

Vivace
Chorus



WAR REQUIEM

Benjamin Britten

Conductor: Jeremy Backhouse
Brandenburg Sinfonia
Tiffin Boys' Choir
Members of Freiburg Bachchor

Saturday
17th Nov 2012
7.30 pm Guildford Cathedral

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WAR REQUIEM
BENJAMIN BRITTEN

Alla Kravchuk	Soprano
Philip O'Brien	Tenor
Gareth Brynmor John	Baritone

with

Brandenburg Sinfonia
Brandenburg Chamber Orchestra
Tiffin Boys' Choir
Members of the Freiburg Bachchor

Conductor: Jeremy Backhouse

After tonight's concert there will be a retiring collection
on behalf of the charity 'Help for Heroes'

PRE-CONCERT TALKS

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

We are fortunate to have two speakers eminently qualified to talk about Britten tonight: Christopher Mark is senior lecturer in musicology at the University of Surrey, whose research is focused on 20th century English music. He has published book chapters, articles and reviews on Elgar, Britten, Vaughan Williams and Tippett, and has also written two books on Britten: *Early Benjamin Britten* was published in 1995 and the second, *Britten: An Extraordinary Life*, is due to be published mid-2013. His talk will be preceded by some words from Vivace Chorus bass John Britten, who will be reminiscing about none other than his Uncle Benjamin!

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.

Rachmaninov, May 2012

"Well done on the excellent and passionate singing. It was a wonderful concert, very moving at times."

"I particularly enjoyed the Vespers, especially the quiet passages, where the balance & 'togetherness' of the choir were so good - unusually good for a choir of this size."

"As a Russian speaker I congratulate Vivace on the pronunciation and articulation of the Russian words and the musicality of their performance. We very much enjoyed both the singing and the piano concerto."



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.

Please note: There is no interval in tonight's performance

Benjamin Britten (1913 – 1976)



Benjamin Britten was born in Lowestoft, Suffolk, and began composing as a child. He studied with the composer Frank Bridge before attending the Royal College of Music in 1930, where he then continued his studies with Arthur Benjamin, Harold Samuel and John Ireland.

Britten was in the United States at the outset of World War II and stayed there for 3 years, returning to Britain in 1942, where as a conscientious objector, he was excused military service. He began work on the piece that would establish him beyond question as the pre-

eminent British composer of his generation – his second opera, *Peter Grimes*, premiered on 7th June 1945. The following year saw the first performance of *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell* – a cornerstone of the orchestral repertoire. Britten subsequently produced a prolific range of works in every genre, from large-scale symphonic scores to songs and choral works. His importance in post-war British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival 2 years later. Britten's career as a composer was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor.

He was commissioned to write the *War Requiem* for the festival to celebrate the consecration of the newly-built St Michael's Cathedral, Coventry, completing it in January 1962, a few months before the first performance in the new cathedral on 30th May 1962.

Britten's last opera was *Death in Venice* (1971 – 73) and by the time of its first performance, he was already seriously ill. He died at the age of 63, a few months after being appointed a life peer – the first composer ever to receive this honour.

A personal note:

Vivace Chorus bass John Britten is the son of Benjamin Britten's older brother Robert. Here John explains why he believes that the *War Requiem* had its origins in his uncle's early childhood.

"My father was born in 1907 and my Uncle Benjamin in 1913. The boys shared a bedroom at the top of my grandparents' house in Kirkley Cliff

Vivace Chorus

Road, South Lowestoft. From there they looked out over the North Sea just a few yards away.

During World War 1 Lowestoft experienced bombing from the air, shelling from the sea, and many other wartime privations. In 1916 Lowestoft was shelled from the sea by a fleet of German battlecruisers and the family house was actually hit by a five pound lump of shrapnel which badly cracked one of the walls.

Although my uncle was probably too young (three or four) to have a real memory of the terrible events of that time, the family would have talked about them then and later, and it is certain that he was aware at a very young age of what war involved.

Obviously the many wars of the 20th century, notably the Spanish Civil War and World War 2, will have reinforced Uncle's passionate pacifism, and the War Requiem is perhaps his greatest effort to warn of the dangers and horrors of war. However I feel that the seeds of his attitudes and convictions were already being sown by what he saw and heard in his first five years of life."

WAR REQUIEM

There is but a handful of truly great choral works, especially from the pens of British composers: Handel's *Messiah* of course, and more recently *Elgar's Dream of Gerontius* and *Walton's Belshazzar's Feast* and possibly others besides. However, to that list can undoubtedly be added this masterpiece of Britten's.

The message of this profound, moving and unforgettable work is unashamedly anti-war and entirely reconciliatory.

My subject is War, and the pity of War.

The Poetry is in the pity...

All a poet can do today is warn.

These words, written by Wilfred Owen, are inscribed on the first page of the autograph full score of Britten's *War Requiem*.

