



1812

OVERTURE WITH CHORUS

TCHAIKOVSKY

PROKOFIEV: Ivan the Terrible
BORODIN: Polovtsian Dances

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
22nd May 2010

7.30 pm Guildford Cathedral

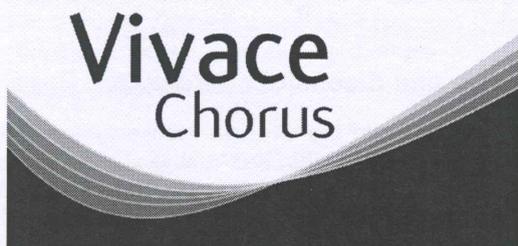
ANNA ARTHUR & ASSOCIATES
SOLICITORS

WISH THE
VIVACE CHORUS

EVERY SUCCESS FOR THIS EVENING

FIERI FACIAS HOUSE, HIGH STREET
RIPLEY, SURREY GU23 6AF

TEL: 01483 222499 – FAX: 01483 222766



President Sir David Willcocks CBE MC

An Evening of Russian Music

Borodin: *Polovtsian Dances*
Tchaikovsky: *1812 Overture*
Prokofiev: *Ivan the Terrible – Concert Scenario*

Natalia Brzezinska Mezzo-soprano
Vytautas Vepštas Baritone

The Brandenburg Sinfonia
conductor
Jeremy Backhouse

PRE-CONCERT TALK

'Prokofiev and Eisenstein – Reluctant Russians'

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Martin Hall. Martin has a long-standing connection with the Vivace Chorus as a deputy accompanist. He has also participated in concerts as pianist and continuo player and is a Fellow of the Royal College of Organists. Martin's experience includes specialist study and experience as a performer in 20th Century repertory. He has spoken before about neoclassical traits in music of the French school and is turning his attention tonight to the work of that seminal neoclassic composer, Prokofiev.

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.

Alexander Borodin (1833 – 1887)

Borodin was born in St Petersburg, the illegitimate son of a Georgian Prince, who had him registered as the son of one of his serfs. He received a good education, including piano lessons, but it was chemistry in which he specialised, and he did not receive any formal lessons in composition until 1863, when he was taught by Balakirev.

Borodin was a member of 'The Mighty Handful', also known as 'The Five' in English-speaking countries. This was a group of the principal nationalist composers, brought together under the leadership of Balakirev (the other members were Cui, Rimsky-Korsakov and Mussorgsky) with the aim of producing a specifically Russian music, rather than imitating older European music, and following the example of Glinka, their forerunner. Collectively they influenced and taught many of the great Russian composers who were to follow, including Sergei Prokofiev, Igor Stravinsky and Dmitri Shostakovich.

Although he was the last member of 'The Five', and acknowledged himself as a musical dilettante, Borodin was in the first rank as a scientist, winning distinction as a professor of chemistry at the Academy of Medicine in St Petersburg. He was also a frequent speaker at

seminars and conferences all over Europe. His busy professional life meant that he composed somewhat irregularly – his total output was only 21 works and at his death he left a number of scores unfinished, to be completed by his friend Rimsky-Korsakov and others.

Polovtsian Dances (from Prince Igor)

Borodin's greatest work, the opera *Prince Igor*, remained unfinished at his death in 1887, after 18 years on the drawing board. It was finally completed and orchestrated by his friends Rimsky-Korsakov and Glazunov. The libretto, by Borodin himself, is based on a 12th-century epic which tells how Prince Igor defended Russia against the invading barbarous and nomadic people known as the Polovtsi.

After Prince Igor and his son are captured in battle by the Polovtsi, their leader, the magnanimous Khan Konchak, entertains his prisoners lavishly as guests, while the warriors and slaves, boys and young maidens of the Khan's retinue sing and dance to entertain Igor and the Khan. This exotic dance sequence quickly enjoyed great success as a separate concert piece – the *Polovtsian Dances*. The version usually performed omits the chorus; however, tonight's performance is of the complete suite with chorus, as it would appear in the opera, bringing the second act to a spectacular conclusion.

The first dance is introduced by the percussion. Its strong, heavy rhythm wonderfully depicts the barbarous character of the Polovtsian people. This is followed by a quicker, bouncier dance. Four descending notes on strings provide an atmosphere of intrigue, which then dissolves into the gentle and lyrical *Maidens' Dance*, from which came the lovely melody known as *A Stranger in Paradise*. And finally, brief echoes from preceding sections and singing the praises of Khan Konchak, the set is brought to a momentous climax.

Fly away, our songs of freedom.
Fly away on gentle breezes;
fly swiftly songs of love, to greet our homeland
where once we lived in hope and knew no sorrow,
where once we sang, rejoicing in our freedom.

There beneath the burning sky languid breezes cooled us,
there the cloud capp'd mountains dream above the silver sea;
there our days were long and carefree
amid the sunlit hills and shady meadows
and there the scent of roses in the valleys
once filled the sultry air with sweetest perfume.

Vivace Chorus

There skylarks sing.
Fly away, our songs of freedom.

Glory, honour, praises to our Khan!
Fearless, mighty, ruthless warrior! Hail!
Sing his praise, praise! Great Konchak, praise him!
Fiercer than the scorching midday sun!
None can equal him in splendour, none!
Slaves and captives, all acclaim him,
slaves and captives all acclaim his glorious name.

Look at those slaves of mine, aren't they beautiful?
Captives I took from the tribes of the Caspian.
They can make you forget all your loneliness,
choose anyone who attracts you and she shall be yours.

