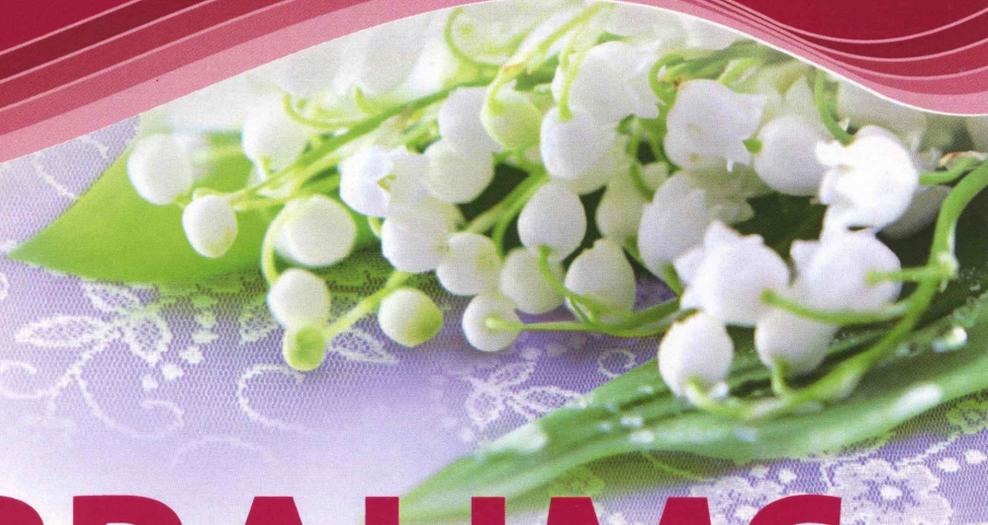


Vivace  
Chorus



# BRAHMS

EIN DEUTSCHES REQUIEM

# PARRY

3 choral pieces  
Elegy to Brahms

The Brandenburg Sinfonia  
Conductor: Jeremy Backhouse

Saturday  
19th Nov 2011

7.30 pm  
Guildford  
Cathedral

Royal Grammar School  
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# Vivace Chorus



**President Sir David Willcocks CBE MC**

**Parry**

*I was Glad*

*Long since in Egypt's  
Plenteous Land, from Judith*

*Elegy for Brahms*

*Blest Pair of Sirens*

**Brahms**

*Ein deutsches Requiem*

**Claire Seaton**

**Soprano**

**Michael Bundy**

**Bass**

**The Brandenburg Sinfonia  
Conductor Jeremy Backhouse**

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

## PRE-CONCERT TALK by Martin Hall

### Brahms and Parry: Two atheists' approaches to religious texts

6.30pm in the Chapter House

Martin is an accomplished lecturer, conductor, singer and keyboard player. He has a long association with the Vivace Chorus, as deputy accompanist and conductor, and as a performer, having taken part in several of our concerts as organist, pianist and harpsichordist. He received his musical education at the Royal Academy of Music, where he was a prizewinner, and New College Oxford, where he returned as a member of the music staff. Martin directs the accomplished professional chamber orchestra the Kensington Sinfonia.

Brahms and Parry both worked during an age when severe doubt was beginning to be expressed about the tenets of orthodox Christianity, yet they produced masterpieces setting religious texts. Why did they elect to set such texts and how did they manage to do so convincingly and, it would seem, sincerely?

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.

### Broadly Baroque, March 2011



"Your Baroque concert was really excellent in every respect. The off-stage choir in the Allegri *Miserere mei* produced an electrifying, almost ethereal sound, and the Handel *Dixit Dominus* with its hugely challenging dynamics was first rate. Add the Pergolesi and Buxtehude - what more could one wish for? A beautifully performed and balanced programme."

Douglas Jack, Chairman, Godalming Choral Society

**Flash photography, audio and video recording are not permitted without the prior written consent of the Vivace Chorus. Please also kindly switch off all mobile phones and alarms on digital watches.**

## Why Parry and Brahms?

In his day, Parry, a musician capable of unsurpassed beauty, profundity and innovation, was widely regarded as the finest British composer since Purcell. Brahms, born only 15 years before him, was his greatest musical influence. On hearing of his death, Parry wrote the *Elegy for Brahms*, presented tonight, in his memory. In a year when Parry's music was brought to wide public notice at the recent royal wedding, we are delighted to present a varied programme of works from these two, almost contemporaneous, great composers.

### Charles Hubert Hastings Parry (1848 – 1918)



Born into a wealthy Victorian family, Parry first took music lessons while a student at Eton. His talent was such that he was awarded a Bachelor of Music degree from Oxford aged 18. He published his first orchestral work in 1878 (Piano Concerto in F# minor), and went on to compose a wide variety of works: oratorios, libretti, chamber and orchestral pieces, cantatas, odes, choral works and solo songs. Among the most famous of his works, in addition to some of tonight's pieces, are the *Songs of Farewell* and the hymn *Jerusalem*.

In 1883, Parry became a teacher at the Royal College of Music; he rose to be its second director, 1894 – 1918. During this period, he published several books, including *The Art of Music* (1893 & 1896) and *The Music of the Seventeenth Century* (1902). As scholar, teacher and composer, Parry had a great influence on the English musical renaissance of the late 19th and early 20th centuries, especially as, in his teaching role, he came into contact with so many of the next generation of composers.

His upper-middle class background and conservative mien hid a character of deep sensitivity and he was regarded as a kindly man, beloved of his students and respected for his integrity by his colleagues and contemporaries.

Parry was knighted in 1898 and made a baronet in 1903 but, despite his achievements, much of his music remains sadly neglected, being overshadowed by works of better-known contemporaries and successors such as Elgar and Vaughan Williams.

