

BRAHMS

Ein deutsches Requiem

Pott: Cantus Maris
[World premiere]

Philharmonia Orchestra
Vivace Chorus
The London Chorus
Conductor: Jeremy Backhouse

Vivace
Chorus

Monday
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BRAHMS

EIN DEUTSCHES REQUIEM

POTT

CANTUS MARIS

Claire Seaton	<i>Soprano</i>
Sarah Fryer	<i>Mezzo-soprano</i>
Gareth Brynmor John	<i>Baritone</i>

Vivace Chorus
The London Chorus

Philharmonia Orchestra

Conductor: Jeremy Backhouse

A Vivace Chorus promotion

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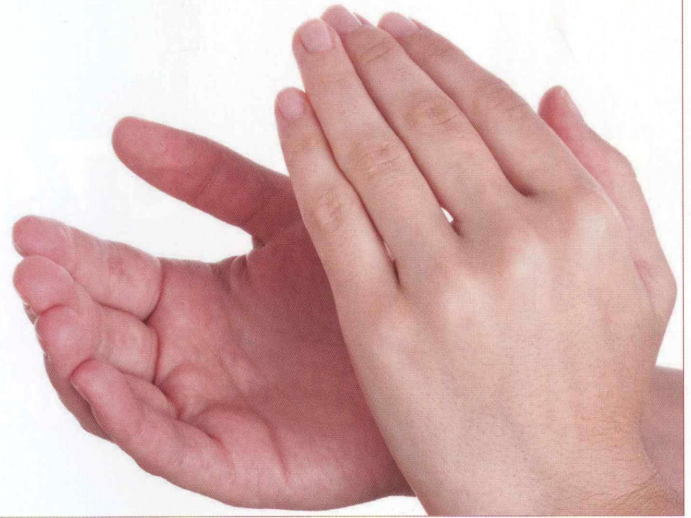
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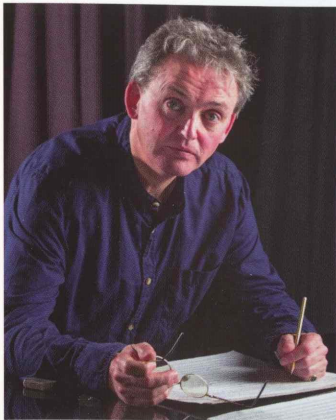
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Francis Pott (b. 1957)



Francis began musical life as a chorister at New College, Oxford. He held Open Music Scholarships at Winchester College and then at Magdalene College, Cambridge, where he studied composition with Robin Holloway and Hugh Wood while also pursuing piano studies privately in London with the distinguished British

artist, Hamish Milne.

After six years teaching in the independent secondary sector, he became a tutor in composition for the University of Oxford, gradually expanding his remit until he was teaching for over half of its colleges. Throughout the 1990s Francis was John Bennett Lecturer in Music at St Hilda's College, Oxford, and also a bass lay clerk in the Choir of Winchester Cathedral, under the directorship of Dr David Hill. In 2001 he relinquished these roles to become Head of London College of Music, University of West London, later leading Research across the University's wider Faculty of Arts and acceding in 2007 to its first ever Chair in Composition. In addition to his current Professorship he holds MA and MusB degrees from the University of Cambridge, a PhD, a Fellowship of London College of Music (FLCM) and a Principal Fellowship of the Higher Education Academy (PFHEA).

Winner of four national and two international composition awards, in 1997 Francis received First Prize in the piano solo section of the S.S. Prokofiev Composing Competition in Moscow, for his *Toccata* (dedicated to his friend, the legendary French-Canadian virtuoso Marc-André Hamelin).

In 1992 his five-movement *Passion Symphony* for organ solo, *Christus*, was acclaimed in the national press as 'surely one of the most important organ works in our century'. In 2004 he was awarded Honourable Mention in the Barlow International Award for Composition (USA), placed 2nd in a worldwide field of 362 professional composers behind his friend and compatriot, Judith Bingham. In 2006 and 2011 he was a nominated finalist in the BASCA Annual Composer Awards, staged in association with the BBC.

In August 1999, *A Song on the End of the World*, his oratorio for soloists, chorus and orchestra, was hailed in *The Times* as 'thrilling music, ...contemporary and original, ...impressive and profoundly affecting', and in *The Birmingham Post* as 'a stunning première, ...apocalyptic and luminous'. In 2006 his further oratorio for tenor soloist, double chorus and organ, *The Cloud of Unknowing* was acclaimed by Richard Morrison in *The Times*: 'A sincere, intelligent and admirably unsensational meditation on the darkness at the heart of man. ...One sometimes writes, hyperbolically, of a performance moving one to tears. But at the end of Francis Pott's *The Cloud of Unknowing*, genuine tears were shed'.

