

CHANTEZ!

A NIGHT OF FRENCH MUSIC

The Brandenburg
Sinfonia
Conductor:
Jeremy Backhouse

Vivace
Chorus

Saturday
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7.30 pm

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Vivace Chorus



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Chansons des bois d'Amaranthe

Jules Massenet

Madrigal

Gabriel Fauré

Pavane

Gabriel Fauré

Pavane pour une infante défunte

Maurice Ravel

Cantique de Jean Racine

Gabriel Fauré

Panis Angelicus

César Franck

Requiem

Gabriel Fauré

Jocelyn Somerville

Soprano

Matthew Wood

Bass

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse

A Night at the Opera

GLive, March 2016



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CHANTEZ! A Night of French Music

Music from France has a very special quality and this evening's programme offers a selection of some of the best known works by leading French composers of the later nineteenth and early twentieth centuries. Fauré's *Requiem* is now firmly established as one of the most appealing works in the choral repertoire and this is joined by his well-known Pavane and Cantique de Jean Racine. César Franck and Ravel are represented by two familiar works this evening, with the programme being completed by two fascinating and little-known pieces – *Chansons des bois d'Amaranthe* by Massenet and Madrigal by Fauré.

Massenet: *Chansons des bois d'Amaranthe*

Chorus, Orchestra, Piano

Jules Massenet was born in St. Étienne in 1842 and died in Paris in 1912. As with several other French composers, Massenet studied at the Paris Conservatoire, assisting his parents financially by playing a drum and triangle in a theatre orchestra. His compositions included orchestral suites, oratorios, around 200 songs and 27 operas, including 3 favourites: *Werther*, *Manon* and *Thaïs*. Massenet's operas contain music which is both dramatic and tuneful, and one of his best known items is the orchestral intermezzo known as *Meditation* from *Thaïs*.

Massenet's collection of 5 songs, *Chanson des bois d'Amaranthe*, was first performed at the Paris Opéra on Christmas Eve in 1907. The text by Marc Legrand, after Redwitz, has an enchanting pastoral nature and Massenet provided colourful and intensely appealing music. The first song *Ô bon printemps* depicts the lively bright sunshine experienced in spring and this is followed by *Oiseau des bois*, a joyful presentation of birds and their song, suitably sung by the soprano/alto section of the chorus. The mood changes with the *lento* setting of *Chères fleurs*, representing the beauty of flowers generating love and this is followed by a radiant, slow-moving song *Ô ruisseau*, concentrating on the tender flowing of a stream. A wonderful contrast to these 2 atmospheric slow chansons is the *fortissimo* opening to the final chanson *Chantez!* - a gloriously joyful outburst from the full chorus, supported by sparkling magical accompaniment.

Chansons des bois d'Amaranthe

1. Ô bon printemps

*Ô bon printemps, printemps fidèle!
Tu nous reviens les bras chargés,
Pour l'arbre, de feuilles nouvelles,
Pour la fleur, d'habits ramagés.*

*Tu rends au ciel sa clarté pure,
A l'oiseau son chant plein d'émotion,
Le gai soleil à la nature...
Mais que rapportes-tu pour moi?*

O lovely spring, faithful spring,
You come back with laden arms,
For the tree, new leaves,
For the flower, new colours.

You give to the sky its pure clarity,
To the bird its song full of feeling,
To all nature the bright sunshine...
But what do you bring for me?

2. Oiseau des bois

*Oiseau des bois, petit farouche,
Dis pourquoi ta chanson me touche
Plus que de coutume, aujourd'hui?
En t'écoutant, ma joie est telle
Que je voudrais avoir des ailes
Et jusqu'à Dieu mon cœur te suit.*

*As-tu vu, cette nuit, en songe,
Ta compagne pour cet avril?
Prends bien garde à ce doux mensonge!
Comme moi, tu cours grand péril.*

Oh woodbird, tiny bird so wild,
Tell me why your song moves me
More than usual today?
Hearing you, my happiness soars
So that I wish I could have wings
And my heart follows you up to the
Lord.

Did you see, last night in your dream,
Your companion for this April?
Beware of that sweet lie!
Like me, you are in great danger.

3. Chères fleurs

*Chères fleurs, ne vous fiez point
Au vent qui vous frôle de l'aile!
Il parle trop d'amour fidèle :
L'amour fidèle parle moins.*

Dear flowers, place not any trust in
the wind that brushes you with its
wing!
It talks too much of faithful love:
True love speaks less.

4. Ô ruisseau

*Ô ruisseau, ta voix est câline
Et je t'ai surpris plus d'un jour
Échangeant avec l'églantine
Secrètement des mots d'amour.*

O stream, your voice is tender
And I have surprised you more than
once
Secretly exchanging words of love
with the dog rose.