## ***I was Glad***

This majestic anthem was written for the coronation of Edward VII in 1902, and reflects the imperial grandeur of the occasion. It has been played for the entry of the monarch at every coronation since, as well as recently at the wedding of Prince William (along with *Blest Pair of Sirens*). The words are from Psalm 122.

*I was glad, glad when they said unto me  
We will go into the house of the Lord.  
Our feet shall stand in thy gates, O Jerusalem.  
Jerusalem is builded as a city  
That is at unity in itself.  
O pray for the peace of Jerusalem,  
They shall prosper that love thee,  
Peace be within thy walls, and plenteousness within thy palaces.*

## ***Long since in Egypt's Plenteous Land* from the oratorio *Judith***

The melody of this extract from Parry's oratorio, *Judith*, has become famous as the tune of the hymn *Dear Lord and Father of Mankind*, known in that context as 'Repton'. *Judith*, published in 1888, is based rather loosely on the exploits of Judith set in the reign of Manasseh in the 7th century BC. The oratorio's theme is of God's power of deliverance when his people remain faithful to him. *Long since in Egypt's Plenteous Land* tells the story of Exodus. During the first act of the oratorio, in a scene entitled 'The Children', this ballad is sung to the children of the king.

*Yet once again will I tell to you  
The old familiar story  
So, when I pass away,  
Ye too shall tell unto your children  
The loving Kindness of our God.*

*Long since in Egypt's plenteous land,  
Our fathers were oppressed,  
But God, whose chosen folk they were,  
Smote those who long enslaved them there,  
And all their woes redressed.*

*The Red Sea stayed them not at all,  
Nor depths of liquid green;  
On either hand a mighty wall  
Of waters clear rose high at His call,  
And they passed through between.*

*In deserts wild they wandered long,  
They sinned, and went astray;  
But yet His arm to help was strong,  
He pardoned them tho' they did wrong,  
And brought them on their way.*

*At last to this good land they came,  
With fruitful plenty blest;  
Here glorious men won endless fame,  
Here God made holy Zion's name,  
And here He gave them rest.*

*Oh, may we ne'er forget what He hath done,  
Nor prove unmindful of His love,  
That, like the constant sun,  
On Israel hath shone,  
And sent down blessings from above.*

## ***Elegy for Brahms***

Parry's orchestral pieces, including five symphonies, a set of *Symphonic Variations in E minor*, the *Overture to an Unwritten Tragedy* and the *Elegy for Brahms*, were considered by the critics of his day to be less important than his other works. Indeed the *Elegy*, written in 1897, the year of Brahms' death, was not performed until Parry's own memorial concert at the Royal College of Music, in November 1918 – a singularly poignant time to perform in England a tribute to a German composer. It was not until relatively recently, at the end of the 20th century, that these works started to receive the recognition they deserve.

The *Elegy for Brahms* evinces the emotions Parry felt at the loss of his musical hero. From the expressive opening to the intensely moving ending, Parry demonstrates his ability to write music of unsurpassed beauty and depth. Whilst not a deliberate pastiche, the influence of Brahms can be heard in some of the writing, particularly for strings and in places for woodwind too. It is Parry at his most passionate and, to quote tonight's conductor, "I defy anyone to remain unmoved by it."

## **Blest Pair of Sirens**

*Blest Pair of Sirens* is a setting of Milton's *At a Solemn Musick*, which exalts the twin muses of Voice and Verse. Written in 1887 and dedicated to Stanford, this is Parry at his glorious best.

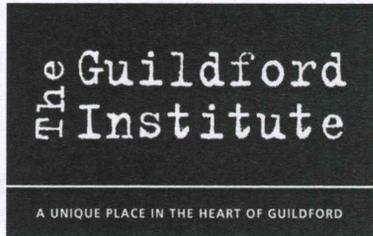
*Blest pair of Sirens, pledges of Heaven's joy,  
Sphere-born harmonious sisters, Voice and Verse,  
Wed your divine sounds, and mixt pow'r employ,  
Dead things with inbreathed sense able to pierce;  
And to our high-raised phantasy present  
That undisturbed song of pure concert,  
Aye sung before the sapphire-coloured throne  
To Him that sits thereon,  
With saintly shout and solemn jubilee;  
Where the bright Seraphim, in burning row,  
Their loud, uplifted angel-trumpets blow,  
And the Cherubic host in thousand quires  
Touch their immortal harps of golden wires,  
With those just spirits, that wear victorious palms,  
Hymns devout and holy psalms  
Singing everlastingly.  
That we on earth with undiscording voice,  
May rightly answer that melodious noise;  
As once we did, till disproportioned sin  
Jarr'd against nature's chime, and with harsh din  
Broke the fair music that all creatures made  
To their great Lord, whose love their motion swayed  
In perfect diapason, whilst they stood  
In first obedience, and their state of good.  
O may we soon again renew that song  
And keep in tune with Heaven, till God ere long  
To His celestial consort us unite,  
To live with Him and sing in endless morn of light!*

## *~ Interval ~*

Drinks, which may be ordered in the Cathedral before the concert, will be served in the Refectory.

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CENTENARY CELEBRATION 1911 - 2011

## Johannes Brahms (1833 – 1897)



Born in Hamburg, Germany, on May 7, 1833, Brahms was the son of a double bassist, who taught him to play the violin and piano. He showed great promise as a musician from his very early years, and by his twenties had come to the notice of Robert Schumann. Schumann not only befriended him but also, impressed by the young Brahms' talent, became his most ardent supporter and did much to promote his career.

