



Mendelssohn:
The Hebrides Overture
Hear My Prayer
Treble: Thomas Delgado-Little
Violin Concerto
Soloist: Tasmin Little
Delius:
Sea Drift
Stanford:
Songs of the Fleet
Baritone: Henry Neill

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
7th March 2015
7.30 pm



vivacechorus.org



President Sir David Willcocks CBE MC

Mendelssohn

Hebrides Overture

Hear my Prayer

Violin Concerto

Delius

Sea Drift

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Songs of the Fleet

featuring

Tasmin Little

Violin

and

Thomas Delgado-Little

Treble

Henry Neill

Baritone

Brandenburg Sinfonia

Conductor: Jeremy Backhouse

We are delighted to welcome violinist Tasmin Little back to Surrey, where she spent some years as a pupil at the Yehudi Menuhin School, Cobham, to play Mendelssohn's *Violin Concerto* this evening. This is preceded by his well-known *Hebrides Overture* and *Hear My Prayer*, which includes the much-loved 'O for the wings of a dove'.

There is a strong flavour of the sea in both works in the second half. Delius' *Sea Drift*, for baritone solo and chorus, is set to the words of American poet Walt Whitman. An emotional journey, it tells the story of a pair of sea birds. As they nest, the female bird flies away, never to return, leaving her mate to pine for her in vain. In contrast, Stanford's *Songs of the Fleet*, in British sea-song tradition, bring this evening's concert to a close with a set of wonderful tunes, by turns both rousing and poignant.

Felix Mendelssohn (1809 – 1847)

Mendelssohn was born in Hamburg and enjoyed enormous popularity, especially in the 19th century.

He showed interest in music at an early age and began to receive piano lessons from his mother when six years old. It was only two years later that he started having lessons in composition and before he was fifteen he had composed a considerable amount of music. Two of his masterpieces stemmed from his teenage years – the *Overture to A Midsummer Night's Dream* (1826) and the miraculous *Octet for Strings* (1825) – and at the age of twenty he conducted a performance of Bach's *St Matthew Passion*, which led to his conducting further works by Bach and being responsible for a general revival of the music of this composer.

A number of Mendelssohn's best known works came about through his various travels. The popular *Italian Symphony* emerged when the composer was on an extended tour of Italy (he insisted on holding it up until he had visited Naples) and the *Scottish Symphony* and *Hebrides Overture* were inspired by his visit to Scotland in 1829. This marked Mendelssohn's first visit to the British Isles and he was to return to Britain on at least nine other occasions, including conducting the premiere of the oratorio *Elijah* at Birmingham in 1846.

His choral music included large-scale works such as *Elijah*, *St Paul* and *Lobgesang* (Hymn of Praise), but he also composed a large number of smaller choral pieces such as motets, psalm cantatas, anthems and

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settings of the *Magnificat*, *Gloria* and *Te Deum*. These sacred music compositions by Mendelssohn were created for the Catholic, Anglican and German Protestant churches. A number of the shorter pieces were composed for the Berlin Protestant Cathedral of which Mendelssohn became the director of the choir in 1843.

Mendelssohn was thirty-eight when he died and during his comparatively short life he composed eight concertos, of which two piano concertos and the *E minor Violin Concerto* are performed most often. In fact, the violin concerto remains one of the best known works in the concerto repertoire for this instrument and continues to play a significant role in the careers of virtually every leading violinist.

The Hebrides Overture, Op.26 (Fingal's Cave)

The *Hebrides Overture* was composed in 1830, when Mendelssohn was a mere twenty-one years of age. On his visit to Scotland in the previous year he was overwhelmed by the ruggedness and grandeur of the country. At Abbotsford he met Sir Walter Scott and, when he arrived at the Hebrides, he was immediately drawn to the many different sounds of the sea, which in turn gave him the inspiration for the famous opening phrase of the Overture. One of the letters which he wrote while on the islands featured a sketch of these particular bars and it is these bars which so vividly set the scene for one of the finest and most atmospheric concert overtures to have been written.

Hear my Prayer

The anthem *Hear my Prayer* dates from 1844 and is on a larger scale than many of the pieces composed for the choir at Berlin Cathedral. It is scored for soprano or treble solo and chorus with instrumental accompaniment and enjoyed enormous popularity in this country through the 1927 recording by the famous boy-soloist, Ernest Lough, with the Temple Church Choir. Part of the text is based on Psalm 55, which starts with the words *Hear my prayer, O God*.

This first section is given to the soloist and the music for this has a warm and gentle nature in the key of G major. Two bars of chorus finish this section before the mood changes dramatically with the words *The enemy shouteth, the godless come fast*. The second section has a troubled atmosphere and features both soloist and chorus, finishing with the words *O God, hear my cry*. This is followed by a short recitative for the soloist (*My heart is sorely pained*) plus chorus at the words *Lord, hear*

Vivace Chorus

my call and then this leads into the beguilingly lyrical *O for the wings of a dove*. The soloist sings the first section of this beautiful piece and is then later joined by the chorus so that everyone is involved in one of Mendelssohn's most famous melodies.

Hear my Prayer

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide!
Take heed to me! Hear how in prayer I mourn
to Thee!
Without Thee all is dark, I have no guide ↗

The enemy shouteth, The godless come fast!
Iniquity, hatred upon me they cast!
The wicked oppress me, Ah, where shall I fly?
Perplexed and bewildered, O God, hear my
cry!

My heart is sorely pained within my breast,
My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall,
With horror overwhelmed, Lord, hear me call!

O for the wings of a dove!
Far away would I rove!
In the wilderness build me a nest,
And remain there for ever at rest.