*Dès que tu parlais, d'elle même
Sa branche s'inclinait vers toi,
N'est-ce pas? Si jamais on m'aime,
Tes mots d'amour, apprends-les moi.*

As soon as you spoke, of its own
accord its branch leaned down to
you. Is that not so?
If ever someone loves me,
Please teach me your words of love.

5. Chantez!

*Chantez tout à votre loisir,
Petits oiseaux aux voix légères,
Chantez les splendeurs printanières,
Chantez l'amour et le plaisir!*

Sing at your leisure,
Sweet birds with voices fair,
Sing of the splendours of spring,
Sing of love and pleasure!

*Lorsque vous chanteriez encore
Des milliers de soirs et d'aurores,
Vous n'auriez pas assez chanté
L'œuvre divine et sa beauté.*

Even were you to sing
For thousands of evenings and
dawns,
You would not have sung enough
Of the Creator's work and its beauty.

Fauré: Madrigal - Opus 35

Chorus, Orchestra, Piano

Gabriel Fauré (1845-1924) enjoyed a long and fruitful life as a leading French composer, teacher, pianist and organist. The youngest of 6 children, in his early years he spent hours playing the harmonium in the chapel adjoining his school. An elderly blind lady often came to hear him and give advice; she was so impressed by his playing that she told his father about his son's exceptional gift for music.

Fauré was widely regarded as the greatest master of French Song. His attempts at symphonies and a violin concerto were not a success and, apart from some stage music, his main compositions were songs, sacred music, chamber music and solo piano works.

Gabriel Fauré's *Madrigal* Op.35 is a four-part vocal setting of a poem by Armand Silvestre, written in 1883 as a wedding gift for the French composer, André Messager, and what could be better for such an occasion than a text which centres so positively on the word *love*.

Fauré's setting is a great pleasure from start to finish. Basses and tenors open the madrigal as a beautiful melodious duet which is then taken over in similar fashion by altos and sopranos. Gentle individual vocal phrases follow and all the singers join together for the final section, supported by a delightful flowing accompaniment.

Madrigal

*Inhumaines qui, sans merci,
Vous raillez de notre souci,
Aimez quand on vous aime!*

*Ingrats qui ne vous doutez pas
Des rêves éclos sur vos pas,
Aimez quand on vous aime!*

*Sachez, ô cruelles Beautés,
Que les jours d'aimer sont comptés.
Sachez, amoureux inconstants,
Que le bien d'aimer n'a qu'un temps.
Aimez quand on vous aime!*

*Un même destin nous poursuit
Et notre folie est la même:
C'est celle d'aimer qui nous fuit,
C'est celle de fuir qui nous aime!*

Inhumanly cruel women,
You mock our cares without mercy,
Love when you are loved!

Ungrateful men, who do not know
The dreams that flower at your feet,
Love when you are loved!

Learn, cruel beauties, that your
days of loving are numbered.
Learn, inconstant lovers, that the gift
of love comes only once.
Love when you are loved!

The same destiny awaits us
And our folly is the same,
It's those who love us that we shun
And those that shun us whom we
love.

Fauré: Pavane

Chorus, Orchestra

If the *Requiem* is Fauré's best known substantial work, it is his *Pavane* which undoubtedly remains his most familiar shorter composition. This nostalgic piece, with its famous melody, appeared first for orchestra alone. However, his patroness, Vicomtesse Elizabeth Greffulhe, requested that Fauré should add some vocal parts, so that the piece could be performed in a dramatic context as part of an entertainment given by her in the Bois de Boulogne, Paris – the chorus adding their contribution to the proceedings from a position off-stage. The verses they sang were inconsequential, but the effect was pure magic.

Pavane

*C'est Lindor, c'est Tircis et c'est tous
nos vainqueurs!
C'est Myrtil, c'est Lydé! Les reines
de nos coeurs!
Comme ils sont provocants!
Comme ils sont fiers toujours!*

It's Lindor! It's Tircis! And all our
conquerors!
It's Myrtil! It's Lydé! The queens of
our hearts!
How provocative they are, how
forever proud!

*Comme on ose régner sur nos sorts
et nos jours!*

*Faites attention! Observez la
mesure!*

*Ô la mortelle injure! La cadence est
moins lente!*

Et la chute plus sûre!

Nous rabattrons bien leurs caquets!

Nous serons bientôt leurs laquais!

Qu'ils sont laids! Chers minois!

Qu'ils sont fols! Airs coquets!

Et c'est toujours de même,

Et c'est ainsi toujours!

On s'adore! On se hait!

On maudit ses amours!

Adieu Myrtil, Eglé, Chloé!

Démons moqueurs!

*Adieu donc et bons jours aux tyrans
de nos coeurs!*

Et bons jours!