Following Schumann's illness and subsequent death in 1856, Brahms became a close friend of his widow, Clara, herself a pianist and composer. It was not until 1866, following the death also of his mother, that Brahms wrote *Ein deutsches Requiem* – his 'Requiem in the German language' – a work that contains some of the most beautiful, uplifting and profound musical utterances from the hand of any composer and that, perhaps more than any other, confirmed his reputation as one of the greats.

As his career developed, he became established in the leading musical city of Vienna, fulfilling the promise that Schumann had predicted, with perhaps his greatest accolade being his inclusion by the famous conductor Hans von Bülow in the 'Three Bs' – Bach, Beethoven and Brahms.

Clearly continuing the line of German tradition, Brahms remained faithful to classical principles. His works, whether symphonies, vocal works, chamber or piano music, are full of emotion, yet never abandon classical structural norms. His adherence to this tradition brought him into lively conflict with the 'New German School' whose principal figures included Liszt and Wagner.

Brahms died in 1897 and was buried in the Zentralfriedhof (Central Cemetery), in Vienna. Such was his renown that on the day of his funeral all the ships in Hamburg, the city of his birth, lowered their flags to half-mast.

## ***Ein deutsches Requiem***

- I        *Selig sind, die da Leid tragen*
- II       *Denn alles Fleisch es ist wie Gras*
- III      *Herr, lehre doch mich*
- IV      *Wie lieblich sind deine Wohnungen*
- V        *Ihr habt nun Traurigkeit*
- VI      *Denn wir haben hie keine bleibende Statt*
- VII     *Selig sind die Toten*

For some years Brahms had been considering various ideas for his *Requiem*, but it was not until 1866, when he was 33, that he began work on it seriously. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. In its incomplete form, *Ein deutsches Requiem* was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert-hall, the Gewandhaus.

Brahms may have written the *Requiem* in memory of his mother, who died in 1865; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the *Requiem* might be, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception.

The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, and omits any reference to the Last Judgement - a central feature of the Catholic liturgy - and any final plea for mercy or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Not surprisingly, then, the title of *Requiem* has at times been called into question, but Brahms' stated intention was to write a requiem to comfort the living, not one for the souls of the dead. Consequently the work focuses on faith in the Resurrection rather than fear of the Day of Judgement. Despite its unorthodox text, *Ein deutsches Requiem* was immediately recognised as a masterpiece of exceptional vision, and it finally confirmed Brahms' reputation as a composer of international stature.

The similarity of the opening and closing movements serves to unify the whole work, while the funeral march of the second is balanced by the triumphant theme of the resurrection in the towering sixth movement. Similarly, the baritone solo in the third movement, *Herr, lehre doch mich*, is paralleled in the fifth by the soprano solo, *Ihr habt nun Traurigkeit*. The lyrical fourth section, *Wie lieblich sind deine Wohnungen*, is therefore at the heart of the work, framed by the solemnity of the first three movements and the transition from grief to the certainty of comfort in the last three.

This carefully balanced architecture is matched by an equally firm musical structure based on two principal ideas which Brahms skilfully uses in a variety of subtle guises throughout the work. The most important of these occurs at the opening choral entry and consists of the first three notes sung by the sopranos to the words *Selig sind*. Brahms uses this musical cell as the main building block of the whole piece, subjecting it to a variety of transformations, including upside-down and back-to-front versions, both of which play as significant a role as the original form. The other important musical idea is a chorale-like melody played by the violas at the very beginning. Its most obvious reappearance is in the second movement, now in a minor key, as an expansive melody sung by the choir in unison. Brahms had recently discovered the cantatas of J S Bach, and there seems little doubt that this theme was derived from a very similar chorale melody in Bach's *Cantata No. 27*.

The opening movement, the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and sombre mood, reflected in the orchestration by the temporary absence of the violins. As the music proceeds, however, mourning is transformed into comfort.

The second movement, in the dark key of B flat minor, is centred on the heavy rhythms of a funeral march, with the chorus proclaiming the inevitability of man's fate, *Denn alles Fleisch es ist wie Gras* (For all flesh is as grass). A lighter central episode provides some brief respite before the funeral march returns. Eventually, at *Aber des Herrn Wort bleibet* (But the word of the Lord endureth), an energetic *allegro* emerges, once more transfiguring darkness into light and leading to a glorious conclusion.

In the third movement, the baritone soloist and chorus begin by pondering the transience of human existence. The soloist then asks, *Nun Herr, wes soll ich mich trösten?* (And now, Lord, how shall I find comfort?) and the reply, *Ich hoffe auf dich* (My hope is in thee), wells up

from the depths in a rising crescendo of affirmation. This leads seamlessly into a broad, imposing fugue, remarkable for its omnipresent pedal D which, whilst creating considerable tension during the fugue itself, also provides an unshakeable foundation for the final resolution.

After the intensity of the first three movements, the pivotal fourth, a serene pastorale, provides the opportunity for contemplation and rest. This is music of exceptional beauty, and it is hardly surprising that this movement is so widely known and loved.

The fifth movement features a sublime soprano solo accompanied by woodwind, horns and muted strings. The chorus, too, plays an accompanying role. Whereas the baritone soloist in the third movement sang of grief and doubt, the soprano's message here is one of maternal consolation.

Brahms reserves his most dramatic music for the imposing sixth movement. It begins in reflective mood, but soon the baritone soloist introduces the familiar verses *Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden ... zu der Zeit der letzten Posaune* (We shall not all sleep, but we shall all be changed ... at the sound of the last trumpet), at which point the music explodes into a blaze of sound and energy. The intensity builds to a climax at *Hölle, wo ist dein Sieg?* (Hell, where is thy victory?) and a majestic fugue then ensues. In the middle of this fugue two *fortissimo* climaxes grow out of an exhilarating orchestral 'Jacob's ladder' that reaches up to heaven as it passes from the bass instruments right up to the flutes and violins. The movement ends with a final powerful statement.