Braver far than all before you, mighty Khan, great Konchak!
Praise our Khan, Konchak!

Fly away on gentle breezes;
fly swiftly songs of love, to greet our homeland
where once we lived in hope and knew no sorrow,
where once we sang, rejoicing in our freedom.

As we all sang there languid breezes cooled us,
there we saw the silver sea.

There our days were long and carefree,
roses scented all the air,
and fertile vineyards yielded sweet wine.
Fly away, our songs of freedom!

Braver far than all before you, mighty Khan, great Konchak!
Braver far than all before
mighty Khan, great Konchak!
Praise our Khan, Khan Konchak!

Dance and sing for Konchak's pleasure,
Let all people praise him singing/dancing!
Offer songs of homage
to our glorious Khan Konchak!

Pyotr Ilyich Tchaikovsky (1840 – 1893)

Born into a middle-class family, Tchaikovsky demonstrated a musical talent from an early age but was not encouraged by his family. He studied law but, in 1862, he left the civil service and entered the St Petersburg Conservatory as a student, teaching music privately to pay for his studies. He was a master of melody and went on to write some of the most popular concert and theatrical music in the current classical repertoire, across a range of genres, including symphony, opera, ballet, instrumental, chamber and song.

The formal, Western-oriented training Tchaikovsky received set him apart from the contemporary nationalistic movement embodied by the influential group of young Russian composers known as 'The Five' (see more in Borodin notes), with whom Tchaikovsky sustained a mixed professional relationship throughout his career.

1812 Overture

The overture was written in 1880 for the consecration of a new cathedral in Moscow, which in turn was to be part of a festival to commemorate the events of 1812 and Napoleon's ill-fated attempt to subdue the Russian Empire. It was conceived on a grand scale, including the use of massed choirs, but never received its scheduled performance at the festival, and the choral version of the overture is rarely heard.

The piece starts quietly, depicting the peace of rural life in Holy Russia, and quoting from a Russian Orthodox liturgical hymn. Then come the menacing clouds of war and the trumpets of the invading French army. Tchaikovsky used quotes from both the French National Anthem *La Marseillaise* and the old Czarist National Anthem to depict the two sides in the ensuing Battle of Borodino. The concluding Russian victory is full of joy, with church bells and symbolic firing of the cannon.

*Spasi Gospodi ljudi Tvoia i blagoslovi
dostoianiie Tvoie.
Pobedy boriushchimsia za veru pravuiu
i za sviatiuu rus,
nasoprotivnyia daruia.
I Tvoie sokhraniaia
krestom Tvoim zhitelstvo.*

God, Save Thy people,
And Give Thy Blessing to our souls, which
belong to Thee,
Granting us, who are struggling for the true
faith and for Holy Russia,
Victory against our adversaries,
And Keep Thy Presence in our souls, with
the help of Thy Holy Cross.

Gospodi liudi Tvoja i blagoslovi dostoianije
Tvoie.
pobyedy pravoslavnym
khristianom
nasoprotivnyia daruia.
I Tvoie sokhraniaia
krestom Tvoim zhitelstvo.
I Tvoie sokhraniaia
krestom Tvoim.

God, Save Thy people,
And Give Thy Blessing to our souls, which
belong to Thee,
Granting us, true Christian believers,
Victory against our adversaries,
And Keep Thy Presence in our souls, with
the help of Thy Holy Cross.
Keep Thy Presence in our souls, with the
help of Thy Holy Cross.

~ Interval ~

Sergei Prokofiev (1891 – 1953)

Prokofiev was given piano lessons from the age of 3 by his mother, who encouraged him to compose. He studied privately with Glière in 1903-4, then entered the St Petersburg Conservatory in 1904, studying harmony and counterpoint with Lyadov and orchestration with Rimsky-Korsakov.

In 1918, when life under the Bolsheviks began to interfere with his composing, Prokofiev left Russia for America and France. When he returned to the Soviet Union in 1936, he was well-established in the West as a composer-pianist-conductor, the widely-hailed creator of the *Classical Symphony* and *Scythian Suite*, the first three piano concerti and the first for violin, *The Love For Three Oranges*, and much more. He said of his decision to return to Stalin's Russia "In Europe, we all have to fish for performances, cajole conductors and theatre directors; in Russia they come to me – I can hardly keep up with the demand...".

However, he was almost immediately trapped in a situation from which he could not extricate himself. Although he wrote many works glorifying the regime, he was resented for his international past and connections, his foreign manner and arrogance. In 1948 Prokofiev was accused by the Soviet authorities of anti-democratic tendencies, and his artistic freedom was permanently curbed, although he continued to be productive almost until the day he died, only hours before the death of his principal persecutor, Joseph Stalin.

A concert tour abroad (1937-8) included a visit to Los Angeles and several visits to the local Hollywood film studios, which were especially stimulating to the composer as he noted the sort of musical techniques

being used in Hollywood at the time. He hoped that a film assignment would come to him soon after his return home. That assignment did come quickly, in the form of the musical score of Sergei Eisenstein's grand spectacular and patriotic film *Alexander Nevsky*, produced in 1938. Eisenstein was already established as one of the greatest cinema directors of the world, and the film had an overt propaganda purpose: to raise the morale of the Russia populace in the likely event of a war with Germany.

Ivan the Terrible



Eisenstein and Prokofiev began to collaborate on a film project about the life of Ivan the Terrible (Ivan IV of Russia) in 1942.