How they dare to reign over our
destinies and our lives!

Watch out! Keep to the measure!

O the mortal injury! The cadence is
not so slow!

And the fall more certain!

We'll tone down their chatter!

Soon we'll be their lackeys!

How ugly they are! Sweet faces!

How madcap they are!

Coquettish airs!

And always it is the same!

And so will always be!

They love one another! They hate

one another! They curse their loves!

Farewell, Myrtil, Eglé, Chloé!

Mocking demons!

Farewell and good day to the tyrants
of our hearts!

And good day!

Ravel : Pavane pour une infante défunte

Orchestra

Maurice Ravel (1875-1937) was a pupil of Fauré at the Paris Conservatoire. He and Debussy became the best known French composers of the early twentieth century and they both excelled particularly in orchestral and chamber music, together with music for solo piano.

A Pavane is strictly a slow, stately dance of Italian origin dating from the sixteenth century. Probably the two most familiar Pavanés are those written by Fauré and Ravel, both of which are featured in this concert. Ravel's *Pavane pour une infante défunte* was originally composed for solo piano and this was orchestrated by the composer himself at a later date, along with other solo piano works. This *Pavane* is a six-minute, gently flowing piece representing a dance in memory of the sad death of a young princess.

Fauré: *Cantique de Jean Racine*

Chorus, Orchestra

The *Cantique de Jean Racine* dates from Fauré's early years and was a work for which he gained a major composition prize. The text is one of the *Cantiques spirituels* written by the French dramatist, Jean Racine, and this inspired Fauré to compose a miniature masterpiece, whose gently flowing vocal and instrumental lines leave a lasting impression on the listener. This work was originally written for choir with harmonium and string quartet accompaniment and it is the instrumental music which provides such a hauntingly beautiful background to the equally impressive choral music of this piece. The choral basses, followed by other members of the choir, open with the text "*Verbe égal au Très-Haut*" (O divine Word above.)

Cantique de Jean Racine

*Verbe égal au Très-Haute,
notre unique espérance,
Jour éternel de la terre
et des cieux,
De la paisible nuit
nous rompons le silence,
Divin Sauveur, jette sur nous les
yeux!*

Word equal to the Most High,
our only hope,
Eternal day of the earth
and heavens,
We break the silence
of the peaceful night
Divine Saviour, look down upon us!

*Répands sur nous le feu
de ta grâce puissante,
Que tout l'enfer fuie
au son de ta voix;
Dissipe le sommeil
d'une âme languissante,
Qui la conduit à l'oubli de tes lois!*

Imbue us with the fire
of thy great mercy;
All hell flees at the sound of your
voice.
Dispel the sleep
of a languishing soul
That leads to forgetting your laws!

*O Christ, sois favorable
à ce peuple fidèle
Pour te bénir maintenant rassemblé,
Reçois les chants qu'il offre
à ta gloire immortelle,
Et de tes dons qu'il
retourne comblé!*

O Christ show your favour
to your faithful people
Now gathered here to worship you.
Receive the songs which they offer
to your immortal glory,
And to your gifts, so that they
may return fulfilled!

Franck: *Panis Angelicus*

Chorus, Orchestra, Organ

César Franck (1822-1890) was born at Liège in Belgium. His father was a banker, but being passionately fond of music, he ensured his two sons, César and Joseph, received the best education in music, moving to Paris so that they could study at the Conservatoire.

César died at the age of 68 having composed many works including a fine symphony, symphonic poems and chamber music, as well as songs, organ music and an immensely impressive work for soloists, chorus and orchestra, *Les Béatitudes*. However, his best known vocal piece is undoubtedly his famous setting of *Panis angelicus* (Bread of the angel-host). This was originally scored for tenor solo accompanied by organ and other instruments (a great hit in a recorded version by Luciano Pavarotti and other leading tenors). However, there are other versions of this piece, including the well-known John Rutter arrangement for an accompanied four-part chorus and this is the version to be heard this evening.

Panis Angelicus

Panis angelicus

fit panis hominum;

Dat panis cælicus

figuris terminum:

O res mirabilis!

manducat Dominum

Pauper, servus et humilis.

Bread of the angel host

sent down from God above

Body of Christ our Lord in token of his
love.

O gift most wonderful!

Christ as our sacrament:

Humble, lowly, all share his sacred
feast.