The last movement begins with a radiant melody from the sopranos, followed by the basses. The moving final section is a subtle reworking of music from the very opening, and the *Requiem* reaches its peaceful conclusion at the same word with which it began: *Selig* (Blessed).

John Bawden

*I. Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.  
Die mit Tränen säen,  
werden mit Freuden ernten.*

*Sie gehen hin und weinen  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.*

I. Blessed are they that mourn:  
for they shall be comforted.  
They that sow in tears  
shall reap in joy.

They that go forth and weep,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing their sheaves with them.

*II. Denn alles Fleisch, es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.*

*So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe den Morgenregen  
und Abendregen.*

*Aber des Herrn Wort bleibt in Ewigkeit.  
Die Erlöseten des Herrn  
werden wiederkommen  
und gen Zion kommen mit Jauchzen;  
ewige Freude wird über ihrem Haupte sein;  
Freude und Wonne werden sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.*

*III. Herr, lehre doch mich,  
daß ein Ende mit mir haben muß,  
und mein Leben ein Ziel hat,  
und ich davon muß.  
Siehe, meine Tage sind einer Hand breit  
vor dir,  
und mein Leben ist wie nichts vor dir.*

*Ach wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht  
wer es kriegen wird.  
Nun Herr, wes soll ich mich trösten?  
Ich hoffe auf dich.  
Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.*

*IV. Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;*

*II. For all flesh is as grass  
and all the glory of man  
as the flower of grass.  
The grass withereth,  
and the flower falleth away.*

*Be patient therefore, brethren,  
unto the coming of the Lord.  
Behold, the farmer waiteth  
for the precious fruit of the earth  
and hath long patience for it,  
until he receive the morning  
and evening rain.*

*But the word of the Lord endureth for ever.  
And the redeemed of the Lord  
shall return,  
and come to Zion with songs  
and everlasting joy upon their heads;  
they shall obtain joy and gladness,  
and sorrow and sighing shall flee away.*

*III. Lord, make me to know  
mine end, and the measure of my days,  
what it is: that I may know  
how frail I am.  
Behold, Thou hast made my days as an  
handbreadth;  
and mine age is as nothing before Thee.*

*All men that still walk the earth are  
hardly as anything.  
They go hence like a shadow:  
And all their noise comes to nothing;  
They heapeth up riches, and knoweth not  
who shall inherit them.  
And now, Lord, how shall I find comfort?  
My hope is in Thee.  
The souls of the righteous are in the hand of  
God and no torment shall touch them.*

*IV. How lovely are Thy tabernacles,  
O Lord of hosts!  
My soul longeth, yea, even fainteth  
for the courts of the Lord;*

*mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.*

my body and soul rejoice  
for the living God.  
Blessed are they that dwell in Thy house:  
they praise Thee evermore.

*V. Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen  
und euer Herz soll sich freuen,  
und eure Freude  
soll niemand von euch nehmen.  
Ich will euch trösten,  
wie einen seine Mutter tröstet.  
Sehet mich an: Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe großen Trost funden.*

V. And ye now therefore have sorrow:  
but I will see you again,  
and your heart shall rejoice,  
and your joy  
no man taketh from you.  
Thee will I comfort  
As one whom his mother comforts.  
Look on me: for a short time I have had  
sorrow and labour,  
and have found great comfort.

*VI. Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.  
Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem Augenblick,  
zu der Zeit der letzten Posaune.*

VI. For here have we no continuing city,  
but we seek one to come.  
Behold, I tell you a mystery:  
we shall not all sleep,  
but we shall all be changed,  
in a moment, in the twinkling of an eye,  
at the last trumpet.

*Denn es wird die Posaune schallen,  
und die Toten werden auferstehen  
unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllt werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn du hast alle Dinge geschaffen,  
und durch deinen Willen haben sie  
das Wesen und sind geschaffen.*

For the trumpet shall sound,  
and the dead shall be raised  
incorruptible,  
and we shall be changed.  
Then shall be brought to pass  
the saying that is written:  
Death is swallowed up in victory.  
Death, where is thy sting?  
Hell, where is thy victory?  
Thou art worthy, O Lord, to receive  
glory and honour and power:  
for Thou hast created all things,  
and by Thy will they were  
created and have their being.

*VII. Selig sind die Toten,  
die in dem Herren sterben von nun an.  
Ja, der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.*

VII. Blessed are the dead,  
which die in the Lord, from henceforth.  
Yea, says the Spirit,  
that they may rest from their labours;  
and their works do follow them.

## Claire Seaton – Soprano



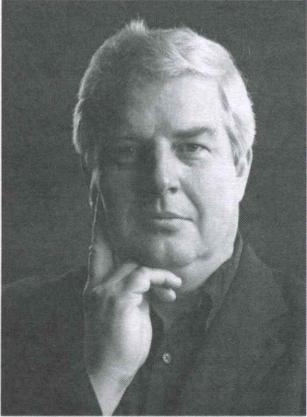
Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998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

Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa. One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field, where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records.

Recent engagements have included Mendelssohn's *Elijah* with Willard White in Chichester Cathedral, Bach's *B minor Mass* with Michael Chance and Verdi's *Requiem* in the Royal Festival Hall. Future engagements include Handel's *Messiah* in the rarely performed Goosens orchestration and Symanowski's *Stabat Mater* in *Salisbury Cathedral*. In addition to the Allegri, Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahms' *Ein deutsches Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury, on Fleet Street Records.