This was initially intended as a three-part film. Part I was praised by the Soviet authorities, but Part II was banned due to its dubious depiction of Ivan (Stalin apparently thought of himself as a modern day Ivan). Subsequent to this, plans for Part III were abandoned.

There are several versions of the film music but tonight's performance is a concert scenario crafted by the late Christopher Palmer, orchestrator, music essayist and critic. This version eliminates the narration, which was considered by many to distract the listener from Prokofiev's music.

Ivan the Terrible: Concert Scenario

- No. 1 Overture** – with chorus
- No. 2 Ocean-Sea, Russian Sea** – with contralto soloist and chorus
- No. 3 The Wedding**
 - i) **The White Swan** – *Allegro fastoso* – with female chorus
 - ii) **Glorification** – *Andante* – with chorus
 - iii) **The White Swan** – *Allegro fastoso* – with female chorus
- No. 4 Fire**
- No. 5 Tartars and Cannoneers**
 - i) *Allegro moderato*
 - ii) *Moderato energico* – with chorus
- No. 6 The Storming of Kazan** – with chorus
- No. 7 Ivan's Sickness**
 - i) *Adagio*
 - ii) *Andante sostenuto* – with (wordless) chorus
- No. 8 At the Polish Court**
- No. 9 Anastasia**
- No. 10 The Song of the Beaver (Efrosiniya's Lullaby)** – with contralto soloist and chorus
- No. 11 The Banquet**
 - i) **Dance of the Tsar's Men** – *Allegro ben ritmato, feroce*
 - ii) **Song of Fyodor Basmanov and the Tsar's Men** – *Allegro moderato* – with baritone soloist and male chorus
 - iii) **Dance of the Tsar's Men** – *Allegro ben ritmato*
- No. 12 Murder in the Cathedral** – with (wordless) chorus
- No. 13 Finale** – with soloists and chorus

No. 1 Overture

The stormy Overture begins with a torrent of violin runs, laying the foundation for the brass-heavy theme of Ivan, which is heroic, yet contains an element of bombast.

A black cloud is looming.
The sunrise drenched blood-red.
The Boyars' evil treachery,
Against our Tsar's power,
Is leading us to war.

No. 2 Ocean-Sea, Russian Sea

This song, from his old nurse, inspired the young Ivan to extend Russian domination and expel all enemies from the Motherland.

Contralto solo

Ocean, ocean-sea, sea so azure blue,
Sea so blue, sea so glorious,
You reach the very Heavens above.
And your breakers rise to the Sun on high.

Chorus

On your shores our ancient cities stand, captive to our enemies.
Ocean, ocean-sea, sea so azure blue,
Sea so glorious, our great Russian Sea!

No. 3 The Wedding

This movement celebrates the marriage of Ivan and Anastasia in two songs which, although they appear to be Russian folksongs, are thought to be authentic Prokofiev, albeit reminiscent of Rimsky-Korsakov.

i) The White Swan

Open, open, little gates, open, open wider yet!
The long wished for white swan floats by, blessed with her crown.
Through the town the Tsar is marching, searching for a bride.
He peers into the Boyars' homes,
Searching for his own white swan.
Open, open, little gates, open, open wider yet!
The long wished for white swan floats by, blessed with her crown.

ii) Glorification

Aah!.....
On the little hilltops, the little oak trees stand,
And on the little oak trees, the little doves are perched.
Lulla, lulla, lulla, lullaby,
Lulla, lulla, lulla, lullaby.
And, amongst them all, the chitter-chatter starts,
And they give praise and glorify this fine young man.
Lulla, lulla, lulla, lullaby,
Lulla, lulla, lulla, lullaby.
Ivan is his name, our Ruler and our Tsar.
And, he is the son of Vasiliy.

Lulla, lulla, lulla, lullaby,
Lulla, lulla, lulla, lullaby.
Ivan is his name, our Ruler and our Tsar.
And, he is the son of Vasiliy.
Aah!.....

iii) The White Swan

Open, open, little gates, open, open wider yet!
The long wished for white swan floats by, blessed with her crown.
Through the town the Tsar is marching, searching for a bride.
He peers into the Boyars' homes.
Searching for his own white swan.
Open, open, little gates, open, open wider yet!
The long wished for white swan floats by, blessed with her crown.

No. 4 Fire

This introduces the Boyars, enemies of Ivan; their drum rolls stir up the people to riot, set fire to Moscow and interrupt the wedding feast.

No. 5 Tartars and Cannoneers

The town of Kazan breaks friendship with Moscow, therefore Ivan attacks. A group of Tartar hostages is sacrificed in an attempt to force a surrender, while the cannoneers sing lustily to an accompaniment of spades and pickaxes.

Forge the bronze cannons true, cannoneers!
Arquebuses forge them too, cannoneers, cannoneers!
Let the guns as sisters be, cannoneers,
To our pikes and sabres sharp steel blue, cannoneers, cannoneers!
Set up the cannons, cannoneers, cannoneers!
Haul the siege towers close to the walls, cannoneers, cannoneers!
To the Kazan walls, cannoneers, cannoneers!
Young Muscovite lads, cannoneers, cannoneers!
Set up the cannons, cannoneers, cannoneers!
Haul the siege towers close to the walls, cannoneers, cannoneers!
To the Kazan walls, cannoneers, cannoneers!
Young Muscovite lads, cannoneers, cannoneers!

