

VERDI 'REQUIEM'

Financially assisted by
GUILDFORD BOROUGH

Vivace Chorus with Freiburger Bachchor and Romsey Choral Society
The Brandenburg Sinfonia - Conductor: Jeremy Backhouse



Vivace
Chorus

Saturday
1st Nov 2008

7.30 pm Guildford Cathedral

www.VivaceChorus.org

ANNA ARTHUR & ASSOCIATES
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VIVACE CHORUS

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President Sir David Willcocks CBE MC

Verdi: *Messa da Requiem*

with Freiburger Bachchor and Romsey Choral Society

Claire Seaton

Soprano

Susanna Spicer

Mezzo-soprano

Andrew Mackenzie-Wicks

Tenor

Michael Bundy

Bass

Brandenburg Sinfonia

Conductor: Jeremy Backhouse

Vivace Chorus wish to dedicate tonight's concert to the memory of Vernon (Tod) Handley CBE, who died on 10 September. Tod was the former Music Director of the Guildford Philharmonic Orchestra from 1962-85, and under whom we sang as the Guildford Philharmonic Choir.

Please note: there will be NO INTERVAL during this performance.

Giuseppe Verdi (1813 – 1901)



Verdi was born in Le Roncole, near Busseto, Duchy of Parma, in 1813, the son of an innkeeper and grocer. Verdi displayed undoubted musical talent very early. While studying in Busseto, he came under the patronage of Antonio Barezzi, a rich merchant and the President of the local Philharmonic Society, who helped Verdi to continue his musical studies in Milan. Verdi became the most prominent of young Italian composers and dominated the world of Italian opera from his first triumphant success at *La Scala*, Milan, in 1842 with *Nabucco*, until his final two Shakespearean masterpieces, *Otello* in 1887 and *Falstaff* in 1893, both of which were staged at the same opera house.

Verdi's career coincided with the rise of Italian nationalism. His operatic output of stirring melody, and tragic and heroic situations, struck a chord in an Italy struggling for freedom and unity, causes with which he was sympathetic. Among the other best-known of his 28 operas are *Macbeth*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Simon Boccanegra*, *Un Ballo in Maschera*, *La Forza del Destino*, *Don Carlos* and *Aida*.

The origin of Verdi's *Requiem* stemmed from the death of Rossini in 1868. Verdi proposed that a *Requiem* should be composed by 13 leading Italian contemporaries of Rossini, including himself, each of whom would contribute a movement. Somewhat predictably, initial enthusiasm for the idea soon gave way to all sorts of professional rivalries, and it also became clear that the piece would be little more than an unconvincing *pot-pourri*. Thus although the *Requiem* was compiled and completed, it was not performed during Verdi's lifetime.

In 1873, the Italian poet, novelist and national hero Alessandro Manzoni died. Verdi had been a lifelong admirer and was deeply affected by his death. He decided to write a *Requiem* in Manzoni's memory, and began by re-working the *Libera me* which he had composed 5 years earlier for the ill-fated Rossini project. Although it is Verdi's only large-scale work

not intended for the stage, the *Messa da Requiem* is unashamedly theatrical in style, with passages of great tenderness and simplicity contrasting with intensely dramatic sections. Writing at the time, the eminent conductor and pianist Hans von Bülow aptly described it as "Verdi's latest opera, in church vestments".

The first performance of the *Requiem* took place on 22 May 1874, the first anniversary of Manzoni's death, in the Church of San Marco, Milan. Special permission had to be obtained from the Archbishop for the inclusion of the female choristers, who were hidden behind a screen and clad in full-length black dresses and mourning veils. Although it was a successful performance, the restrained circumstances and prohibition against applause produced a somewhat muted reaction.

In contrast, the second performance 3 days later, at *La Scala* (the opera house is shown on the cover of tonight's programme), was received by the capacity crowd with tumultuous enthusiasm. The *Requiem* became an overnight sensation, and was received with equal acclaim at the many European performances that soon followed. Its British premiere took place in May 1875 at the Albert Hall, conducted by Verdi himself, with a chorus of over 1000 and an orchestra of 140. One journalist described the work as "the most beautiful music for the church that has been produced since the *Requiem* of Mozart" – a view that was echoed by most people. However, a significant minority found it offensive that Verdi, an agnostic, should be writing a *Requiem*. For them the very qualities which made his music so ideally suited to the theatre made it wholly unacceptable for the church. Today this difference between traditional sacred music and Verdi's operatic treatment of the *Requiem* text is no longer considered contentious.

