

Contemporary Choral Classics including

**TAVENER  
RUTTER  
LAURIDSEN**

and Vivace's new  
commission from

**WILL TODD**

The Brandenburg Sinfonia  
Conductor: Jeremy Backhouse  
The Will Todd Jazz Trio

**Vivace**  
Chorus

**Saturday  
16th May 2009**

**7.30 pm Guildford Cathedral**

[www.VivaceChorus.org](http://www.VivaceChorus.org)

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**VIVACE CHORUS**

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# Vivace Chorus



President Sir David Willcocks CBE MC

## *Contemporary Choral Classics Cycle: Year 5*

- Morten Lauridsen:** *O Magnum Mysterium*  
**John Tavener:** *The Lamb*  
**Will Todd:** *Te Deum (World première)*  
*A Jazz Set*  
**John Rutter:** *A Gaelic Blessing*  
*The Lord Bless You and Keep You*  
**Eric Whitacre:** *Lux Aurumque*  
**Morten Lauridsen:** *Lux Aeterna*

**Bethany Halliday, Soprano**

**The Will Todd Trio**

**Youth Choir with singers drawn from choirs at  
Tormead School, Holy Trinity School and**

**Holy Trinity Church**

**Brandenburg Sinfonia**

**conductor**

**Jeremy Backhouse**

## PRE-CONCERT TALK

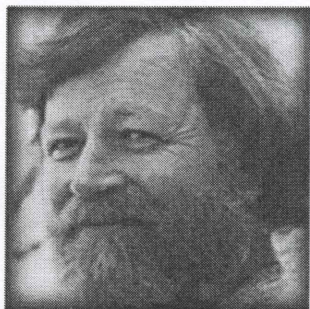
### Creating something from nothing – writing to commission

Local composer Will Todd will be talking about his new *Te Deum*, written for the Vivace Chorus.

This will start at 6.30pm in the Chapter House of the Cathedral.

Please note: 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. The talk should finish at 7.10pm, allowing time to order refreshments etc.

### Morten Lauridsen (born 1943)



The music of Morten Lauridsen, professor of composition at the University of Southern California Thornton School of Music for more than 30 years, occupies a permanent place in the standard vocal repertoire of the 20th Century. His vocal works are featured regularly in concert by distinguished ensembles throughout the world.

In 2007, Morten Lauridsen was the recipient of the National Medal of Arts from the President of the United States in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." [The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.]

Like the similarly popular John Rutter, Lauridsen inhabits an extremely conservative style directed simply and single-mindedly at showing off the beauty of choral singing while it illustrates inspiring texts. Unlike many of his fellow neo-Romantic conservatives, Lauridsen displays a brand of conservatism that is completely convincing and sincere.

Lauridsen's love of poetry, inextricably linked to his love of vocal composing, is profound. This passion for poetry dictates that Lauridsen always chooses his own texts for composition.

**O Magnum Mysterium**, one of a series of sacred *a cappella* motets, takes its text from the Responsories at the Matins of Christmas. It was first performed in Los Angeles in December 1994. The stark, evocative beauty of the text, describing the birth and adoration of Jesus, concentrates on the religious and symbolic aspect rather than on more secular imagery.

*O magnum mysterium et admirabile  
sacramentum, ut animalia viderent  
Dominum natum jacentem in præsepio.  
Beata virgo, cujus viscera meruerunt  
portare Dominum Christum,  
Alleluia!*

O great mystery and wondrous sacrament,  
that animals should see the newborn Lord  
lying in their manger.  
Blessed is the Virgin whose womb was worthy  
to bear the Lord Jesus Christ.  
Alleluia!

### John Tavener (born 1944)

Tavener first came to public attention in 1968 with the première of his avant-garde oratorio *The Whale*. His music subsequently became increasingly spiritual in conception and contemplative in its idiom. His conversion to the Orthodox Church in 1977 resulted from his growing conviction that Eastern traditions retained a primordial essence that the West had lost, and was also a major inspiration for his work over the following two decades. Works such as **The Lamb**, written in 1982 for the composer's 3-year-old nephew, date from this period.

The text is a poem by William Blake (1757–1827), from the 1789 collection *Songs of Innocence and Experience*. *The Lamb* is a hauntingly beautiful *a cappella* work, composed from seven notes during one afternoon. It is for full choir, although the first four bars of each verse are for women's voices only. It is almost entirely syllabic, which adds to the simplicity and serenity of the piece.

*Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life and bid thee feed  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing, woolly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?*

*Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee;  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek and he is mild,  
He became a little child.  
I a child, and thou a lamb,  
We are called by His name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!*

## Will Todd (born 1970)



Photo © Fritz Curzon

Will Todd has been playing the piano since he was three and composing since he was seven years old. His output includes opera, musicals, oratorio, orchestral and religious works, and his music has been performed throughout the UK, in Europe and in the USA.

Notable works include the opera *The Blackened Man*, which won second prize in the 2002 International Verdi Opera Competition, and was subsequently staged at the 2004 Buxton Festival; the oratorio *Saint Cuthbert* which has been performed many times and recorded by the Hallé Orchestra; music theatre work *The Screams of Kitty*

*Genovese*, produced most recently at the New York Music Theater Festival; and the cantata *The Burning Road* – written to celebrate the 60th anniversary of the Jarrow March. His jazz mass, *Mass in Blue*, has been performed more than 30 times around the world since its 2003 première, as well as featuring on two commercial recordings – most recently by the Vasari Singers for Signum Records.