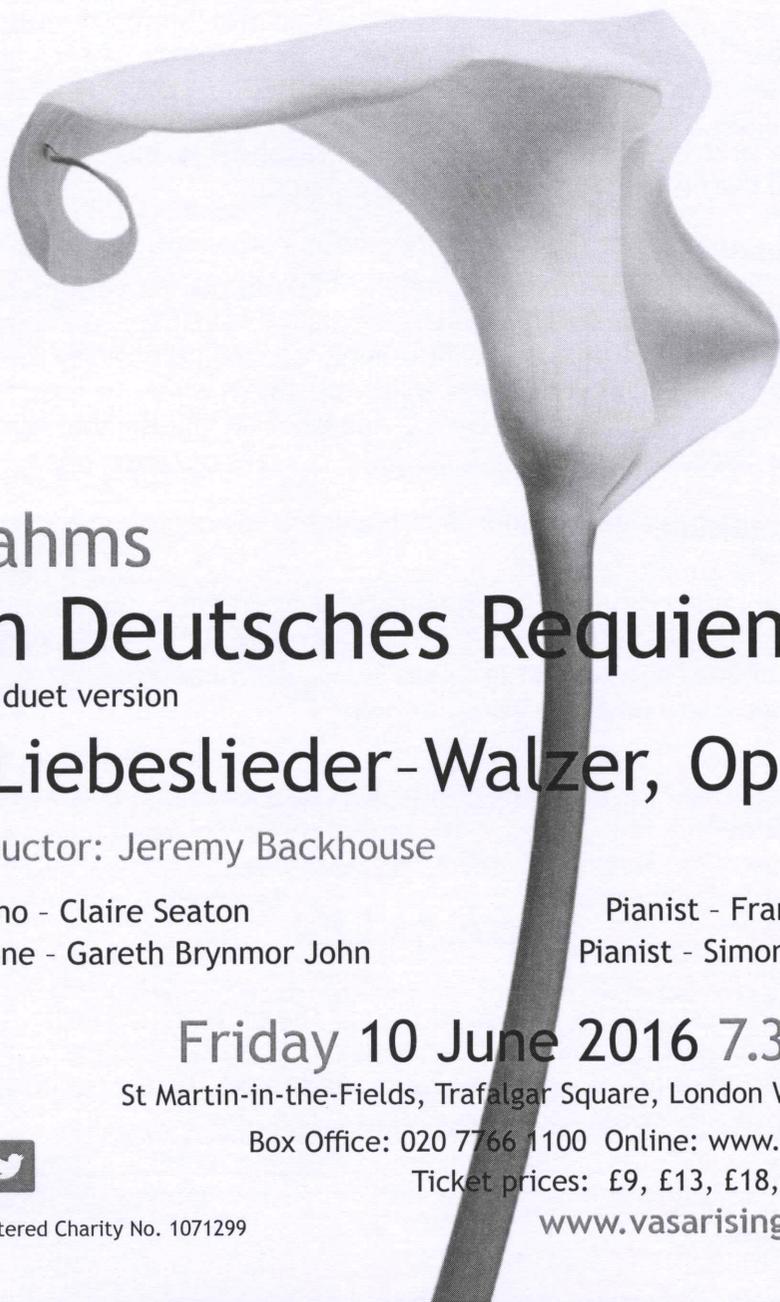
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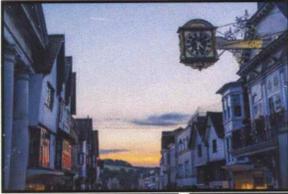
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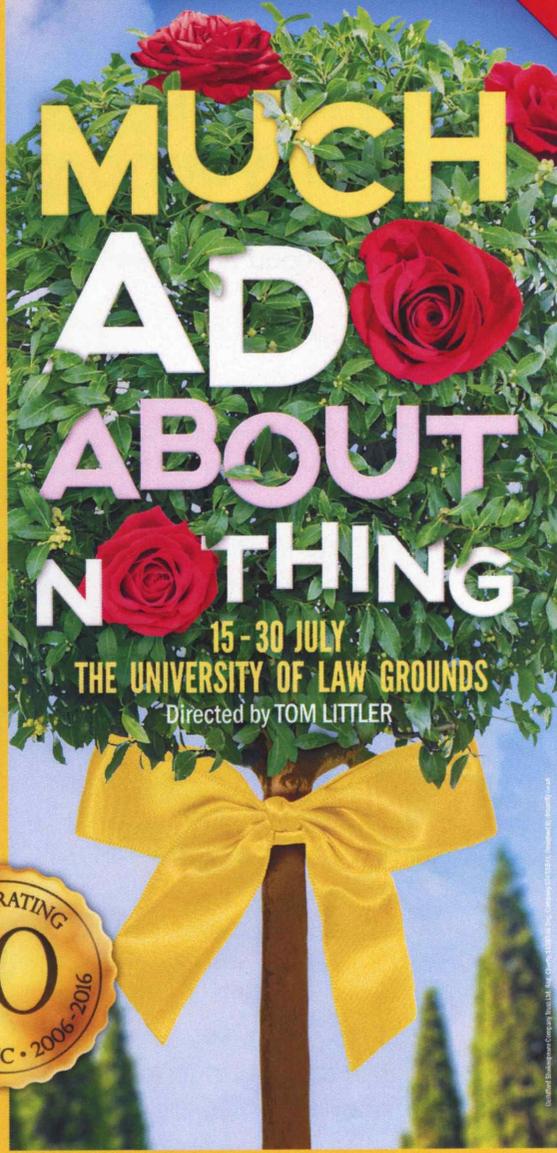
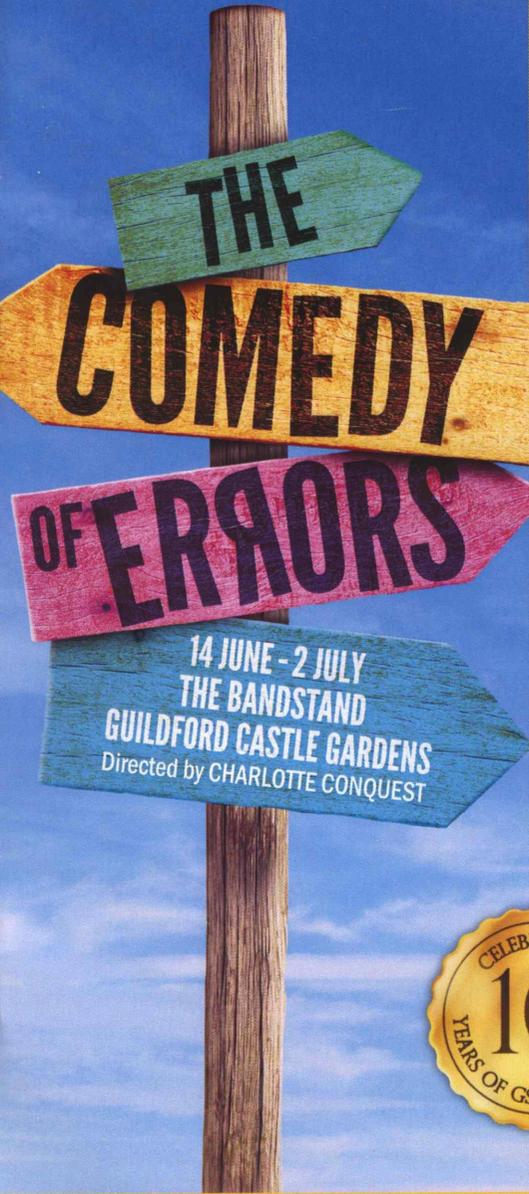
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Requiem