Messa da Requiem

- I. *Requiem* and *Kyrie*
- II. *Sequence (Dies irae)*
- III. *Offertorio*
- IV. *Sanctus*
- V. *Agnus Dei*
- VI. *Lux aeterna*
- VII. *Libera me*

The work begins with a hushed and solemn falling phrase on the cellos, a motif that recurs later. The opening *Requiem* is followed by the *Kyrie*, introduced by the four soloists. Here the operatic nature of the piece is

clearly revealed, with its expansive rising melody and wide dynamic contrast.

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

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

The *Agnus Dei* sounds at first as if it is from some remote region. After the rich romanticism of much of the earlier music, Verdi presents us with an austere, unaccompanied duet, in bare octaves. The chorus answers, also in octaves but with the addition of a small group of instruments, and then, as the second and third statements of the *Agnus Dei* text progress, the music grows in richness and warmth. *Lux aeterna* is a short movement for a trio of solo voices, sometimes unaccompanied and sometimes supported by shimmering strings.

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

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

John Bawden

I. Requiem and Kyrie

Quartet and Chorus:

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

*Te decet hymnus, Deus, in Sion, et
Tibi reddetur votum in Jerusalem*

Exaudi orationem meam:

Ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Grant them eternal rest, Lord,
And may perpetual light shine on them.
Thou, Lord, art praised in Sion, and
A vow shall be paid to Thee in Jerusalem.
Hear my prayer,
To Thee all flesh shall come.
Lord have mercy upon us.
Christ have mercy upon us.

II. Sequence

Chorus:

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.
What dread there will be
When the Judge shall come
To weigh all things strictly.

Bass and Chorus:

*Tuba mirum spargens sonum,
Per sepulcra regionem,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

A trumpet, spreading a wondrous sound
Through the graves of every land,
Will drive all before the throne.
Death and Nature will be astonished
When all creation rises again
To answer to the Judge.

Mezzo-soprano and Chorus:

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.*

A book of writing will be brought forth
Containing everything for which
The world shall be judged.
Therefore when the Judge takes his seat
Whatever is hidden will appear.
Nothing will remain unavenged.

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

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

Soprano, Mezzo-soprano and

Tenor:

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

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous are not secure?

Solo Quartet and Chorus:
*Rex tremendae majestatis,
Qui salvandos salvas gratis:
Salva me, fons pietas.*

King of dread majesty,
Who freely savest the redeemed,
Save me, fount of pity.

Soprano and Mezzo-soprano:
*Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti lassus;
Redemisti crucem pacem:
Tantus labor non sit cassus.
Juste judex ultionis:
Donum fac remissionis
Ante diem rationis.*

Remember, merciful Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.
Seeking me Thou didst sit down weary,
Thou didst redeem me on the Cross,
Let not such toil be in vain.
Just and avenging Judge,
Grant remission
Before the day of reckoning.

Tenor:
*Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.*

I groan like a guilty man,
I blush for my wrong-doing,
Spare a suppliant, God.
Thou who didst absolve Mary
And hearken to the thief,
To me also hast given hope.
My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

Bass and Chorus:
*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

When the wicked are confounded
And consigned to bitter flames,
Call me with the blessed.
I pray in supplication on my knees,
My heart contrite as ashes.
Take care of my end.

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

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

Solo Quartet and Chorus:

*Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine:
Dona eis requiem.
Amen.*

Tearful that day
When from the dust shall rise
Sinful man to be judged.
Therefore spare him, God.
Merciful Jesu, Lord,
Grant them rest.
Amen.

III. Offertorio

Quartet:

*Domine Jesu Christe, Rex gloriae:
Libera animas omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu;
Libera eas de ore leonis;
Ne absorbeat eas tartarus,
Ne cadant in obscurum.
Sed signifer sanctus Michael
Repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
Et semini ejus.*

Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful dead
From the pain of hell
And from the deep pit.
Deliver them from the lion's mouth,
That hell may not swallow them up,
That they not fall into darkness.
But may the holy standard-bearer,
Michael, lead them into the holy light;
Which Thou didst promise of old to
Abraham and his seed.

*Hostias et preces tibi, Domine,
Laudis offerimus.
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus.
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti
Et semini ejus.*

Lord Jesus Christ, King of glory,
Sacrifices and prayers we offer Thee,
Lord; receive them for those souls
Whom we commemorate this day.
Let them, Lord,
Pass from death into life,
Which Thou didst promise of old to
Abraham and his seed.

*Libera animas omnium fidelium
Defunctorum de poenis inferni;
Fac eas de morte transire ad vitam.*

Deliver the souls of all the faithful dead
From the pain of hell;
May they pass from death into life.