Recent performances include *Among Angels* – commissioned by the Genesis Foundation and premiered by The Sixteen in Salzburg; *Sweetness and Badness* – an opera for Welsh National Opera's Max project which toured the UK in 2006 and revives for another tour in 2009; and *Pusila* – a stage-work developed with *OperaGenesis* at the Royal Opera House. In addition to tonight's *Te Deum*, other premières in 2009 include his *Requiem* for the Fairhaven Singers of Cambridge, performed in both Cambridge and London during March, and a new clarinet concerto for Emma Johnson.

### ***Te Deum* (World première performance)**

Will Todd says about his new piece... "Like many of my works, the underlying theme of the *Te Deum* is a message of hope – hope for the future, hope that we can, as a culture and community, do better to ensure the future; hope that we can leave old conflicts behind and build new relationships; hope for our young people.

I have created five movements and included a setting of Psalm 23 (*The Lord is my shepherd*) which features a choir of young people – a reminder of all our hopes for the future and our responsibility towards it.

There is a dramatic thread to the work also, in which the solo soprano sings a specially commissioned text by Ben Dunwell, which speaks of loss and desolation, a cry in the wilderness. The soprano sings of the children lost to 'war and hate' and prays that the Lord may bring peace to the grieving and the lost – Ben was thinking, as he wrote, of the conflict in Gaza, although by the time we perform his words the world has moved on, but there is always another conflict, and indeed the problems in Gaza remain. The soprano aria ends with a resounding hope that we may find love again, and that new birth will 'light our way to God'. The inclusion of a modern text is important in giving us a contemporary interpretation to a much older text, and once again my writing partner Ben Dunwell has come up with a beautiful and dramatic image which extends our understanding of this time-honoured text. We end up with a combination of 'old wisdom', in the Latin words and 'new wisdom' in the contemporary text. The psalm setting bridges the gap, being a modern translation (*Common Worship*) of an ancient and profound text – it also extends the dramatic thread, as we hear our own young people sing of hope.

The musical style of the *Te Deum* is not as overtly blues/jazz as *Mass in Blue*, but the scoring is very similar, and I have once again made use of my jazz trio at the heart of the score. The energy of the work is very much from the same place as *Mass in Blue*, making use of strong groove-like rhythmic material and lyrical ballads, without, I hope, being merely a pale reflection of that piece; I always strive towards something new in my works.

There are strong personal connections for me in this work, and tonight's performance in particular, and I'm thrilled that all the elements have finally come together. So, many thanks to (amongst many others) Kieron Walsh, who first suggested I set the *Te Deum* text, Vivace Chorus for commissioning the work, the Youth Choir and Martin Holford for his brilliant and enthusiastic support in co-ordinating them and, of course, Jeremy Backhouse for his massive support of my music over the years."

1. *Te Deum* (SATB and Ensemble)
2. *Rex gloriae* (SATB and Ensemble)
3. *Lord Bring Peace* (Soprano solo with SATB and Ensemble)
4. *The House of the Lord* [from Psalm 23] (Young people's choir with SATB and Ensemble)
5. *Te ergo quaesumus* (Soprano solo, SATB and Ensemble)

The first movement makes use of a 3/4 rhythm that is heard in a variety of ways, gradually building in energy and dynamic. In the middle a lyrical

melody is heard in a slower 3/4 and this melody will be heard again and extended in the final movement.

The *Rex Gloriam*, in contrast to the previous movement, is more mysterious. A bell-like mobile is set up [on piano and glockenspiel] while the soprano saxophone weaves an angel-like melody. The chorus chant the text. The music explodes at '*we believe that thou shalt come to be our judge*' before returning to the quiet, eerie texture of the opening.

The specially commissioned words of Ben Dunwell in the third movement recall the horror of war and loss – the writer was focussed on the Gaza conflict at the time, but the sentiment is, of course, eternal. The soprano sings a strong and soulful ballad which builds towards and then melts into '*Lord bring peace...*'. The movement, with soft supporting choir textures, moves from despair to prayerful ecstasy.

The young people's choir sing the fourth movement – a response to the previous prayer, in which the soprano sings '*of every child that lights our way to God*'. The music is in simple ballad form, reflecting the simplicity of the text. In the central section the music builds into three parts before returning to the original theme.

The final movement opens with a fanfare. Then the melody from the first movement is gradually woven and built up by the chorus with the music growing in confidence and power. Finally the fast 3/4 music of the first movement returns, with all the performers singing and playing in a final blast of light and hope.

### **1. Te Deum**

*Te Deum laudamus:*

*Te Dominum confitemur.*

*Te aeternum Patrem omnis  
terra veneratur.*

*Tibi omnes Angeli; Tibi caeli  
et universae Potestates;*

*Tibi Cherubim et Seraphim  
incessabili voce proclamant:*

*Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth. Pleni sunt caeli et terra  
maiestatis gloriae tuae.*

We praise thee, O God:

we acknowledge Thee to be the Lord.

All the earth doth worship Thee,  
the Father everlasting.

To Thee all Angels cry aloud: the Heavens,  
and all the Powers therein.

To Thee Cherubim and Seraphim  
continually do cry,

Holy, Holy, Holy, Lord God of Sabaoth.