Claire is particularly well known for her performances of Verdi's *Requiem* and Mozart's *C Minor Mass*, as well as Mahler's *Symphony No. 8* which she was privileged to perform with Vivace under the baton of Jeremy Backhouse in May of this year. Claire is delighted to be back in Guildford Cathedral with Vivace for this concert.

## Michael Bundy – Baritone



Michael Bundy, a graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, has performed widely in diverse genres. He has appeared as soloist with The Sixteen and The Orchestra of the Age of Enlightenment, and has a continuing relationship with the BBC Singers. His operatic repertoire exceeds 40 roles, with performances for English National Opera, Kent Opera, Scottish Opera and the Royal Opera House, Covent Garden. His oratorio repertoire is catholic, and he broadcasts frequently for BBC Radio 3.

Work with Trevor Pinnock and The English Concert has included Bach's *St Matthew Passion* in Europe, Istanbul and Japan, and he appeared as soloist with Sir John Eliot Gardiner and The English Baroque Soloists in Berlioz' *L'Enfance du Christ*, Handel's *Israel in Egypt* (both BBC promenade concerts), Bach's *B Minor Mass* and Haydn's *Nelson Mass*. He broadcast the role of Gobryas in Handel's oratorio *Belshazzar* with Robert King and the King's Consort, and recently sang in Elgar's *The Dream of Gerontius* in Ely and Rochester cathedrals and the Smetana Hall in Prague. He has sung with Jeremy Backhouse and the *Vivace Chorus* on several occasions, in works such as Mendelssohn's *Elijah*, Verdi's *Requiem* and Mahler's *Symphony No. 8* in the Royal Albert Hall: Other recent engagements have included a performance of *Gerontius* in the Usher Hall and Verdi's *Requiem* in Winchester Cathedral.

Michael also specialises in French *mélodie* and has recorded a series of CDs with Naxos featuring songs by the Parisian organists Widor, Vierne and Tournemire, two with the renowned Jeremy Filsell: He has also published a book, *Prophets without Honour*, on these forgotten *mélodies*. Other recordings include Purcell's *The Fairy Queen*, Chausson's *Le Roi Arthur*, Tovey's *The Bride of Dionysus* and, recently, Michael Hurd's opera *The Widow of Ephesus*. He has a strong interest in contemporary music, having given the premières of works by John Hardy, Eddie McGuire and Cecilia McDowall; also Noam Sheriff's opera *Golem 13*, premièred in Prague at the Narodni Divadlo. In lighter vein, he has broadcast the roles of Olin Britt (*Music Man*), Mr Lindquist (*A Little Night Music*) and performed live with Sarah Brightman on BBC Radio 2.

## Jeremy Backhouse



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

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

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

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

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



**Artistic Director – Robert Porter**

**Associate Music Director – Sarah Tenant-Flowers**

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

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

**Violin 1**

Mihkel Kerem  
Rhys Watkins  
Bjorn Kleiman  
Deborah Gruman  
Barbara Zdziarska  
Cecilia Romero  
Gabriela Nikula  
Melissa Reiner

**Violin 2**

Sarah  
Wolstenholme  
James Widdupp  
Tom Hankey  
Phillip Granel  
Suzanne Evans  
Anna Ovsyanikova

**Viola**

Kate Musker  
Ruth Gibson  
Sarah Chapman  
Miriam Eisele

**Cello**

Louise McMonagle  
Lydia Shelley  
Emma Vidgeon  
Verity Enanson  
Sarah Westley

**Bass**

Lawrence Ungless  
Laura Campbell

**Flute**

Celia Chambers  
Claire Jefferies  
Fergus Davidson

**Oboe**

Dan Bates  
Rachel Broadbent

**Clarinet**

Tom Lessels  
Karen Hobbs

**Bassoon**

Adam McKenzie  
Tom Hardy

**Contra Bassoon**

Rosie Cow

**Horn**

Dave Lee  
Martin Grainger  
Jocelyn Lightfoot  
Susie Koczur

**Trumpet**

Chris Deacon  
Chris Evans

**Trombone**

Ruth Molins  
Mark Townend  
Dougal Prophet

**Tuba**

Adrian Miotti

**Timpani**

Scott Bywater

**Harp**

Sue Blair

**Organ**

Paul Provost

## About the Vivace Chorus

Jeremy Backhouse	Music Director
Francis Pott	Accompanist
James Garrow	Chairman

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

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

Since 1995, the choir has thrived under the exceptional leadership of our Music Director, Jeremy Backhouse, ably supported by Francis Pott. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and every performance, and Francis is not just a very fine rehearsal accompanist but is also a composer of international reputation and a concert pianist in his own right. We consider ourselves very fortunate to have musicians of this calibre at the helm.

We relish the opportunity to perform more unusual works such as Mahler's 8th Symphony or Prokofiev's *Alexander Nevsky* as much as the great choral masterpieces of Verdi, Bach, Brahms, Handel or Haydn. At a more intimate level, we are at home with the works of Fauré, Tavener, Allegri or Lauridsen. Contemporary music is an important feature of the repertoire and our 'Contemporary Choral Classics' series, which has featured works such as Will Todd's *Mass in Blue*, is designed both to challenge the choir and to promote the classics of the future.

Our most recent success has been a sell-out performance of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall. Conducted by Jeremy and incorporating five choirs including the London Symphony Chorus together with the Royal Philharmonic Orchestra, this was an incredible experience for singers and audience alike. (Read what people said about it on page 22.)