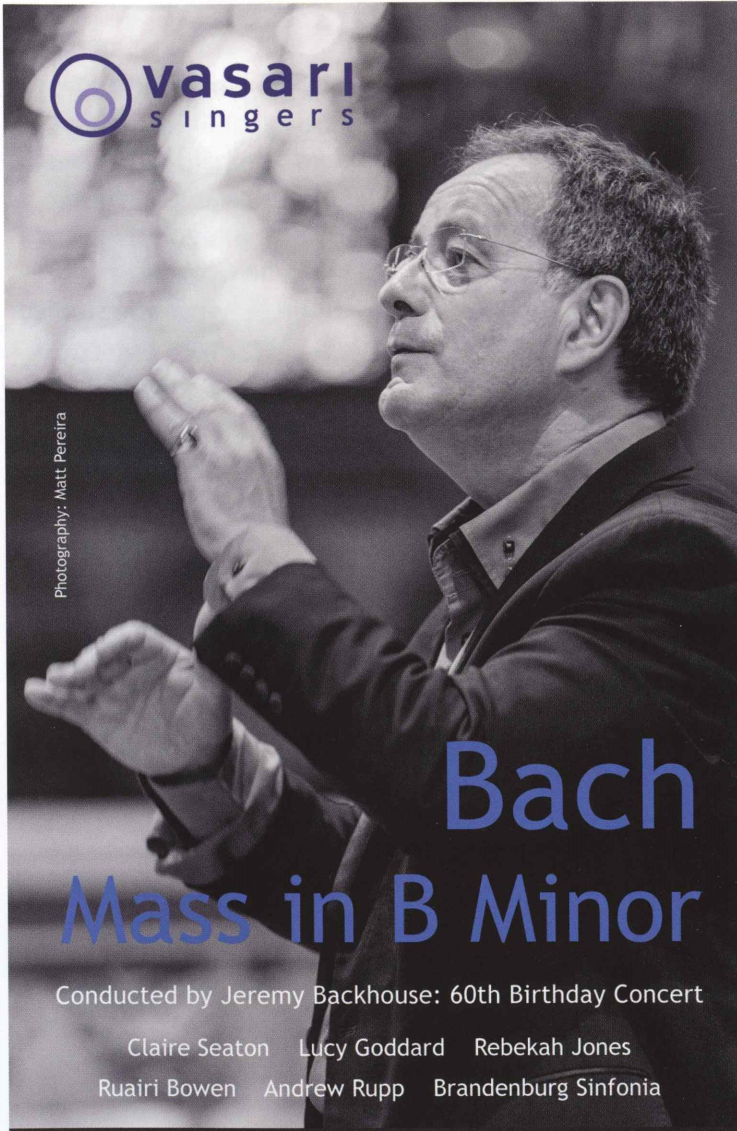
Francis's recent output includes *Word*, a half-hour meditative sequence for chorus and organ which interrogates the meaning and message of the Gospels in a postmodern age, and which intersperses five poems of R.S.Thomas with verses from St John's Prologue in the New Revised Standard Version; also a large-scale Mass for eight parts, recorded in 2011 on the Naxos label by its dedicatees, the Oxford-based chamber choir *Commotio* under their conductor, Matthew Berry. Concert music has included a song cycle setting German translations of Russian poems by Pasternak and Akhmatova and a half-hour Sonata for viola and piano; these two works were

released together on CD by the English Music (EM Recordings) label in December 2014, to widespread acclaim.

Recent works include a sequence of songs for the British tenor James Gilchrist, and also *The Lost Wand* – an earlier 22-minute work for chorus and orchestra, with text in German and English by Hermann Hesse, Karen Gershon and Vernon Scannell, looking at the plight of children caught up in the ravages of war. This was performed in Winchester Cathedral and in Germany during January and February 2016 by Hampshire County Youth Orchestra and the choir of the Liebigsschule from Giessen (twinned with Winchester), under the baton of Carl Clausen. Among current projects are concertos for violin and for cor anglais and further works for organ. A large-scale orchestral symphony is in the planning stages.

Music by Francis Pott has been performed and broadcast in over forty countries, widely recorded for CD (including the Naxos, Hyperion, Signum, Meridian, Delphian and Priory labels) and published by five major houses within the UK. In December 2013 Francis signed a contract with Edition Peters which will see publication of all his future choral and organ works, and which has already led to issue of the score of *Cantus Maris*.

Francis remains active as a piano soloist, accompanist and chamber partner and maintains a particular research interest in the oeuvre of the émigré Russian composer-pianist, Nikolai Medtner. He is married with two children (both following him in musical directions) and lives in a village on the outskirts of Winchester. He prizes his lengthy association with the Vivace Chorus and also the support and encouragement extended to him by the University of West London over many years.



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Photography: Matt Pereira

Bach



Mass in B Minor

Conducted by Jeremy Backhouse: 60th Birthday Concert

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Cantus Maris

Commissioned by the Vivace Chorus
to celebrate its 70th anniversary.

Generously funded by a legacy from Enid Weston.

The impulse behind this music and the generous commission which brought it to fruition sit some years apart. In 2009 I wrote to my Canadian close friend, Peter Butterfield, upon learning of the death of his father, James, whom I had known. Peter and I had sung together in the choir of Winchester Cathedral before he and his family moved back to his native British Columbia in 2001. The reply I received makes an eloquent case in our email-obsessed age for a revival in the civilized art of letter writing, and I quote from it here with Peter's blessing:

'These have been the most changing of times, though it is hard to articulate exactly what has happened. The sense of loss is fundamentally altering.....where did they go?....how could it all be so swift and inevitable, and yet appear to drag on for decades and the end be utterly, shockingly final. The mysteries are part of faith, I understand that, and James, I believe, did as well. He marvelled at the universe and its ways. His experience at sea (where a man learns to pray) sorted out so much for him, and not least a reliance on 'whoever is running this mud-ball'! (his words).

'You will be familiar with Psalm 107: They that go down to the sea in ships... My inner preference is never to read a psalm, as they resonate with the entire history of music, and are infinitely more expressive when set. However, I will be reading it at the memorial service. It did occur to me that when you read this verse, great waves of melody and harmonies will be forming in your mind. The

connecting of the dots integral to my life are what I seem to try to do. You met James, he loved ships and the sea, you love music and words, I am reading the words for James and his community, you write music, I love the psalms, you are a friend, I love attaching the magic of a creative experience to human existence ...thus, were you to set the verses of Psalm 107 in the way you do, so many dots would be connected...