IV. Sanctus

Double Chorus:

*Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine
Domini. Hosanna in excelsis!*

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.

V. Agnus Dei

Soprano, Mezzo-soprano and
Chorus:

*Agnus Dei, qui tollis peccata mundi,
Dona eis requiem.*

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

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

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

VI. Lux aeterna

Mezzo-soprano, Tenor and Bass:

Lux aeterna luceat eis, Domine,

May eternal light shine upon them, Lord,

Cum sanctis tuis in aeternam;

With Thy saints for ever,

Quia pius es.

For Thou art merciful.

Requiem aeternam dona eis, Domine,

Grant them eternal rest, Lord,

Et lux perpetua luceat eis.

And may perpetual light shine upon them.

VII. Libera me

Soprano and Chorus:

Libera me, Domine, de morte aeterna

Deliver me, Lord, from eternal death,

In die illa tremenda;

On that fearful day

Quando coeli movendi sunt

When the heavens are moved

Et terra: dum veneris

And the earth: when thou shalt come

Judicare saeculum per ignem.

To judge the world by fire.

Tremens factus sum ego et timeo,

I tremble, and I fear the judgment

Dum discussio venerit atque

And the wrath to come,

Ventura ira,

When the heavens and the earth

Quando coeli movendi sunt et terra.

Shall be moved.

Dies irae, dies illa calamitatis et

Day of wrath, that day of terror, calamity,

Miseriae; dies magna et amara valde.

And misery, that great and bitter day.

Requiem aeternam dona eis, Domine,

Grant them eternal rest, Lord,

Et lux perpetua luceat eis.

And may perpetual light shine upon them.

Libera me, Domine, de morte aeterna

Deliver me, Lord, from eternal death

In die illa tremenda;

On that fearful day.

Quando coeli movendi sunt

When the heavens are moved

Et terra: dum veneris

And the earth when thou shalt come

Judicare saeculum per ignem.

To judge the world by fire.

Libera me, Domine, de morte aeterna

Deliver me, Lord, from eternal death

In die illa tremenda.

On that fearful day.

Libera me.

Deliver me, Lord.

Some of the printed music for this evening's concert has been hired
from Surrey County Council Performing Arts Library.

Claire Seaton – Soprano



Photography by Benjamin Ealovega

Born in Wolverhampton, Claire Seaton studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and

the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa.

One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field, working with ensembles such as The Tallis Scholars and Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records.

Claire's oratorio experience is extremely broad; she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Ein deutsches Requiem* and Mozart's *C Minor Mass*. Recent engagements have included Strauss's *Four Last Songs*, Gershwin's *Porgy and Bess* and Vaughan Williams' *Sea Symphony* in the Barbican, Mahler's *Symphony No. 8* in Edinburgh's Usher Hall and the world premiere of Jonathan Dove's *The Far Theatricals of Day* for Nicholas Cleobury, recently released by Fleet Street Records. Claire's discography also includes the role of The Believer in Rutland Boughton's *Bethlehem* (Naxos) and Pergolesi's *Stabat Mater*, with counter-tenor Andrew Watts (Fleet Street Records).

Susanna Spicer – Mezzo-soprano



Photography by Benjamin Ealovega

One of the first female choral scholars at Trinity College, Cambridge, Susanna Spicer subsequently studied at London's Guildhall.

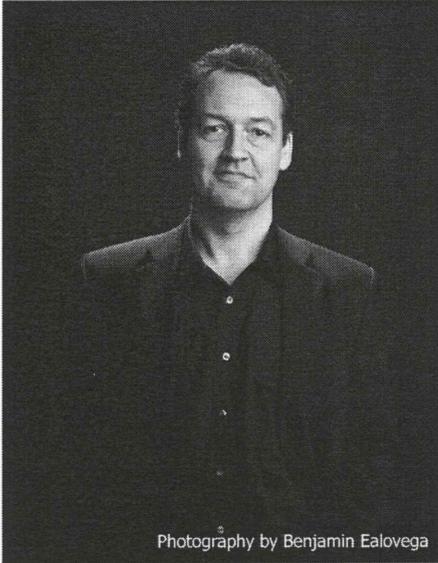
A highly experienced concert singer, her solo engagements have included appearances at the Royal Festival Hall with Simon Rattle and the London Philharmonic Orchestra in Stravinsky's *Mass* and with Kurt Masur and the LPO in Debussy's *Le Martyre de Saint Sebastien* (both for Radio 3), at the Royal Albert Hall with David Willcocks in *Messiah* and *Elijah*, at the Queen Elizabeth Hall in

Vaughan Williams' *Serenade to Music* with the English Chamber Orchestra and at the BBC Proms in Schubert's *Die Verschworenen* with the Orchestra of the Age of Enlightenment and Nicholas McGegan.