Violin Concerto in E minor, Op.64

I. *Allegro molto appassionato*

II. *Andante*

III. *Allegro molto vivace*

The *Violin Concerto in E minor*, which dates from Mendelssohn's later years, was completed in 1844 while he was on a recuperative holiday at Soden near Frankfurt, a place which he found ideal for both relaxation and work. The idea of a violin concerto first came about six years earlier when Mendelssohn had written to the renowned violinist, Ferdinand David, stating that he would like to compose such a concerto for him. However, even when the concerto appeared six years later, Mendelssohn was still making modifications including extending the *cadenza*.

The concerto has the usual three movements, but they are designed to be played without a break. Each movement is complete in itself, but they are linked by passages which change the mood and the key. Many concertos open with an introductory section for the orchestra alone, providing a build-up for the initial entry of the soloist, but Mendelssohn offers only a brief rustling from the orchestra before the soloist appears on the scene with a passionate theme and immediately establishes the importance and virtuosity of the solo part. The orchestra then takes over and goes on to introduce themes of its own, which in turn are taken up by the soloist. There follows a *cadenza* (earlier in the movement than

usual) with much brilliance for the soloist, who leads effectively into a recapitulation of the opening theme.

At the end of the first movement a solitary bassoon emerges to lead into a songlike melody for the soloist introducing the sublime *Andante*. The mood of this second movement is broken with a more agitated middle section before returning to the warmth and glow of its opening. A short, linking passage leads to a fanfare which heralds the third movement, now in the brighter key of E major. A sense of pure unclouded delicacy and joy establishes itself at the outset and this continues right through to the final pages of this marvellous concerto.

~ INTERVAL ~

Frederick Delius (1862 – 1934)

Frederick Delius was born in Bradford. His ancestry was German and Dutch, although both his parents were German, and his father showed exceptional keenness for his son to be involved in the business world. A musical career would not be suitable for him and so, with the business association in mind, visits to Norway and Sweden were set up, along with residence in Germany and orange growing in Florida. None of these experiences dimmed Frederick's keen interest in music and whilst in America his friendship with an organist from Brooklyn spurred him on to settle down in the musical world. His father's insistence on business life for his son finally gave way when the well-known Norwegian composer, Edvard Grieg, approached him and insisted that his son be allowed to become a composer.

In 1897 Delius went to live in France and married Jelka Rosen. Two years later he moved to Grez-sur-Loing, a French country town where he lived for the rest of his life. Delius's catalogue of compositions included a wide variety of music, including chamber music, songs, operas, concertos, orchestral music and choral works. His particular genius was to be found in his orchestral and choral-orchestral works. The basis of these works was the magical musical representation of the atmosphere of nature and peacefulness. The unique effect of this in such works as *Appalachia*, *Brigg Fair*, *An English Rhapsody* and *Sea Drift* had special appeal to the eminent English conductor, Sir Thomas Beecham, who championed Delius's compositions and helped considerably in establishing Delius as a major British composer.

The two major choral-orchestral works by Delius are *A Mass of Life* (a large-scale setting of words by Nietzsche) and *Sea Drift*.

Sea Drift is scored for solo baritone, chorus and orchestra and the magical music of this piece was inspired by the text of a poem by the well-known American poet, Walt Whitman. *Sea Drift* is a section from Whitman's *Leaves of Grass* and tells the story of two sea birds, together looking after their nest with four eggs. The she-bird remains on the nest dealing with maternal duties while her partner comes and goes as required. But one day, when the he-bird returns, she is not on the nest. What has happened to her? How can he tell? The rest of Whitman's text is concerned with the desperate but fruitless search by the he-bird for his loved one and the tragic theme of this story is vividly represented in Delius's highly effective and picturesque music. All this drama is observed by a boy and the solo baritone represents both the voice of this lad and that of the he-bird.

Delius's music for the opening of this work captures to perfection the motion of the sea's waves and its mood, whether tranquil or tempestuous, is effectively conveyed by his music throughout. The character of the opening pages of this score provides a sense of joy and serenity, which remains until the baritone announces the she-bird's disappearance with the words *Till of a sudden...*, followed by the chorus setting the scene for a violent storm. While the he-bird takes on the task of searching for his mate the music takes on a darker and more dramatic mood, building up to the choral opening to *O rising stars*. After this there is music of a more tender nature as one has to accept the fact that she will no longer appear and the music dies away as the chorus murmurs *No more*.

Sea Drift

Chorus Once Paumanok,
When the lilac scent was in the air and fifth-month grass was growing,
Up this seashore in some briers,
Two feather'd guests from Alabama, two together,
And their nest, and four light-green eggs spotted with brown.

Baritone And every day the he-bird to and fro near at hand,
(and And every day the she-bird crouch'd on her nest, silent, with bright eyes,
chorus) And every day I, a curious boy, never too close, never disturbing them,
Cautiously peering, absorbing, translating.

Chorus Shine! shine! shine!
Pour down your warmth, great sun.

While we bask, we two together, Two together!
Winds blow south, or winds blow north,
Day come white, or night come black.

Baritone Home, or rivers and mountains from home

Chorus Singing all time, minding no time,
While we two keep together

Baritone Till of a sudden,
Maybe kill'd, unknown to her mate,
One forenoon the she-bird crouch'd not on the nest,
Nor return'd that afternoon, nor the next,
Nor ever appeared again.
And thence forward all summer in the sound of the sea,
And at night under the full of the moon in calmer weather,
Over the hoarse surging of the sea,
Of flitting from brier to brier by day,
I saw, I heard at intervals the remaining one, the he-bird.
The solitary guest from Alabama.

Chorus Blow! blow! blow!
Blow up sea winds along Paumanok's shore;
I wait and I wait till you blow my mate to me.