Introit - Kyrie

*Requiem aeternam dona eis
Domine:
Et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.*

Grant them eternal rest, Lord:
And may perpetual light shine on
them.
Thou, Lord, art praised in Sion:
and a vow shall be paid to Thee in
Jerusalem.
Hear my prayer, to Thee all flesh
shall come.
Lord have mercy upon us.
Christ have mercy upon us.

Offertorium

*O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo
lacu.*

*O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de ore
leonis,
ne absorbeat tartarus,
ne cadant in obscurum.*

*Hostias et preces tibi Domine,
laudis offerimus.*

*Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti
Et semini eius.*

*O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni et de profundo
lacu:
ne cadant in obscurum.
Amen*

O Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful
dead from the pain of hell and from
the deep pit.

O Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
That hell may not swallow them up,
That they not fall into darkness.

Sacrifices and prayers we offer Thee,
Lord; receive them for those souls
Whom we commemorate this day.
Lord, let them pass from death into
life,
Which Thou didst promise to
Abraham and his seed.

O Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful
dead from the pain of hell and from
the deep pit.
That they not fall into darkness.
Amen

Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.*

Holy, holy, holy,
Lord God of Hosts.
Heaven and Earth are full of Thy
glory.
Hosanna in the highest

Pie Jesu

*Pie Jesu Domine,
Dona eis requiem,
Dona eis sempiternam requiem*

Blessed Lord Jesus,
Grant them rest,
Grant them eternal rest

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
Quia pius es.
Requiem aeternam dona eis,
Domine,
Et lux perpetua luceat eis.*

Lamb of God, who takest away the
sins of the world, grant them rest.
May eternal light shine upon them,
Lord,
With Thy saints for ever,
For Thou art merciful.
Grant them eternal rest, Lord,
And may perpetual light shine upon
them.

Libera me

*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 and the earth
shall tremble;
When thou shalt come to judge the
world by fire.

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

I tremble, and I fear the judgment
and the wrath to come,

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

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

Libera me, Domine.

Day of wrath, that day of terror,
calamity and misery,
That great and bitter day.

Grant them eternal rest, Lord,
And may perpetual light shine upon
them.

Deliver me, Lord.