This season's concerts will include a 'A Night at the Opera' in Guildford's new state-of-the-art concert hall, G Live, in March, followed by a performance in May of Rachmaninov's *Piano Concerto No. 2* and his choral masterpiece *The Bells*.

In addition to our own concerts, we also sing in charity concerts such as the Shooting Star CHASE Carol Concert, at the Mayor of Guildford's Carol Concert and, with our good friends the Brandenburg Sinfonia, we sing twice a year in the superb venue of St Martin-in-the-Fields.

We also, on occasion, venture further afield. Trips abroad have included visits to Freiburg, Germany, to sing with the Freiburger Bachchor and, in June 2009, to France where we gave concerts of music from the early 16th to late 20th centuries in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais. Another tour is planned for June next year with concerts in Strasbourg, Heidelberg and Freiburg.

New members are always welcome, so if you love beautiful choral music and want to have fun singing, please contact Jane Brooks at [membership@vivacechorus.org](mailto:membership@vivacechorus.org) to find out how you can be a part of our exciting future. We rehearse in Holy Trinity Church, Guildford High Street, on Monday evenings.

For more information, do visit our website, [vivacechorus.org](http://vivacechorus.org), where you can also sign up to receive information about our concerts, email us on [info@vivacechorus.org](mailto:info@vivacechorus.org) or follow us on Facebook or Twitter.

### **A word of thanks...**

The choir is run by a committee of some 12 members, but as well as the official committee, there is a long list of other people who tirelessly give their time to help the choir run smoothly. One of these unsung heroes is, sadly, singing with us for the last time tonight. Brenda Moore has not only been a stalwart of the altos for an astonishing 39 years, but since 2001 she has also beavered away in the background working on the programmes for all our concerts. The first full programme Brenda produced was for 'Italian Inspirations' in March 2005 and her swan-song was the very ambitious and much more glamorous programme produced for the recent Mahler concert in the Royal Albert Hall.

Following our March 2011 concert, 'Broadly Baroque', we received this from Terry Barfoot: "As the publications consultant for the Bournemouth Symphony Orchestra I know all about the problems of putting a printed programme together, and I thought yours was exemplary: well researched, well written and well presented", and an online review of the Albert Hall concert, May 2011, referred to Vivace Chorus's excellent printed programme.

That's a hard act to follow but we will do our best not to let Brenda's high standards lapse!

## Vivace Chorus Singers

### FIRST SOPRANOS

Joanna Andrews  
Helen Beevers  
Mary Broughton  
Elaine Chapman  
Rachel Edmondson  
Mo Kfour  
Rachael Moore  
Susan Norton  
Gillian Palmer  
Margaret Parry  
Margaret Perkins  
Kate Rayner  
Gillian Rix  
Rebekah Smit  
Carol Terry  
Joan Thomas  
Nikki Vale  
Sally Varley

### SECOND SOPRANOS

Jacqueline Alderton  
Mandy Freeman  
Marianne Illsley  
Jane Kenney  
Krystyna Marsden  
Isabel Mealor  
Debbie Morton  
Alison Palmer  
Kate Peters  
Rosalind Plowright  
Isobel Rooth  
Ann Sheppard  
Judy Smith  
Philippa Smith  
Paula Sutton  
Christine Wilks  
Frances Worpe

### FIRST ALTOS

Penny Baxter  
Monika Boothby  
Jane Brooks  
Margaret Dentskevich  
Liz Durning  
Kate Emerson  
Sheila Hodson

Pamela Leggatt  
Jean Leston  
Judith Lewy  
Margaret Mann  
Lois McCabe  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Penny Muray  
Gill Perkins  
Lesley Scordellis  
Ann Smith  
Marjory Stewart  
Hilary Trigg  
Maggie Woolcock

### SECOND ALTOS

Geraldine Allen  
Hannah Andrews  
Evelyn Beastall  
Sylvia Chantler  
Mary Clayton  
Andrea Dombrowe  
Carolyn Edis  
Celia Embleton  
Elizabeth Evans  
Valerie Garrow  
Jo Glover  
Margaret Grisewood  
Barbara Hilder  
Carol Hobbs  
Brenda Moore  
Jacqueline Norman  
Beryl Northam  
Sheila Rowell  
Prue Smith  
Jo Stokes  
Rosey Storey  
Pamela Usher  
June Windle  
Elisabeth Yates

### FIRST TENORS

Mike Bishop  
Bob Bromham  
Bob Cowell

Tim Hardyment  
Nick Manning  
Martin Price  
Chris Robinson  
John Trigg

### SECOND TENORS

John Bawden  
Ewan Bramhall  
Tony Chantler  
Stephen Chowms  
Geoff Johns  
Stephen Linton  
Peter Norman  
Jon Scott

### FIRST BASSES

Phil Beastall  
John Britten  
Michael Golden  
Brian John  
Jeremy Johnson  
Eric Kennedy  
Jonathan Long  
Chris Newbery  
Adrian Oxborough  
Chris Peters  
Robin Privett  
David Ross  
Philip Stanford  
Barry Sterndale-Bennett  
Kieron Walsh

### SECOND BASSES

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

# Vivace Chorus Patrons

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

## Honorary Life Patrons:

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Dr John Trigg MBE

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Mr H J C Browne  
Bob & Maryel Cowell

Mr Lionel Moon  
Maggie van Koetsveld

Without the help of Patrons, together with grants and our other fundraising efforts, we would be unable to perform such a wide-ranging and exciting repertoire. Patrons receive certain benefits so if you would like to join do please contact Barry Sterndale-Bennett on 07753 858726 or email [patrons@vivacechorus.org](mailto:patrons@vivacechorus.org) .