Baritone Yes, when the stars glisten'd,
All night long on the prong of a moss-scallop'd stake,
Down almost amid the slapping waves,
Sat the lone singer, wonderful, causing tears.
He call'd on his mate,
He pour'd forth the meanings which I of all men know.
Yes, my brother, I know,
The rest might not, but I have treasur'd every note,
For more than once dimly down to the beach gliding,
Silent, avoiding the moonbeams, blending myself with the shadows,
Recalling now the obscure shapes, the echoes, the sounds and sights after their
sorts,
The white arms out in the breakers tirelessly tossing,
I, with bare feet, a child, the wind wafting my hair,
Listen'd long and long,
Listen'd to keep, to sing, now translating the notes,
Following you my brother.

Chorus Soothe! soothe! soothe!
(and Close on its waves soothes the wave behind,
baritone) And again another behind embracing and lapping, every one close,
But my love soothes not me, soothes not me.
Low hangs the moon, it rose late,
It is lagging – O I think it is heavy with love, with love.

Vivace Chorus

Baritone O madly the sea pushes upon the land,
(and With love, with love,
chorus) O night! do I not see my love fluttering out among the breakers?
What is that little black thing I see there in the white?
Loud! loud! loud! Loud I call to you, my love!
High and clear I shoot my voice over the waves,
Surely you must know who is here, is here,
You must know who I am, my love.

Chorus O rising stars!
Perhaps the one I want so much will rise, will rise with some of you.
O throat! O trembling throat! Sound clearer through the atmosphere!
Pierce the woods, the earth,
Somewhere listening to catch you must be the one I want.
Ah! Ah! Ah!

Baritone Shake out carols!
Solitary here, the night's carols!
Carols of lonesome love! death's carols!
Carols under that lagging, yellow, waning moon!
O under that moon where she drops almost down into the sea!
O reckless despairing carols.
But soft! sink low!
Soft! let me just murmur,
And do you wait a moment you husky nois'd sea.
For somewhere I believe I heard my mate responding to me,
So faint, I must be still, be still to listen,
But not altogether still, for then she might not come immediately to me,
Hither my love!
Here I am! here! With this just sustain'd note I announce myself to you,
The gentle call is for you my love, for you.

Chorus Do not be decoy'd elsewhere,
(and That is the whistle of the wind, it is not my voice,
baritone) That is the fluttering, the fluttering of the spray,
Those are the shadows of the leaves.
O darkness! O in vain! in vain!

Baritone O I am very sick and sorrowful.
(and O brown halo in the sky near the moon, drooping upon the sea.
chorus) O troubled reflection in the sea!
O throat! O throbbing heart!
And I singing uselessly, uselessly all the night.
O past! O happy life! O songs of joy!
In the air, in the woods, over fields,
Loved! loved! loved! loved! loved!
But my mate no more, no more with me!
We two together no more!

Charles Villiers Stanford: *Songs of the Fleet*

Charles Villiers Stanford (1852 – 1924) was born in Dublin. His interest in musical composition started at the age of eight with the composition of a march, which was later used in a pantomime. Ten years later he went to Cambridge and when he was twenty-one he became organist of Trinity College and conducted two choral societies, which resulted in his creation of CUMS (Cambridge University Musical Society). After this his interest in composition truly blossomed and during his lifetime he produced a wide range of works – operas, cantatas, symphonies and other orchestral works, oratorios, church music, chamber music and many songs, including settings of Irish folk songs. There was absolutely no doubt concerning his Irish background as not only did he sneak Irish folk songs into some of his works, but also wrote an Irish opera, an Irish symphony and a number of Irish rhapsodies.

Stanford spent many years as a professor of music at Cambridge and as a professor and teacher at the Royal College of Music – Holst and Vaughan Williams were amongst his pupils – and his musical guidance at the RCM made a profound impression on the development and inspiration of English music in general. He also spent much time in Germany familiarising himself with the music of such composers as Brahms and Wagner.

This eminent Irish composer was not a sailor himself, but maritime texts certainly caught his interest. This resulted in his producing such inspired works as *Revenge: A Ballad of the Fleet*, *Songs of the Sea* and *Songs of the Fleet*. The first of these three works was scored for chorus and orchestra whereas the other two also featured a major part for baritone solo as well.

Songs of the Fleet was first performed at the Leeds Festival in 1910 and was created by Stanford as a follow-up to *Songs of the Sea*. The five songs in *Songs of the Fleet* are strongly and highly effectively contrasted – three of them are of a slower nature and these are interspersed by two lively songs at a distinctly faster speed. Stanford has used a selection of poems by the English poet, novelist and historian, Henry Newbolt, who was also responsible for the words of the famous *Drake's Drum* and for the full text for Stanford's *Songs of the Sea*.

The baritone soloist opens the first song, *Sailing at Dawn*, with a gentle lyrical melody which is then taken up by the chorus. There are three sections for the soloist, each of which is followed by the chorus as they sing *Now the fleet's a fleet again*, culminating with the words *Lead the Vivace Chorus*

line. The second song, *The Song of the Sou'Wester*, is laid out in a similar format, but the mood here has a distinct flavour of drama and urgency as *A great Sou'Wester hurricane high came rollicking up the sea*. The tempo slows down for the third song as the chorus and soloist describe and set the scene for the mystery and anticipation of *The Middle Watch* – a wonderful atmospheric central movement which creates an ideal contrast to the rousing song which follows, painting a vivid picture of *The Little Admiral* – and then, once again, there is a complete contrast as the final song, *Fare Well*, provides a poignant slow moving ending to this characterful group of maritime songs. There is a particularly glorious climax in the final pages as soloist and chorus sing the words *For evermore their life and thine are one*.

All programme notes by John Parry

Songs of the Fleet

Sailing at Dawn

One by one the pale stars die before the day now,
One by one the great ships are stirring from their sleep,
Cables all are rumbling, anchors all a-weigh now,
Now the fleet's a fleet again, gliding towards the deep.