Heaven and earth are full of  
the Majesty of Thy glory.

*Te gloriosus Apostolorum chorus,*

*Te Prophetarum laudabilis numerus,*

The glorious company of the Apostles  
praise Thee. The goodly fellowship of the  
Prophets praise Thee.

*Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum  
sancta confitetur Ecclesia,  
Patrem immensae maiestatis:  
Venerandum tuum verum et unicum Filium;  
Sanctum quoque Paraclitum Spiritum.*

The noble army of Martyrs praise Thee.  
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.

**2. Rex gloriae**

*Tu Rex gloriae, Christe.  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem,  
non horruisti Virginis uterum.*

Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When Thou tookest upon Thee to deliver  
man, Thou didst not abhor the Virgin's womb.  
When Thou hadst overcome the sharpness  
of death, Thou didst open the Kingdom of  
Heaven to all believers.  
Thou sittest at the right hand of God  
in the glory of the Father. We believe that  
Thou shalt come to be our Judge.

*Tu, devicto mortis aculeo, aperuisti  
credentibus regna caelorum.  
Tu ad dexteram Dei sedes,  
in gloria Patris. Judex crederis  
esse venturus.*

**3. O Lord Bring Peace**

*Dead my daughter  
dead my son.  
Dead my lover  
wrapped in cloth  
and laid in earth.*

*We who have most to tell  
have no voice to speak.  
We who have most to weep  
have no tears to let.  
We who have most to bear  
have been rendered weak.  
We who are most forgotten  
never can forget.*

*Lord bring peace to the hearts of war  
and hate.*

*Lord give rest to the taken ones whose  
peace will come too late.*

*Lord bring peace that we may know  
our pain.  
Lord bring peace, bring peace, that we may  
love again,  
that we may love again,  
that we may live again  
the lover's touch,  
the love of earth,  
and bless the birth  
of every child that lights our way to God.*

*Night lies silent,  
land lies dark.  
Daylight wanders  
fallen homes  
and dying flames.*

*Lord bring peace to the hearts of war  
and hate.*

*Lord give rest to the taken ones whose  
peace will come too late.*

Words by Ben Dunwell

#### 4. The House of the Lord

The Lord is my shepherd;  
Therefore can I lack nothing.  
He makes me lie down in green pastures  
And leads me beside still waters,  
And I will dwell in the house of the Lord.  
Though I walk through the valley of the  
shadow of death

#### 5. Te Ergo Quaesumus

*Te ergo quaesumus, tuis famulis subveni:  
quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis  
in gloria numerari.  
Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.  
Et rege eos, et extolle illos usque  
in aeternum.  
Per singulos dies benedicimus te;  
Et laudamus Nomen tuum in saeculum,  
et in saeculum saeculi.  
Dignare, Domine, die isto sine peccato  
nos custodire.  
Miserere nostri Domine, miserere nostri.  
Fiat misericordia tua,  
Domine, super nos, quemadmodum  
speravimus in te.  
In te, Domine, speravi.*

*I will fear no evil, for you are with me,  
Your rod and Your staff comfort me.  
You are my shepherd;  
Surely Your goodness and loving mercy  
Shall follow me all the days of my life.*

We therefore pray Thee, help Thy servants  
whom Thou hast redeemed with Thy  
precious blood.

Make them to be numbered with  
Thy Saints in glory everlasting.  
Lord, save Thy people and bless  
Thine heritage.  
Govern them and lift them up for ever.

Day by day we magnify Thee;  
And we worship Thy Name, ever world  
without end.

Vouchsafe, O Lord to keep us this day  
without sin.  
Lord, have mercy upon us, have mercy  
upon us.

Lord, let Thy mercy lighten upon us,  
as our trust is in Thee.  
Lord, in Thee have I trusted.

Vivace Chorus gratefully acknowledge the bequest of  
the late Keith Hester, to whom this work is dedicated.

~ *Interval* ~

## **A Jazz Set – The Will Todd Trio with Paul Fawcus, saxophone**

***Morning Has Broken*** (arr. Will Todd Trio): Scottish Folk Melody

***Nunc Dimittis*** (Will Todd)

***Give me Oil in my Lamp*** (traditional arr. Will Todd Trio)

WT writes of tonight's trio numbers: "Lots of connections to theme of Light here – *Morning Has Broken* is a wonderfully uplifting melody and puts us in mind of the first light of the day; the setting of the *Nunc Dimittis* (recently commissioned by Bury St Edmunds Cathedral and performed here as a melody-only version) contains the phrase 'for mine eyes have seen the light of your salvation'; *Give me Oil in my Lamp* – performed again by popular demand after our *Mass in Blue* concert 2 years ago – is full of energy and light, and is featured on our recent Will Todd Trio CD *Sounds of Light*, available at [www.willtodd.com](http://www.willtodd.com). Enjoy!"

## **John Rutter (born 1945)**

Rutter was born in London and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge. His compositions include both large- and small-scale choral works, orchestral and instrumental music. He has co-edited various choral anthologies, including four *Carols for Choirs* volumes with Sir David Willcocks and the *Oxford Choral Classics* series.

From 1975 to 1979 he was Director of Music at Clare College, and after giving up this position to allow more time for composition, he formed his own choir, the Cambridge Singers, as a professional chamber choir primarily dedicated to recording.