'Think of us Saturday - and on Sunday James's ashes will be scattered from a smallish boat, in a brief ceremony at the entrance to Vancouver Harbour, where he sailed in and out many times.'

It is Peter's English wife, Sarah Fryer, who performs the mezzo-soprano solo part of *Cantus Maris* tonight.

Aptly, given its unenviable proximity this evening to one of the great masterpieces of western music, *Cantus Maris* is conceived as a sort of miniature 'Sea Requiem' - and, indeed, bore that working title until something else suggested itself (Latin being by its nature timeless in feeling and a common preserve of western cultures). Within its opening bars occurs a fleeting idea whose sense of harmonic tension and release fittingly suggested the rising and breaking of a wave. Accordingly this recurs at many points throughout the music, as do a number of other recognisable motifs. The voice of the mezzo-soprano soloist cannot be ascribed consistently to any single presence; instead, there is a blurring of identities, sometimes placing the soloist alongside those in peril on the sea, sometimes narrating, sometimes articulating a prayer for protection and, finally, conferring valedictory blessing. The music and the assembled words articulate some existential, metaphorical journey across the sea of life and through the dangers attending our human passage

on its ever-changing face. The central section seems at times to celebrate the forces of nature in an exuberant, pantheistic fashion, before giving way to mortal fear in the teeth of an escalating elemental menace. The Epilogue sees the mortal vessel safe home to its anchorage and bestows blessing upon life in the evening of its years, before a final chord (appositely transplanted from the end of my earlier oratorio *The Cloud of Unknowing*, 2005) seeks to enfold all in the perpetual, disconsolate mystery of the sea. This section arises naturally from the scattering of James Butterfield's ashes in the entrance to Vancouver Harbour.

If Peter's words cast a necessary light on *Cantus Maris* as the fulfilment of an ancient promise, so too do those with which his brother concluded his address at that memorial service in 2009:

'James drew his faith from the uncertainty of life at sea. A fatalist at heart, perhaps like most sailors, he had no fear of death – he simply ignored it. When it came, he would be ready. If the going got rough, there was one motto: keep her afloat until morning.'

'So we ask you to think of James, sailing his boat Elsinore in a stiff breeze, gunwales under, and singing at the top of his lungs, a genuinely happy man:

Yesterday was full of trouble and sorrow
No-one knows what's going to happen tomorrow
So give yourself a pat on the back, pat on the back, pat on the back,
And say to yourself, your jolly good health,
I've had a good day today.'

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Cantus Maris

Orchestra, Mezzo-soprano

SOLO

Lord, thou hast searched me out and known me. Thou knowest my down-sitting and mine uprising.

Thou understandest my thoughts long before.

Thou art about my path, and about my bed, and spiest out all my ways.

If I climb up into heaven thou art there. If I go down into hell thou art there also.

If I take the wings of the morning, and remain in the uttermost parts of the sea,

Even there also shall thy hand lead me, and thy right hand shall hold me.

CHORUS

They that go down to the sea in ships, and occupy their business in great waters;

These men see the works of the Lord, and his wonders in the deep.

Here fare far out

Mariners and marauders, foragers and fishermen,

Tearing their treasure from the teeth of the waves, from the gullet of the gaping shores.

Over the heaped and heaving hills they return to the wistful harbours.

The snow falls like feathers, the hail like quills,

The sun sets, and the night rises like a sea mist,

And the fog is in the bones of the drowned.

So is the great and wide sea also, wherein are things creeping innumerable, both small and great beasts.

SOLO

For at his word the stormy wind ariseth, which lifteth up the waves thereof.

They are carried up to the heaven and down again to the deep. Their soul melteth away because of the trouble.

CHORUS

Wild winter has slain us.

It comes across the fierce sea,

the spear of the wild winter season.

Out of the deep have I called unto thee, O Lord. Lord hear my voice.

When the wind sets from the east the mettle of the wave is roused; it desires to pass over us westward to the spot where the sun sets, to the wild broad green sea.

When the wind sets from the west across the salt sea of rapid currents, it desires to pass over us eastward to the Tree of the Sun to seize it, to the wide long distant sea.

The ocean is full, the sea is in flood. ...The wave with mighty fury has fallen across each wide dark river-mouth; wind has come, winter's fury has slain us.

Out of the deep have I called unto thee, O Lord. Lord hear my voice.

Son of God, protect me from the horror of wild tempest! Only protect me from the horror of hell with towering tempest!

SOLO

So when they cry to the Lord in their trouble he delivereth them out of their distress.

For he maketh the storm to cease, so that the waves thereof are still.

Then are they glad, because they are at rest, and so he bringeth them unto the haven where they would be.

Over the heaped and heaving hills they return to the wistful harbours.

Whither shall I go then from thy Spirit, or whither shall I go then from thy presence?

CHORUS

Whither shall I go then from thy Spirit, or whither shall I go then from thy presence?

If I climb up into heaven thou art there. If I go down into hell thou art there also.

If I take the wings of the morning, and remain in the uttermost parts of the sea,

Even there also shall thy hand lead me, and thy right hand shall hold me.

SOLO

The compassing of the God of Life be on thee,

The compassing of the Christ of Love be on thee,

The compassing of the Spirit of Grace be on thee,

The three who are in the earth,

The three who are in the heaven,

The three who are in the great pouring sea.

CHORUS and SOLO

Amen.