Chorus: Now the fleet's a fleet again, bound upon the old ways,
Splendour of the past comes shining in the spray;
Admirals of old time, bring us on the bold ways!
Souls of all the sea-dogs, lead the line to-day!

Far away behind us town and tower are dwindling,
Home becomes a fair dream faded long ago;
Infinitely glorious the height of heaven is kindling,
Infinitely desolate the shoreless sea below.

Chorus: Now the fleet's a fleet again....

Once again with proud hearts we make the old surrender,
Once again with high hearts serve the age to be,
Not for us the warm life of Earth, secure and tender,
Ours the eternal wandering and warfare of the sea.

Chorus: Now the fleet's a fleet again....

The Song of the Sou'wester

The sun was lost in a leaden sky,
And the shore lay under our lee;
When a great Sou'Wester hurricane high
Came rollicking up the sea.
He played with the fleet as a boy with boats
Till out for the Downs we ran,
And he laugh'd with the roar of a thousand throats
At the militant ways of man:

Chorus
Oh! I am the enemy most of might,
The other be who you please!
Gunner and guns may all be right,
Flags a-flying and armour tight,
But I am the fellow you've first to fight
The giant that swings the seas.

A dozen of middies were down below
Chasing the X they love,
While the table curtsied long and slow
And the lamps were giddy above.
The lesson was all of a ship and a shot,
And some of it may have been true,
But the word they heard and never forgot
Was the word of the wind that blew:

The Middy with luck is a Captain soon,
With luck he may hear one day
His own big guns a-humming the tune
" 'Twas in Trafalgar's Bay."
But wherever he goes, with friends or foes,
And whatever may there befall,
He'll hear for ever a voice he knows
For ever defying them all:

Chorus

Oh! I am the enemy most of might..

Chorus

Oh! I am the enemy most of might...

The Middle Watch

In a blue dusk the ship astern
Uplifts her slender spars,
With golden lights that seem to burn
Among the silver stars. ↗

And over the endless plain,
Out of the night forlorn
Rises a faint refrain,
A song of the day to be born,
Watch, O watch till ye find again
Life and the land of morn. ↗

Vainly we watch the deep below,
Vainly the void above,
They died a thousand years ago,
Life and the land we love. ↗

Like fleets along a cloudy shore
The constellations creep,
Like planets on the ocean floor
Our silent course we keep.

From a dim West to a dark East
Our lines unwavering head,
As if their motion long had ceased
And Time itself were dead.

But over the endless plain,
Out of the night forlorn
Rises a faint refrain,
A song of the day to be born,
Watch, O watch till ye find again
Life and the land of morn.

The Little Admiral

Stand by to reckon up your battleships
Ten, twenty, thirty, there they go.
Brag about your cruisers like Leviathans
A thousand men a-piece down below. ↗

Chorus: Stand by...

But here's just one little Admiral,
We're all of us his brothers and his sons,
And he's worth O he's worth at the very least
Double all your tons and all your guns.

Vivace Chorus

See them on the forebridge signalling
A score of men a-hauling hand to hand,
And the whole fleet flying like the wild geese
Moved by some mysterious command. ↗

Chorus: Stand by...

There are queer things that only come to
sailormen;
They're true, but they're never understood;
And I know one thing about the Admiral,
That I can't tell rightly as I should. ↗

Chorus: Stand by...

Some day we're bound to sight the enemy,
He's coming, tho' he hasn't yet a name.
Keel to keel and gun to gun he'll challenge us
To meet him at the Great Armada game. ↗

Chorus: Stand by...

Where's the mighty will that shows the way to
them,
The mind that sees ahead so quick and clear?
He's there, Sir, walking all alone there
The little man whose voice you never hear.

I've been with him when hope sank under us
He hardly seemed a mortal like the rest,
I could swear that he had stars upon his
uniform,
And one sleeve pinned across his breast.

None knows what may be the end of it,
But we'll all give our bodies and our souls
To see the little Admiral a-playing him
A rubber of the old Long Bowls!

Farewell

Mother, with unbowed head
Hear thou across the sea
The farewell of the dead,
The dead who died for thee.
Greet them again with tender words and grave,
For, saving thee, themselves they could not
save. ↗

So greet thou well thy dead
Across the homeless sea,
And be thou comforted
Because they died for thee.
Far off they served, but now their deed is done
For evermore their life and thine are one.

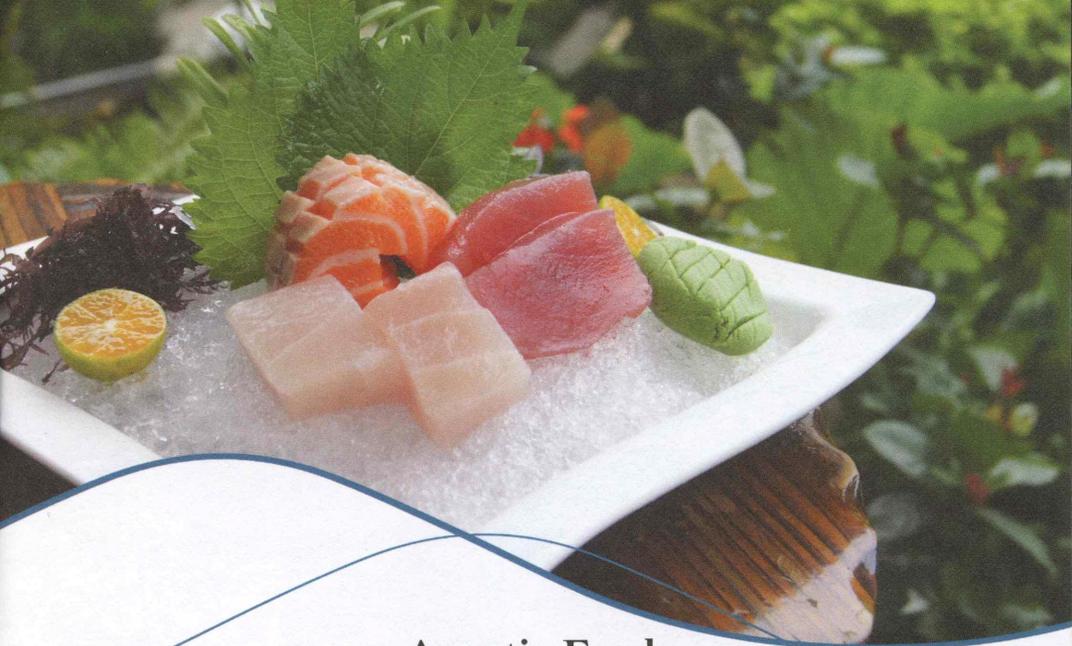
To keep the house unharmed
Their fathers built so fair,
Deeming endurance armed
Better than brute despair,
They found the secret of the word that saith,
"Service is sweet, for all true life is death."

