

THE ARMED MAN

A MASS FOR PEACE
Karl Jenkins



MASS IN TIME OF WAR

Haydn

**The Brandenburg
Sinfonia**

**Conductor:
Jeremy
Backhouse**

Vivace
Chorus

**Saturday
16th Nov 2013
7.30 pm**

Guildford Cathedral

vivacechorus.org

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Joseph Haydn Mass in Time of War

Karl Jenkins The Armed Man

Alice Rose Privett

Angharad Lyddon

Nicholas Scott

Bozidar Smiljanic

Soprano

Contralto

Tenor

Bass

Brandenburg Sinfonia

Conductor: Jeremy Backhouse

**With the Call to Prayer in *The Armed Man*
given by Imam Hafiz M S Hashmi**

PRE-CONCERT TALKS

Before Vivace Chorus concerts, we offer ticket holders a free talk given by an acknowledged music expert who has a special interest in the works to be performed.

For tonight's pre-concert talk, in the Chapter House at 6.30pm, we are pleased to welcome back composer and teacher Dr Steven Berryman. Passionate about music education, Steven is currently the Assistant Director of Music at North London Collegiate School and also teaches at the Junior Department of the Royal Academy of Music. As a composer himself - a new work for female voices by Steven will be performed at North London Collegiate School later this month - his talk promises to give a professional insight into the works you will hear tonight.

The talk finishes at 7.10pm, allowing time to order refreshments for the interval. Members of the audience who wish to attend the talk and do not already have reserved seating can reserve their concert seats beforehand in the appropriate unreserved areas of the Cathedral.

Best of British, May 2013



"It was a lovely concert! The Rutter mass was especially lovely and we did like the Angel Song II - the overall effect was quite ethereal and haunting!"

"Please congratulate Dr Berryman for the pre-concert talk! Not only was the talk interesting but he also really picked out the most pertinent examples and presented the key points very clearly, which very much enhanced the listening during the concert afterwards."

"The music was great - congratulations on going for the more modern programme."

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.

Tonight's concert

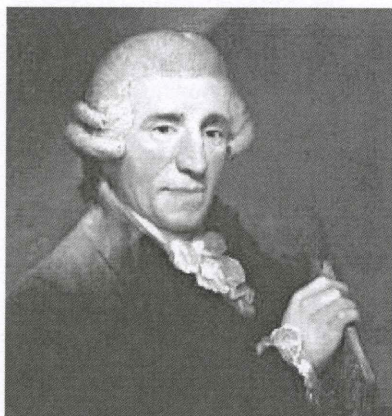
This concert brings together two very different works linked by a simple, common theme: Peace in time of war.

The often energetic and joyful *Mass in Time of War*, or *Missa in tempore belli*, leaves us in no doubt that Haydn intended audiences to be uplifted by his work. This piece is really about faith, devotion and peace – not just between countries, but within us all.

The theme of Karl Jenkins' popular mass, *The Armed Man*, is clearly pacifist. Beginning with the marching feet of the chorus, *The Armed Man* uses a range of choral and orchestral effects to bring the audience right into the heart of brutal combat and draws on a range of texts from across the centuries to highlight the unchanging horror of war.

The messages of these works are as relevant as ever, portrayed through music that is by turn stirring, foreboding, heartening and emotional.

Joseph Haydn (1732 – 1809)



Haydn was born in Rohrau, a tiny Austrian village, and showed an early musical talent. Aged eight, he went to Vienna to serve as a choirboy in the Cathedral of St Stephen, and subsequently became a freelance musician. He gave music lessons to children, struggled to teach himself composition, and took odd jobs (including playing violin in street bands). But gradually aristocratic patrons of music began to notice his talent, and in 1761 he entered the service of the Esterházy, the richest

and most powerful of the Hungarian noble families. For nearly 30 years most of his music was composed for performances in the palaces of the family, especially Esterháza, which contained an opera house, a theatre and two concert halls.

Word spread about the Esterházy's composer, and Haydn's music became immensely popular all over Europe. In 1791 – 1792 and again in 1794 – 1795, Haydn visited London. His visits were a huge success; audiences flocked to his concerts, and he quickly achieved wealth and

fame, being received by the royal family and given an honorary doctorate at Oxford.

In 1795, he returned to Vienna, where he turned to the composition of large religious works for chorus and orchestra. These include his two great oratorios *The Creation* and *The Seasons*. His health began to deteriorate and he remained in Vienna until he died in 1809, aged 77, during an attack on Vienna by the French army under Napoleon.

Haydn was a pathfinder for the classical style, and a pioneer in the development of the symphony and the string quartet, which some scholars believe that he invented. Haydn's output also includes piano sonatas, piano trios, divertimentos, concertos, operas, and masses. The variety in his works is astounding. He was a great innovator and experimenter who hated arbitrary 'rules' of composition. "Art is free," he said. "The educated ear is the sole authority ... and I think I have as much right to lay down the law as anyone."

Mass in Time of War

The Mass in Time of War, or *Missa in tempore belli*, is the second of six masses Haydn composed between 1796 and 1802 in his role of Esterházy *Kapellmeister*.

Written as Austria was losing ground against French troops in Italy and Germany and feared an invasion of its own lands, it was first performed in Vienna in 1796. Whilst war was clearly in the air and on the mind of the composer, despite its title the music invokes faith, devotion and peace.

After the slow introduction to the *Kyrie*, this work is one minute energetic and cheerful, reflecting the joy Haydn found in his faith, and the next full of foreboding. The opening and closing sections of the *Gloria*, for example, are bright and positive, in stark contrast to the later *Agnus Dei*, which opens with a sense of threat in a minor key against the background of the relentless, ominous-sounding timpani, giving the work its alternative names, '*Paukenmesse*' or '*Kettledrum Mass*'. Finally, the music brightens with trumpet fanfares and a quicker, dance-like tempo during the closing *Dona nobis pacem*, so ending with a celebration of peace.

