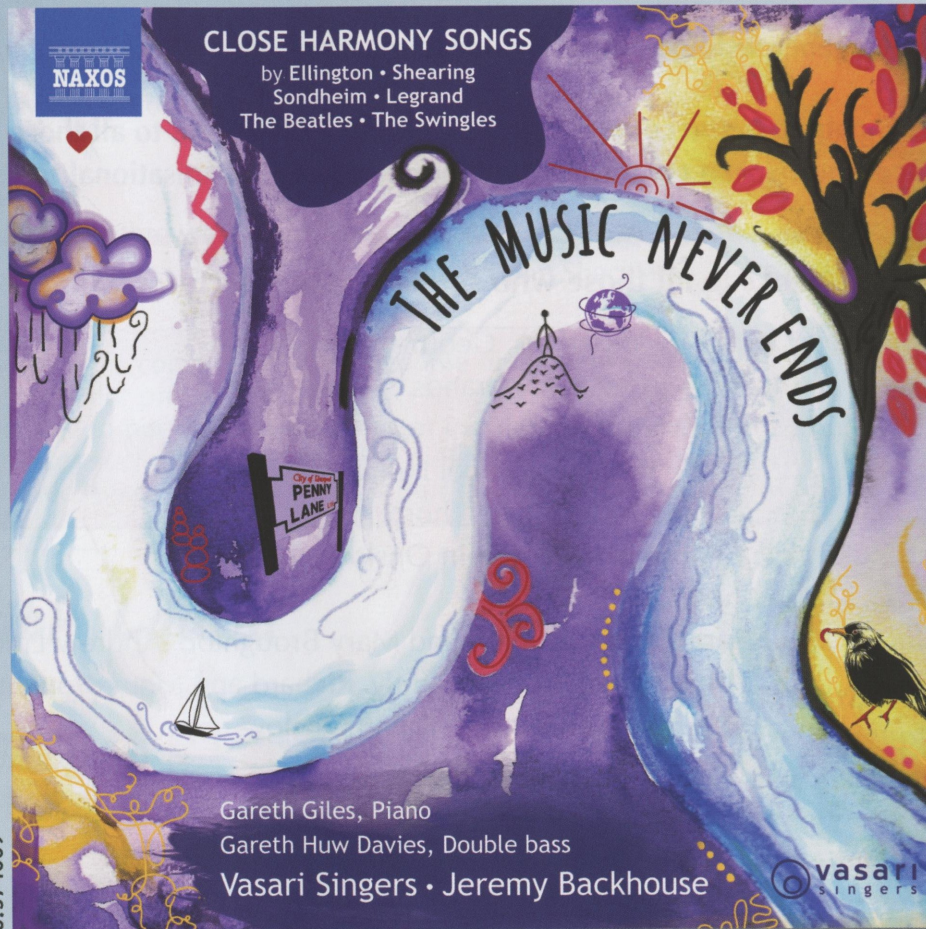
## Thanks to all those who sponsored our performers

**Jeremy Backhouse, conductor:**.....Maya Ho-Perkins, Geoffrey Johns  
**Nicky Spence, Tenor:**.....Vivace Second Sopranos  
**Lucy Crowe, Soprano:**.....Lynne Hargreaves  
**Orchestra Leader:**.....Jackie Bearman, Isobel Humphreys  
**Violin 1:**.....Robin Onslow, Jane Thorp  
**Violin 2:**.....Charles Martin, Robin Onslow  
**Viola:**.....Anon  
**Cello:**.....Sara Badger, Richard and Mary Broughton, Andrew Linden  
**Flute:**.....Anon, The Adamson Family, Richard and Mary Broughton, Robin Onslow  
**Clarinet:**.....The Adamson Family, Robin Onslow  
**Trumpet:**.....Robin Onslow, Pamela Usher  
**Horn:** .....Reuben Daverns, Charles Martin, Joan Thomas  
**Percussion:** .....Phil and Evelyn Beastall, Sue Norton  
**Harp:**.....Helen Crich, Alison Palmer  
**Double Bass:**.....Stephen Smith  
**Organ:**.....Jo and Andrew Haviland, Jean and John Leston, Lilly Nicholson

Thank you too to all our friends in Guildford Choral, The London Chorus, Twickenham Choral, Tiffin Choirs, and Farnham Youth Choir – it's been great making music with you, and we hope to do so again in the future!



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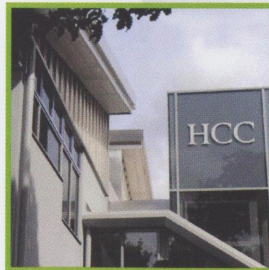
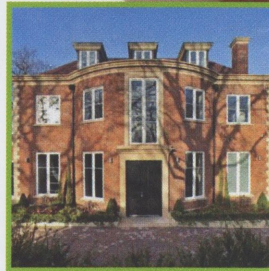
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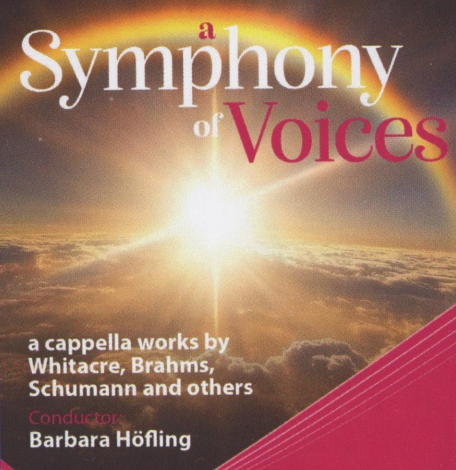
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