Text:

Extracts from Psalms 107, 130, 139

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Anon, Irish 11th cent. and two Celtic blessings from *Carmina Gadelica* (collected by Alexander Carmichael, 1900)

INTERVAL

(Twenty minutes)

Launching Vasari's recording of Rachmaninov's All-Night Vigil



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Vivace Walkers

Soloists

Claire Seaton
Jo Glover

Sarah Fryer

Vivace Chorus Altos

Gareth Brynmor John

Lilly Nicholson

Orchestra

Philharmonia leader
Richard and Mary Broughton
Andrea and Gunter Dombrowe

Violins

Harold, Amelia, Arnold and
Xanthe Greenfields
Andrea Malhobra

Violas

Tony Chantler

Cello

Chris Renou and Henrik

Double Bass

John and Margaret Parry

Harp

Rachel Underwood

Flute

Pam Alexander

Piccolo

Jo Stokes

Clarinet

Peter Morcom
Ewan Bramhall

Oboe

Pauline Higgins

Bass Clarinet

Malcolm Munt

Bassoon

Robin Privett

Horn

In memory of Frank Masters
Peter Butterworth

Trumpet

Marie-Claire Arthur

Trombone

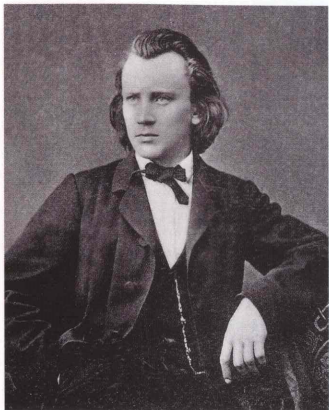
Iona Arthur

Percussion

Mo Kfoury
Sue Norton

Johannes Brahms (1833 - 1897)

Ein deutsches Requiem Op.45



It was at the end of September 1853 that the twenty-year-old Johannes Brahms travelled to Düsseldorf to call on the composer Robert Schumann and his wife Clara. Schumann had for some time been looking forward to meeting this young, Hamburg-born musician who had been recommended to him by his friend the Hungarian violinist Joseph Joachim. He was not to

be disappointed.

Almost as soon as he had set foot in the house, Brahms sat down at the piano and began to play the *Sonata in C major* which was to become his Op.1. After only a few bars, Schumann asked him to stop so that he could go and fetch his wife (who was a renowned pianist and talented composer in her own right) so that she could share with him this exciting experience. "My dear Clara, you will hear such music as you never heard before", he told her as he demanded that Brahms should go back to the beginning and play the piece right through. Various other pieces followed and left the Schumanns spellbound. Soon they were inviting him to stay with them which "the young eagle", as Robert called him, did for several weeks.

Within a month, Robert had written an article entitled *Neue Bahnen* (New Paths) for the journal *Neue Zeitschrift für Musik*. In it he explained that he had for some time been expecting a musician to appear who would "give the highest and most ideal expression to the tendencies of our time, one who would not show his mastery in a gradual development but, like Athene, would spring fully armed

from the head of Zeus", and went on to claim that this young man had now arrived and that his name was Johannes Brahms.

Brahms' interest in choral music began early and there are reports of him conducting a choir in a small town near Hamburg when he was just fifteen. Later he was to become conductor of a choral society in Detmold, a ladies' choir in Hamburg and the *Singakademie* in Vienna. For his various choirs he wrote much music both sacred and secular, motets and part-songs, accompanied and unaccompanied. In his sacred music, Brahms tended to look for inspiration in the works of JS Bach and also those of Schütz and Gabrieli.

In September 1862 Brahms travelled for the first time to Vienna, the city that before long was to become his home. Everything about the Austrian capital appealed to him; its abundance of good restaurants, its friendly and welcoming inhabitants and the enthusiasm shown by its musicians for his compositions. He was acutely aware of Vienna's musical history and was proud to tell his friends that he was drinking wine in the same establishment that Beethoven had frequented. Soon his new-found Viennese colleagues helped him to put on a concert of his own works and although some of the critics needed more time to be won over, Brahms was encouraged by the favourable response of the public, both to his compositions and to his expertise as a pianist.

It was during the Spring of 1863 that he was invited to become the director of the Vienna *Singakademie*, a society dedicated to the singing of oratorios and the like. This appointment helped in part to alleviate the acute distress that he had felt at not being offered the post of conductor of the Philharmonic concerts in his native Hamburg.

As well as oratorios, Requiems have been performed and beloved by choral societies throughout the world for many

years. The 'Mass for the Dead' (*Missa pro defunctis*) of the Roman Catholic Church takes its name from the first word of its introit – *Requiem aeternam dona eis, Domine* ('Give them eternal rest O Lord') and is celebrated in memory of the faithful departed on All Souls' Day which falls on 2 November. Musical settings of this Mass date back to the fifteenth century, the oldest extant example being that composed by Johannes Ockeghem in about 1470. Ever since then, many composers have found themselves drawn to this text, some of the most notable being Mozart, Cherubini, Berlioz, Verdi, Dvořák, Bruckner, Liszt, Saint-Saëns and Fauré. Twentieth-century composers, such as Duruflé, Ligeti, Lutosławski, Penderecki, Pizzetti, John Rutter and Carl Rüttli, continued to add *Requiems* to the repertoire setting all or some of the Latin text, sometimes, as in the case of Benjamin Britten's *War Requiem* juxtaposing this with vernacular poetry.