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

II. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe;
Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Suscipe deprecationem nostram.
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.

Glory be to God on high,
 and on earth peace
 to men of goodwill.
 We praise Thee, we bless Thee,
 we worship Thee.
 We give thanks to Thee
 for Thy great glory.
 O Lord God, heavenly King,
 God The Father Almighty.
 O Lord the only begotten Son,
 Jesus Christ;
 O Lord God, Lamb of God,
 Son of the Father,
 That takest away the sins of the
 world, have mercy upon us.
 Receive our prayer.
 Thou that sittest at the right hand of
 the Father, have mercy upon us.
 For Thou only art holy.
 Thou only art the Lord.
 Thou only, O Jesus Christ,
 with the Holy Spirit, art most high
 in the glory of God the Father. Amen.

III. Credo

Credo in unum Deum
Patrem omnipotentem
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum
Christum, Filium Dei unigenitum,

I believe in one God,
 the Father almighty,
 maker of heaven and earth,
 and of all things visible and invisible.
 And in one Lord, Jesus Christ, the
 only begotten Son of God,

Vivace Chorus

*Et ex Patre natum ante omnia
saecula. Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.*

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.*

*Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem:
Qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum et vitam venturi saeculi.
Amen.*

IV. Sanctus

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

V. Benedictus

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

Begotten of his Father before all
worlds. God of God,
light of light,
Very God of very God.
Begotten, not made, being of one
substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary:
and was made man.
And was crucified also for us
under Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven, and
sitteth at the right hand of the Father.

And He shall come again
with glory to judge the living and the
dead: His kingdom shall have no end.
And (I believe in) the Holy Ghost, the
Lord and giver of life::
Who spake by the Prophets.
And in one holy catholic and
apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the
dead and the life of the world
to come. Amen.

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.

VI. *Agnus Dei*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, that takest away the
sins of the world, have mercy upon
us. Lamb of God, that takest away the
sins of the world, grant us peace.

~ Interval ~

Karl Jenkins (1944 –

Karl Jenkins was born in the small Welsh coastal village of Penclawdd on the Gower Peninsula West of Swansea. His father, a school teacher, was also an organist and choirmaster of the local Tabernacle Chapel and it was he who began teaching his son the piano when Karl was 6 years old. During these formative years, apart from being introduced to the classical world by his father via recordings and the occasional concert, he was also, as part of chapel life, exposed to the unique sound of Welsh hymn singing, echoes of which are to be heard in future compositions.

On entering Gowerton Grammar School aged 11, Karl began to play the oboe and within the next few years progressed through the Glamorgan Youth Orchestra and the National Youth Orchestra of Wales, Cardiff. During his school and university years he became increasingly interested in jazz (playing saxophone) which was to have a significant bearing on his compositional style in later years.

Following his studies he won awards as a jazz oboist and took up the saxophone, working with, amongst others, Ronnie Scott. He co-founded *Nucleus* in 1972, winning first prize at the Montreux Jazz Festival, before joining the progressive rock band *Soft Machine*. When, in 1995, he started writing for the concert hall, he was writing what he calls "polystylist" work – for example, the finale of his second string quartet races through pastiches of Hollywood music and hoe-down – but says: "I think my style now is more amalgamated, more cohesive." That said, "I'm still drawing from different elements, different cultures."

Karl Jenkins holds a Doctor of Music degree from the University of Wales, and has been made both a Fellow and an Associate of the Royal Academy of Music. He was awarded an OBE for services to British music in the 2005 New Year Honours List, and then a CBE in 2010.

The Armed Man – A Mass for Peace

To mark the millennium, Britain's Royal Armouries commissioned the composition of a mass which would reflect on war and peace in a multi-cultural, global society. In a manner reminiscent of Britten's *War Requiem*, *The Armed Man* interpolates a number of different texts within the usual Mass form. Classical poets, including Dryden, Tennyson and Kipling, biblical verses and text from Muslim, Hindu and Japanese sources contribute to a compelling account of the descent into and terrible consequences of war.

According to Guy Wilson, former Master of the Armouries at the Tower of London Royal Armouries, "The theme that 'the armed man must be feared' seemed to me painfully relevant to the 20th century and so the idea was born to commission a modern 'Armed Man' mass. What better way both to look back and reflect as we leave behind the most war-torn and destructive century in human history, and to look ahead with hope and commit ourselves to a new and more peaceful millennium."

The Armed Man received its world premiere in April 2000 at London's Royal Albert Hall. Reviews described it as "a firebomb of orchestral and human voices" (*The Times*) that drew "prolonged shouts of approval from the audience" (*The Independent*). This hour-long piece has been performed constantly since its first appearance. Large in both scope and scale, *The Armed Man* is a profoundly moving yet very accessible work which uses the most traditional of means to explore an all too contemporary subject. As Jenkins explained, "When I started composing *The Armed Man*, the tragedy of Kosovo unfolded. I was thus reminded daily of the horror of such conflict and so I dedicate this work to the victims of Kosovo."

The work starts in a six-century-old tradition of 'Armed Man' masses that take the 15th century French song *L'Homme Armé* as their starting point. This is introduced with a marching drumbeat and a simple tune played on whistles. The choir falls into the marching rhythm and strengthens it. The song is a strong call to arms and establishes the darkness to follow.

The second movement is the traditional Muslim *Call to Prayer*. This contrasts with the more elaborate *Kyrie*, which requests divine blessing in the Christian tradition.