In the spirit of reconciliation which pervaded the Coventry Cathedral consecration festival, Britten had written the *War Requiem* with three particular soloists in mind: the Russian soprano Galina Vishnevskaya, the English tenor Peter Pears and the German baritone Dietrich Fischer-Dieskau. In the event, at the first performance, conducted by Meredith Davies with Britten directing the chamber group, the soprano soloist was the understudy Heather Harper, as Vishnevskaya was not permitted to travel to attend the event.

The text of this highly original, dramatic work consists of the Latin *Requiem* Mass interspersed with nine of Wilfred Owen's anti-war poems, written during World War 1.

The musical forces are divided into three groups that alternate and interact with each other throughout the piece, finally fully combining only at the end of the last movement. The Owen poems are divided between the tenor and bass soloists, representing an English and a German soldier, accompanied by a chamber orchestra. The soprano soloist and chorus, accompanied by full orchestra, sing the Latin text of the *Requiem* Mass, while an ethereal remoteness is provided by the choir of boys' voices which sings sections of the Mass with organ accompaniment.

Britten uses a complex arrangement of the texts to illustrate the senselessness and pity of war. One musical motif, (the interval of a tritone between C and F sharp) unifies the entire work, being heard first in the bells in the opening plea for peace of the *Requiem aeternam*, and recurring throughout the work. The second movement, the *Dies irae*, is both menacing and emotional, opening with the dramatic *Dies irae* chorus that leads to the baritone's sorrowful 'Bugles sang, saddening the evening air' and the soprano's powerful *Liber scriptus*. Switching with dramatic effect between chorus and soloists, the movement finally ends with the calm of the chorus's suppliant *Pie Jesu*.

After a bright introduction from the boys' choir to the third movement, the *Offertorium*, the story of Abraham and Isaac illustrates the needless slaughter of youth, as told in Owen's 'The Parable of the Old Man and the Young'.

The opening of the next movement starts with the soprano solo declaiming *Sanctus* and ends with the contrastingly solemn baritone solo 'After the blast of lightning' from Owen's 'The End'. In between, the chorus adds to the drama both with the freely repeated intonation of *Pleni sunt coeli* and the triumphant *Hosannas*.

Movement five, the *Agnus Dei*, is an interspersing of the tenor's 'At a Calvary near the Ancre' with the gentle, almost soothing, *Agnus dei* from the chorus.

In the final *Libera me*, all forces are finally involved together. The German soldier and his former enemy, now reconciled, sing together 'Let us sleep now'. As these words are repeated, the boys' choir begins an ethereal *In paradisum*, which is gradually taken up by the soprano and chorus. The work concludes with the chorus singing *Requiescant in pace*, returning to the uneasy tritone motif first heard in the opening movement.

Vivace Chorus

I. REQUIEM AETERNAM

Chorus

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Grant them eternal rest, Lord, and may perpetual light shine on them.

Boys

Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem; exaudi orationem meam: ad te omnis caro veniet. Thou, Lord, art praised in Sion, and a vow shall be paid to Thee in Jerusalem; hear my prayer, unto Thee all flesh shall come.

Chorus

Requiem... Rest...

Tenor solo: Anthem for Doomed Youth

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles, calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison. Lord have mercy upon us.
Christe eleison. Christ have mercy upon us.
Kyrie eleison. Lord have mercy upon us.

II. *DIES IRAE*

Chorus

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

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

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

What dread there will be
When the Judge shall come
To weigh all things strictly.

*Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.*

A trumpet, spreading a wondrous sound
Through the graves of every land,
Will drive all before the throne.

*Mors stupebit et natura.
Cum resurget creatura,
Judicanti responsura.*

Death and Nature will be astonished
When all creation rises again
To answer to the Judge.

Baritone solo: Voices

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano solo and chorus

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.*

A book of writing will be brought forth
Containing everything for which
The world shall be judged.

*Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.*

Therefore when the Judge takes his seat
Whatever is hidden will appear.
Nothing will remain unavenged.

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

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

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

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

Vivace Chorus

Tenor and baritone solos: The Next War

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath –
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death – for Life; not men – for flags.

Chorus

*Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.*

*Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.*

*Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.*

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

Remember, merciful Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

Seeking me Thou didst sit down weary,
Thou didst redeem me on the Cross,
Let not such toil be in vain.

I groan like a guilty man,
I blush for my wrong-doing,
Spare a suppliant, God.

Thou who didst absolve Mary
And hearken to the thief,
To me also hast given hope.

Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

When the wicked are confounded
And consigned to bitter flames,
Call me with the blessed.

I pray in supplication on my knees,
My heart contrite as ashes.
Take care of my end.

Baritone solo: Sonnet on seeing a piece of our artillery brought into action

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Soprano solo and chorus

Dies irae...

Day of wrath...

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce Deus.*

Tearful that day
When from the dust shall rise
Sinful man to be judged:
Therefore spare him, God.

Tenor solo: Futility

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?

Soprano solo and chorus

Lacrimosa...

Tearful...