Oh, our path, dear distant little path, across the Tatar Steppe,
Our task for the Tsar is weary,
Oh, our path, dear distant little path, across the Tatar Steppe,
Our task for the Tsar is weary.

Set up the cannons, cannoneers, cannoneers!
Haul the siege towers close to the walls, cannoneers, cannoneers!
To the Kazan walls, cannoneers, cannoneers!
Young Muscovite lads, cannoneers, cannoneers!
Cannoneers!

No. 6 The Storming of Kazan

The Storming of Kazan is the single largest movement. A solo tuba depicts an approaching army of foot-soldiers and cavalry. One of the most beautiful scenes and melodies arises from a leitmotif for the Russian steppe, with that elemental Russian grace and melancholy that makes Prokofiev immortal. The subsequent battle invokes recollections of Alexander Nevsky – The Battle on the Ice – with gunfire, billowing smoke and Ivan emerging triumphant to declare himself Tsar of Moscow and ruler of all Russia.

Oh, such woe,
Oh such bitter sorrow, on the Tatar Steppe
Was our heavy task for the Tsar,
Such was our grim fate, on the Tatar Steppe!

No. 7 Ivan's Sickness

The double basses depict the dying Ivan's despair over the Boyars' refusal to acknowledge his son Dmitri as his heir. Miraculously, he recovers, to the sound of a wordless chorus of benediction.

No. 8 At the Polish Court

Prince Kurbsky, trusted friend of Ivan, intrigues with King Sigismund of Poland to surrender the Russian army. The court music consists of a Fanfare and Polonaise, with its delightfully charming woodwind melody and beautiful central theme.

No. 9 Anastasia

A theme of deceit enters in this movement devoted to Ivan's loyal and beloved wife, depicted by a tender theme of strings and solo oboe. But Anastasia is doomed to die, poisoned by Ivan's scheming aunt Efrosiniya, whose sinister music begins and ends the movement.

No. 10 The Song of the Beaver (Efrosiniya's Lullaby)

The contrast between the sinister music for Efrosiniya the poisoner and Ivan's wife Anastasia is stark. The Lady Macbeth-like Song of the Beaver is threaded through with her dark ambition to assassinate Ivan and put her own simpleton son Vladimir on the throne. Her lullaby degenerates into a dance of vengeance and naked ambition.

In the freezing Moscow River, the beaver black was bathing,
The more he bathed, the blacker he became.
He washed himself clean, then to the top of a hill he climbed.
He shook himself dry, and he glanced around,
Is someone coming, is someone on his trail?
The hunters they are whistling, the beaver black they're seeking,
The hunters they are prowling, the beaver black they'll find.
They want to slay the beaver, they want to have him skinned,
They want to make a fox-fur coat, trimmed with the beaver's pelt,
A ceremonial robe, for Tsar Vladimir's adornment.

No. 11 The Banquet

In the film, The Banquet featured Eisenstein's use of colour – for the first and last time – the musical rhythms reminiscent of the victory sequences from Alexander Nevsky, except that the context involves the oprichniki, Ivan's personal assassins and progenitors of the modern KGB. The baritone's drinking song (the young Fyodor Basmanov was with Ivan at the Battle of Kazan) is punctuated by rhythms one step away from Carl Orff, assisted by the howling police whistles around the ruthless Song of the Oprichniki.

Fyodor

The guests have gone a'visiting the Boyars at their gates,
And with their axes they are raising Hell!
Hey-Ho! Tell them! Hey-Ho! Tell them! Sentence them to death!
And, with your axes hack them down!
Split their gates asunder!
Hand round their golden goblets!
Hey-Ho! Tell them! Hey-Ho! Tell them! Sentence them to death!
And, with your axes hack them down!
And now with drunken heads, the guests are going home,
And they've left the Boyars' palaces ablaze!
Hey-Ho! Tell them! Hey-Ho! Tell them! Sentence them to death!
And, with your axes hack them down!

Chorus

To their gates! With our axes!
Hey-Ho! Tell them! Hey-Ho! Tell them! Sentence them to death!
And, with our axes hack them down!
Split asunder! Hand the goblets!
Hey-Ho! Tell them! Hey-Ho! Tell them! Sentence them to death!
And, with our axes hack them down!
Now let's go! We've lit the blaze!
Hey-Ho! Tell them! Hey-Ho! Tell them! Sentence them to death!
And, with our axes hack them down!
Hey! Burn! Burn! Burn! Burn! Burn! Burn!.....

No. 12 Murder in the Cathedral

There is an ironic reversal of Efrosiniya's plot, wherein Ivan gets her son Vladimir drunk at the banquet and dresses him in the regal apparel that attracts the oprichniki to stab him in the cathedral. The inverted liturgy builds to an evil bass crescendo and cymbal crash; the coda reprise of Song of the Beaver intones the slaughter not of the Tsar Ivan but of the pretender.

No. 13 Finale

The brief Finale invokes Ivan's return to Moscow following the entreaties of his people, lending the piece a triumphant and towering finality.

As one nation, Rus' is now united!

The Vivace Chorus wishes to thank two members of the choir, namely Michael Golden and Tatiana Petrenko, for all their hard work to provide us with translations, transliterations and help with pronunciation for tonight's concert.

Some of the printed music for this evening's concert has been hired from The Philharmonia Chorus, Boosey & Hawkes Music Hire Library, Oxford University Press Music Hire Library and Surrey County Council Performing Arts Library.