This ecclesiastic contemplation is invaded by the dark sounds of the fourth movement, *Save Me from Bloody Men*, based on text from the Psalms. This starts out sounding like a traditional Gregorian chant for male voices, perfectly in line with the religious songs preceding it. The

twist comes in the final phrase, where a sudden drumbeat and ominous notes invoke a sense of doom, and the voices sound more angry than afraid.

The **Sanctus** is a hymn of praise, but at this point in the work it is overshadowed by its context. It is followed by the first two verses of the ominous poem **Hymn Before Action** (1896) by Rudyard Kipling (1865 – 1936), which establishes the mind-set needed for battle, giving both motivation for the fight and encouraging the soldiers to sacrifice themselves for the greater good.

Charge! establishes the start of battle with powerful cries, trumpets and drums, all of which are also mentioned in the text, taken from *A Song for St. Cecilia's Day*, written in 1687 by John Dryden (1631 – 1700) and interspersed with the line *How blest is he who for his country dies* from *To the Earl of Oxford* by Jonathan Swift (1667 – 1745). The motivation and encouragement of the previous movement are thematically repeated and, towards its conclusion, the abstract screams of the battle unfold. This is followed by silence, then the sounding of the Last Post.

Angry Flames starts with the sound of a lone trumpet followed by the ringing of a bell, a slow melody, and then the quiet, sad solos, sometimes supported by the chorus. The text is translated from the Japanese of Toge Sankichi (1921 – 1953), a Hiroshima survivor who died of radiation exposure, and clearly reflects the violence of the nuclear explosions of 1945, powerfully describing the horrors left behind as a city lies in flames.

The ninth movement **Torches** continues the mournful mood, using ancient text from the Hindu 6th century epic Sanskrit poem *The Mahàbhàrata* to describe the terrible fate of the victims of war. The melody, instrumentation and singing are all quite subdued, as if fearful of disturbing the dead. Only the final word, *torches*, is sung loudly and angrily. This is followed by the **Agnus Dei**, from the traditional Latin text of the Mass, asking for divine peace.

Now the Guns have Stopped uses text by the former Master of the Royal Armouries, Guy Wilson, and is a song of mourning and loneliness sung by a weary battle survivor. This beautiful, sparse, chilling threnody describes the horror of war at a very intimate level.

The **Benedictus** starts out quietly with the orchestra, followed by the choir, sounding as if in the distance. Upon the entry of the horns, it becomes a powerful song of praise with a strong melody.

The final movement, **Better is Peace** begins with text by Sir Thomas Malory (? – 1471) from *Le Morte d'Arthur*, (1469 – 1470) and continues with the same melody that started the piece – *The Armed Man*. Optimism comes with encouraging words by Tennyson (1809 – 1892) from *In Memoriam A. H. H.* (1850) and the work closes with biblical text from the Book of Revelation. Using joyful instrumentation and choral text, the movement establishes a new beginning, with hope for a brighter future.

- | | |
|--|-------------------------------|
| 1. The Armed Man | 7. Charge! |
| 2. The Call to Prayer (<i>Adhan</i>) | 8. Angry Flames |
| 3. <i>Kyrie</i> | 9. Torches |
| 4. Save Me from Bloody Men | 10. <i>Agnus Dei</i> |
| 5. <i>Sanctus</i> | 11. Now the Guns Have Stopped |
| 6. Hymn Before Action | 12. <i>Benedictus</i> |
| | 13. Better Is Peace |

1. The Armed Man

*L'homme armé doit on douter;
On a fait partout crier,
Que chacun se viegne armer
D'un haubregon de fer.*

The Armed Man must be feared:
Everywhere it has been proclaimed
That every man should arm himself
With an iron coat of mail.

Anon. traditional. c1450 – 1463

2. The Call to Prayer (*Adhan*)

*Allaho-Akbar-U'llaho-Akbar
Ash-Hadu-Anlaa-Ilaha Ill'Allah
Ash-Hadu-Anna-Muhammadan
Rasoul-U-Llah
Ha-Ya Ala-Ssalah
He-Ya Ala-Lfalah
Allaho-Akbar-U'llaho-Akbar
Laa-Ilaha Ill'Allah.*

Allah is great, Allah is great
I bear witness that there is no God but Allah
I bear witness that Muhammad is the
Messenger of Allah
Come fast to prayer
Come fast to success
Allah is great, Allah is great
There is no God but Allah.

3. Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

4. Save Me from Bloody Men

Be merciful unto me, O God:
For man would swallow me up;
He fighting daily oppreseth me.
Mine enemies would daily swallow me up;
For they be many that fight against me.
O thou most high.

Defend me from them that rise up against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

from Psalms 56 and 59

5. Sanctus

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

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

6. Hymn Before Action

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

High lust and *froward bearing,
Proud heart, rebellious brow;
Deaf ear and soul uncaring,
We seek Thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee,
Lord, grant us strength to die!

**froward = contrary,
obstinate, headstrong*

Rudyard Kipling

Vivace Chorus

7. Charge!

The trumpets loud clangor
Excites us to arms,
With shrill notes of anger
And mortal alarms.

How blest is he who for his country dies.

The double double beat
Of the thundering drum
Cries Hark! the foes come,
Charge, 'tis too late, too late to retreat!

How blest is he who for his country dies.
Charge, Charge.

Swift/Dryden

8. Angry Flames

Pushing up through smoke
From a world half-darkened by overhanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge,
Scatter glittering sparks,
Already tower over the whole city.

Quivering like seaweed, the mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out, wreathed in fire,
Countless human beings on all fours.
In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smoulders a curse.

Hiroshima survivor Toge Sankichi,
translated by Richard H Minnear

9. Torches

The animals scattered in all directions, screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered mindlessly, their eyes bulging.
Some hugged their sons, others their fathers and mothers,
unable to let them go, and so they died.