Chorus

*Pie Jesu Domine, dona eis requiem.
Amen.*

Merciful Jesu, Lord, grant them rest.
Amen.

Vivace Chorus

III. OFFERTORIUM

Boys

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
dead from the pain of hell
and from the deep pit.
Deliver them from the lion's mouth,
that hell may not swallow them up,
that they not fall into darkness.

Chorus

*Sed signifer sanctus Michael
repraesentet eas in lucem sanctam;
quam olim Abrahae promisisti,
et semini ejus.*

But may the holy standard-bearer,
Michael, lead them into the holy light;
Which Thou didst promise of old to
Abraham and his seed.

Tenor and baritone solos: The Parable of the Old Man and the Young

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son –
And half the seed of Europe, one by one.

Boys

*Hostias et preces tibi Domine laudis
offerimus; tu suscipe pro animabus
illis, quarum hodie memoriam
facimus: fac eas, Domine, de morte
transire ad vitam.*

Sacrifices and prayers, Lord,
we offer Thee; receive them for those
souls whom we commemorate this
day: let them, Lord, pass from death
into life.

Chorus

Quam olim Abrahae...

Which of old to Abraham...

IV. SANCTUS

Soprano solo and chorus

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

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and Earth are full of Thy glory.
Hosanna in the highest.
Holy...
Blessed is he who cometh in the name
of the Lord. Hosanna in the highest.
Holy...

Baritone Solo: The End

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

V. AGNUS DEI

Tenor solo: At a Calvary near the Ancre

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Near Golgotha strolls many a priest,
And in their faces there is pride

Vivace Chorus

That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

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

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

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

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

Tenor solo

Dona nobis pacem

Grant us peace.

VI. LIBERA ME

Soprano solo and chorus

*Libera me, Domine, de morte
aeterna, in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per
ignem.*

Deliver me, Lord, from eternal death,
on that fearful day:
When the heavens are moved and the
earth: when thou shalt come to judge
the world by fire.

*Tremens factus sum ego, et timeo,
dum discussio venerit, atque
ventura ira.*

I am made to tremble, and I fear the
judgment and the wrath to come.

*Dies illa, dies irae, calamitatis et
miseriae, dies magna
et amara valde.
Libera me, Domine...*

On that day, that day of wrath, calamity
and misery, that great
and bitter day.
Deliver me, Lord...

Tenor and baritone solos: Strange Meeting

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
 "Strange friend," I said, "here is no cause to mourn."
 "None," said the other, "save the undone years,
 The hopelessness. Whatever hope is yours,
 Was my life also: I went hunting wild
 After the wildest beauty in the world.
 For by my glee might many men have laughed,
 And of my weeping something had been left,
 Which must die now. I mean the truth untold,
 The pity of war, the pity war distilled.
 Now men will go content with what we spoiled,
 Or, discontent, boil bloody, and be spilled.
 They will be swift with swiftness of the tigress,
 None will break ranks, though nations trek from progress.
 Miss we the march of this retreating world
 Into vain citadels that are not walled.
 Then, when much blood had clogged their chariot-wheels
 I would go up and wash them from sweet wells.
 Even from wells we sunk too deep for war,
 Even the sweetest wells that ever were.
 I am the enemy you killed, my friend.
 I knew you in this dark; for so you frowned
 Yesterday through me as you jabbed and killed.
 I parried; but my hands were loath and cold."
 "Let us sleep now..."

Boys, soprano solo and chorus

*In paradisum deducant te Angeli: in
 tuo adventu suscipiant te Martyres,
 et perducant te in civitatem sanctam
 Jerusalem. Chorus Angelorum te
 suscipiat, et cum Lazaro quondam
 paupere aeternam habeas requiem.*

May angels lead you into paradise, may
 the martyrs receive you in your coming,
 and may they guide you into the holy
 city, Jerusalem. May the chorus of
 angels receive you and with Lazarus,
 once poor, may you have eternal rest.

Boys

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

Grant them eternal rest, Lord, and
 may perpetual light shine on them.

Chorus

Requiescant in pace. Amen.

May they rest in peace. Amen.

Alla Kravchuk – Soprano



Alla Kravchuk trained at the Kiev Conservatory in her native Ukraine before finishing her studies in London with Vera Rosza. In 1995 she was a prize winner at the Llangollen International Eisteddfod and for ten years she was a lyric soprano soloist employed, for the most part, in Germany, initially in Hannover and latterly in Stuttgart.

Her roles have included Pamina in *The Magic Flute*, Susanna in *The Marriage of Figaro*, Cleopatra in *Giulio Cesare*, Mimi in *La Bohème*, Liu in *Turandot*, Antonia in *The Tales of Hoffmann*, Nedda in *Pagliacci*, Micaela in *Carmen*,

Marie in *The Bartered Bride* and Hanna Glawari in *The Merry Widow*. She also sang Euridice in Gluck's *Orfeo* and Mélisande in Debussy's *Pelléas et Mélisande*. The latter production was taken to both the Wiener Festwochen and later the Edinburgh Festival.