Nowadays it is more likely to hear a musical setting of the 'Mass for the Dead' in the concert hall than in church or cathedral, not all composers of such works intending them for liturgical use. There are also several so-called 'German Requiems', which derive their texts from the Lutheran Bible, or from a variety of Protestant sources, by composers such as Schütz, Schubert and Brahms.

"The Requiem has taken hold of me as no sacred music ever did before." So wrote Clara Schumann after hearing for the first time the German Requiem (*Ein deutsches Requiem*) by Brahms. "As I saw Johannes standing there, baton in hand", she continued, "I could not help thinking of my dear Robert's prophesy – 'let him but once grasp the magic wand and work with orchestra and chorus' - which is fulfilled today". Brahms had written to Clara in February 1868 encouraging her to attend this performance in Bremen Cathedral on Good Friday (10 April) and telling her how he hoped that his interpretation would correspond to his hopes for the work. If all went well, he

told her, then she could expect something miraculous but if it did not he would hardly be surprised as he was a man who rarely got what he desired. In the event, the performance was a great success and marked an important turning point in Brahms' career as a composer. Clara described how, "after the performance there was a supper in the *Ratskeller*, at which everyone was jubilant – it was like a music festival".

In July 1856 Robert Schumann had died in an asylum at Endenich, near Bonn. A year or so later, Brahms, who was devastated by the death of his friend and mentor, set to work on a cantata based on the words *Denn alles Fleisch es ist wie Gras* from the the Epistle of St Peter. Musically, he took as his starting point a movement he had originally composed for inclusion in his first piano concerto but had subsequently rejected. During the next few years Brahms added five more movements, possibly inspired to do so by the death of his mother in 1865, so that by the summer of 1866 all but the present fifth movement had been composed.

Brahms showed the score to his friend and fellow composer, Albert Dietrich, who in turn showed it to Dr Karl Reinthaler, the organist and choirmaster at Bremen Cathedral, and before long, the Good Friday performance had been arranged. In the meantime, however, Johann von Herbeck obtained permission to give the first three movements at a concert of the *Gesellschaft der Musikfreunde* to be held in Vienna on 1 December 1867. Unfortunately, this performance, which was intended as tribute to the memory of Franz Schubert, was not well received, indeed there was some hissing to be heard when the composer appeared on the platform at the end of it. The main trouble had been that the timpanist had played his repeated Ds so loudly during the fugue in the third movement that neither the chorus nor the rest of the

orchestra could be heard at all.

It was soon after the performance in Bremen Cathedral that Brahms composed *Ihr tragt nun Traurigkeit*, with its radiant soprano solo, and added it to the existing six movements. The first performance in this, its final form, took place at the Leipzig Gewandhaus on 18 February 1869 when it was conducted by Carl Reinecke. Other performances followed and soon *Ein deutsches Requiem* was being added to the repertoire of choirs and choral societies all over Europe. This fact did not please everybody, however. George Bernard Shaw was no lover of Brahms at the best of times but about the *Requiem* he was positively vitriolic. In his concert reviews he never missed an opportunity to savage the work, even if it was not being performed on that particular occasion. "Mind, I do not deny that the *Requiem* is a solid piece of music manufacture", he wrote after a performance of it by the Bach Choir in May 1890, "you feel it could only have come from the establishment of a first-class undertaker". Fortunately, Shaw's was not the prevailing opinion and,

despite all his efforts, the Brahms *Requiem* prospered and its reputation grew.

In his *Requiem* Brahms chose to concentrate on the consolation of the living rather than offering prayers for the departed. Even on Judgement Day when the last trumpet (or trombone, as it is in German) is sounded it is soon overtaken by great shouts of joy that death is being swallowed up in victory. Brahms carefully selected the words from the Lutheran Bible himself and it is perhaps significant that they contain no mention at all of the name of Christ. Whereas at the outset, it was they who mourn who were to be blessed and to be in receipt of comfort, in the final movement, to the accompaniment of similar music (this time with the violins, which had been silent at the beginning of the work, joining the rest of the orchestra) it is the dead who are blessed as they find rest from their earthly labours.

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| 11th Nov | 2017 | Bruckner Mass in E Minor ,
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Guildford Cathedral |

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Ein deutsches Requiem

I. Selig sind, die da Leid tragen

Chorus

*Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.*

*Die mit Tränen säen,
werden mit Freuden ernten.*

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

II. Denn alles Fleisch, es ist wie Gras

Chorus

*Denn alles Fleisch, es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.*

*Das Gras ist verdorret
und die Blume abgefallen.*

*So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.*

*Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.*

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

Blessed are they that mourn:
for they shall be comforted.

They that sow in tears
shall reap in joy.

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

For all flesh is as grass
and all the glory of man
as the flower of grass.

The grass withereth,
and the flower falleth away.

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

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

III. Herr, lehre doch mich

Baritone, Chorus

*Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.*

*Siehe, meine Tage sind einer Hand breit vor dir,
und mein Leben ist wie nichts vor dir.*

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

IV. Wie lieblich sind deine Wohnungen

Chorus

*Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen, die loben
dich immerdar.*

V. Ihr habt nun Traurigkeit

Soprano, Chorus

*Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und euer Freude
soll niemand von euch nehmen.*

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

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

How lovely are Thy tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord;
my body and soul rejoice
for the living God.
Blessed are they that dwell in Thy house:
they praise Thee evermore.

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy
no man taketh from you.

*Ich will euch trösten,
wie einen seine Mutter tröstet.
Sehet mich an: Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe großen Trost funden.*

VI. Denn wir haben hie keine bleibende Statt

Baritone, Chorus

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

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

VII. Selig sind die Toten

Chorus

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

Thee will I comfort
As one whom his mother comforts.
Look on me: for a short time
I have had sorrow and labour,
and have found great comfort.