Susanna sang in Trevor Pinnock's performances of Bach's *St John* and *St Matthew* Passions in Europe, Japan and Turkey, and has performed all the major works of the oratorio repertoire in the UK's principal concert halls and cathedrals. These include Mahler's *Symphony No. 8* in Edinburgh's Usher Hall, Verdi's *Requiem* in the Barbican and Winchester Cathedral, and Beethoven's *Missa Solemnis* in The Maltings, Snape.

She has sung for Glyndebourne Festival Opera, Kent Opera and Opera de Lyon and her recordings include Paul Patterson's *Missa Brevis* with the LPO, Poulenc's *Le Dialogue des Carmelites* with Kent Nagano, works by Britten with The Finzi Singers, Beethoven's *Choral Fantasia* and works by Percy Grainger with John Eliot Gardiner, and Biber's *Missa Christi resurgentis* for Andrew Manze and The English Concert.

Andrew Mackenzie-Wicks – Tenor



Photography by Benjamin Ealovega

Andrew Mackenzie-Wicks was a chorister at Chichester Cathedral and a choral scholar at Durham University, where he read music. He then studied singing and performance at the Royal Northern College of Music, assisted by The Countess of Munster Musical Trust.

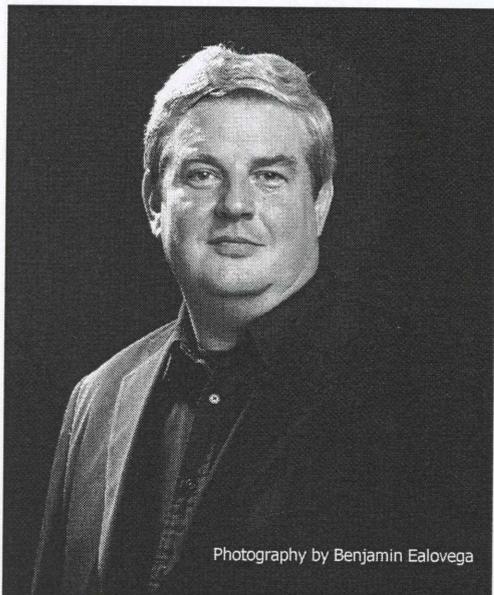
He has subsequently appeared with many of the major British Opera companies, including Glyndebourne Festival Opera, English National Opera, Scottish Opera, Welsh National Opera, Opera North, Grange Park Opera, Opera Northern Ireland, the Dublin Opera Theatre Company, Buxton Festival Opera and

English Touring Opera. His repertoire encompasses major roles in operas by Handel, Mozart, Rossini, Donizetti, Puccini and Richard Strauss, and also more contemporary works by Stravinsky, Prokofiev and Britten.

Andrew's extensive concert career includes performances throughout Britain and Europe and at the BBC Proms. He has toured with The Monteverdi Choir and Sir John Eliot Gardiner, The Gabrieli Consort and Paul McCreesh, and with The King's Consort. Notable performances include Mozart's *Requiem* and *Mass in C Minor* in the USA and Europe; a televised performance of Handel's *La Ressurrezione* in Rome; Bach's *Christmas Oratorio* in Copenhagen, Handel's *Messiah* in Mexico City and Britten's *War Requiem* in Germany and Russia.

Recent performances in the UK also include Elgar's *The Kingdom*, Beethoven's *Missa Solemnis* and *Choral Symphony*, Verdi's *Requiem* and Rossini's *Petite Messe Solennelle*.

Michael Bundy – Bass



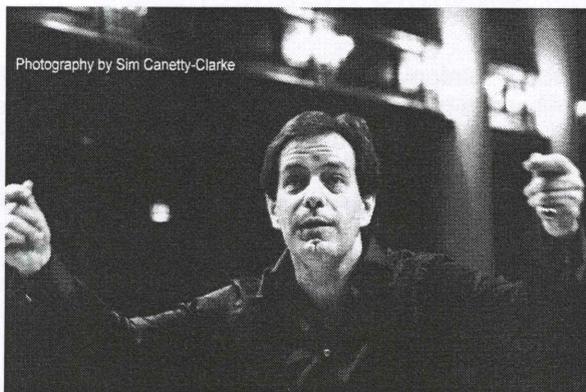
Michael Bundy read music at Trinity College, Cambridge, and studied singing at the Guildhall School of Music and Drama and with Hugues Cuenod and Erich Vietheer before establishing a career that spans many genres. His oratorio performances have included all the major works of the repertoire in the UK's principal cathedrals and concert halls and abroad, including Elgar's *Dream of Gerontius* in Prague. His solo engagements with Sir John Eliot Gardiner have included Berlioz' *L'Enfance du Christ* and Handel's *Israel in Egypt* (BBC Proms), Bach's *B Minor*