In 2008 Alla made her debut as Susanna in *The Marriage of Figaro* at the Semperoper in Dresden and has appeared as a guest in opera houses all over Germany.

She has maintained her passion for recital and oratorio performance throughout her opera career appearing at the Queen Elizabeth and Westminster Halls in London, the Sheldonian Theatre, Oxford, and many concert venues in Germany, the most recent being an appearance with the Bochum Symphony Orchestra conducted by Steven Sloane.

Her recital work has included the recent world premiere of *Einzig Tage* by Francis Pott as well as programmes of more traditional German lieder and art song from England, France, Russia and her native Ukraine. She has recorded songs by Nikolai Medtner as well as a CD of music by Glinka and Tchaikovsky and Schumann's *Frauenliebe und Leben*.

Philip O'Brien – Tenor



Philip O'Brien studied at the Guildhall School of Music and Drama, becoming a Wolfson Scholar and winning the Patrick Libby Prize for Acting. He was a finalist in the Wagner Society Competition, London, and a finalist at the Seattle Opera International Wagner Competition. Philip has sung principal roles at Glyndebourne Festival and the Savonlinna Opera Festival.

Among Philip's operatic roles are the Prince in *Rusalka*, Peter Grimes in *Peter Grimes*, Alfredo in *La Traviata*, Samson in *Samson and Delilah*, Beppe in *I Pagliacci*, Lensky in *Eugene Onegin*, Turiddu in *Cavalleria*

Rusticana, Don José in *Carmen*, Pinkerton in *Madame Butterfly* and Rodolfo in *La Bohème*.

Philip's concert repertoire includes Beethoven's 9th Symphony and *Missa Solemnis*, Dvorak's *Stabat Mater*, Elgar's *Dream of Gerontius*, *The Apostles* and *The Kingdom*, and Verdi's *Requiem*.

Philip sang the first tenor in Weill's *Seven Deadly Sins* for the Royal Ballet at the Royal Opera House, Covent Garden, Gerard in *Lakmé* for Opera Holland Park, Heinrich in *Tannhäuser* with Richard Hickox at the St Endellion Festival, and his first Cavaradossi in *Tosca*. He performed leading roles in *Das Wundertheater* by Henze and Weill's *Mahagonny Songspiel* at the Montepulciano Festival, and Froh in *Das Rheingold* and Siegmund in Act 1 of *Die Walküre* with the Northern Wagner Orchestra.

Philip made his debut at English National Opera as Danilo with Amanda Roocroft in *The Merry Widow*. He also appeared in the role of Ismaele in *Nabucco* for the Nationale Reisopera in the Netherlands, where he is soon to sing Normanno in *Lucia di Lammermoor*, as Sergei in *Paradise Moscow* by Shostakovich with Opera North, and as Jenik in *The Bartered Bride* at the Schloss Hallwyl Festival, Switzerland.

Philip recently appeared as Don José in *Carmen* at the O2, London, Student/Allova/Vojta in *The Adventures of Mr Brouček* with Opera North and Scottish Opera, and Pinkerton in *Madam Butterfly* at the Royal Albert Hall.

Vivace Chorus

Gareth Brynmor John – Baritone



Winner of the 2011 Thomas Armstrong Award and runner up in the 2011 Richard Lewis Competition, baritone Gareth Brynmor John held a choral scholarship at St John's College, Cambridge, before taking a place at London's Royal Academy of Music (RAM) where he is the Reizenstein Scholar. He will complete the Royal Academy Opera (RAO) course in 2013.

Gareth's operatic roles with the RAO include Claudio in *Béatrice et Bénédicte* with Sir Colin Davis, The Ferryman in *Curlew River*, Sprecher in *The Magic Flute* and Sir Thomas Bertram in Jonathan Dove's *Mansfield Park*.

Other roles include the title role in *Eugene Onegin*, Papageno in *The Magic Flute* at the Edinburgh Fringe Festival, Gianni Schicchi in *Gianni Schicchi*, Sid in *Albert Herring*, Gendarme in *Les Mamelles de Tirésias*, Theseus in *A Midsummer Night's Dream*, Escamillo in *Carmen*, Eliab in Samuel Hogarth's *David and Goliath*, and Il Conte in *The Marriage of Figaro* at the Amersham Festival.

Gareth has performed with a number of the UK's leading orchestras and ensembles including the Philharmonia, the London Mozart Players, The Brandenburg Sinfonia, and Charivari Agréable. Concert highlights include Bach's *St Matthew* and *St John Passions*; Mozart, Fauré, Brahms and Duruflé *Requiems*; Handel's *Messiah*, *Judas Maccabeus* and *Alexander's Feast*; Vaughan Williams' *Five Mystical Songs*, *Fantasia on Christmas Carols*, *Hodie and Sea Symphony*; Dvořák's *Te Deum* and Rachmaninoff's *The Bells*.