Rutter now divides his time between composition and conducting. He is an honorary Fellow of Westminster Choir College, Princeton, a Fellow of the Guild of Church Musicians, and in 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honoured in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music.

Rutter's setting of the ancient Gaelic Blessing *Deep Peace* was a commission from the choir of First United Methodist Church, Omaha, as a parting gift for their much-loved choir Director, Mel Olson, in 1978.

*Deep peace of the running wave to you  
Deep peace of the flowing air to you  
Deep peace of the quiet earth to you  
Deep peace of the shining stars to you  
Deep peace of the gentle night to you*

*Moon and stars pour their healing light on you  
Deep peace of Christ, of Christ  
The light of the world to you  
Deep peace of Christ to you.*

**The Lord Bless You and Keep You** is a short but poignant choral work, its text from Numbers 6, v24–26 and composed in 1981 as an endearing farewell for the memorial service of Edward Chapman, Rutter's dear friend and with whom he had studied whilst at Highgate School.

*The Lord bless you and keep you:*

*The Lord make his face to shine upon you and be gracious unto you.*

*The Lord lift up the light of his countenance upon you and give you peace. Amen.*

## **Eric Whitacre (born 1970)**

In his homeland, the accomplished American composer, conductor and lecturer Eric Whitacre has quickly become one of the most popular and performed composers of his generation. Although he received no formal training before the age of 18, Whitacre went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano. Many of Whitacre's works have entered the standard choral and symphonic repertoires.

**Lux Aurumque**, commissioned by the Master Chorale of Tampa Bay, has become justly famous for its luminous *a cappella* writing. Unusually, the text of this miniature is an English poem by Whitacre's contemporary Edward Esch, which was translated *into* Latin for Whitacre by his friend Charles Anthony Silvestri in a setting of elegant simplicity with tight, shimmering harmonies.

*Lux,  
Calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.*

Light,  
Warm and heavy as pure gold,  
and the angels sing softly  
to the newborn baby.

## **Morten Lauridsen: Lux Aeterna**

**Lux Aeterna**, for chorus and chamber orchestra, was composed for and is dedicated to the Los Angeles Master Chorale and its conductor, Paul Salamunovich, who gave the world premiere on 13 April 1997.

The composer writes: "The work is in five movements, played without pause. Its texts are drawn from sacred Latin sources, each containing references to Light. The piece opens and closes with the beginning and ending of the *Requiem* Mass, with the central three movements drawn respectively from the *Te Deum* (including a line from the *Beatus Vir*), *O Nata Lux*, and *Veni, Sancte Spiritus*.

The instrumental introduction to the *Introitus* softly recalls fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* from *Les Chansons des Roses*, and *O Magnum Mysterium*), which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. In *Te, Domine, Speravi* contains, among other musical elements, the *cantus firmus Herzliebster Jesu* (from the Nuremberg Songbook, 1677) and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful Alleluia."

### **I. Introitus**

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

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

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

Give them eternal rest, Lord:  
and let light perpetual shine on them.  
A hymn befits you, God, in Zion, and to you  
shall be fulfilled a promise in Jerusalem:  
hear my prayer,  
to you all flesh shall come.  
Give them eternal rest, Lord:  
and let perpetual light shine on them.

### **II. In Te, Domine, Speravi**

*Tu ad liberandum suscepturus hominem  
non horruisti Virginis uterum.*

*Tu devicto mortis aculeo,  
aperuisti credentibus  
regna coelorum.*

*Exortum est in tenebris  
lumen rectis.*

*Miserere nostri, Domine, Miserere nostri.  
Fiat misericordia tua, Domine, super nos  
quemadmodum speravimus in te.*

To deliver us, you became man,  
not disdaining the Virgin's womb.  
With the sting of death vanquished,  
you opened the kingdom  
of heaven to believers.  
There is risen in the shadows  
a light for the righteous.  
Have mercy on us, Lord, have mercy on us.  
Let your mercy, Lord, be upon us  
inasmuch as we have trusted in you.

*In te Domine, speravi:  
non confundar in aeternum.*

In you, Lord, I have trusted:  
let me never be confounded.

### **III. O Nata Lux**

*O nata lux de lumine,  
Jesu redemptor saeculi,  
dignare clemens supplicum  
laudes preces que sumere.  
Qui carne quondam contegi  
dignatus es pro perditis.  
Nos membra confer effici,  
tui beati corporis.*

Born light from light,  
Jesus, redeemer of the age,  
mercifully deign to accept suppliant's  
praises and prayers.  
You once deigned to take on flesh  
for the sake of the lost damned.  
Grant that we be made members  
of your blessed body.