Others leapt up in their thousands, faces disfigured, and were consumed by
the fire.
Everywhere were bodies squirming on the ground,
Wings, eyes and paws all burning.
They breathed their last as living torches.

from *The Mahàbhàrata* ,
translation edited by Guy Wilson

10. *Agnus Dei*

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

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

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

Lamb of God, who takest away the sins
of the world, grant us peace.

11. Now the Guns Have Stopped

Silent, so silent now,
Now the guns have stopped.
I have survived all,
I who knew I would not.
But now you are not here.
I shall go home alone;
And must try to live life as before
And hide my grief.
For you, my dearest friend,
who should be with me now,
Not cold too soon,
And in your grave,
Alone.

Guy Wilson

12. *Benedictus*

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

Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

13. Better is Peace

Better is peace than always war. (Lancelot)
And better is peace than evermore war. (Guinevere)

Sir Thomas S Malory

L'homme armé doit on douter

The Armed Man must be feared

Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells across the snow:
The year is going, let him go,
Ring out the false, ring in the true.
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.
Ring in the valiant man and free,
The larger heart, the kindlier hand.
Ring out the darkness of the land,
Ring in the Christ that is to be.

Alfred Lord Tennyson

God shall wipe away all tears
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.
Praise the Lord.

Book of Revelation 24:1

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Alice Rose Privett – Soprano



Alice Rose Privett graduated from the Guildhall School of Music and Drama and the Royal Academy of Music with honours in her undergraduate and postgraduate degrees; she now continues her studies on the Academy Opera Course under the tutelage of Elizabeth Ritchie.

Operatic roles include Poppea in *L'Incoronazione di Poppea*, and Papagena with Longborough Festival Opera, Pamina with LFO on tour and Barefoot Young Artists, Baronessa Irene in *La Vera Costanza* with RAO, cover

Gretel in *Hansel and Gretel* for Garsington Opera and Carolina in *The Secret Marriage* with British Youth Opera.

Alice has a keen interest in new music, and was awarded the Tracey Chadwell Memorial Prize by the GSMD for work in contemporary song. Last summer she sang Narrator in Laura Bowler's *Sandman* at the Tête à Tête Opera festival, and in October performed in a centenary performance of *Pierrot Lunaire* with Jane Manning. In February she will perform *Requiem - Songs for Sue* (Knussen) at the RAM.

Alice was a Britten Pears Young Artist in 2012, and is currently a member of the Royal Academy's Song Circle and a Bach Kohn Foundation Soloist.

Oratorio experience includes Handel's *Messiah* (St Martin-in-the-Fields and Kings Place), a world premiere of the McCabe *Psalm Cantata* at St John's, Smith Square, Tippett's *A Child of Our Time* in Guildford and *Israel in Egypt* with the Huddersfield Choral Society.

In competition she has won the first prize in the Susan Longfield Award (2011), the Royal Overseas League (2011) with the ensemble 'Cries of London' (with whom she performed at the Wigmore Hall, July 2013), and in the Joan Chissel Schumann Prize at the Royal Academy of Music (2012). Alice is generously supported by the Sickie Foundation and the Josephine Baker Trust. In 2014 she looks forward to singing Ginevra in *Ariodante* for RAO and Gretel for West Green Opera.

Angharad Lyddon – Contralto



Angharad Lyddon is from Wrexham, North Wales. She has Bachelor's and Master's Degrees from the Royal Academy of Music and now studies on the Academy Opera Course.

Angharad has been a soloist at cathedrals and concert halls around the country including a concert of Bach Cantatas with Sir John Eliot Gardiner, Bach's *Christmas Oratorio* in Kristiansand, Norway and concerts at the Wigmore Hall.

Angharad was a Jerwood Young Artist at Glyndebourne in 2013 where she created the role of Panthea in Luke Styles' opera *Wakening Shadow*. She has also sung Filipjevna in Tchaikovsky's *Eugene Onegin* for RAO, Third Lady in Mozart's *The Magic Flute* for Jackdaws, the title role in Bizet's *Carmen*, Orfeo in Gluck's *Orfeo ed Euridice*, Lucretia in Britten's *Rape of Lucretia*, Older Woman in Jonathan Dove's *Flight* for Academy Vocal Faculty Scenes and Lady Mary in *Sir Nigel of Tilford* for Laurence Cummings and the Tilford Bach Society.

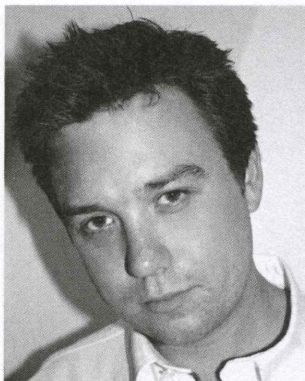
Angharad is grateful for the support of the Countess of Munster Musical Trust, the Josephine Baker Trust and the Sickie Foundation.

Vivace Chorus is grateful to the

Enid Weston Legacy

for the sponsorship of this evening's soloists

Nicholas Scott – Tenor



Nicholas was awarded a Sir Elton John Scholarship to the Royal Academy of Music, studying with Mark Wildman and Iain Ledingham. Whilst an undergraduate, Nicholas enjoyed a busy solo career on the concert platform of which highlights include: the leading role in New Chamber Opera's production of Arne's *The Judgement of Paris*; Britten's *Serenade for Tenor, Horn and Strings* with the St Cecilia Orchestra in Ripon; and Bach's Cantata BWV 61 in Canterbury Cathedral.