Bach B minor Mass, November 2014

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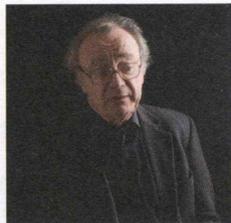
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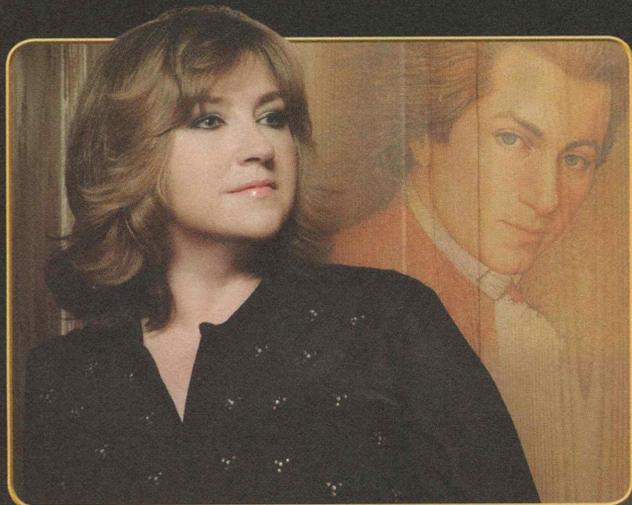
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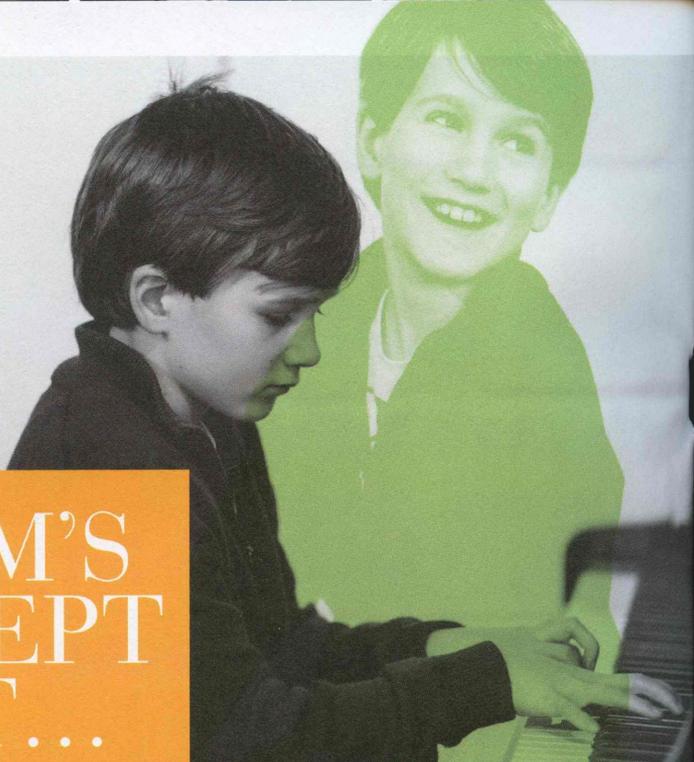
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Tasmin Little – Violin



Photography: Paul Mitchell

Tasmin Little has firmly established herself as one of today's leading international violinists. She has performed on every continent in some of the most prestigious venues of the world, including Carnegie Hall, Musikverein, Concertgebouw, Philharmonie Berlin, Vienna Konzerthaus, South Bank Centre, Barbican Centre, Royal Albert Hall, Lincoln Center and Suntory Hall.

Tasmin's concerto appearances include those with Adelaide Symphony, Berliner Philharmoniker, Bournemouth Symphony, Berlin Symphoniker, City of Birmingham Symphony, Hong Kong Philharmonic,

Gewandhausorchester, London Symphony Orchestra, London Philharmonic, Malaysian Philharmonic, New York Philharmonic, New Japan Philharmonic, Philharmonia, Netherlands Radio Philharmonic, Royal Philharmonic, Royal Scottish National, Royal Liverpool Philharmonic, Seattle Symphony, Singapore Symphony, St. Louis Symphony, Ulster Orchestra, West Australian Symphony and all the BBC Orchestras.

Tasmin's multi-award winning and varied career encompasses international concerto and recital performances, masterclasses, workshops and community outreach work, and her discography and performance schedule reflect her wide-ranging repertoire.

Tasmin is an exclusive recording artist for Chandos Records. Her recording of the Elgar *Violin Concerto* with Sir Andrew Davis and the Royal National Scottish Orchestra garnered outstanding critical acclaim and was awarded the Critic's Choice Award in the *2011 Classic BRIT Awards*. Further awards include a *Gramophone Award for Audience Innovation* for her ground-breaking musical outreach programme, *The Naked Violin*, a *Diapason d'Or* for her disc of Delius violin sonatas with Piers Lane, and a *Gold Badge Award* for Services to Music.