Natalia Brzezinska – Mezzo-soprano



Natalia joined the Royal Academy Opera in September 2008. She graduated with distinction in vocal studies from the Music Academy in Lodz (Poland) before coming to the UK in 2006 to take up postgraduate studies with Anne Howells and Mary Hill at the Academy. She was a finalist in the Richard Lewis Competition (2008, 2009) and highly commended in the Flora Nielsen/Elena Gerhardt Prize Competition (2008). She is supported by the Josephine Baker Trust and the Nan Copeland Award.

Her oratorio experience includes Bach's *Magnificat*, *St Matthew Passion*, *B Minor Mass* and cantatas, Handel's *Messiah* and *Samson*, Vivaldi's *Gloria* and *Stabat Mater*, Pergolesi's *Stabat Mater*, Haydn's *Nelson Mass* and *Theresia Mass*, Mozart's *Requiem* and *Coronation Mass*, Zebrowski's *Requiem*, Rheinberger's *Mass in C*, Nicolai's *Mass in C*, Schubert's *Mass in E flat*, Saint-Saëns' *Oratorio pour Noel* and Dvorak's *Stabat Mater*.

Operatic roles include Berta in Rossini's *Barber of Seville*, Fidalma in Cimarosa's *The Secret Marriage*, Florence Pike in Britten's *Albert Herring*, Larina and Filipievna in Tchaikovsky's *Eugene Onegin* and Emira in Hasse's *Il Siroe*. In April 2010 Natalia joined Glyndebourne Festival Opera as a chorus member in their productions of *Macbeth*, *Don Giovanni* and *The Rake's Progress*. Her forthcoming roles include Enotea in Vinci's *Medo*.

For 15 years Natalia has been a member of *Con Vigore*, a specialist chamber choir of 12 voices performing a wide range of repertoire from Gregorian chant to contemporary works at prestigious venues across the world. She has participated in master-classes with Jadwiga Rappé, Diane Forlano, Malcolm Martineau, Rosamund Illing and Dennis O'Neill. In the last 6 years she has featured in the Schleswig-Holstein Music Festival in Germany. As the mezzo Bach Scholar, she performs regularly as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series.

The Vivace Chorus gratefully acknowledges the sponsorship of tonight's soloist Natalia Brzezinska by the Josephine Baker Trust.

Vytautas Vepštas – Baritone



Lithuanian baritone Vytautas Vepštas began his musical education aged 9, as an oboe player. At 17 he took up singing and by 2000 was accepted to the Academy of Music and Theatre in Lithuania. Vytautas was awarded a full scholarship to join the Opera Course at the Royal Academy of Music in London in 2008, where he studies with Mark Wildman.

In 2005, Vytautas premiered *Pater Noster*, a piece for baritone and chamber orchestra by the Lithuanian composer Feliksas Bajoras. Vytautas has also sung in several festivals in his native Lithuania: the Early music festival *Donum musicae* (2005) and in 2008, the Kristupo summer festival, the

Sesuoleliu and Bistrampolio estate festivals, and the Festival of Short Operas, where he took the role of the Husband in Jonas Sakalauskas' opera *Svingas*.

Other operatic roles include Apollo in Monteverdi's *L'Orfeo* at Klaipeda musical theatre (premiere), Somnus in Handel's *Semele* and Martino in Rossini's *L'Occasione fa il ladro* (both with Royal Academy Opera, 2009)

Vytautas has performed at concerts in Lithuania with the St Kristoforas Chamber Orchestra and with the Lithuanian Academy of Music and Theatre Chamber Orchestra, and in Germany with the Branderburgisches Staats Orchestra, Frankfurt. Since commencing his studies at the Royal Academy, Vytautas has performed in Switzerland at *Lucerne Pianos* with Alissa Firsova and with the Didcot Choral Society.

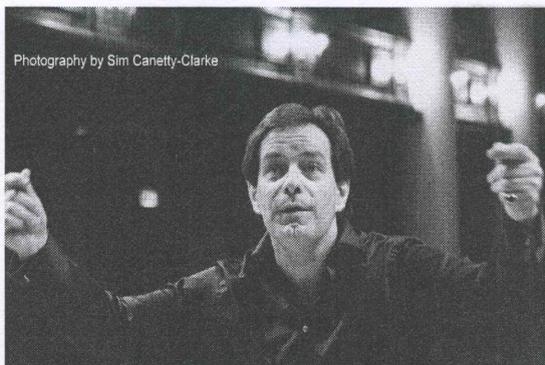
Vytautas has participated in master-classes with distinguished artists such as Joseph Wallnig, Jutta Schlaegel and Dennis O'Neill.



An Italian Evening, 6th March 2010

The performance was absolutely beautiful! It was amazing and nothing like I've ever been to before. Thank you for inviting me to a new experience!

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)*, Verdi's *Requiem* and most recently, in November 2009, 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 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 was in May 2009.



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.