## **Mahler *Symphony No. 8*, May 15th 2011**

We were delighted that so many of our regular supporters were able to come to the Royal Albert Hall in May to hear our *magnum opus*, Mahler's majestic *Symphony No. 8*, the 'Symphony of a Thousand'. This was the grandest and most audacious undertaking of the choir's long history and, if the comments we received from both listeners and participants alike (below) are anything to go by, one of which we can be proud.

The honours are, of course, not all ours; to perform this glorious masterpiece we were joined by the London Symphony Chorus, The London Chorus, Romsey Choral Society, Tiffin Boys' Choir, the Royal Philharmonic Orchestra and no less than eight soloists.

*"It was a triumph and we were blown away by the scale of it."*

*"I feel very fortunate to have been able to sing in the RAH and to sing with such a brilliant choir as the Vivace Chorus under Jeremy's highly skilled musical leadership. How lucky we are!"*

*"A wonderful rendition with a stirring and genuinely moving Chorus Mysticus that was beautifully paced... thank you for giving us an occasion to remember."*

*"The sound the chorus made was electrifying and the whole symphony unforgettable."*

*"Claire Seaton was superb as Magna Peccatrix; I have heard her perform several times and am beginning to think that there is no top to her range."*

*"What can I say about the Chorus Mysticus – that was so quiet, whispered! Wonderful!"*

*"...the overall sound was often quite breath-taking, regardless of whether pianissimo or fortissimo."*

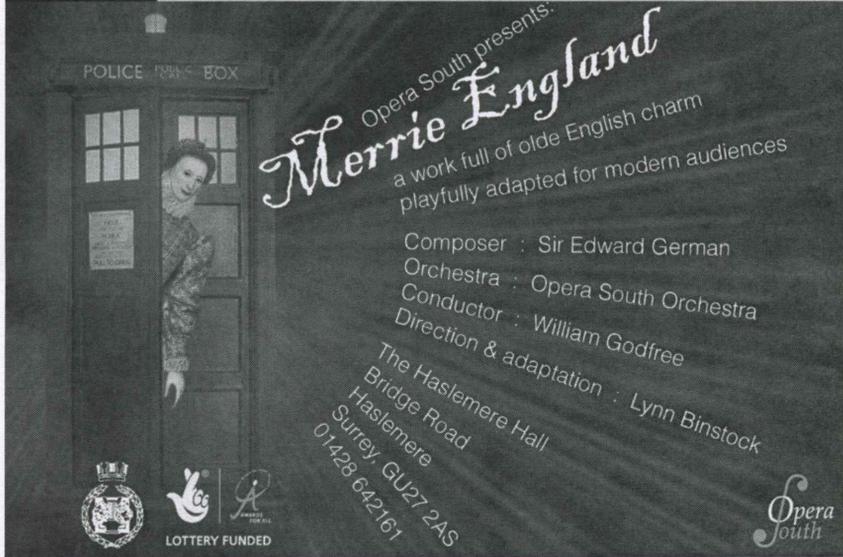
*"What a great opportunity to experience live one of the largest-scale productions in the concert repertoire. It was wonderful to hear so many talented musicians together, under one roof."*

*"...definitely one of those life-affirming and unforgettable occasions. It was wonderful to be there under the direction of the unfaltering and amazing Jeremy."*

*"...the enthusiastic applause at the end was well-deserved indeed."*

Feb 2012

Wed 22<sup>nd</sup> at 7.30pm • Fri 24<sup>th</sup> at 7.30pm • Sat 25<sup>th</sup> at 5.30pm



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**'Broadly Baroque', March 2011**  
 from Terry Barfoot's review for the  
 Surrey Advertiser



'Broadly Baroque' was a most stimulating evening. The music covered a period of around 100 years spanning the Baroque era from the early 17th century through to the early 18th, thus achieving a unity of theme at the same time as a variety of musical personality.

Beginning the programme was Allegri's *Miserere*, in which conductor Jeremy Backhouse directed forces imaginatively deployed to make full use of the Cathedral's ample space and acoustic. A complete contrast followed, with a small ensemble from the Brandenburg Sinfonia playing Pachelbel's famous *Canon*, the clean lines delivered with commendable accurate intonation. In two settings of the *Magnificat*, by Buxtehude and Pergolesi, the ebb and flow of music and text brought plenty of variety and sensitive singing. Bach's Third Brandenburg Concerto, with its three groups of strings, was given a lively and stylish performance, the perfect foil to the choral music surrounding it.

Handel's *Dixit Dominus* was the most astonishing achievement of his younger years. Supported by a team of talented young soloists, the Vivace Chorus were at the top of their form, and the final movement - 'Glory be to the Father' - was a veritable *tour de force* of disciplined choral singing, and worth the price of the ticket on its own.

## Vivace Chorus dates for your diary

### December 2011

- Friday 9 Christmas by Candlelight, with Brandenburg Brass  
5.30pm, St Martin-in-the-Fields, Trafalgar Square
- Sunday 11 The Mayor of Guildford's Christmas Concert,  
7.00pm, Holy Trinity Church, Guildford
- Wednesday 14 Shooting Star CHASE Carol Concert  
7.00pm, Holy Trinity Church, Guildford

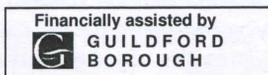
### 2012

- January 28 'Come and Sing' – if you've ever wondered what it's  
like to sing with a choir like Vivace, come and try it out  
for a day.
- March 17 'A Night at the Opera' – highlights from the world of  
opera, in Guildford's wonderful new concert hall G Live
- May 19 Rachmaninov: *Piano Concerto No. 2, The Bells* and  
*Vespers*