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

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

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



Sarah Fryer

Mezzo-soprano

Sarah Fryer has appeared on concert platforms throughout Europe and in Canada, the United States, Mexico, and Singapore. She made her professional debut as mezzo soloist in Mozart's *Requiem Mass* in Wells Cathedral, aged sixteen. Major career

highlights include six years as a soloist at the Bayreuth Festival (James Levine), and roles in opera productions in Nantes, Turin, Dublin, and at La Scala, Milan (Riccardo Mutti).

Sarah has recorded for BBC and CBC radio, and for the Naxos and Nimbus record labels. She has been a soloist at many prestigious festivals including Taormina Arte, and The Aldeburgh Festival. Concert highlights include Elgar's *Dream of Gerontius* with the Bournemouth Symphony Orchestra, Mahler's *Eighth Symphony* with the Vancouver Symphony Orchestra, directed by Bramwell Tovey, Mozart's *Requiem* with the Royal Liverpool Philharmonic, directed by David Hill, and Richard Strauss's opera *Elektra* (Dritte Magd) with the Singapore Symphony Orchestra, directed by Kent Nagano.

In 1999, Sarah was the mezzo soloist in the first performance of Francis Pott's powerful oratorio *A Song on the End of the World* at the Three Choirs Festival, Worcester. Her upcoming engagements include performances of Beethoven's *Missa Solemnis* and Bach's *Mass in B minor*.



Claire Seaton

Soprano

Claire studied at the Birmingham School of Music, and as a postgraduate at the Royal Academy and made her Glyndebourne Festival Opera debut singing Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included

covering Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opéra de Lyon and Opera Europa.

Claire made her BBC Proms debut in Handel's *Dixit Dominus* and is known for her performances of the soprano solos in Allegri's *Miserere*. Claire's oratorio experience is broad and she is renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *C Minor Mass*. Recent repertoire ranges from these regularly performed favourites to less common works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

Claire's discography includes *The Believer* in Rutland Boughton's *Bethlehem for Naxos*, Brahms' *Ein deutsches Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The Far Theatricals of Day* with Nicholas Cleobury. Claire has also recorded the Pergolesi *Stabat Mater* with the counter tenor Andrew Watts.

Claire recently created the role of Matriarch for the world premiere of Paul Mealor's cantata *The Farthest Shore* with the BBC singers, broadcast live on Radio 3.



Gareth Brynmor John Baritone

Winner of the Kathleen Ferrier Award, baritone Gareth Brynmor John studied at Cambridge, the Royal Academy of Music where he won the Patrons' Award. and the National Opera Studio where he was supported by the Royal Opera House. He made

his debut with Welsh National Opera singing Schaubard (La Bohème) this Spring, and is currently touring the show in the UK and abroad.

Most recently, he sang Sharpless for Bury Court Opera and at the Anghiari Festival. With ETO, he sang Edoardo in Donizetti's Siege of Calais, and understudied Marcello. He has also understudied Silvio, Cecil (Maria Stuarda) and Man/Ephraimite (Moses und Aron) for WNO. Concert performances include Elijah at Birmingham Town Hall with Brian Kay; Dido and Aeneas with the Hong Kong Philharmonic, Carmina Burana with the Bach Choir at the Royal Festival Hall, and at the Barbican; Handel's Messiah and Faure's Requiem at the Royal Albert Hall with Jonathan Willcocks and Dream of Gerontius with the Leeds Philharmonic Chorus.

Gareth is part of the Songsmiths, and sings in the London English Song Festival. He has given recitals at St John's, Smith Square, Wigmore Hall, Barber Institute, King's Place, King's Lynn Festival, North Norfolk Music Festival, Haddo Festival, Buxton Festival and Leeds Lieder.

Plans this season include performances in the St Endellion Festival, London Song Festival, Ryedale Festival, Bath Festival, and a recital at Iain Burnside's Ludlow Song Weekend.

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Jeremy Backhouse Conductor

Jeremy is one of Britain's leading choral conductors. 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, 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 the many of the cathedrals and abbeys of the UK. Jeremy and the Vasari Singers broadcast frequently on Classic FM, 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. Their recording of Rachmaninov's '*All-Night Vigil*' is due for release in October 2017 on their recently launched VasariMedia label.

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*, then Mahler's '*Symphony of a Thousand*' (No. 8) and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra.

He is totally committed to contemporary music and to the commissioning of new works. He and Vasari have commissioned over 25 new works; this enthusiasm has spread to the Vivace Chorus who, in May 2009, commissioned and performed the premiere of local composer Will Todd's *Te Deum*.

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, the *Salisbury Vespers*, by Bob Chilcott. In October 2013 the choir celebrated its 21st Anniversary with a major concert in Salisbury Cathedral, featuring the world premiere of a specially-commissioned community work by Will Todd, *The City Garden*, which in subsequent years they toured to Lincoln (2014) and Guildford (2015) cathedrals. A commission for a major new work from Alexander L'Estrange is planned for November 2018.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the Philharmonia Chorus, the London Chorus and the Brighton Festival Chorus. For 6 years, to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, in succession to Richard Hickox and Stephen Jackson.

philharmonia orchestra



The Philharmonia Orchestra, founded in 1945, is one of the world's great orchestras. Widely acknowledged for its pioneering approach to the role of an orchestra in the 21st century, the Philharmonia leads the field for the quality of its playing and its innovative work with residencies, music education, audience development and the use of new technology to reach a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia is at the heart of British musical life.