Mass, Haydn's *Nelson Mass*, and Mozart's *C Minor Mass* and *Requiem*. He has toured Europe, Turkey and Japan with Trevor Pinnock and The English Concert in Bach's *St Matthew Passion* and has sung with groups such as The Sixteen, the Orchestra of the Age of Enlightenment, Futurum Ensemble of Sweden and the BBC Singers.

Michael's operatic repertoire exceeds forty roles and includes performances with the Royal Opera, English National Opera, Kent Opera, Scottish Opera, Theater Basel and Mauritius Opera. He also specialises in French *mélodie* and has recorded a series of CDs featuring songs by the Parisian organists Widor, Vierne and Tournemire. A book *Prophets without Honour* on the same subject is due for publication shortly.

Michael maintains a strong interest in contemporary music, having performed Jonathan Harvey's *Passion and Resurrection* and the premières of *Flowers* (John Hardy), *Helen of Braemore* (Eddie McGuire) and *Stabat Mater* (Cecilia Macdowall). On a lighter note, he played Olin Britt (*Music Man*) and Mr Lindquist (*A Little Night Music*) for BBC Radio 2, and is one of the 'Star Singers' in *Friday Night is Music Night*.

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 for the Blind, 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 he combined work as a Consultant Editor for EMI Classics with a career as a freelance conductor. In November 2004, Jeremy joined Boosey & Hawkes Music Publishers and now works for them in a freelance capacity.

In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Guildford Philharmonic Choir (now Vivace Chorus). Major works performed in Guildford Cathedral include Mahler's *Symphony No. 2* and *Symphony No. 8*, Prokofiev's *Alexander Nevsky*, Elgar's *The Dream of Gerontius*, Karl Jenkins' *The Armed Man* and Mendelssohn's *Symphony No. 2 (Lobgesang)*.

Jeremy is also the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country, performing choral music from the Renaissance right up to contemporary commissions. In 2005, the choir and Jeremy celebrated their 25th anniversary together.

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, only the third conductor in the distinguished history of the choir, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson.



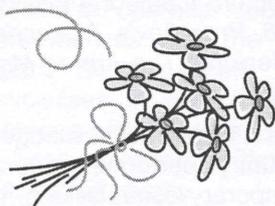
Artistic Director – Robert Porter

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 Emmanuel 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.

CONCERT BOUQUETS from 'Classical Countdown' (17 May 2008)



Congratulations to you and all at Vivace. Last night's concert was superb. A great programme wonderfully performed. It was magical and uplifting. Just what the doctor ordered!!!

This was certainly an innovative mix of the familiar (even if not always in a familiar format) sung with what came over as genuine affection, and the relatively unknown. Everything was performed to the high standard we have come to expect from you. More Contemporary Choral Classics please!



Brandenburg Sinfonia

Violin 1

Mihkel Kerem
Morven Bryce
Anna Biggin
Julian Saxl
Irina Pakkanen
Caroline Frenkel
Katy Gorsuch Jones
Helena Ruinard
Oliver Heath
Gabriela Nikula

Violin 2

Sophie Appleton
Nicola Gleed
Sam Aylward
Rachel Rowntree
Erika Eisele
Phillip Granell
Helen Davies
Tina Jacobs-Lin

Viola

Matthew Quenby
Ellen Marsden
Hanora Farrell
Morgan Goff
Arun Menon
Emma Owens

Cello

Adrian Bradbury
Lucy Wilding
Ben Rogerson
Harriet Wiltshire
Will Rudge

Bass

Albert Dennis
Frances Casey
Laura Campbell

Flute

Karen Jones
Nicola Smedley
Clare Robson

Oboe

Ruth Contractor
Ann Laws

Clarinet

Anthony Pike
Tom Lessels

Bassoon

Richard Skinner
Rosemary Cow
Jonathan Price
Joanna Shewan

Timpani

Gillian McDonagh

Percussion

Stephen Quigley

Horn

Evgeny Chebykin
Chris Lund
Rachel Thomas
Susie Walker

Trumpet

Kate Moore
Andy Hendrie
Victoria Curran
Heidi Sutcliffe
Michael Laird
Irene Haberli
Andrew McGeoghan
Claire Helsden

Trombone

Danny Scott
Aidan Chamberlain
Dougal Prophet

Tuba

Richard Halliday



The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Penny Peters, Guildford Cathedral Office (tel: 01403 547860). It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.