The 2014/2015 season includes her debut in Canada, playing Korngold's *Violin Concerto* with the Vancouver Symphony Orchestra and her debut in Mexico in February 2015, playing Holst, Ravel and Vaughan Williams.

She returns to Istanbul for a performance of Sibelius Concerto and, later in 2015 to Warsaw to play Szymanowski 2nd Concerto. Performances within the UK include Mendelssohn Concerto with Bournemouth Symphony and Liverpool Philharmonic Orchestras, and Piazzolla, Panufnik and Vivaldi which she will play/direct with the London Mozart Players, as well as recitals with her long-standing pianist partners, Piers Lane and Martin Roscoe, including at London's Wigmore Hall.

Tasmin Little is an Ambassador for The Prince's Foundation for Children and the Arts, a Fellow of the Guildhall School of Music and Drama and an Ambassador for Youth Music, and has received Honorary Degrees from the Universities of Bradford, Leicester, Hertfordshire and City of London. In June 2012, Tasmin was appointed an Officer of the Order of the British Empire (OBE) in the Queen's Diamond Jubilee Birthday Honours List, for Services to Music. She plays a 1757 Giovanni Battista Guadagnini violin.

Tasmin can be followed on Twitter - <https://twitter.com/tasminlittle>

Thomas Delgado-Little – Treble

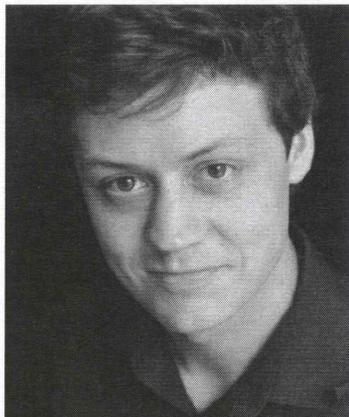


Recently described by several major opera critics as 'utterly convincing', 'rarely bettered', having 'an angelic treble' and 'the true star of the show', Thomas Delgado-Little sang the role of Miles in the critically acclaimed revival of Britten's *The Turn of the Screw* for the 2014 Glyndebourne Tour. Prior to that he scored a notable debut success singing the role of Paris as a young boy in the Olivier Award-winning production of Michael Tippett's *King Priam* by English Touring Opera at the Linbury Studio at the Royal Opera House. Thomas is a member of the boys' choral group Libera, based in South London, with whom he

has sung concerts at major venues in London, Moscow, Tokyo, Seoul, Singapore, the Philippines and major cities across the USA. He has made several TV appearances including on BBC *Songs of Praise* and the *Tonight Show with Jay Leno*. He featured as a soloist in Libera's recent CD and DVD release, *Angels Sing – Christmas in Ireland* on the Warner Classics label and appears as a soloist in their forthcoming

release this Easter. He has sung with the Dulwich Chamber Choir as the treble soloist in Faure's *Requiem* conducted by Richard Mayo and with the Allegri Singers as the treble soloist in Bernstein's *Chichester Psalms* conducted by Tom Bullard. He attends Dulwich College where he is a Choral Scholar and studies singing with Dan Ludford-Thomas.

Henry Neill – Baritone



Henry currently studies on the Royal Academy of Music Opera course with Mark Wildman and Ingrid Surgenor. He was recently awarded the Sir Thomas Armstrong Prize for English Song at the Royal Academy of Music and the Audience prize and second prize at the Maureen Lehane Vocal Awards and is generously supported by the Carr-Gregory Scholarship.

Henry has performed at the Colston Hall, Bristol, the Ashmolean Museum, Oxford, and St. John's, Smith Square, and the Wigmore Hall in London. Concert appearances include a *St Matthew Passion* with members of the Orchestra of the Age of Enlightenment, Mozart and Brahms *Requiems*, Mahler's *Des Knaben Wunderhorn*, Vaughan Williams' *Five Mystical Songs* and various performances with the Orchestra of St John's. He has performed at the Oxford Lieder Festival and he recently performed Butterworth's *Six Songs from a Shropshire Lad* with orchestra conducted by Sir Mark Elder.

Operatic roles include Quince in Britten's *A Midsummer Night's Dream* and Sprecher in *Die Zauberflöte* at the Edinburgh Fringe Festival, Figaro in Mozart's *La Nozze di Figaro* and Noye from *Noye's Fludde* in Cambridge University Opera Society productions. With Royal Academy Opera he has performed as Marco in *Gianni Schicchi* and later this year will be playing the role of Smirnov in Walton's *The Bear*. Last year he played the role of Friquet in Garsington Opera's production of Offenbach's *Vert-vert*.

**Vivace Chorus is grateful to
The Josephine Baker Trust
for the sponsorship of Henry Neill this evening.**

Jeremy Backhouse



Photography: Ash Mills

Jeremy is one of Britain's leading conductors of amateur choirs. He began his musical career in Canterbury Cathedral where he was Senior Chorister. In 1980 he was appointed Music Editor at the RNIB, where he was responsible for the transcription of print music into Braille. He has worked for both EMI Classics and later Boosey & Hawkes Music Publishers as a Literary Editor, but now pursues his career as a freelance conductor.

Jeremy has been the sole conductor of the internationally-renowned chamber choir Vasari Singers since its inception in 1980. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, the Vasari Singers has performed regularly on the South Bank and at major concert venues in London, as well as in many of the cathedrals and abbeys of the UK. Jeremy and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels.