In Paradisum

*In paradisum deducant 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 the angels lead you into
paradise;
May the martyrs receive you and
lead you into the holy city Jerusalem.

May choirs of angels receive you
And with Lazarus, once a beggar,
May you have eternal rest

End

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We are most grateful to these organisations.

Jocelyn Somerville - Soprano

Currently studying with Elizabeth Ritchie at the Royal Academy of Music, Jocelyn previously completed a Masters in Advanced Musical Studies (Performance) at Royal Holloway, University of London. Previously having won the Sir Geraint Evans award, she completed a choral scholarship with St Martin-in-the-Fields and sang as part of the London Symphony Chorus at The Barbican. She has sung with The English Baroque Choir under the



direction of Jeremy Jackman, briefly with the Bach Choir under David Hill, and has enjoyed singing with Howard Williams after an introduction by Dame Emma Kirkby, who continues to take an interest in Jocelyn's musical progress.

As a member of the Vasari Singers under Jeremy Backhouse, she has performed solos in Canterbury Cathedral, St Paul's Knightsbridge, and Douai Abbey in Berkshire, as well as in the soprano soloist role on their recording of Gabriel Jackson's *Requiem* which reached No. 5 in the Specialist Classical Charts. She featured on their 2014 disc, singing the well-known solo line in Allegri's *Miserere*, and recently took part in an unusual project featuring renaissance choral music with reggae backing tracks. More recently Jocelyn embarked on a three week American tour, singing in Charleston, York, and Savannah, with a programme including Renaissance French repertoire and English Song. She regularly travels around the country performing with choirs and orchestras.

As well as possessing a pure tone and ringing flexibility, Jocelyn has an engaging and memorable platform presence which makes her enjoyable to watch as well as to listen to.

She has performed professionally for the last seven years, and enjoys Baroque music, as well as light opera, lieder, melodie, and English Song. She can be contacted via her website, www.jocelynsomerville.com.

Matthew Wood - Baritone



Having begun his musical education as Head Chorister of his parish church choir in Kent, Matthew went on to read Music and English at Lancaster University where he studied singing with Mary Hitch and directed the University Chamber Choir.

While training as a teacher in Canterbury, Matthew became director of the Kent Youth Barbershop and his college chamber choir.

Specialising in oratorio and English song, Matthew has performed as a soloist in St John's, Smith Square, St Martin-in-the-Fields and on choral tours of France and Italy. As well as deputising with several London choirs, he sings with the Vasari Singers, one of Britain's leading chamber choirs, and has sung solo baritone with them in recent performances of Requiems by Fauré and Duruflé.

Matthew is a keen composer and arranger and has written several arrangements for the Kent Youth Barbershop and various school choirs. His Versicles and Responses are published by Shorter House and have been performed by the Vasari Singers in Bath Abbey and Chester Cathedral.

Matthew is Head of Music at St Dunstan's College, Lewisham.

BRAVO!

"My guests at the concert were absolutely blown away by the concert on Saturday ..."

"Just to say it was a fantastic evening. Plus you've opened my eyes & ears to Poulenc!"

Jeremy Backhouse



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 at concert venues and cathedrals throughout the UK and abroad. Jeremy and Vasari have broadcast frequently on BBC Radio and Classic FM, and have a discography of over 25 CDs on the EMI, Guild, Signum and Naxos labels; they have recently launched their own VasariMedia label with a recording of Jonathan Rathbone's *Under the shadow of His wing*, which they premiered in 2014.

In January 1995, Jeremy was appointed Music Director of the Vivace Chorus. 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.

In January 2009, Jeremy took up the post of Music Director of the Salisbury Community Choir. 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 Guildford (2015).

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 a major concert series at both St Martin-in-the-Fields and the 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.

Violin 1

Mihkel Kerem
 Stephen Bryant
 Anna Harpham
 Miriam Teppich
 Lukas Hank
 Charis Jensen

Violin 2

Elizabeth van Ments
 Barbara Dziewiecka
 Molly Cockburn
 Thea Spiers
 Greta Mutlu

Viola

Matthew Quenby
 Jon Thorne
 Richard Cookson
 Marie de Bry

Cello

Ali McKenzie
 Steffan Morris
 Harriet Wiltshire
 Sarah Westley

Bass

Andrew Davies
 Jan Zahourek

Flute

Ian Mullin
 Chloe Vincent

Oboe

Lydia Griffiths
 Rachel Broadbent

Clarinet

Andrew Harper
 Fiona Mitchell

Bassoon

Adam Mackenzie
 Bob Porter

Horn

Martin Grainger
 Hugh Sisley

Harp

Gabriella dal'Olio

Piano/Organ

William Nicholson

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

James Garrow

Chairman



Vivace Chorus is a flourishing and adventurous choir based in Guildford, Surrey. Our aim is to have fun, making and sharing great choral music.