Violin 1

Mihkel Kerem
David Ballesteros
Sarah Wolstenholme
Anna Harpham
Mary Hofman
Rhees Watkins
Gabriella Nikula
Emily Steinitz
Barbara Dziewiecka
Sheila Law

Violin 2

Elizabeth van Ments
Julian Saxl
Natalie Dick
Tina Jacobs-Lim
Elunid Pritchard
Catriona Hepburn
Francesca Rogerson
Lara Hoccam

Viola

Matthew Quenby
Sarah Chapman
Karin Norlen
Mariam Ruetschi
Ruth Gibson
Liz Sharp

Cello

Adrian Bradbury
Ben Rogerson
Harriet Wiltshire
Tai Mi Song

Lydia Shelley

Bass

Anthony Williams
Laura Campbell
Jan Zahourek
Flute
Fergus Davidson
Alan McAfee
Claire Findlater

Oboe

Emily Pailthorpe
Rachel Broadbent
Stephen Hudson

Clarinet

Andrew Webster
Charlotte Self
Juliet Bucknall
Tom Lessels

Saxophone

Peter Nicholls

Bassoon

Sarah Burnett
Elizabeth Trigg
Tom Hardy
Rosie Cow

Horn

David Lee
Nick Wolstencroft
Susie Koczur
Jason Koczur
Claire O'Connell

Trumpet

Heidi Bennett
Jo Harris
Chris Evans

Irene Haberli

Ross Brown

Trombone

Susan White
Emma Juliette Boyd
Dougal Prophet

Tuba

Mike Poyser

Timpani

Gillian McDonagh

Percussion

Dominic Hackett
Janne Metsapelto
Mike Osborne

Harp

Rhian Hanson

Vivace Chorus Singers

FIRST SOPRANOS

Helen Beevers
Mary Broughton
Rachel Edmondson
Mo Kfour
Maggie Martelli
Hilary Minor
Susan Norton
Margaret Parry
Kate Rayner
Gillian Rix
Rosemary Spalding
Carol Terry
Nikki Vale

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Barbara Barklem
Anna Durning
Jane Kenney
Judith Lewy
Krystyna Marsden
Enid Millinger
Debbie Morton
Alison Newbery
Alison Palmer
Kate Peters
Isobel Rooth
Ann Sheppard
Laura Sheppard
Zowie Sweetland
Paula Sutton
Philippa Walker
Christine Wilks
Frances Worpe

FIRST ALTOS

Penny Baxter
Monika Boothby
Jane Brooks
Margaret Dentskevich
Liz Durning
Sue Fletcher

Jane Hedgecock
Sheila Hodson
Jean Leston
Margaret Mann
Lois McCabe
Clare McKinlay
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Penny Muray
Gill Perkins
Karen Prodger
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Hilary Trigg

SECOND ALTOS

Valerie Adam
Geraldine Allen
Hannah Andrews
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Christine Curtis
Andrea Dombrowe
Carolyn Edis
Celia Embleton
Elizabeth Evans
Valerie Garrow
Jo Glover
Susan Hinton
Carol Hobbs
Yvonne Hungerford
Brenda Moore
Jacqueline Norman
Beryl Northam
Tatiana Petrenko
Sheila Rowell
Prue Smith
Jo Stokes
Rosey Storey
June Windle
Elisabeth Yates

FIRST TENORS

Bob Cowell
Tim Hardyment
Peter Norman
Martin Price
Chris Robinson
John Trigg

SECOND TENORS

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

FIRST BASSES

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

SECOND BASSES

Roger Barrett
Alan Batterbury
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Michael Jeffery
Jonathan Long
Neil Martin
Maxwell New
Mike Osborn
John Parry
Roger Penny
Chris Short
Michael Taylor

Vivace Chorus Patrons

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

Honorary Life Patrons:

Mr Bill Bellerby MBE
Mrs Doreen Bellerby MBE

Dr John Trigg MBE

Platinum Patrons:

Dr Roger Barrett
Mr and Mrs Peter B P Bevan
Mrs J G Blacker
John and Barbara Britten
Mr and Mrs R H R Broughton
Mr Michael Dawe
Mr and Mrs G Dombrowe
Mr and Mrs Joseph Durning
Dr Michael Golden
Susan and Cecil Hinton

Mrs Rita Horton
Mr Laurie James
Mrs Pamela Leggatt
John and Janet McLean
Ron and Christine Medlow
Dr Roger Muray
Mr and Mrs Maxwell S New
Dr and Mrs M G M Smith
Miss Enid Weston
Bill and June Windle

Gold Patrons:

Mr Robin Broadley
Mr and Mrs Philip Davies
Mr and Mrs John Parry

Mrs Jean Radley
Brenda and Brian Reed
Prue and Derek Smith

Silver Patrons:

Dr J B R Arbuckle
Mrs Iris Bennett
Mr H J C Browne
Mrs Maryel Cowell

Mrs Carol Hobbs
Mrs M van Koetsveld
Mr Lionel Moon

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

Our Patrons scheme underwent a re-launch in 2009, the purpose of which was 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.

For more details, see inside the programme back cover.

About the Vivace Chorus

Jeremy Backhouse Music Director

Francis Pott Accompanist

The Committee

James Garrow Chairman Tel. 01403 751552

Isobel Rooth Hon. Secretary Tel. 01252 702979
email: secretary@vivacechorus.org

Bob Cowell Hon. Treasurer Tel. 01483 770896

Jane Brooks Membership Secretary Tel. 01483 539088
email: membership@vivacechorus.org

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

Jackie Alderton Mailings Tel. 01932 343625

Gill Perkins Sponsorship Tel. 01483 458132

Chris Short Patrons Secretary Tel. 07703 807250

Hilary Trigg Publicity

Hilary Minor Press Officer

Neil Martin Committee member

Other (non-Committee) responsibilities

Christine Medlow Music Librarian

John Britten Music sales

Penny Baxter Pre-concert talks

Prue Smith Auditions accompanist, cathedral & library displays

Brenda Moore Programme notes, soloists liaison & advertising

Alan Batterbury Concert staging

Chris Alderton Front of House

Chris Peters Website Manager

For other phone numbers and email addresses, please refer to the 'Contact us' page of our website: www.vivacechorus.org.