Recordings with the Vasari Singers have been nominated for a *Gramophone* award (Howells and Frank Martin), received two *Gramophone* Editor's Choice awards (Marcel Dupré choral works), a top recommendation on Radio 3's 'Building A Library' (Vaughan Williams *Mass in G minor*), and two recent CDs (Gabriel Jackson's *Requiem* and *A Winter's Light*, a disc of Christmas carols) both achieved Top Ten status in the Specialist Classical Charts.

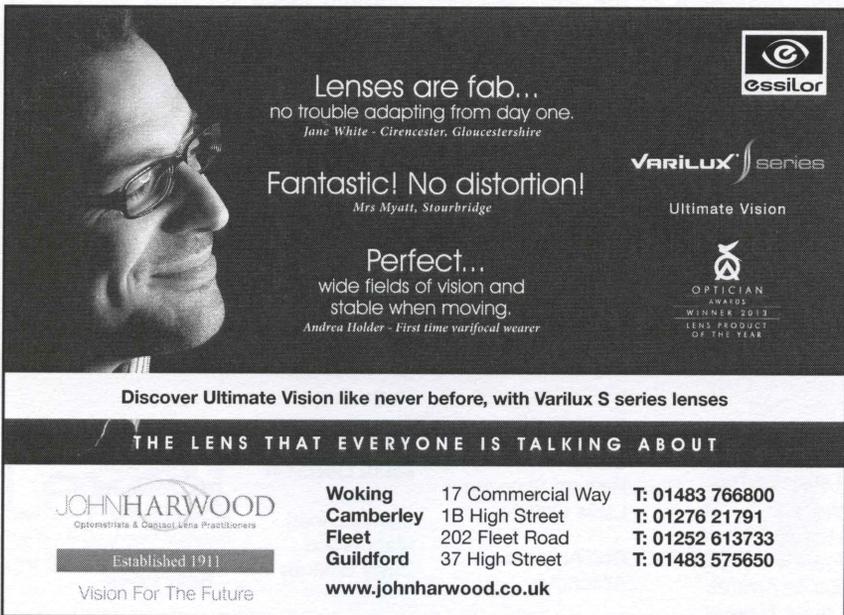
In January 1995, Jeremy was appointed Music Director of the Vivace Chorus (then the Guildford Philharmonic Choir). Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes, including Howells' *Hymnus Paradisi* and Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony (No. 2)*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, Mahler's 'Symphony of a Thousand' (*No. 8*) and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra, and Britten's *War Requiem*.

He is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 25 new works in their recent history, from small anthems to works of the grandest scale.

This enthusiasm has spread to the Vivace Chorus who, in May 2009, commissioned and performed the premiere of Will Todd's *Te Deum* and have recently commissioned a 20-minute work from Francis Pott, the choir's accompanist.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For six 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 took up the post of Music Director of the Salisbury Community Choir. His first major engagement with them was the opening concert of that year's Salisbury International Arts Festival, in Salisbury Cathedral, premiering a vast new work by Bob Chilcott entitled *Salisbury Vespers*. In 2013 the choir celebrated its 21st Anniversary with a major concert in Salisbury Cathedral in October, featuring the world premiere of a specially-commissioned community work by Will Todd, *The City Garden*, which they subsequently toured to Lincoln (2014) and will take to Guildford (2015) and Exeter (2016).



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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

Susie Candlin
Jenny Godson
James Widden
James Dickenson
Raja Halder
Mackenzie Richards
Barbara Dziejwiecka
Nuno Carapina

Violin 2

Elizabeth van Ments
John Dickenson
Anna Pym
Seila Tamisola
Eluned Pritchard
Tansy Garrod

Viola

Matthew Quenby
Francis Kefford
Enrico Alvares
Louise Hawker

Cello

Rowena Calvert
Iain Ward
Julia Morneweg
Stefan Rees

Bass

Richard Pryce
Sam Rice

Flute

Anna Wolstenholme
Kimberley Boyle
Anne Allen

Oboe

Richard Simpson
Lydia Griffiths

Cor Anglais

Alison Alty

Clarinet

Anthony Pike
Fiona Mitchell

Bass Clarinet

Richard Russell

Bassoon

Adam Mackenzie
Connie Tanner

Contra Bassoon

Rosie Cow

Horn

Laura Llewellyn-
Jones
Mark Bennett
Mark Wood
Emily Whitney

Trumpet

Robin Totterdell
Heidi Bennett
Sam Kinraid

Trombone

Rory Cartmell
Mark Townend
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Vivace Chorus

Music Director: Jeremy Backhouse

Accompanist: Francis Pott

Chairman: James Garrow

Vivace Chorus is a flourishing and adventurous choir based here in Guildford, Surrey. We have 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 some 67 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, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and every performance. He is supported by Francis Pott, who is not just a very fine rehearsal accompanist but is also a composer of international repute and an accomplished concert pianist.

Our repertoire spans more unusual works such as Prokofiev's *Alexander Nevsky* as well as the great choral masterpieces of Bach, Brahms, Handel, Haydn, Mozart and Verdi, and the more intimate works of Fauré, Tavener, Allegri and Lauridsen. We also actively promote the classics of the future with our 'Contemporary Choral Classics' series, commissioning new works when funds allow.

Particular successes have included a sell-out performance in May 2011 of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall, a highly acclaimed performance in November 2012 of Britten's *War Requiem*, and another Royal Albert Hall success in May last year, when we performed the *Verdi Requiem*.

In addition to our own concerts, we also sing in various charity concerts and, with our regular orchestra, the Brandenburg Sinfonia, take part in the Brandenburg Choral Festival each year in St Martin-in-the-Fields. We also, on occasion, venture further afield and have visited Germany many times over the years to sing with the Freiburg Bachchor.