Nicholas is a product of the Royal Academy of Music/Kohn Foundation *Bach Cantata Series* with whom he continues to perform. His performances include Haydn's *Creation* and *Missa Cellensis*, Handel's *Foundling Hospital Anthem* and Rossini's *Petite Messe Solennelle*. More recently, he has performed in the Victoria International Music Festival in Malta with the Maltese Philharmonic Orchestra and in the Mozart *Requiem* in St Martin-in-the-Fields with the Brandenburg Sinfonia.

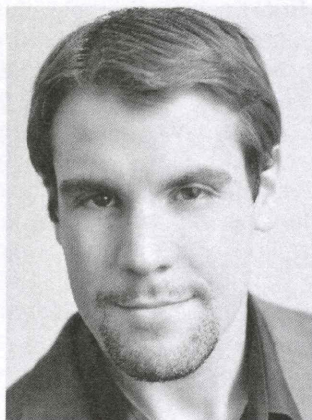
Nicholas' operatic roles include: Castor, in Rameau's *Castor et Pollux* with the Yorke Trust, and as the eponymous *The Wandering Scholar* by Holst and Don Basilio in Mozart's *Le Nozze di Figaro* under Iain Ledingham. He recently covered a role in Glyndebourne Festival Opera's production of Rameau's *Hippolyte et Aricie* under William Christie.

Other notable performances include an orchestrated version of Ralph Vaughan Williams' *On Wenlock Edge* at the Cheltenham Festival, the role of Richard Dauntless in Gilbert and Sullivan's *Ruddigore* at the Buxton Festival and *Messiah* at the Linder Auditorium, Johannesburg.

Forthcoming projects include *Messiah* at Southwell Minster, Haydn's *The Creation* with the Cambridge Philharmonic Society. He will be recording the role of *St Pierre* in Marc-Antoine Charpentier's *Le reniement de St Pierre* and the role of Issac in *Le sacrifice d'Abraham* for Le Nuova Musica and Harmonia Mundi USA in January.

Nicholas has been awarded a Kathleen Ferrier Bursary for Young Singers; and at the Royal Academy of Music, the Arthur Burcher Memorial Prize, and the Henry Cummings Prize. Nicholas is generously supported by the Josephine Baker Trust and is the recipient of an ABRSM Scholarship at The Royal Academy of Music.

Bozidar Smiljanic – Bass



Bozidar Smiljanic is a young British-born Serbian bass-baritone currently studying at the Royal Academy of Music (RAM) with Mark Wildman and Iain Ledingham. Born and raised in Wembley, Bozidar gained a degree in Law at the University of Nottingham after which he spent two years at Lincoln Cathedral as a Choral Scholar.

At the Academy, Bozidar has worked on a variety of operatic roles including Leporello (*Don Giovanni*), Figaro (*La Nozze di Figaro*), Monterone (*Rigoletto*), Le Roi (Massenet's *Cendrillon*) and Superintendent Budd (Britten's *Albert Herring*). He will also be

singing the role of Prince Gremin in a concert performance of Tchaikovsky's *Eugene Onegin* with the Orchestra of St John's next April.

Bozidar has performed a wide range of oratorio works and recitals since his 2012 debut performances of Schubert's *Winterreise* in Lincoln, Nottingham and London. Recent performances include Handel's *Messiah* and *Israel in Egypt*, Bach's *Christmas Oratorio*, *B Minor Mass*, *Magnificat*, *St John Passion*, *St Matthew Passion*, *Missa Brevis in A Major* (BWV 234) and *Cantatas BWV 26, 60 & 117*, John McCabe's *Psalm Cantata* (world premiere) and Puccini's *Messa di Gloria*.

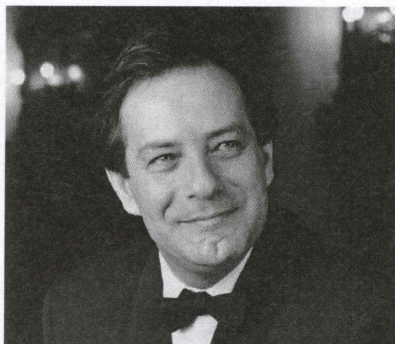
Bozidar has participated in numerous master classes with Brindley Sherrat, Dennis O'Neill, Philip Thomas and Anthony Legge. He was awarded the Sacred Aria Prize in the Mozart Singing Competition 2013 and was a finalist in the Richard Lewis Singing Competition. He was also awarded the Rhoda Jones Scholarship, for achievement at the RAM.

The next few months will see Bozidar performing in venues across the UK, including Kings Place, St John's, Smith Square, Dorchester and Malmesbury Abbeys singing various oratorio works including Handel's *Messiah*, several Bach *Cantatas* (Academy/Kohn Foundation Bach Cantata Series), Bach's *St John* and *St Matthew Passions*, Haydn's *Harmoniemesse* and *Creation*.

Bozidar is the recipient of the Fishmongers' Award at the RAM and the Ian Fleming Award (administered by the Musicians Benevolent Fund) and he is most heartily grateful for this and for the generous support he receives from The Countess of Munster Musical Trust, the Josephine Baker Trust and various interested people from Lincoln.

Vivace Chorus

Jeremy Backhouse



Jeremy Backhouse began his musical career in Canterbury Cathedral, where he was Head Chorister, and later studied music at Liverpool University. He spent 5 years as Music Editor at the Royal National Institute of Blind People (RNIB), where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and from April 1990 combined his work as a

Consultant Editor for EMI Classics and later Boosey & Hawkes Music Publishers with his career as a freelance conductor.

In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Vivace Chorus (then the Guildford Philharmonic Choir). Jeremy has presented and conducted some ambitious programmes, including Howell's *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony (No. 2)*, Vaughan Williams' *A Sea Symphony*, Mendelssohn's 'Lobgesang' (*Symphony No. 2*), Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, and, most recently, Mahler's 'Symphony of a Thousand' (*No. 8*) in the Royal Albert Hall with the Royal Philharmonic Orchestra. Major classical popular works have included Elgar's *The Dream of Gerontius*, Verdi's *Requiem* and Haydn's *The Creation*.