### **IV. Veni, Sancte Spiritus**

*Veni, Sancte Spiritus,  
Et emitte coelitus lucis tuae radium.  
Veni, pater pauperum,  
Veni, dator munerum, veni, lumen cordium.  
Consolator optime, dulcis hospes animae,  
Dulce refrigerium.  
In labore requies, in aestu temperies,  
In fletu solatium.  
O lux beatissima, reple cordis intima  
tuorum fidelium.  
Sine tuo numine, nihil est in homine,  
Nihil est innoxium.  
Lava quod est sordidum,  
Riga quod est aridum,  
Sana quod est saucium.  
Flecte quod est rigidum,  
Fove quod est frigidum,  
Rege quod est devium.  
Da tuis fidelibus,  
In te confidentibus,  
Sacrum septenarium.  
Da virtutis meritum,  
Da salutis exitum,  
Da perenne gaudium.*

Come, Holy Spirit,  
and send from heaven the ray of your light.  
Come, Father of paupers,  
come, donor of gifts, come, light of hearts.  
Best of consolers, sweet host of the soul,  
sweet respite.  
Amid labour, rest, amid heat, moderation,  
amid tears, solace.  
Light most blessed, fill the inmost parts  
of the heart of your faithful.  
Without your spirit, there is nothing in man,  
nothing harmless.  
Clean what is dirty,  
moisten what is dry,  
heal what is wounded.  
Bend what is rigid,  
warm what is cold,  
guide what is straying.  
Give to your faithful,  
those trusting in you,  
sacred seven-fold gifts.  
Give the reward of virtue,  
give the deliverance of salvation,  
give eternal joy.

### **V. Agnus Dei – Lux Aeterna**

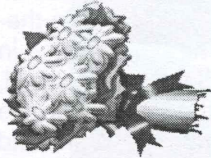
*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.*

Lamb of God, who takes away the sins of  
the world, give them rest.

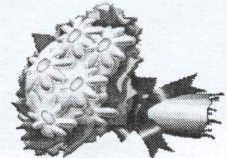
*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.  
Lux aeterna luceat eis, Domine:  
Cum sanctis tuis in aeternum:  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Alleluia. Amen.*

Lamb of God, who takes away the sins of  
the world, give them everlasting rest.  
Let eternal light shine on them, Lord:  
in the company of your saints for ever:  
for you are merciful.  
Give them eternal rest, Lord:  
and let perpetual light shine on them.  
Alleluia. Amen.

Some of the printed music for this evening's concert has been hired from Surrey County Council Performing Arts Library, Faber Music Hire Library, Oxford University Press Hire Library and the Royal School of Church Music.



**Venetian Baroque Music,  
07 Mar 2009:  
from  
Gillian Ramsden's review  
for 'The Surrey  
Advertiser'**



... Guildford Cathedral rang to the sounds of some of the greatest music of the Baroque period. The Vivace Chorus with the Brandenburg Sinfonia under the direction of Jeremy Backhouse performed not only the Vivaldi 'Gloria' and 'Magnificat' but choral works by Monteverdi, Gabrieli, Lotti and Schütz. These were interspersed with instrumental ensemble pieces from the same period, beautifully played; a veritable feast.

... each piece we heard showed a different mood. The choral singing was sometimes sensitive, sometimes glorious, and sometimes quite voluptuous, as in the Gabrieli 'Jubilate Deo', where too, the freshness of the soprano voices left ethereal echoes hanging in the vaulting arches of the cathedral. The Lotti 'Crucifixus' was a delight, with the entries gently piling one on top the other and excellent control in the sustained chords and phrases.

There were wonderful contrasts of texture and dynamic in the Schütz 'Psalm 150' with glorious brass and full choir followed by soft divided chorus...

... once again here were some beautifully shaped and coloured soprano phrases.

Jeremy Backhouse has the gift of keeping real control, whether in the tautness of the dancing, dotted rhythms or the breadth of phrasing in other movements, whilst allowing the music to speak for itself, and all with obvious enjoyment. Especial praise too for the choir's diction; so clear throughout.

## Bethany Halliday – Soprano



photo © Robert Workman

Bethany would like to dedicate her performance tonight to the children of Gaza.

Bethany Halliday is best known for her recording of Will Todd's *Mass in Blue*, which was released on the Signum Classics label in 2006. Described as "An addictive listen" by the Daily Express, Bethany premiered *Mass in Blue* at The Cambridge Corn Exchange in 2003 and has continued to perform the work frequently since that time. Venues have included St Martin-in-the-Fields and The Barbican in London, The Sage Gateshead, Durham Cathedral, Snape Maltings and Wakefield Cathedral; she has also appeared

on Radio 3 performing live excerpts in discussion with Sean Rafferty on *In Tune*.

Bethany enjoys a wide range of performing styles, including opera, oratorio and jazz, throughout the UK. She was awarded the English National Opera Lillian Baylis Bursary for young singers and also won the William Cox memorial scholarship. Bethany has recently been performing with the Royal Opera House's *OperaGenesis*, with a new opera workshop.

Recent events and future plans include the première of a newly commissioned *Requiem* at St John's, Smith Square in March 2009 as well as performances of *Mass in Blue* in Chichester Cathedral, Windsor and Bath, and a live liturgical broadcast of the work for Radio 4's Ascension Day service from St Martin-in-the-Fields. Bethany Halliday is also the featured vocalist on the Will Todd Trio's innovative new jazz album *Sounds of Light*.