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 2012 we headed across France to Strasbourg,



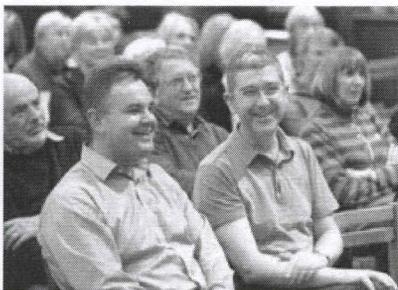
Rehearsing in the Royal Albert Hall

Photography: Ash Mills

giving concerts there and in Heidelberg and Freiburg. In 2015, we spent a wonderful few days in Italy, where we gave three concerts, in Verona, Mantua and Venice.

If that whets your appetite, do come and join us! We rehearse in Holy Trinity Church, Guildford High Street, on Monday evenings. Just turn up (before 7.15), or contact our membership secretary Jane Brooks at membership@vivacechorus.org.

For further information about the choir and our concerts, visit our website, vivacechorus.org, follow us on Facebook or Twitter, or join our mailing list.



STOP PRESS! *If you add your email address to our concert information list this weekend you'll have the chance of winning G Live vouchers worth £60. Please use the slip provided tonight, pop a business card into one of the boxes on the counter in the foyer, email your name to publicity@vivacechorus.org with the subject 'G Live voucher entry', or text your name and email address to 07806 670774. We promise not to bombard you with emails, or pass or sell your details to any third party.*

Vivace Chorus Singers

FIRST SOPRANO

Pam Alexander
Helen Beevers
Joanna Bolam
Mary Broughton
Elaine Chapman
Rebecca Kerby
Alex Nash
Emily Nash
Susan Norton
Robin Onslow
Margaret Parry
Sarah Smithies
Carol Terry
Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
Anna Arthur
Ginny Heffernan
Marianne Illsley
Krystyna Marsden
Isabel Mealor
Alison Newbery
Kate Peters
Isobel Rooth
Rosemary Spalding
Valerie Thompson
Christine Wilks
Fiona Wimblett
Frances Worpe

FIRST ALTO

Barbara Barklem
Penny Baxter
Grace Beckett
Monika Boothby
Jane Brooks
Liz Durning
Kate Emerson
Valentina Faedi
Atalia Fuller
Sheila Hodson
Jean Leston
Judith Lewy
Lois McCabe
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Penny Muray
Gill Perkins
Linda Ross
Lesley Scordellis
Catherine Shacklady
Carol Sheppard
Ann Smith
Marjory Stewart
Nicola Telcik
Hilary Trigg
Maggie Woolcock

SECOND ALTO

Geraldine Allen
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Andrea Dombrowe
Celia Embleton
Elizabeth Evans
Sheena Ewen

Valerie Garrow
Margaret Grisewood
Liz Hampshire
Pauline Higgins
Carol Hobbs
Beth Jones
Margaret Mann
Catherine Middleton
Val Morcom
Pamela Murrell
Jacqueline Norman
Prue Smith
Jo Stokes
Rosey Storey
Pamela Usher
Anne Whitley
June Windle
Elisabeth Yates

FIRST TENOR

Mike Bishop
Bob Bromham
Bob Cowell
Tim Hardyment
Nick Manning
Martin Price
Chris Robinson
John Trigg

SECOND TENOR

Tony Chantler
Simon Dillon
Geoff Johns
Stephen Linton
Peter Norman
Jon Scott
John Thornely

FIRST BASS

John Bawden
Phil Beastall
Richard Broughton
Simon Browning
Michael Dudley
Michael Golden
Brian John
Jeremy Johnson
Jon Long
Malcolm Munt
Chris Newbery
Peter Pearce
Chris Peters
Robin Privett
David Ross
Philip Stanford
Kieron Walsh

SECOND BASS

Peter Andrews
Alan Batterbury
Norman Carpenter
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Eric Kennedy
Neil Martin
Adrian Oxborrow
John Parry
Roger Penny
David Robson
Richard Wood
John Yeomans

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Saturday 23 May 2015 - a special date for your diary!

A Concert for Rowan. Join over 300 musicians for an extraordinary fundraising concert for the charity Rainbow Trust. Singers from Guildford, Salisbury and London will be joined by local children's choirs and Guildford's professional orchestra, Southern Pro Musica, for an evening of wonderful music celebrating life, love and the joy of working together to benefit others. All profits from this concert will go to Rainbow Trust to help families whose children have life-threatening or terminal illnesses.

"This is a charity that is so close to my heart"

Will Todd – composer, and father of Rowan

Further details on back cover and at vivacechorus.org



Excerpts from a review in the Surrey Advertiser of the Bach B minor Mass, November 2014

"Bach's Mass in B minor ... is a work of immense symmetry, beauty and power and Jeremy Backhouse brought these important elements alive with the Vivace Chorus' performance.

The chorus coped well with the long lines, and extended runs ... most noticeable was the clarity of the diction and the carefully graded dynamics that helped to bring a sense of direction throughout the Gloria.

The opening two choral movements [of the second half] were energetic with rhythmic vitality. Et incarnatus est and the powerful Crucifixus that followed were controlled with care and paced with a sense of the tortured harmonies. The chorus excelled here, in the centre of the Mass.

We were treated to such warmth in the Sanctus and the chorus sopranos in particular gave such precision in their triplets. The Osanna was triumphant and displayed how well Vivace Chorus can manage the demands of two-choir singing.

The final Dona nobis pacem showed all that makes the Vivace Chorus such an enjoyable choir to hear; there was a sense of enjoyment on everyone's face, commitment singing through the chorus and they surprised us all with a strong firm sound until the very last note.

Bravo to the chorus, soloists, Brandenburg Sinfonia and particularly to Jeremy Backhouse. It was clearly a labour of love for Bach to compile this complex work and that love was evident in Jeremy's strong leadership to bring together an enjoyable evening of an important, great work of the choral repertoire.

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