The choir has come a long way since it began in 1946 as the Guildford Philharmonic Choir, and now has an enviable reputation for performing first-class concerts across a wide range of musical repertoire. Particular successes include 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 2014 when we performed the Verdi *Requiem*.

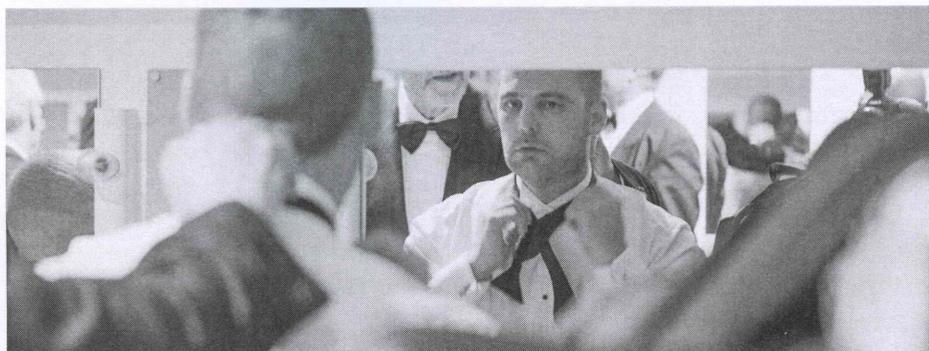
Since 1995, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse. Jeremy's passion for choral works and his sheer enthusiasm

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.



In addition to our own concerts in Guildford and London, 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 like to take our music-making overseas and have toured to France, Italy, Germany and later this year, will be heading to Austria to sing in Salzburg and Vienna.

We're a friendly and sociable choir that enjoys singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music. If that whets your appetite, do come and join us! We rehearse on Monday evenings in the Millmead Centre, Millmead, Guildford. Contact our membership secretary Jane Brooks at membership@vivacechorus.org and for more information, visit our website, vivacechorus.org, and follow us on Facebook and Twitter - @VivaceChorus.



Vivace Chorus Singers

FIRST SOPRANO	Jane Brooks	Carol Hobbs	FIRST BASS
Selam Adamu	Liz Durning	Roz Marshall	John Bawden
Pam Alexander	Kate Emerson	Catherine Middleton	Phil Beastall
Amelia Atkinson	Valentina Faedi	Val Morcom	Richard Broughton
Frances Bamber	Sheila Hodson	Pamela Murrell	Simon Browning
Helen Beevers	Jean Leston	Jacqueline Norman	Michael Dudley
Joanna Bolam	Judith Lewy	Beryl Northam	Brian John
Mary Broughton	Liz Martin	Sheila Rowell	Jeremy Johnson
Rebecca Kerby	Lois McCabe	Prue Smith	Jon Long
Mo Kfourri	Penny McLaren	Rosey Storey	Malcolm Munt
Alex Nash	Kay McManus	Pamela Usher	Chris Newbery
Susan Norton	Christine Medlow	Anne Whitley	Peter Pearce
Robin Onslow	Rosalind Milton	June Windle	Chris Peters
Gillian Rix	Mary Moon	Elisabeth Yates	Robin Privett
Sarah Smithies	Lilly Nicholson		David Ross
Joan Thomas	Gill Perkins	FIRST TENOR	Philip Stanford
Hilary Vaill	Linda Ross	Mike Bishop	Kieron Walsh
	Lesley Scordellis	Bob Bromham	
SECOND SOPRANO	Catherine Shacklady	Bob Cowell	SECOND BASS
Jacqueline Alderton	Carol Sheppard	Owen Gibbons	Peter Andrews
Amy Cowan	Ann Smith	Nick Manning	Alan Batterbury
Anna Durning	Marjory Stewart	Martin Price	Norman Carpenter
Ginny Heffernan	Jo Stokes	Chris Robinson	Geoffrey Forster
Isobel Humphreys	Hilary Trigg	John Trigg	James Garrow
Krystyna Marsden	Maggie Woolcock		Stuart Gooch
Alison Newbery		SECOND TENOR	Nick Gough
Alison Palmer	SECOND ALTO	Ewan Bramhall	Eric Kennedy
Kate Peters	Valerie Adam	Peter Butterworth	Neil Martin
Paula Sutton	Geraldine Allen	Tony Chantler	Adrian Oxborrow
Valerie Thompson	Evelyn Beastall	Simon Dillon	John Parry
Christine Wilks	Sylvia Chantler	Geoff Johns	Roger Penny
Fiona Wimblett	Mary Clayton	Stephen Linton	David Robson
Frances Worpe	Andrea Dombrowe	Peter Norman	Michael Taylor
	Sheena Ewen	Arnfinn Overas	Richard Wood
FIRST ALTO	Jo Glover	Jon Scott	John Yeomans
Barbara Barklem	Margaret Grisewood	John Thornely	
Grace Beckett	Liz Hampshire		
Monika Boothby	Barbara Hilder		