Since 1980, Jeremy has been the conductor of the Vasari Singers, acknowledged as one of the finest chamber choirs in the country, performing music from the Renaissance to contemporary commissions. Jeremy is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 20 works in their recent history, and this enthusiasm has spread to the Vivace Chorus who, in May 2009, performed the premiere of their first commission – local composer Will Todd's *Te Deum*.

Jeremy has also worked with a number of the country's leading choirs, including the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For 6 years, to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, following Richard Hickox and Stephen Jackson. In January 2009, Jeremy was appointed Music Director of the Salisbury Community Choir.



Artistic Director – Robert Porter

Associate Music Director – Sarah Tenant-Flowers

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in the majority of the major venues across the country, and in London at the Barbican, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados, Russia, Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

A large number of artists of international standing have worked with the orchestra including Emanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt. Its repertoire ranges from Bach to Lloyd Webber and its members give around 100 performances of orchestral, chamber, choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

Violin 1

Stephen Bryant
Miranda Playfair
Victoria Barnes
Emma Parker
Anna de Bruin
Hilde Chapman
Gabriela Nikula
Barbara Dziewiecka

Violin 2

Natalia Bonner
Rebecca Scott
Iwona Boesche
Caroline Bishop
Eluned Pritchard
Phillip Granell

Viola

Gustav Clarkson
Jake Walker
Arun Menon
Triona Milne

Cello

Stephen Orton
Lucy Wilding
James Barralet
Gabriella Swallow

Bass

Anthony Williams
Dawn Baker

Flute

Anne Allen

Oboe

Richard Simpson
Lydia Griffiths

Clarinet

Tom Lessels
Fiona Mitchell

Bassoon

Bob Bourton
Rosie Burton

Horn

Martin Grainger
Jason Koczur

Trumpet

Angela Whelan
Charlotte Buchanan
Shane Brennan

Timpani

Janne Metsapelto

Percussion

Joe Mathers
Jonny Raper

Vivace Chorus

Music Director: Jeremy Backhouse

Accompanist: Francis Pott

Chairman: James Garrow

Vivace Chorus has two aims: to make music of the highest standard and to have fun while doing so.

The choir has come a long way since it began over 60 years ago as the Guildford Philharmonic Choir, gaining over time an enviable reputation for performing first-class concerts across a wide range of musical repertoire.



Since 1995, the choir has thrived under the exceptional leadership of our Music Director, Jeremy Backhouse, ably supported now by Francis Pott. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and every performance, and Francis is not just a very fine rehearsal accompanist but is also a composer of international repute and a concert pianist in his own right. Indeed he was the soloist in our concert in May 2012, giving an acclaimed rendition of Rachmaninov's *Piano Concerto No. 2*.



We relish the opportunity to perform more unusual works such as Mahler's *Symphony No. 8*, or Prokofiev's *Alexander Nevsky* as much as the great choral masterpieces of Verdi, Bach, Brahms, Handel or Haydn. At a more intimate level, we are at home with the works of Fauré, Tavener, Allegri or Lauridsen. Contemporary

music is an important feature of the repertoire and our 'Contemporary Choral Classics' series is designed both to challenge the choir and to promote the classics of the future.

Particular successes have included a sell-out performance of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall in May 2011, and a highly acclaimed performance last November of Britten's *War Requiem*. Following our full house debut at 'G Live' in March last year with *A Night at the Opera*, this first-rate concert hall was packed again for our Elgar concert this March.

For our final concert in the 2012/3 season, part of our Contemporary Choral Classics series, we were joined by the Farnham Youth Choir in Rutter's *Mass of the Children* and also sang Chilcott's *Requiem*. These can be heard again next January in the beautiful setting of St Martin-in-the-Fields. We rounded off the season with a wonderful weekend of music making in Charterhouse School chapel, recording a selection of choral favourites, old and new, for a CD entitled *Viva Vivace*, which can be purchased this evening at the ticket desk.



We look forward to presenting another varied programme this season, starting with this evening's concert of contrasting works by Haydn and Jenkins, and ending with another grand-scale Royal Albert Hall production, this time of the ever-popular Verdi *Requiem*.

In addition to our own concerts, we also sing in various charity concerts, including the Mayor of Guildford's annual Carol Concert, and with our stalwart supporters, the Brandenburg Sinfonia, we sing each year in one of London's popular concert venues, St Martin-in-the-Fields.

We also, on occasion, venture further afield. We have visited Germany many times over the years to sing with the Freiburg Bachchor. Other trips abroad have included a tour, in June 2009, of north-west France when we sang in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais, while in June 2012 we headed across France to Strasbourg, giving concerts also in Germany, in Heidelberg and Freiburg. We are already planning a tour next year to Verona, when we will give three concerts, in Verona, Bardolino (Lake Garda) and Venice.

If that whets your appetite, do come and join us! New members are always welcome. We rehearse in Holy Trinity Church, Guildford High Street, on Monday evenings. Just turn up (before 7.15), or contact our membership secretary Jane Brooks at membership@vivacechorus.org.

For further information, visit our website, vivacechorus.org, where you can also sign up to receive information about our concerts, email us at info@vivacechorus.org or follow us on Facebook or Twitter.