The choir was founded in 1947 as the Guildford Philharmonic Choir but in May 2005, to reflect its new independent status from the Borough of Guildford, 'rebranded' itself as the Vivace Chorus. We enjoy a challenging and varied repertoire from the 16th century onwards; some pieces are well-known, others are rarities deserving to be heard by a wider audience. In the 2004/5 season, we introduced our Contemporary Choral Classics Cycle, an innovative series of works from the late 20th and 21st centuries. To show the variety of our recent programmes:

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. Then as a complete contrast, our Venetian Baroque concert included some of the earliest music we have ever sung. These were masterpieces from Gabrieli, Schütz and Monteverdi, with Vivaldi's uplifting *Gloria* to end the evening. Finally, and following on from the success of our first-ever jazz concert in May 2007 (which included Will Todd's fabulous *Mass in Blue*), the season finished with Will Todd's *Te Deum* – a world première and first commission by the choir.

During last summer's break, half the choir and Jeremy embarked on what quickly became known as the *Tour de France*. We gave concerts of music, from the early 16th to late 20th Centuries, in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais. This proved to be both inspiring and emotionally moving – and we had great fun too.

The 2009/10 season started in lively fashion with Haydn's *The Creation*, to mark the 200th anniversary of the composer's death. Our Italian evening, which followed in March, showed the operatic composers Verdi and Puccini in a light new to many, and tonight we revisit Russia!

Our biggest project to date, to mark the centenary of Mahler's death, is a performance of his monumental Symphony No. 8, being organised for 15th May 2011 in the Royal Albert Hall – more on this anon...

We also regularly sing in a 'Last Night of the Proms' charity concert in the Fairfield Halls, Croydon, and with our good friends the Brandenburg Sinfonia, we sing at least once a year in the superb 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, 01483 539088. Rehearsals are held on Monday evenings at Holy Trinity Church, Guildford High Street, and prospective members are welcome to attend rehearsals on an informal basis before committing to an audition. For more information, see our website at www.vivacechorus.org.



An Italian Evening, 6th March 2010

from Christian Benvenuti's review
for 'The Surrey Advertiser'



For the audience who arrived to see Vivace Chorus' concert last Saturday, the unusual sight of basil leaves, mozzarella balls, and fresh tomatoes printed on the programme's cover was not simply a reference to the colours of the Italian flag. True, Puccini and Verdi are arguably the best composers of Italian opera ever - but what could be understood as a gastronomic in-joke meant, in the end, that what could have otherwise been a cold night amidst the cold neo-gothic columns of Guildford Cathedral turned out to be a feast as heart warming as a good Mediterranean dish.

The menu was surprisingly atypical - in fact, the contrasting combination of non-operatic music such as the *Preludio Sinfonico*, a work from Puccini's student days, and Verdi's *Quattro Pezzi Sacri*, a mature work by a mature composer, gave the programme a quite refreshing flavour...

Verdi's *Quattro Pezzi Sacri*, a compilation of originally independent sacred pieces, was a clear example of Verdi's late style and beautifully done by the choir and Brandenburg Sinfonia. *Ave Maria*, sung a *capella*, was the first of the series and represented the power of the choir and the conductor Jeremy Backhouse in dealing with expressive silences and soft dynamics...

Messa di Gloria, the closing piece of the night, was perhaps the best example of the fascination of Italian opera composers for liturgical subjects. Another work of Puccini's youth, the Mass lacks the skilful intensity of his later pieces and may sound even naïve in comparison. Puccini was anything but naïve, however, and the simplicity of the Mass' vocal writing turns out to be one of its strengths.

Andrew Dickinson, tenor, and Frederick Long, bass-baritone, are two young soloists and both performed expressively and subtly according to the Mass' character...

In a programme fairly demanding for the singers, especially its sopranos, Vivace Chorus impressed by the energy and purposefulness of its performance. Jeremy's expressive and fully aware conducting was reflected onto the choir's execution, and the result was that an otherwise odd programme became a pleasant surprise with a lovely Italian aftertaste.



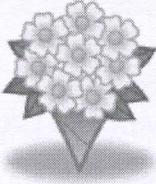
The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Penny Peters, Guildford Cathedral Office (tel: 01403 547860). It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.

Financially assisted by
 GUILDFORD
BOROUGH

Tonight's concert has been held in Guildford Cathedral by kind permission of the Dean and Chapter.

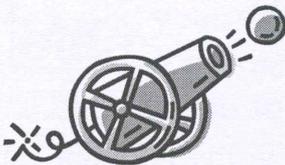
Printed by WORDCRAFT
115 Merrow Woods, Guildford, Surrey GU1 2LJ
Tel: 01483 560735

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



Come & Sing: 30th January 2010 [*African Sanctus*]

I just had to drop you a line and ask you to pass on my thanks to all concerned for the most wonderful day yesterday. The whole experience was so worthwhile, the organization without fault and the joy of working as part of a group of interested and focused singers simply marvellous. I have not sung under the direction of Jeremy Backhouse before - what a privilege that was - and the arrival of David Fanshawe himself was the equivalent to the icing on the cake. Thank you so much for inviting me to take part.



**Bells and Bangs
by Mr P Newis
and mates**

(and with many thanks
from the Vivace Chorus!)