Vivace Chorus Patrons

*The Vivace Chorus is extremely grateful to all patrons
for their support.*

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Mr John Britten

Dr John Trigg MBE

Life Patron

Mrs Joy Hunter MBE

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Mrs Rita Horton
Mr Michael Jeffery

John McLean OBE & Janet McLean
Ron & Christine Medlow
Mr Lionel Moon
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Mr Tony Thompson
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Sheila Rowell
Prue & Derek Smith

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Mrs Iris Bennett

Bob & Maryel Cowell

If you have enjoyed this concert, why not become one of our patrons? We have a loyal band of followers whose regular presence at our concerts is greatly appreciated. With the valued help of our patrons, we are able to perform a wide range of exciting music, with world-class, professional musicians in venues such as Guildford Cathedral, G Live and the Royal Albert Hall. Patrons enjoy discounts of between 10% and 30% off concert tickets, reserved seating and priority booking for the best seats for as little as £50pa. If you are interested, please contact Joan Thomas on 01483 893178 or email: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

All the World's a Stage - A Tribute to Shakespeare in Words and Music **Saturday 12th November 2016 7.30pm G Live, Guildford**

To celebrate Shakespeare's 400th birthday, we are delighted to present an evening of music and drama, in collaboration with the Guildford Shakespeare Company. With works from Tchaikovsky, Berlioz, Vaughan Williams and Walton, we move from the romance of Romeo and Juliet to the tragedy of Hamlet and the battle scenes of Henry V. Book early for this not-to-be-missed event!

Come and Sing 2017 - Bruckner and Mahler **Saturday 28th January 2017 10.30am Normandy Village Hall**

Come and join Jeremy and the Vivace Chorus for a day of practising and singing the glorious Bruckner *Mass in E Minor* and Mahler's *2nd Symphony*. This is always a very popular event where, apart from the enjoying the music-making, you will have fun making new friends and enjoying the famed Vivace lunch!

Brahms' *Ein deutsches Requiem* **Monday 1st May 2017 7.30pm Royal Festival Hall, London**

We're delighted to be closing our 70th season with one of the most-loved works in choral music, the wonderful Brahms *Requiem*, in a beautiful programme which includes Elgar's *Sea Pictures* and the world premiere of our latest commission – *Cantus Maris* by renowned British composer Francis Pott. Join us on the South Bank for a concert to remember.

Further details at vivacechorus.org

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Vivace Chorus is a Registered Charity No. 1026337



Southern Pro Musica
Music for Guildford

The Four Seasons



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The Four Seasons

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Southern Pro Musica**

**Violin/director
Sophie Langdon**

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concessions

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FREE!**

Vivace Chorus, featuring Guildford Shakespeare Company, present

'All the World's a Stage'

A tribute to Shakespeare
in words and music

Tchaikovsky: Romeo and Juliet
Walton: Henry V
Verdi: Macbeth (excerpts)
Henry V's Agincourt speech
and more

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace Chorus

Saturday
12th Nov 2016
7.30 pm

GLive

Mozart Mass in C minor

Howells Requiem Barber Adagio

The Brandenburg Sinfonia
Conductor:
Jeremy Backhouse

Vivace Chorus

Saturday
4th March 2017
7.30 pm
Guildford Cathedral

Come &-& Sing

Mahler II &
Bruckner & minor Mass

Vivace Chorus

Saturday
28th Jan 2017
Normandy
Village Hall

BRAHMS Ein deutsches Requiem

Elgar: Sea Pictures
Pott: Cantus Maris
[World premiere]

Philharmonia Orchestra
Conductor: Jeremy Backhouse

Vivace Chorus
The London Chorus

Claire Seaton - soprano
Sarah Fryer - mezzo-soprano
Gareth Brynmor John - baritone

Vivace Chorus

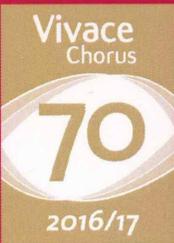
Monday
1st May 2017
7.30 pm

Tickets: £39, £34, £28, £22 and £16

vivacechorus.org
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Get ready to join our anniversary celebrations!



In 2016/17 we'll be celebrating 70 years of singing in Guildford and beyond.

Our concerts have included two sell-out performances at the Royal Albert Hall and we have taken our music to France, Germany, Italy and Austria on our summer tours.

On May 1st 2017, we'll be at the Royal Festival Hall for a fantastic celebratory concert with the Philharmonia Orchestra. Find out more about our 70th season at vivacechorus.org