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BOROUGH**

Vivace Chorus
Registered Charity No 1026337
in the name of Guildford Philharmonic Choir

Vivace Chorus

Vivace Chorus came into being in May 2005, when to reflect its independent status, the former Guildford Philharmonic Choir 'rebranded' itself. The choir was founded in 1947 and recently celebrated the completion of its 60th season. We enjoy a challenging and varied concert repertoire, performing works from the 16th century onwards – some well-known, but also many rarities deserving to be heard by a wider audience. In the 2004/05 season, we introduced our Contemporary Choral Classics Cycle (CCCC), an innovative series of works from the late 20th and 21st century. To show the variety of our recent programmes:

Our first concert of the 2006/7 season included three delightful choral works by Hugo Wolf, virtually unknown repertoire in the UK. *The Music Makers*, which followed, was quintessentially English – well-loved works by Elgar, Parry and Vaughan Williams. But the highlight of the year was undoubtedly our third CCCC concert and first-ever foray into the world of jazz. Here we sang and swung to the music of Bob Chilcott, John Rutter and especially to Will Todd's *Mass in Blue*, accompanied by the composer, complete with his jazz trio, jazz band and his outstanding soloist wife, the soprano Bethany Halliday. The audience loved it too – we had a standing ovation! Following on from this successful collaboration, we have commissioned a new work from Will Todd, which will be premiered at our next CCCC concert, in May 2009.

To start the 2007/8 season (and to test our nerves) our programme by French composers was sung only with organ or unaccompanied; this was followed by our *Viennese Masters* concert, which included more a *cappella* singing (three Bruckner motets and a 16-part arrangement of Mahler's *Ich bin der Welt abhanden gekommen*), together with works by Haydn and Mozart, and orchestral accompaniment. The centrepiece of the CCCC concert which followed was Karl Jenkins' *Requiem*, with other works by Britten, Fauré, Elgar, Barber and Mahler.

We now regularly sing in a 'Last Night of the Proms' charity concert to a packed Fairfield Halls, Croydon. With our good friends the Brandenburg Sinfonia, we also sing at least once a year in the inspiring venue of St Martin-in-the-Fields, performing works such as Mozart's *Requiem*.

If you are interested in singing with us, please contact Jane Brooks, membership@vivacechorus.org. Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition. For more information, see our website at www.vivacechorus.org.

Vivace Chorus

FIRST SOPRANOS

Joanna Andrews
Helen Beevers
Mary Broughton
Yvonne Budd
Miranda Champion
Elaine Chapman
Jillian Doran
Rachel Edmondson
Mo Kfour
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Margaret Parry
Margaret Perkins
Kate Rayner
Judy Smith
Nikki Vale

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Barbara Barklem
Anna Durning
Mandy Freeman
Veronica Johnson
Jane Kenney
Judith Lewy
Krystyna Marsden
Elizabeth Massey
Lois McCabe
Enid Millinger
Debbie Morton
Alison Newbery
Alison Palmer
Kate Peters
Rosalind Plowright
Susannah Priede
Vivien Rieden
Isobel Rooth
Ann Sheppard
Kathy Stickland
Paula Sutton
Pauline Wakeford
Christine Wilks
Frances Worpe

FIRST ALTOS

Penny Baxter
Monika Boothby
Jane Brooks
Christine Curtis
Liz Durning
Celia Embleton
Sue Fletcher
Ingrid Hardiman
Christine Medlow
Rosalind Milton
Mary Moon
Penny Muray
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Claire Taylor
Hilary Trigg
Pamela Woodroffe

SECOND ALTOS

Valerie Adam
Marion Arbuckle
Deborah Bayliss
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Andrea Dombrowe
Valerie Edwards
Elisabeth Evans
Valerie Garrow
Claire Hann
Barbara Hilder
Susan Hinton
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Jacqueline Norman
Katharine Pink
Prue Smith
Rosey Storey
June Windle
Elisabeth Yates