Vivace Chorus Singers

FIRST SOPRANO

Pam Alexander
Polly Andrews
Joanna Bolam
Mary Broughton
Elaine Chapman
Rachel Edmondson
Rebecca Kerby
Mo Kfour
Susan Norton
Margaret Parry
Kate Rayner
Gillian Rix
Rosemary Spalding
Carol Terry
Joan Thomas
Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
Anna Arthur
Ginny Heffernan
Marianne Illsley
Krystyna Marsden
Isabel Mealor
Rachael Moore
Alison Newbery
Alison Palmer
Gillian Palmer
Kate Peters
Isobel Rooth
Valerie Thompson
Frances Worpe

FIRST ALTO

Barbara Barklem
Penny Baxter
Monika Boothby
Jane Brooks
Liz Durning
Kate Emerson
Valentina Faedi
Sheila Hodson
Jean Leston
Judith Lewy
Lois McCabe
Clare McKinlay
Kay McManus
Rosalind Milton
Mary Moon
Penny Muray
Gill Perkins
Lesley Scordellis

Catherine

Shacklady
Carol Sheppard
Ann Smith
Marjory Stewart
Hilary Trigg
Maggie Woolcock

SECOND ALTO

Valerie Adam
Geraldine Allen
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Andrea Dombrowe
Celia Embleton
Elizabeth Evans
Valerie Garrow

Margaret

Grisewood
Carol Hobbs
Beth Jones
Margaret Mann
Val Morcom
Jacqueline
Norman
Beryl Northam
Sheila Rowell
Prue Smith
Jo Stokes
Rosey Storey
Pamela Usher
Anne Whitley
Anna Williams
June Windle
Elisabeth Yates

FIRST TENOR

Mike Bishop
Bob Bromham
Bob Cowell
Barnie Darby
Owen Gibbons
Tim Hardymont
Nick Manning
Martin Price
Chris Robinson
John Trigg

SECOND TENOR

Peter Butterworth
Tony Chantler
Geoff Johns
Stephen Linton
Peter Norman
John Thornely

FIRST BASS

John Bawden
Phil Beastall
John Britten
Richard Broughton
Simon Browning
Michael Dudley
Derek Fisher
Michael Golden
Brian John
Jeremy Johnson
Eric Kennedy
Jon Long
Malcolm Munt
Chris Newbery
Adrian Oxborrow
Peter Pearce
Chris Peters
Robin Privett
David Ross
Philip Stanford

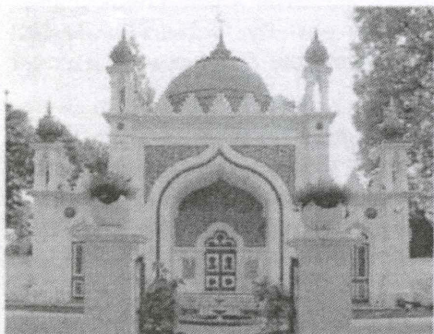
SECOND BASS

Peter Andrews
Roger Barrett
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Michael Jeffery
Neil Martin
John Parry
Clive Perry
Michael Taylor

The staging for tonight's concert is owned by the Association of Surrey Choirs
To hire please contact Carrie Tinsley, Cathedral Office. tel: 01483 547870

Tonight's concert is being held in Guildford Cathedral
by kind permission of the Dean and Chapter

Vivace Chorus in grateful to the **Shah Jahan Mosque, Woking**, for their kind co-operation in connection with tonight's concert, and is pleased to welcome the Head Imam, Hafiz M S Hashmi, to give the Call to Prayer.



The Shah Jahan Mosque, at Woking, is Britain's first purpose-built mosque, built in 1889 by Dr Gottlieb Wilhelm Leitner, and the first mosque to be built in Northern Europe. It was primarily built to cater to the spiritual needs of Muslim students at the Oriental Institute and any others who were within reach. It is one of the key mosques in the United Kingdom. It played a vital role in the

establishment of Islam in Great Britain and it became known throughout the world on account of its publications and missionary work in the early part of this century.

The architect for the original Mosque was W. I. Chambers and its design was based on Indian rather than Arabic mosques. The Mosque was paid for by donations and the most generous benefactor was Her Highness Shah Jahan, The Nawab Begum of the princely state of Bhopal, which is why the Mosque is officially named after her.

The Mosque and its adjoining building the Salar Jung memorial house – named after yet another benefactor, the Nizam (Ruler) of the princely state of Hyderabad in British India – presently houses the Imam's residence. The buildings are of an Indian style and set in grounds of about 1 hectare. Although the Mosque itself is small, having space for approximately 60 worshippers, the site as a whole is majestic and creates a sense of peace and tranquillity.

For further information, please visit the Mosque website at www.shahjahanmosque.org.uk.

Best of British

From a review in the Surrey Advertiser of

Vivace Chorus's May 2013 concert

by Dr Steven Berryman



The Guildford based Vivace Chorus were in full voice last weekend at Guildford Cathedral, giving a 'Best of British' concert as part of their Contemporary Choral Classics series. Will Todd's Angel Song II opened the concert; a beautiful, ethereal evocation of angels on Christmas night. The committed performance was controlled with immense aplomb by Jeremy Backhouse, conductor, who shaped the music with such skill to produce some very arresting changes in dynamic. This is a choir willing to tackle more adventurous repertoire, and they proved it with this piece. Bob Chilcott's Requiem was a good choice to follow Todd, as another composer who has produced a significant body of choral works. Vivace Chorus brought this music to life with energy and evident passion throughout, with precise diction. 'Exaudi orationem meam' was a highlight for me in the 'Introit and Kyrie', with powerful solo singing from the tenor Philip Modinos. The ensemble of wind players and percussion were balanced well in the cathedral acoustic, and Backhouse shaped the music throughout with detail and finesse. Emily Garland, soprano, sang the 'Pie Jesu' effortlessly, followed by the energetic and toe-tapping 'Sanctus' from the chorus.