## THE WILL TODD TRIO

**Piano:** Will Todd  
**Bass:** Gareth Huw Davies  
**Percussion:** Jim Fleeman



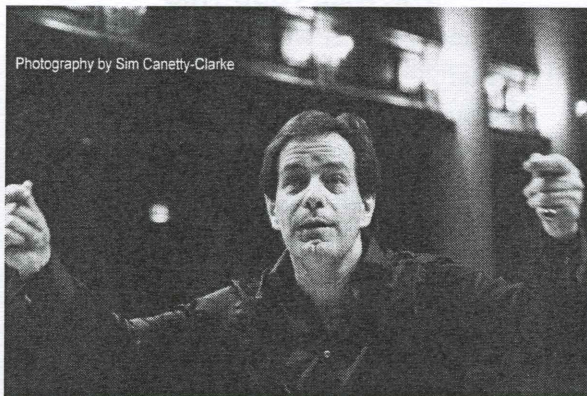
© Robert Carpenter-Turner

The Will Todd Trio, in existence since 1999, is the result of a collaboration between Will Todd and two other wonderful musicians:

**Gareth Huw Davies** is a multi-talented performer on both upright and electric bass as well as being an accomplished cellist. He is also much in demand as a studio engineer and keyboard programmer and has played in most of the current West End shows. He engineered the 2006 Signum Records release of *Mass in Blue* and continues to work with Will Todd in the development of new work for the theatre. **Jim Fleeman** is a widely respected percussion performer in jazz, theatre and television. He has toured all over the world and has recorded extensively.

The Trio have performed at festivals and venues around the UK and abroad, and since 2006, have performed *Mass in Blue* many times in venues ranging from small churches to large cathedrals and concert halls. In 2007 they appeared at the Putney Jazz on the River Festival, and appearances in 2008 included performances at Snape Maltings and Exeter's Barnfield Theatre; the 2009 schedule is already looking very busy too. Their first CD, *Sounds of Light*, was released in July 2008; see [www.willtodd.com](http://www.willtodd.com).

## 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* Mendelssohn's *Symphony No. 2 (Lobgesang)* and most recently, in November 2008, Verdi's *Requiem*.

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 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 Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson. In January 2009, Jeremy was appointed Music Director of the Salisbury Community Choir. His first concert with them will be next weekend.



**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. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

The orchestra's 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**

Abigail Young

Lizzie Ball

Tatiana Byшева

Sara Wolstenholme

**Violin 2**

Pedro Meireles

Rachel Rowntree

Caroline Frenkel

**Viola**

Julian Saxl

Nichola Blakey

**Cello**

Paul Brunner

Dominic O'Dell

**Bass**

Anthony Williams

**Organ**

Peter Jaekel

**Flute**

Claire Findlater

**Oboe**

Ruth Contractor

**Clarinet**

Peter Sparks

**Bassoon**

Robert Porter

**Soprano Saxophone**

Paul Fawcus

**Alto Saxophone**

Josie Simmonds

**Horn**

Richard Bayliss

Nick Wolmark

**Trumpet**

Chris Deacon

Heidi Sutcliffe

**Trombone**

Susan White

**Percussion**

Tristan Fry

Tommy Foster

Vivace Chorus also wish to thank the following Music Directors for their dedication to the training of the following groups in the Youth Choir:

Martin Holford – Tormead School Lower School Choir, Holy Trinity Church Choir boy trebles, Holy Trinity School Boys' Choir and Youth Choir coordinator

Timothy Ball – Tormead School Chamber Choir

Judy Dickinson – Holy Trinity School Choir

Margaret Hennessy-Brown – Holy Trinity and St. Mary's Youth Choir

## Vivace Chorus

The choir was founded in 1947 as the Guildford Philharmonic Choir, but to reflect its independent status, 'rebranded' itself as Vivace Chorus in May 2005. 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 2004/5 season, we introduced our Contemporary Choral Classics Cycle (CCCC), an innovative series of works from the late 20th and 21st centuries. To show the variety of our recent programmes:

Our 2006/7 season included choral works by Hugo Wolf – repertoire virtually unknown in the UK, as well as quintessentially English and 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, and especially Will Todd's *Mass in Blue*, accompanied by the composer with his jazz trio, jazz band and soprano soloist Bethany Halliday. The audience loved it too – we had a standing ovation! Tonight's world première (and first commission by the choir) of Will Todd's *Te Deum* arose from this successful collaboration.

The 2007/8 season tested both our tuning and our nerves, with a programme by French composers, sung only with organ or unaccompanied, 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*). The CCCC concert featured Karl Jenkins' *Requiem*, with other works by Britten, Fauré, Elgar, Barber and Mahler. We started the 2008/9 season with a spectacular performance of Verdi's *Requiem*, in combination with our twin choir, the Freiburger Bachchor, and Romsey Choral Society. In what is normally the summer break, Jeremy is taking half the choir on a *Tour de France*, where we will give concerts in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais.

We also regularly sing in a 'Last Night of the Proms' charity concert to a packed Fairfield Halls, Croydon, and with our good friends the Brandenburg Sinfonia, we 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](mailto: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](http://www.vivacechorus.org).