For Complete Family Eyecare

*Extensive range of frames
with many designer names*

1 Wolsey Walk, Woking GU21 1XU
Tel: 01483 766800

Richard Broughton FCOptom DipCLP
Resident Partner

Branches also at:
Camberley, Fleet and Guildford

John Harwood

Optometrists & Contact Lens Practitioners

LONG ESTABLISHED INDEPENDENT PRACTICE

Music Lovers...

You'll find what you want at the

The Record Corner

VAST SELECTION OF CDs & DVDs

Open 9.00am - 5.30pm
MONDAY - SATURDAY

Classical Music Specialists

- Rock - Jazz - Pop - Folk
- Separate Pop - Classical Departments
- Listening Facilities
- Music Accessories - Sheet Music
- Recordings for Choir Rehearsals

FOR ENQUIRIES OR OUR MAIL ORDER SERVICE
01483 422006

CREDIT CARDS ACCEPTED

FOUND LANE, GODALMING, SURREY GU7 1BX
tom@therecordcorner.co.uk

REDRUP

PLUMBING & HEATING LTD

16 OLD HILL
WOKING
SURREY

01483 773129
07712 611400
07766 106769

E-Mail: bob.redrup@googlemail.com

**ESTIMATES
FREE**



REGISTER
Gas Safe
Reg: 489

Supported by Vivace Chorus
Julia Lampard Hair Salon presents a
Charity Candlelit Dinner Dance

in aid of **Chase Hospice** care for children

At the Loseley Tithe Barn, Loseley Park
Guildford, Surrey, GU3 1HS

Friday 11th June 2010

Entertainment for the evening will include songs from
Vivace Chorus, British Championship Dancers
and live music from the band Night Train.

Tickets: £75 from Wendy or Julia on 01483 579977



Would you like to 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.

For more details contact our Patrons Secretary, Chris Short, on 07703 807250 or email patrons@vivacechorus.org

Looking forward to seeing you at one of our events soon...

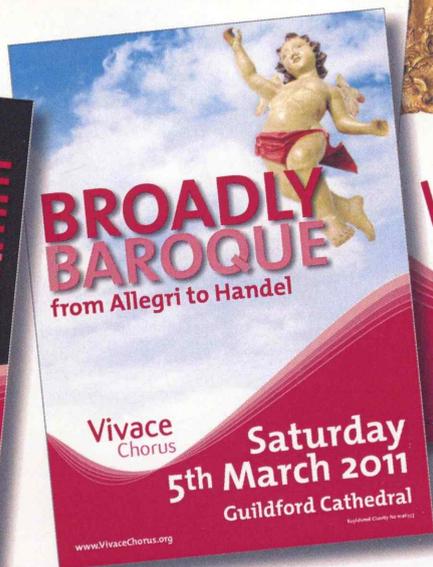


PETITE MESSE SOLENNELLE
ROSSINI

Vivace Chorus

Saturday 20th Nov 2010
Guildford Cathedral

www.VivaceChorus.org



BROADLY BAROQUE
from Allegri to Handel

Vivace Chorus

Saturday 5th March 2011
Guildford Cathedral

www.VivaceChorus.org



COME SING & BAROQUE

Vivace Chorus

22nd January 2011
Booking opens 1st October
Apply early to avoid disappointment

Charity No 1026337 www.VivaceChorus.org

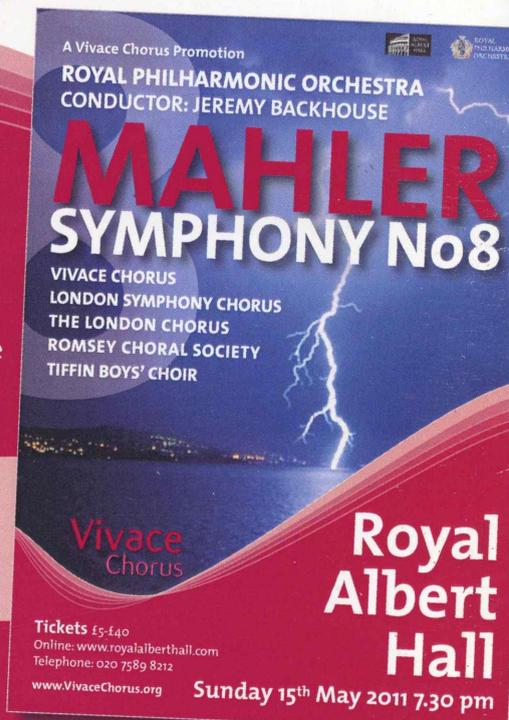
THE SYMPHONY OF A THOUSAND

Vivace Chorus is promoting this performance of Mahler's 8th Symphony to mark the centenary of Mahler's death. The performance of this immense work will be a highlight of the London concert season. **DON'T MISS IT!**

Ticket prices £5-£40 either:
Online: www.royalalberthall.com
or RAH Box Office 020 7589 8212

www.VivaceChorus.org

Registered Charity No 1026337



A Vivace Chorus Promotion

ROYAL PHILHARMONIC ORCHESTRA
CONDUCTOR: JEREMY BACKHOUSE

MAHLER SYMPHONY No 8

VIVACE CHORUS
LONDON SYMPHONY CHORUS
THE LONDON CHORUS
ROMSEY CHORAL SOCIETY
TIFFIN BOYS' CHOIR

Vivace Chorus

Royal Albert Hall

Tickets £5-£40
Online: www.royalalberthall.com
Telephone: 020 7589 8212
www.VivaceChorus.org

Sunday 15th May 2011 7.30 pm