Gareth has a keen interest in song repertoire and is a member of the RAM Song Circle. Recent performances include Brahms' *Five Songs* op. 71 and Wolf's *Italienisches Liederbuch* at the RAM, a recital featuring works of Brahms at King's Place, and various settings of the work of poet Walter de la Mare as part of the London English Song Festival.

Gareth is taught by Mark Wildman, coached by Iain Ledingham and gratefully acknowledges the support of the Sybil Tutton Award administered by the Musicians Benevolent Fund, the Norman McCann Scholarship, Alec Rowley Award, the Philip Hattey Prize, the Josephine Baker Trust, the EMI Sound Foundation, the St John's College Choir Association and the Countess of Munster Trust.

Jeremy Backhouse



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

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

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

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

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



Artistic Director – Robert Porter

Associate Music Director – Sarah Tenant-Flowers

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

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

Tonight's concert requires two orchestras – a full symphony orchestra which plays with the choir and soprano soloist, and a chamber orchestra, which plays with the two male soloists. The organ accompanies the boys' choir.

Chamber Orchestra

Violin 1

Ciaran McCabe

Cello

Adrian Bradbury

Oboe

Melanie Ragge

Horn

Martin Grainger

Violin 2

Rowan Bell

Bass

Lawrence Ungless

Clarinet

Sue Gill

Percussion

Tristan Fry

Viola

Frances Kefford

Flute

Fergus Davidson

Bassoon

Adam McKenzie

Harp

Sue Blair

Organ

David Coram

Symphony Orchestra

Violin 1

Mihkel Kerem
James Dickinson
Lizzie Ball
Sam Wickramasinghe
Xuan Du
Dunja Larovova
Gabiella Nikula
Iva Fleishansova

Violin 2

Andres Kaljuste
Liz van Ments
Rebecca Scott
Barbara Zdziarska
Christiane Eidsten
Dahl
Sarah Buchan
Stephanie Benedetti

Viola

John Rogers
Richard Cookson
Felix Tanner
Drew Balch
Rachel Robson

Cello

Miriam Lowbury
Ian Ward
Gabriel Amherst
Gabby Swallow
Alex Barnes

Bass

Lucy Heath
Laura Campbell
Li Boberg

Flute

Nicola Smedley
Kimberley Boyle

Piccolo

Emilia Zakrzewska

Oboe

Joe Sanders
Sophie McMillan

Cor Anglais

Owen Dennis

Clarinet

Richard Russell
Lucy Downer

Bass Clarinet

Karen Hobbs

Bassoon

Tom Hardy
Elizabeth Trigg

Contra Bassoon

Rosie Cow

Horn

Adrian Uren
Paul Cott
Francesca
Moore-Bridger
Jason Koczur
Emma Whitney
Laetitia Stott

Trumpet

Paul Archibald
Heidi Bennett
Chris Evans
Shane Brennan

Trombone

Susan White
Emma-Juliet
Hodgson
Dougal Prophet

Tuba

Adrian Miotti

Timpani

Tim Evans

Percussion

James Green
David Holmes
Janne Metsapelto
Neil Morris

Piano

Malcolm Hicks

Acknowledgements

Vivace Chorus is grateful to:

The Community Foundation for Surrey's Community Arts Fund
for their generous grant towards the hire of the plasma screens used for
tonight's concert

and

The Josephine Baker Trust
for the sponsorship of Gareth Brynmor John

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

Some of the printed music for this evening's concert has been hired from Surrey
County Council Performing Arts Library and Boosey & Hawkes Music Hire Library

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

About Vivace Chorus

Jeremy Backhouse Music Director
Francis Pott Accompanist
James Garrow Chairman

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

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



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



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

music is an important feature of the repertoire and our 'Contemporary Choral Classics' series, 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. Look out for our next 'CCC' concert in May 2013.

Recent successes have included a sell-out performance of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall in May 2011, involving five choirs and the Royal Philharmonic Orchestra conducted by Jeremy, and a performance last November of the Brahms *Requiem* which prompted a reviewer to say, "Guildford is indeed most fortunate to have such a great ensemble in its midst". In March this year we made our highly successful debut at Guildford's new venue 'G Live' with a very popular programme, *A Night at the Opera*. In our May Rachmaninov concert, alongside the *Piano Concerto No 2*, we sang extracts from the Vespers and gave a rousing performance of *The Bells* (reviewed on page 25).

Tickets have already started to sell for our Elgar concert in March next year, when the choir will perform *The Music Makers* at 'G Live', and Julian Lloyd Webber will play Elgar's much-loved Cello Concerto. The last concert this season, in May, will feature contemporary works by Todd, Meador, Rutter and Chilcott. We look forward to presenting another varied programme next season, starting with a concert of contrasting works by Haydn and Jenkins in November.

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

We also, on occasion, venture further afield. We have visited Freiburg, Germany, many times to sing with the Freiburg Bachchor and we are pleased to welcome some of our Freiburg friends to sing with us tonight. Other trips abroad have included a tour, in June 2009, of north-west France when we sang in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais, while in June this year we headed across France to Strasbourg, giving concerts also in Germany, in 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 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 further information, do visit our website, vivacechorus.org, where you can also sign up to receive information about our concerts, email us on info@vivacechorus.org or follow us on Facebook or Twitter.