## Vivace Chorus

### FIRST SOPRANOS

Joanna Andrews  
Helen Beevers  
Mary Broughton  
Miranda Champion  
Elaine Chapman  
Rachel Edmondson  
Mo Kfour  
Hilary Minor  
Susan Norton  
Robin Onslow  
Margaret Parry  
Kate Rayner  
Gillian Rix  
Judy Smith  
Rosemary Spalding  
Carol Terry  
Nikki Vale

### SECOND SOPRANOS

Jacqueline Alderton  
Anna Arthur  
Barbara Barklem  
Anna Durning  
Frankie Freeman  
Mandy Freeman  
Jane Kenney  
Judith Lewy  
Krystyna Marsden  
Enid Millinger  
Debbie Morton  
Alison Newbery  
Alison Palmer  
Kate Peters  
Rosalind Plowright  
Susannah Priede  
Claire Protherough  
Vivien Rieden  
Isobel Rooth  
Ann Sheppard  
Kathy Stickland  
Paula Sutton  
Christine Wilks  
Frances Worpe

### FIRST ALTOS

Penny Baxter  
Monika Boothby  
Jane Brooks  
Christine Curtis  
Liz Durning  
Celia Embleton  
Sheila Hodson  
Pamela Leggatt  
Lois McCabe  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Penny Muray  
Gill Perkins  
Lesley Scordellis  
Catherine Shacklady  
Ann Smith  
Hilary Trigg

### SECOND ALTOS

Valerie Adam  
Geraldine Allen  
Marion Arbuckle  
Evelyn Beastall  
Sylvia Chantler  
Mary Clayton  
Carolyn Edis  
Valerie Edwards  
Elizabeth Evans  
Valerie Garrow  
Claire Hann  
Barbara Hilder  
Carol Hobbs  
Yvonne Hungerford  
Brenda Moore  
Jacqueline Norman  
Beryl Northam  
Prue Smith  
Rosey Storey  
June Windle  
Maggie Woolcock  
Elisabeth Yates

### FIRST TENORS

Bob Cowell  
Tim Hardymont  
Nick Manning  
Martin Price  
Chris Robinson  
John Trigg

### SECOND TENORS

John Bawden  
Bob Bromham  
Tony Chantler  
Geoff Johns  
Stephen Linton  
Jon Scott

### FIRST BASSES

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

### SECOND BASSES

Peter Andrews  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
Dave Cox  
Geoffrey Forster  
James Garrow  
Stuart Gooch  
Michael Jeffery  
Neil Martin  
Maxwell New  
Chris Short  
Michael Taylor

## Choir Functionaries

Music Director                      Jeremy Backhouse

Accompanist                        Francis Pott

### **The Committee**

James Garrow                      Chairman  
email: chairman@vivacechorus.org

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

Isobel Rooth                        Hon. 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

Chris Short                         Patrons Secretary                Tel 07703 807250  
email: patrons@vivacechorus.org

Miranda Champion

Neil Martin

Rosey Storey

### **Other (non-Committee) responsibilities**

Christine Medlow                 Music Librarian

Chris Peters                        Website Manager

Chris Alderton                    Front of House

Brenda Moore                      Programme notes, soloists' liaison & advertising

## Patrons of Vivace Chorus

Vivace Chorus is extremely grateful to all Patrons for their financial support.

### Platinum Patrons:

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John and Barbara Britten

Mr and Mrs R Broughton

Mr Michael Dawe

Dr Michael Golden

Mrs Rita Horton

Ron and Christine Medlow

Mr and Mrs Maxwell S New

Miss Enid Weston

Bill and June Windle

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Mrs Doreen Bellerby MBE

Mr and Mrs Peter Bennett

Mr Robin Broadley

Mr HJC Browne

Mrs Maryel Cowell

Mrs Carol Hobbs

Mrs M van Koetsveld

Dr and Mrs MGM Smith

New Patrons are always welcome. If you are interested in participating, please contact our Patrons Secretary, Chris Short, on 07703 807250 or email [patrons@vivacechorus.org](mailto:patrons@vivacechorus.org)

Our Patrons scheme has been undergoing a re-launch, the purpose of which is two-fold: to give Patrons additional benefits for their financial backing and to encourage new Patrons to support the choir, which will help us to continue to perform innovative, high-quality programmes. Details of the new arrangements can be found on the inside back cover of this programme.

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

## Youth Choir

### **TORMEAD SCHOOL**

Katherine Badman  
Lucy Barnes  
Amy Brogden  
Georgina Blake  
Francesca Cornwall  
Emma Costerton  
Alice Coulson  
Francesca Cox  
Lucy Cuckow  
Josephine Darwin  
Ellie Fallon  
Anna Fitzgerald  
Izzy Gatward  
Charlotte Geary  
Laura Gribble  
Marina Guimaraes  
Eleanor Hall  
Harriet Hall  
Kate Henley  
Nicola Hoy  
Danica James  
Sophie Johnson  
Amy Keech  
Alice Kenyon  
Fiona Kenyon  
Amelia Kirby  
Tallula Lawrence  
Amy Ludlow  
Charlotte Maggs  
Natascha Mathews  
Alice Millar  
Elizabeth Molter  
Victoria Molter  
Rebecca Munro  
Abigail Nolan  
Alicia Pettit  
Christina Phillips  
Alex Pickering  
Christina Rasmussen  
Pip Scott  
Rebecca Smith  
Molly Trent  
Annastasia Williams  
Nicole Williams

### **HOLY TRINITY CHURCH BOY CHORISTERS**

Hugh Bevin  
Nick Brown  
William Brown  
Aidan Doran  
Ben Gibson  
Sam Graham  
Matthew Hawkins  
Robert Honey  
Marcus Pratley  
Tristan Taylor  
Aidan Todd

### **HOLY TRINITY SCHOOL BOYS' CHOIR**

James Marsden  
Mark Marsden  
Thomas Naisby

### **HOLY TRINITY PARISH YOUTH CHOIR**

Eleanor Boor  
Zoe Cotton  
Eleanor Dixon  
Alicia Gibson  
Lizzie Harris  
Amanda Hiley  
Juliette Lee  
Rosie Lee  
Catrina MacLachlan  
Bethan Mason  
Grace Miller  
Helena Neil-Smith  
Laura Palles-Clarke  
Esme Poole  
Zelah Poole  
Nicole Rostant  
Petra Todd  
Tilly-Jane Wilson