Paul Mealor's Ubi caritas et amor, chosen for the Royal Wedding in 2011, was sung with a rich, warm choral sound. The choir blended well, with precise diction and carefully graded shaping gave the piece direction. It was the performance of John Rutter's Mass of the Children, featuring the stunning Farnham Youth Choir that gave the audience a work full of captivating melodies, rich harmonies and sensitive accompaniments. The baritone Richard Walshe gave a sensitive and thoughtful account of 'Lord, open thou mine eyes', which followed the beautiful 'Agnus Dei' which was a wonderful dialogue between the Vivace Chorus and the children. The larger ensemble accompanying the Rutter brought the colourful orchestration to life and was balanced against the mass choral forces with immense skill. We all left reminded of how rich, varied and exciting British choral music is today, thanks to Jeremy Backhouse and his inventive programming, with the committed Vivace Chorus, Farnham Youth Choir and promising soloists.

Vivace Chorus Patrons

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

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If you have enjoyed this concert, why not become one of our patrons? We have a loyal band of followers whose regular presence at our concerts is greatly appreciated. With the valued help of our patrons, we are able to perform a wide range of exciting music, with world-class, professional musicians in venues such as Guildford Cathedral, G Live and the Royal Albert Hall. Patrons enjoy discounts of between 10% and 30% off concert tickets, reserved seating and priority booking for the best seats for as little as £50pa. If you are interested, please contact Joan Thomas on 01483 893178 or email: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

The Mayor of Guildford's Christmas Carol Concert

Sunday 15 December 2013 7 pm Holy Trinity Church, Guildford

A programme of carols old and new, supporting the Mayor of Guildford's Christmas Charity.

Best of British

Friday 3 January 2014 7.30pm St Martin-in-the-Fields, London

Jeremy Backhouse conducts Vivace Chorus and the Farnham Youth Choir in Rutter's *Mass of the Children* and Chilcott's *Requiem*.

A Brandenburg Choral Festival concert with the Brandenburg Sinfonia.

Vivace Chorus 'Come and Sing'

Saturday 25 January 2014 10.30am – 4.30pm Normandy Village Hall

Join Jeremy and the choir for a day learning and singing Bernstein's *Chichester Psalms* and Britten's *Rejoice in the Lamb*.

Fascinatin' Rhythm

Saturday 8 March 2014 7:30pm G Live, Guildford

A jazzy cocktail of music from Gershwin, Bernstein, Walton and others, with the Brandenburg Sinfonia and piano soloist Francis Pott. Pre-concert talk by Terry Barfoot.

And to bring our season to a resounding close:

The Verdi *Requiem*

Sunday 18 May 2014 7.30pm Royal Albert Hall, London

Vivace Chorus with the London Philharmonic Choir, Wimbledon and Twickenham Choral Societies, and the Royal Philharmonic Orchestra. Tickets already on sale!

**Further details at vivacechorus.org
or from info@vivacechorus.org**

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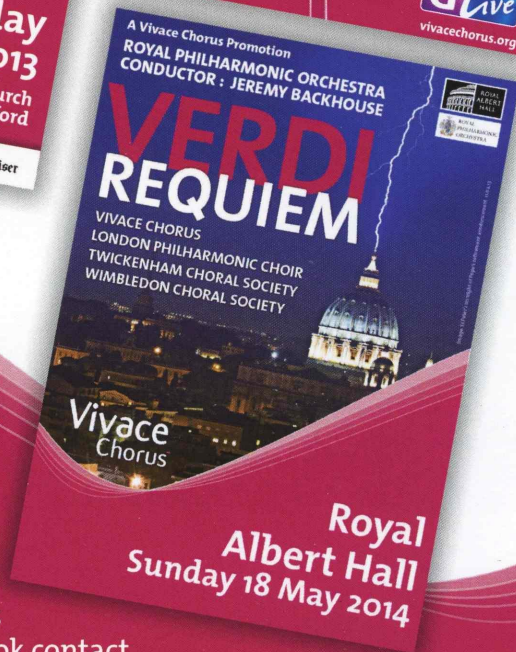
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**Book early
to avoid
disappointment!**



Our last concert at the Royal Albert Hall was sold out, so don't miss the chance to hear over 400 singers performing the Verdi Requiem next May. We're organising coaches to and from the concert. To book contact tickets@vivacechorus.org

Our two previous concerts at G Live have also sold out. Get a ticket soon for our toe-tapping evening for lovers of jazzy classical music in March.

We regret that **Nicholas Scott** is indisposed and unable to sing for us tonight. We are very grateful to **Julian Gregory**, who has stepped in at very short notice to take his place.



Julian started his singing career at the age of eight as a chorister at St John's College Choir, Cambridge, under Christopher Robinson. After five years as a major Music Scholarship holder at Eton College, he returned to St John's as a tenor Choral

Scholar in 2009, after a period of months singing at Norwich Cathedral under David Lowe, his former teacher.

After graduating from Cambridge, Julian spent last year on a Scholarship Exchange to Heidelberg University, where he studied and intensively learnt German. He is the holder of The Drapers' Company's "Baroness de Turckheim Scholarship" at the Royal Academy of Music, where he is currently studying his Masters in Vocal Performance and learning with Neil Mackie.

Recent performance highlights include *St John Passion* Evangelist at Truro Cathedral, a solo recital at Charlton House, Greenwich, *St Matthew Passion* soloist at St Mary-le-Tower, Ipswich, and soloist with the Zürich Sing-Academy in performances of Monteverdi's *Vespers* in Zürich.

FRONT NAVE £24.00
SEAT NUMBER 415

The Armed Man

A Mass for Peace - Karl Jenkins

Mass in Time of War

Haydn

Vivace
Chorus

Guildford Cathedral
Saturday 16 November, 2013 7.30 pm

Free pre-concert talk at 6.30 pm