Vivace Chorus Singers

FIRST SOPRANO

Pam Alexander
 Polly Andrews
 Helen Beevers
 Joanna Bolam
 Mary Broughton
 Elaine Chapman
 Rachel Edmondson
 Mo Kfour
 Susan Norton
 Robin Onslow
 Margaret Parry
 Margaret Perkins
 Kate Rayner
 Gillian Rix
 Joan Thomas

SECOND SOPRANO

Jacqueline Alderton
 Anna Arthur
 Mandy Freeman
 Marianne Illsley
 Jane Kenney
 Krystyna Marsden
 Isabel Mealar
 Rachael Moore
 Debbie Morton
 Alison Newbery
 Alison Palmer
 Gillian Palmer
 Kate Peters
 Isobel Rooth
 Paula Sutton
 Valerie Thompson
 Christine Wilks
 Frances Worpe

FIRST ALTO

Barbara Barklem
 Penny Baxter
 Jane Brooks
 Margaret
 Dentskevich
 Liz Durning
 Kate Emerson
 Sheila Hodson
 Pamela Leggatt
 Jean Leston
 Judith Lewy
 Lois McCabe
 Kay McManus
 Christine Medlow
 Rosalind Milton
 Mary Moon
 Penny Muray
 Gill Perkins
 Lesley Scordellis
 Ann Smith
 Hilary Trigg
 Maggie Woolcock

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Sylvia Chantler
 Mary Clayton
 Andrea Dombrowe
 Celia Embleton
 Elizabeth Evans
 Valerie Garrow
 Margaret
 Grisewood
 Barbara Hilder

CAROL HOBBS

Margaret Mann
 Val Morcom
 Jacqueline
 Norman
 Beryl Northam
 Sheila Rowell
 Prue Smith
 Jo Stokes
 Rosey Storey
 Pamela Usher
 Anne Whitley
 Elisabeth Yates

FIRST TENOR

Mike Bishop
 Bob Bromham
 Bob Cowell
 Tim Hardymont
 Jo Huddleston
 Martin Price
 Chris Robinson
 John Trigg

SECOND TENOR

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

FIRST BASS

Phil Beastall
 John Britten
 Stephen Chowms
 Michael Golden
 David Greenwood
 Brian John
 Jeremy Johnson
 Eric Kennedy
 Jon Long
 Chris Newbery
 Chris Peters
 Robin Privett
 David Ross
 Philip Stanford
 Barry Sterndale-
 Bennett

SECOND BASS

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

Visiting members of the Freiburg Bachchor

SOPRANO

Geneviève Bechtler
 Anna Iffland
 Sophia Lauterbach
 Gudrun Saße

ALTO

Iris Bechtold
 Nicola Hartmann
 Christine Kom
 Lisann Künkcl
 Anneli Petrak
 Anne Verbeek

TENOR

Raphael
 Schneider

BASS

Werner Bauer
 Guido Büssemeier
 Christian Rank
 Albrecht Verbeek



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Tiffin Boys' Choir

Director: Simon Toyne

Since its foundation in 1957, the Tiffin Boys' Choir has been one of the few state school choirs to have been continually at the forefront of the choral music scene in Britain.

The choir has worked with all the London orchestras and performs regularly with the Royal Opera. Engagements so far this year have included Britten *War Requiem* (Philharmonia/Lorin Maazel), Mahler 3 (LSO/Semyon Byckov), *Parsifal* (Mariinsky Opera/Valery Gergiev), *Otello* (Royal Opera/Pappano) and the world premiere of *Titanic 3D* at the Royal Albert Hall. The choir gives regular concerts in London and tours regularly, most recently to Australia in July last year. The choir will be touring China and Korea in July/August 2013.

The choir has made recordings of most of the orchestral repertoire that includes boys' choir. Notable releases have included Mahler 8 (EMI / Tennstedt), which was nominated for a Grammy Award, Puccini *Il Trittico*, Massenet *Werther* and Puccini *Tosca* (EMI / Pappano), Britten *Billy Budd* (Chandos / Hickox), Mahler 3 (LSO Live / Gergiev and Telarc / Zander), and Britten *War Requiem* (LPO Live / Masur). Members of the choir feature in several DVD releases from the Royal Opera House.

Tiffin School is a state grammar school and specialist Arts College in Kingston-upon-Thames, described by OFSTED as "exceptional". The majority of the 1,200 boys in the school play a musical instrument, and over 100 boys study Music at GCSE and A Level. Several members of the choir have gained university choral scholarships on leaving Tiffin: there are ex-Tiffinians currently singing in eight Oxford and Cambridge college choirs, including King's, Cambridge.