The Philharmonia performs more than 160 concerts a year, as well as recording music for films, video games and commercial audio releases. The Orchestra's home is Southbank Centre's Royal Festival Hall in the heart of London, where the Philharmonia has been resident since 1995 and performs 40 concerts a year. Under Esa-Pekka Salonen a series of flagship, visionary projects at Royal Festival Hall have been critically acclaimed. Projects including *City of Light: Paris 1900-1950* (2015), *City of Dreams: Vienna 1900-1935* (2009), Bill Viola's *Tristan und Isolde* (2010) and *Infernal Dance: Inside the World of Béla*

Bartók (2011) were followed in 2016 by the major, five-concert series *Stravinsky: Myths & Rituals*.

The Orchestra is committed to presenting the same world-class, live music-making in venues throughout the country as it does in London, especially at its UK residencies: Bedford's Corn Exchange (since 1995), De Montfort Hall in Leicester (since 1997), the Marlowe Theatre in Canterbury, Three Choirs Festival and The Anvil in Basingstoke, where it has been Orchestra in Partnership since 2001.

A busy international touring schedule takes the Orchestra all over the world. Projects in 2016/17 include a major West Coast US tour (October 2016) and a tour to Japan and Taiwan (spring 2017), both with Esa-Pekka Salonen. Recent highlights include the 2016 Festival International d'Art Lyrique d'Aix-en-Provence, where the Orchestra and Esa-Pekka Salonen were in residence.

Central to the Philharmonia and Esa-Pekka Salonen's work in London, the UK and internationally are their digital projects, all of which are designed to communicate the thrill of the experience of a live orchestra to audiences

outside the concert hall. In September 2016, in partnership with Southbank Centre, the Orchestra presented *The Virtual Orchestra*, a free two-week series in the public spaces of the Royal Festival Hall, culminating with a

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Duncan Riddell

Rebecca Chan

Fabrizio Falasca

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Eunsley Park

Grace Lee

Erzsebet Racz

SECOND VIOLINS

Annabelle Meare

Samantha Reagan

Nuno Carapina

Susan Hedger

Julian Milone

Sophie Cameron

Gideon Robinson

Helen Cochrane

Anna Bringham

Sarah Thornett

VIOLAS

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Neil Tarlton

Michael Fuller

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Gareth Sheppard

Simon Oliver

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June Scott

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Gordon Hunt

Timothy Rundle

COR ANGLAIS

Timothy Rundle

CLARINETS

Mark van de Wiel

Katy Ayling

BASS CLARINET

Katy Ayling

BASSOONS

Jonathan Davies

Dominic Tyler

CONTRA BASSOON

Luke Whitehead

FRENCH HORNS

Rebecca Hill

Kira Doherty

Andrew Budden

Jonathan Maloney

Daniel Curzon

TRUMPETS

Jason Evans

Mark Calder

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David Stewart

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TIMPANI

Antoine Siguré

PERCUSSION

Emmanuel Curt

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Cameron Sinclair

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Heidi Krutzen

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specially programmed concert at the venue. The project featured 360 Experience, the first major Virtual Reality presentation from a UK symphony orchestra, and a giant audio-visual installation, *Universe of Sound: The Planets*.

Names in bold denote Principal

Vivace Chorus



Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey, which aims 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*. We are delighted to be returning to London tonight with our 70th birthday celebration concert here in the Royal Festival Hall.

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, in 2016, to Austria where we performed concerts in both Salzburg and Vienna. This year, we are touring closer to home, with a weekend's singing at Tewkesbury Abbey and Gloucester Cathedral.

For further information, visit our website vivacechorus.org where you can also sign up to receive news about our future concerts, email us at info@vivacechorus.org or follow us on Facebook or Twitter @VivaceChorus.

Vivace Chorus

Music Director: Jeremy Backhouse
Chairman: James Garrow

Vivace Chorus

Soprano 1

Selam Adamu
Pam Alexander
Amelia Atkinson
Frances Bamber
Helen Beevers
Joanna Bolam
Mary Broughton
Suzanne Cahalane
Elaine Chapman
Rachel Edmondson
Hannah Gregory
Rebecca Kerby
Mo Kfoury
Alex Nash
Emily Nash
Susan Norton
Robin Onslow
Gillian Rix
Sarah Smithies
Joan Thomas
Hilary Vaill

Soprano 2

Jacqueline Alderton
Anna Arthur
Ginny Heffernan
Isobel Humphreys
Krystyna Marsden
Isabel Mealor
Michelle Mumford
Alison Newbery

Alison Palmer
Kate Peters
Paula Sutton
Barbara Tansey
Valerie Thompson
Christine Wilks
Fiona Wimblett
Frances Worpe

Alto 1

Grace Beckett
Monika Boothby
Jane Brooks
Amanda Burn
Kate Emerson
Valentina Faedi
Jojo Hart
Sheila Hodson
Jean Leston
Lois McCabe
Penny McLaren
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Lilly Nicholson
Linda Ross
Lesley Scordellis
Catherine Shacklady
Carol Sheppard
Ann Smith
Marjory Stewart
Nicola Telcik
Hilary Trigg
Maggie Woolcock

Alto 2

Valerie Adam
Geraldine Allen
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Sheila Cooper
Andrea Dombrowe
Sheena Ewen
Valerie Garrow
Jo Glover
Liz Hampshire
Beth Jones
Christine Lavender
Roz Marshall
Catherine Middleton
Val Morcom
Pamela Murrell
Sonja Nagle
Jacqueline Norman
Beryl Northam
Prue Smith
Rosey Storey
Pamela Usher
Anne Whitley
June Windle
Elisabeth Yates