### **HOLY TRINITY SCHOOL CHOIR**

Francesca Allaway  
Leone-May Ayers  
Elise Close  
Scarlett Close  
Sarah Downey  
Izzie Edwards  
Georgina Ewer  
Talitha Farrant  
Georgina Goodwin  
Anna Hubbard  
Tegan Insoll  
Susanna James  
Lydia Joshua  
Lily Kaye  
Abigail King  
Lily Lubeck  
Beth McManus  
Fleur McGill  
Rebecca Morgan  
Alex Newman  
Tom Nicole  
Maddie Parsley  
Myoori Patel-Rivet  
Sarah Rosson  
Maddie Rourke  
Francesca Sutton  
Imogen Varley  
Katharine Varley  
Naomi Waters  
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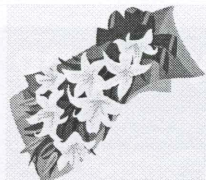
*Also available are*

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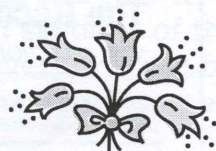
Contact Martin Holford on 01483 576500 or email to [office@holytrinityguildford.org.uk](mailto:office@holytrinityguildford.org.uk)

### **CONCERT BOUQUETS from Venetian Baroque Music, 07 Mar 2009**




*The programme notes were excellent – most informative and providing very good reference material on Baroque music. Definitely worth the money!*

This was superb music-making covering a range of contrasting Baroque styles. The effect from the brass was electrifying.



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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## Did you like what you've heard? Would you like to get involved?

New singers are always welcome; if you'd like to know more, talk to any of the choir members, or contact our Membership Secretary, Jane Brooks, on 01483 539088 or email [membership@vivacechorus.org](mailto:membership@vivacechorus.org)


Even if you don't want to sing,  
you can still be involved!  
Become a Patron.

As a Patron you will receive discounts on tickets for concerts sponsored by Vivace Chorus and priority booking. You can also reserve seats in sections of the Cathedral which are normally unreserved. You will be invited to our social events and your name will appear in our programmes.

Being a *PLATINUM* Patron costs just £75 a year and entitles you to 20% off all ticket purchases. *GOLD* Patrons enjoy a 10% discount on tickets in return for their £50 subscription. [The *SILVER* level remains only for existing Patrons who prefer not to upgrade.]

For more details contact our Patrons Secretary, Chris Short, on 07703 807250 or email [patrons@vivacechorus.org](mailto:patrons@vivacechorus.org)

Looking forward  
to seeing you at  
one of our  
next concerts...



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HAYDN**

Vivace  
Chorus

**Saturday  
14th Nov 2009**

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**PUCCINI  
VERDI**

Vivace  
Chorus

**Saturday  
6th March 2010**

www.VivaceChorus.org

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**1812  
TCHAIKOVSKY**

BORODIN: Polovtsian Dances  
PROKOFIEV: Ivan the Terrible

Vivace  
Chorus

**Saturday  
22nd May 2010**

www.VivaceChorus.org

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## Come and Sing with us again!

Our first Come and Sing event featured Bob Chilcott's 'The Making of the Drum' and was so popular that we organised another last January. We were sold out and had to turn people away. In 2010 we are venturing to the African continent again. Book early next autumn to avoid disappointment.

We look forward to welcoming you warmly!



**COME  
SING &**

David Fanshawe's  
**AFRICAN  
SANCTUS**

Vivace  
Chorus

**30th January 2010**  
10am to 4.30pm  
Normandy Village Hall

www.VivaceChorus.org

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[www.VivaceChorus.org](http://www.VivaceChorus.org)

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**Contemporary Choral  
Classics Cycle: Year 5 <sup>H11</sup>**

**Luminous pieces by Tavener, Rutter  
& Lauridsen, & Will Todd's  
'Te Deum' - world première**

**There will be a free pre-concert talk at 6.30pm in the Chapter House:  
Creating Something from Nothing - Writing to Commission.  
Will Todd talks about his new 'Te Deum'.**

**Vivace Chorus**

**The Will Todd Jazz Trio and Brandenburg Sinfonia**

**Conductor Jeremy Backhouse**

**Guildford Cathedral      Saturday 16th May 2009 at 7.30pm**

**£20.00 - Reserved (Front Nave)**

**Ticket No. FNR**

# SING WITH THE BEST

## VIVACE CHORUS – BRINGING MUSIC TO LIFE

Do you enjoy singing? We are always keen to encourage new members, so why not consider joining the Vivace Chorus?

We rehearse on Monday evenings in central Guildford.

See [www.vivacechorus.org](http://www.vivacechorus.org) for more details.

---

**Date for your diary: Haydn – 'The Creation' – Saturday 14th November**

**Keep in touch** and up-to-date about our concerts – join the Vivace e-mailing list via our website, [www.vivacechorus.org](http://www.vivacechorus.org)

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**Interval drinks** can be ordered before the start of the concert.  
**Pre-concert suppers** are available at the Refectory: ring 01483 560471

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