Future plans include a concert of music for Advent and Christmas in Oldenburg, Germany, Fauré *Requiem* at St Martin-in-the-Fields, Britten *The Golden Vanity* in Aldeburgh, and *Tosca* at the Royal Opera House. A commercial recording of works by Britten for treble voices is planned for 2013.

www.tiffinboyschoir.com

Tonight's singers are:

Ben Baker	Tom LaFrenais	Narmathan Rajeswaran
Kiran Dasani	Nathan Langford	Henry Saywell
Thomas Dunne	Alexander Line	Hugo Schuler
Stefan Frost	Orlando Low	Sebastian Tyrall
Ben Gibson	Rory McKeon	Angelo Umashangar
Joe Gooding	Tom Mitchell	James Vanstone
Cameron Helsby	Jack Parker	Joseph White
Vith Ketheeswaranathan	Robert Pitman	



The Tiffin Boys' Choir

Rachmaninov, 19 May 2012

From a review in the Surrey Advertiser by Jim Herrick



An all-Rachmaninov programme might seem over the top but the programme was compiled to give us a good range of Rachmaninov's work and - as the excellent pre-concert talk by Francis Pott pointed out - there is a great diversity in his oeuvre.

The concert opened with a selection from the Vespers (a liturgical work). They are sung without accompaniment and depend entirely on the skill of the choir. The question whether to sing in Russian was resolved by allowing the beauty of the Slavic language to express both the Vespers and The Bells. The confidence with which this was done was seen in the opening of the Vespers. The Vivace Chorus certainly sang the Russian with confidence, even fervour.

The Vespers were marked with great chordal singing and with great dynamic control. In the resurrection Hymn there was real joy - not a common emotion for Rachmaninov's music.

In the second Piano Concerto, the soloist, Francis Pott, gave everything to this much loved piece. He had said in his talk that Rachmaninov could be astringent as well as rapturous and he showed this in his confident, steady opening. Pott is a man who can create atmosphere with his fingertips. The Brandenburg Sinfonia were splendid throughout, my only criticism being that the brass sometimes drowned the piano.

The concluding cantata, The Bells, shows Rachmaninov in dramatic vein. The soprano, Sara Lian Owen had a ringing tone and the baritone, Gareth Brynmor John, was especially effective as a rich and expressive singer. The chorus excelled in the sheer excitement of The Loud Alarum Bells and the atmospheric The Mournful Iron Bells. Jeremy Backhouse was able both to sustain fine control and yet allow the music to happen.

Vivace Chorus Patrons

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

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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 Joan Thomas 01483 893178 or email patrons@vivacechorus.org.

“We may not be able to prevent our ‘blokes’ being hurt, but together we are helping them get better.”



FUNDRAISING
IN SUPPORT OF
**HELP for
HEROES**

'Help for Heroes' is all about 'doing your bit' and we are delighted to have the support of the Vivace Chorus at this performance at Guildford Cathedral. The money raised is greatly needed and is hugely appreciated.

Many think because we've raised a huge amount of money, we don't need any more. However, that couldn't be further from the truth and all of the money raised has been allocated or spent on the direct, practical support of those whose lives have been changed as a result of their service. There is still so much more to do, and we need to raise millions more to do it.

We are creating a network of Recovery Centres in Colchester, Catterick, Tidworth and Plymouth which will ensure the support is there for them and their families, for life. The Centres, which will all be fully open in Spring 2013, will provide accommodation, training and social space as well as multi-disciplinary recovery facilities including state-of-the-art gymnasium and physiotherapy suites. The Centres will deliver life skills courses and activities to get the wounded, sick and injured, serving and veterans, back out doing what they enjoy the most. Through this network, grants to specialist charities and organisations, and direct, individual support, 'Help for Heroes' provides 360° care for Servicemen, women and veterans, enabling individuals to excel along their chosen life path.

Finally, on behalf of all of us at 'Help for Heroes' and all those who we help, thank you for supporting our charity; each and every one of you is special to us. So please keep on doing your bit, don't stop now! It is only with your help and support that we can continue to help our heroes.

We hope you have a wonderful evening.

A handwritten signature in black ink, appearing to read "Bryn and Emma Parry".

Bryn and Emma Parry OBE
Help for Heroes Co-Founders

Vivace Chorus dates for your diary

The Mayor's Christmas Carol Concert

Sunday 16 December 2012, 7pm Holy Trinity Church

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

Mozart *Requiem* by candlelight

Friday 4 January 2013, 7.30pm St Martin-in-the-Fields, London

A Brandenburg Choral Festival concert with the Brandenburg Sinfonia.

Come and Sing

Saturday 26 January 2013, 10:30am – 4:30pm Normandy Village Hall

Join us for a day singing the Bach *Mass in B minor* – arguably the greatest choral work ever written.