FIRST TENORS

Bob Cowell
Tim Hardyment
Ian Landsborough
Nick Manning
Chris Robinson
John Trigg

SECOND TENORS

John Bawden
Bob Bromham
Tony Chantler
Geoff Johns
Stephen Linton
Martin Price

FIRST BASSES

Tom Bayliss
John Britten
Tony Budd
Michael Golden
Jeremy Johnson
Eric Kennedy
Chris Newbery
Chris Peters
Andrew Pink
Robin Privett
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Peter Andrews
Roger Barrett
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Nick Gough
Roger Hardiman
Michael Jeffery
Neil Martin
Maxwell New
John Parry
Roger Penny
Chris Short
Michael Taylor

Freiburger Bachchor

Artistic Director: Hans Michael Beuerle

The Freiburg Bach Choir was founded by Theodor Egel as a student choir of the University of Freiburg in the winter semester of 1943/44. After intensive rehearsing in the semester, the choir performed J.S. Bach's *St Matthew Passion* in the Minster of Freiburg on 5th March 1944; 39 years later, Theodor Egel conducted his final performance of this same piece at the same place.

The time between these concerts is a history of great, almost legendary, musical achievements and artistic success. The Freiburg Bach Choir not only became a characteristic institution of the cultural life in its home town and the Freiburg region, but also caused great sensation with several concerts in Germany and abroad.

In 1983, Theodor Egel handed the direction of the Freiburg Bach Choir to Hans Michael Beuerle. All the concerts the choir has performed in the region and abroad (Switzerland, France, Italy, Great Britain, Ukraine, Japan) since 1983, prove that Beuerle has been successful in continuing the demanding tradition of the ensemble.

The repertoire of the Freiburg Bach Choir, which has been acquired meanwhile with its conductor Hans Michael Beuerle, includes a large part of the significant music for choir and orchestra from the 18th to the 20th century: Bach's Passions, the *Christmas Oratorio* and the *Mass in B minor*, Handel's *Messiah* and *Israel in Egypt*, C.P.E. Bach's *Magnificat*, Haydn's *Creation* and *The Seasons* (available on CD), Mozart's *Requiem* and *Mass in C minor*, Beethoven's *Missa Solemnis*, Schubert's *Mass in E flat major* and *Mass in A flat major*, Schumann's *Scenes from Goethe's Faust* and *Requiem for Mignon* (available on CD), Verdi's *Requiem*, Bruckner's *Mass in D minor*, *Mass in F minor* and *Requiem*, Brahms's *Ein deutsches Requiem* (available on CD), *Schicksalslied*, *Nänie* and the *Alto Rhapsody* (available on CD), Dvorák's *Stabat Mater* and *Requiem*, Mendelssohn's *Die erste Walpurgisnacht* (available on CD) and *Elijah*, Schoenberg's *Modern Psalm*, Penderecki's *Dies Irae* and Wolfgang Rihm's *Maximum est unum* (first performance).

Vivace Chorus would like to thank Baker Tilly for their generous support towards the Freiburger Bachchor's visit for this evening's concert.

Romsey Choral Society

Conductor: David Truslove



Founded in 1981, and now numbering between 70 and 80 singers, the choir presents a minimum of three concerts a year, at least two of which are in Romsey Abbey. Working regularly with professional soloists and orchestras, the choir has become one of the most progressive and adventurous choral groups in the region.

As well as singing many of the standard choral favourites (last season included Verdi's *Requiem*, Vaughan Williams' *Sea Symphony* and music by Britten, Finzi and Rutter), the Society frequently explores less familiar repertoire, and has established itself as a choir with a varied and challenging programme.

Previous concerts have included Bach's *St Matthew Passion*, Bernstein's *Chichester Psalms*, Handel's *Dixit Dominus* and Rutter's *Mass of the Children*. In 1996 the choir won a Performing Right Society Enterprise Award. Living composers have been frequently championed and include Bob Chilcott, Tarik O'Regan and John Tavener.

The choir has performed in Europe; Caen and Rouen in France, Ghent in Belgium, Cologne and Steyerberg in Germany and Den Haag in Holland.

Freiburger Bachchor

SOPRANOS

Myriam Egel
Rena Hadji-Cheykh
Helga Kaiser
Gertrud Keil
Christine Lauck-Bauer
Barbara Mutke
Gudrun Saße
Susanne Steinhäuser
Chikako Tokada
Ursula Weltzien

ALTOS

Iris Bechtold
Friederike Herrmann
Inge Knipper
Christine Kom
Anneli Petrak
Sabine Spors
Anne Verbeek
Angelika Wölfing

TENORS

Günter Fritz
Andreas Kautzsch
Jonas Schupp
Werner Voss

BASSES

Freimut Bahmann
Werner Bauer
Guido Büssemeier
Johannes Charra
Martin Köllner
Alfred Künschner
Albrecht Verbeek
Karl-Hinrich Voss
Hans-Ulrich Weltzien