**Details at [vivacechorus.org](http://vivacechorus.org) or from [info@vivacechorus.org](mailto:info@vivacechorus.org)**

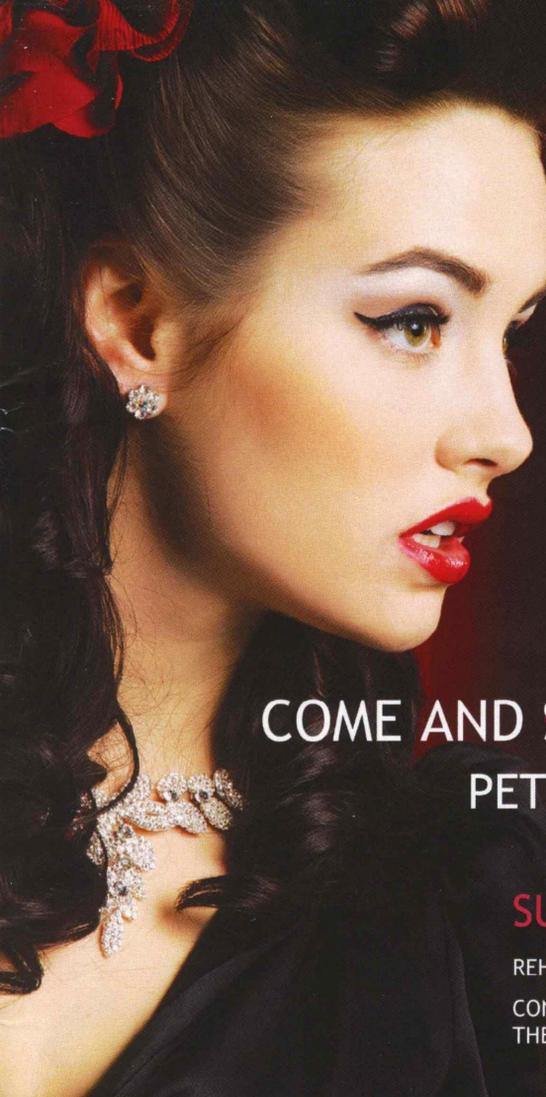
Some of the printed music for this evening's concert has been hired from  
Surrey County Council Performing Arts Library,  
Music Sales Ltd Chester/Novello Hire Library and Faber Music Hire Library.

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



The staging for this concert is owned by the Association of Surrey Choirs.  
To hire please contact Carrie Tinsley, Cathedral Office. tel: 01403 547870.

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 in aid of the MAYOR'S LOCAL DISTRESS FUND  
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 Introduced by: Martin Lewis

**Vivace Chorus**

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**28th January 2012**  
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**RACHMANINOV**

**Piano Concerto No 2**  
**Vespers (extracts)**  
**The Bells**

Piano: Francis Pott  
 The Brandenburg Sinfonia  
 Conductor: Jeremy Backhouse

**Vivace Chorus**

**Saturday 19th May 2012**  
 7.30 pm Guildford Cathedral  
 6.30 pm Pre-concert talk

vivacechorus.org

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 Conductor: Jeremy Backhouse

**Vivace Chorus**

**Saturday 17th March 2012**  
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Our first concert at Guildford's state-of-the-art new entertainment venue, G Live – the acoustic is superb. Listen to the duet from the *Pearl Fishers*, *Nessun Dorma*, Mascagni's *Easter Hymn* and many more highlights from the opera. Don't miss our own Francis Pott playing Rachmaninov's beautiful *2nd Piano Concerto* and then, of course, there's the next *Come and Sing*.

Visit our website for more details and put the dates in your diary now.

**vivacechorus.org**

Registered Charity No 1026337

We are sorry that Claire Seaton is indisposed and will not be able to sing this evening. However we are delighted that her place is being taken by Helen Neeves.

Helen has sung for us on several occasions, the last being in May at our performance of Mahler's *Symphony No 8* at the Royal Albert Hall when Claire was also singing.



Helen Neeves

Helen studied music and performance at the University of York and the Royal College of Music; she is now studying with Julie Kennard.

Helen has many year's experience as a solo and consort singer encompassing concert work, recordings and radio broadcasts, particularly in the fields of Baroque and classical music. Her recent solo engagements include Handel's *Jephtha* with Eastcote Choral Society, and Bach's *Christmas Oratorio* with the St James Singers. During 2010 Helen took part in Lieder recitals at the National Centre for Early Music in York; these were part of the University of York's 'Schumann in Context' day. She also joined the Theatre of the Ayre for performances of Blow's *Venus and Adonis* in the Wigmore Hall and the Turner Sims Concert Hall at the University of Southampton.

This year sees various engagements including Handel's *Solomon* in York Minster and Dupré's *De Profundis* in Neubrandenburg, Germany.

In recent months Helen has sung with various groups including Yorkshire Baroque Soloists, The Sixteen, The Clerks' Group, the Gabrieli Consort, the BBC Singers and I Fagiolini. Engagements have included concerts with I Fagiolini in the St Magnus Festival in Orkney and at the Cadogan Hall in London, and a performance of The Clerks' Group new project, *The Hours*, in Brighton. Among her many other ensemble engagements this year, Helen joined The Sixteen in April for a series of concerts marking the 400th anniversary of Tomás Luis de Victoria.

FRONT NAVE £22:00

SEAT NUMBER G3

# EIN DEUTSCHES REQUIEM BRAHMS

**Vivace**  
Chorus

GUILDFORD CATHEDRAL  
SATURDAY 19TH NOVEMBER : 7.30PM  
PRE-CONCERT TALK AT 6.30PM