An Evening of Elgar, featuring Julian Lloyd Webber

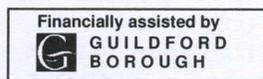
Saturday 9 March 2013, 7.30pm G Live

"We are the music makers, And we are the dreamers of dreams". The opening words from *The Music Makers* very much reflect Elgar's view of himself as the private artist struggling isolated against the tide. In this work, Elgar gives full rein to those introspective feelings whilst also taking the opportunity to colour the music as a retrospective of some of his most successful musical creations to date; hence quotations from *The Dream of Gerontius*, *Sea Pictures*, the First and Second Symphonies, the Violin Concerto, *Nimrod* and others.

Alongside this, the plangent Cello Concerto: contemplative, imbued with sadness, this last great work of Elgar's looks elegiacally back at a changing world and one lost forever, performed in this special concert by world-renowned cellist, Julian Lloyd Webber.

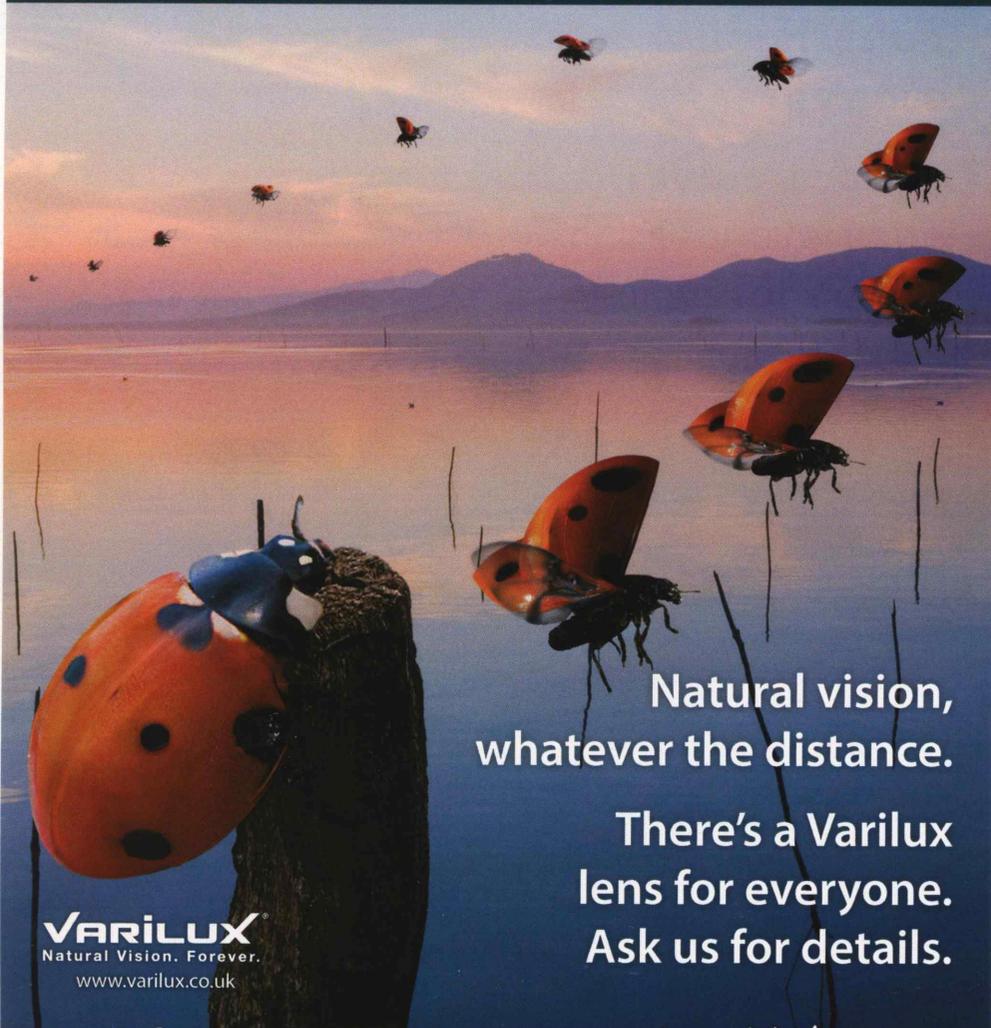
**Further details at vivacechorus.org
or from info@vivacechorus.org**

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Vivace Chorus

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Sunday 16th Dec 2012

7 pm Holy Trinity Church Guildford



Come & Sing

Bach: Mass in B minor

Saturday 26th January 2013

Booking opens 1st October

www.VivaceChorus.org

The **CELLO CONCERTO** **ELGAR**

Soloist: **Julian Lloyd Webber**

The Music Makers

Vivace Chorus

Saturday 9th March 2013

7.30 pm G Live

Will Todd: Angel Song II

John Rutter: Mass of the Children

Paul Mealar: Ubi caritas et amor

Bob Chilcott: Requiem

Vivace Chorus

Saturday 25th May 2013

7.30 pm Guildford Cathedral

In March at G Live Julian Lloyd Webber is joining us for 'An Evening with Elgar'. Last season's G live concert was sold out, so book early to avoid disappointment. In May you can come to hear four fantastic, living British composers. Or, 'Come and Sing' Bach with us in January.