Romsey Choral Society

SOPRANOS

Sarah Andrews
Sarah Carmichael
Natalie Carr
Marlene Clayson
Janet Féat
Anne Goodswen
Pat Goodwin
Sally Hall
Elizabeth Heap
Lynn Hollingworth
Cheryl Irons
Helen Jeanes
Helen King
Pam Leech
Julia Loescher
Kaarina Manzur
Gill Pentney
Rosemary Powell
Annie Stringfellow
Karen Trewinnard
Rosie Tugwell
Susan Welland

ALTOS

Jane Bull
Julie Carlton
Catherine Chatters
Sarah Cornforth
Gay Corran
Jacky Gilks
Myra Glover
Patricia Hilton-Robinson
Jenny Mills
Sue Reese
Joan Robinson
Lynne Smith
Wendy Stafford
Berry Stone
Cynthia Swann
Kath Tilling

TENORS

Ewan Love
John Niblett
Peter Phillips

BASSES

Bob Goodwin
Chris Green
Mike Hollingworth
Paul Kuzan
Clive Marks
Hywel Morgan
Mark Smith
John Tilling
Ross Valentine
Stephen Waring

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Vivace Chorus Functionaries

Music Director Jeremy Backhouse

Accompanist Francis Pott

We are delighted to welcome Francis as our new accompanist, following the departure of Jeremy Filsell to take up the position of Principal Organist at the Basilica of the National Shrine of the Immaculate Conception, Washington DC.

The Committee

James Garrow Chairman
email: chairman@vivacechorus.org

Bob Cowell Hon. Treasurer
email: treasurer@vivacechorus.org

Isobel Rooth Hon. Secretary, Minutes Secretary and
Methodist Church liaison
email: secretary@vivacechorus.org

Jane Brooks Membership Secretary
email: membership@vivacechorus.org

Jackie Alderton Ladies' uniforms
Mailings Coordinator Tel. 01932 343625
email: mailing@vivacechorus.org

Hilary Trigg Publicity
email: publicity@vivacechorus.org

Michael Taylor Ticket Sales Tel. 07958 519741
email: tickets@vivacechorus.org

James Garrow Fund-raising/Social events

Miranda Champion

Neil Martin

Chris Short

Rosey Storey

Other responsibilities

Christine Medlow Music Librarian

Helen Beevers Patrons Liaison
email: patrons@vivacechorus.org

Chris Peters Website coordinator

Chris Alderton Front of House

Brenda Moore Programme notes, soloists' liaison & advertising

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New Patrons and Friends are always welcome. If you are interested in participating, please contact Helen Beevers, Tel. 01252 313963, or email: patrons@vivacechorus.org

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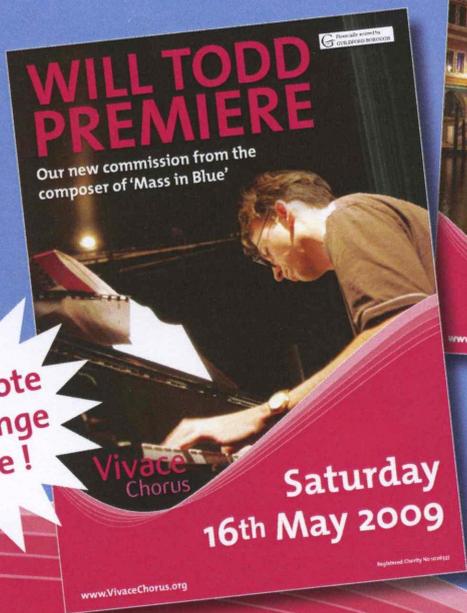
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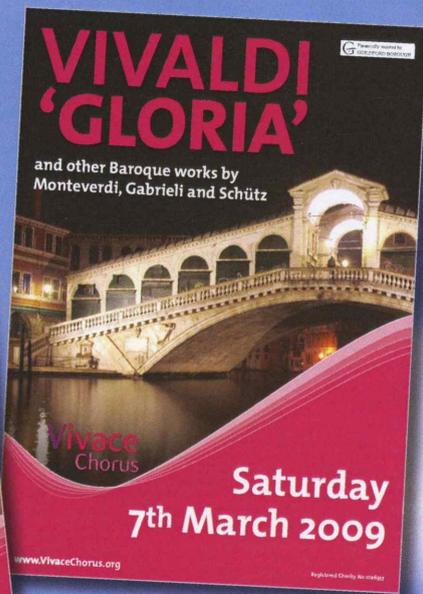
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