Tenor 1

Mike Bishop
Bob Bromham
Bob Cowell
Owen Gibbons
Rosie Jeffery
Nick Manning
Martin Price
Chris Robinson
Peter Smith
John Trigg

Tenor 2

Ewan Bramhall
Peter Butterworth
Tony Chantler
Simon Dillon
Geoff Johns
Stephen Linton
Peter Norman
Arnfinn Overas
Jon Scott

Bass 1

John Bawden
Phil Beastall
David Brassington
Richard Broughton
Michael Dudley
Brian John
Jeremy Johnson
Paul Lewis
Jon Long

Malcolm Munt
Chris Newbery
Chris Peters
Robin Privett
Allan Rose
David Ross
Philip Stanford
Kieron Walsh

Bass 2

Norman Carpenter
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Eric Kennedy
Mark Lewis
Keith Long
Neil Martin
Adrian Oxborrow
Michael Taylor
Richard Wood



Musical Director
RONALD CORP

The London Chorus started life in 1903 as London Choral Society, created by Arthur Fagge to give the first London performance of Elgar's *The Dream of Gerontius*. Since then it has established itself as one of London's leading choirs, renowned for its versatility. Members enjoy a busy schedule of concerts and events and are happy to work for other promoters in addition to their commitment to TLC's own promotions.

In recent years the choir has performed many major choral works – Mozart's *Mass in C minor* in Southwark Cathedral, Verdi's *Requiem* in Beverley Minster, *Carmina Burana*, *Messiah*, *African Sanctus* and Vaughan Williams' *A Sea Symphony* in the Royal Festival Hall, Mahler's *Symphony No. 8* and Berlioz' *Te Deum* in Royal Albert Hall, Brahms' *A German Requiem*, Haydn *Masses*, Bach's *St John Passion* and Handel's *Israel in*

Egypt in Cadogan Hall, Bach's *St Matthew Passion* in The Fairfield Halls, Croydon, Beethoven's *Symphony No. 9* and Elgar's *The Music Makers* in St John's, Smith Square.

The London Chorus performs and records compositions by its Musical Director, Ronald Corp. These include *The Hound of Heaven*, *Forever Child* and *Dhammapada*. In 2016, it performed his world premiere *Behold the Sea* in the Royal Festival Hall. Most recently it performed Corp's musical settings of some of Shakespeare's verse from *The Tempest* and *A Winter's Tale*. The London Chorus enjoys a close relationship with the New London Orchestra.

Other premièred works include William Dougherty *Ripples of Hope* and Anne Collis *Heroes*. Members of the choir sing in charity concerts throughout the year, recently for the Royal Hospital for Neuro-disability in Putney, and for Parkinson's UK in Dorchester Abbey. They also appear in Christmas concerts for Raymond Gubbay in Royal Albert Hall and The Barbican. Their most recent concert has been Mozart *Missa Brevis K192* and Elgar *Sea Pictures*, specially arranged for choir and orchestra by Donald Fraser.

Tours abroad have included France, Portugal, Estonia, South Africa and Italy. In the autumn of 2017, the choir will visit Warsaw in Poland where it will perform Mozart's *Requiem* and Handel's *Coronation Anthems*. The choir has also had some more unusual experiences – Disney songs in the Hyde Park Festival, Songs of Praise for Christmas Day and New Year's Day for the BBC and participation in the Paralympic Opening Ceremony in the Olympic Stadium.

The Chorus is available for hire for concerts or in smaller groups for corporate or charity events. Please contact Prue Corp, Concert Manager, on 07710 275331.

London Chorus

Soprano 1

Angela Botha
Mary Dickinson
Barbara Duffy
Jeni Dugdale
Vivienne Dunwoody
Gill Evans
Kate Frigerio
Jill Guest
Pat Harris
Sue Haycock
Kirstan Herriot
Sally Johnston
Alice Kumpfert
Hilary Lock
Marie Myerscough
Nicole New
Micki Rogers
Jane Self
Debbie Slade
Sue Vincent
Janice Wain
Angela Wardle

Soprano 2

Mary Beaney
Margaret Beels
Jane Gregory
Carolin Harvey
Stella-Marie Mai
Jennifer Moore
Naomi Morgan
Jane Noulton

Heather Rayner
Clare Walters
Hannah Williams

Alto 1

Melanie Brown
Jean Buck
Susan Clarke
Nicky Dean
Jann Grant
Anne Howick
Clare Marwood
Justine Pare
Cassandra Pearson
Deborah Phelan
Marilyn Wales

Alto 2

Anne Ambrose
Jill Holland
Jane Hodgson
Karen Le Ball
Lydia Jones
Alison Rudge
Angela Walker
Peggy Watson

Tenor 1

Marc Doe
Chris Phelan
Donald Skinner
Michael Strachan

Tenor 2

Chris Beels
Peter Tanner
David Waters
Michael Whitehouse

Bass 1

Clive Barger
Hugh Closs
Jeremy Colwill
Matthew Green
Alan Kershaw
Edward Lyndon-Stanford
David Morris
Charles Robertson
John Somerville
Anthony Thornburn
Philip Whalley
Anthony Willis

Bass 2

Peter Cheshire
Eugene Chang
Anthony Murley
David Stanton
Roger Stuart

Photo credits

Francis Pott	<i>Rumen Mitchinov</i>
Jeremy Backhouse	<i>Ash Mills</i>
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Vivace Chorus	<i>Ash Mills</i>

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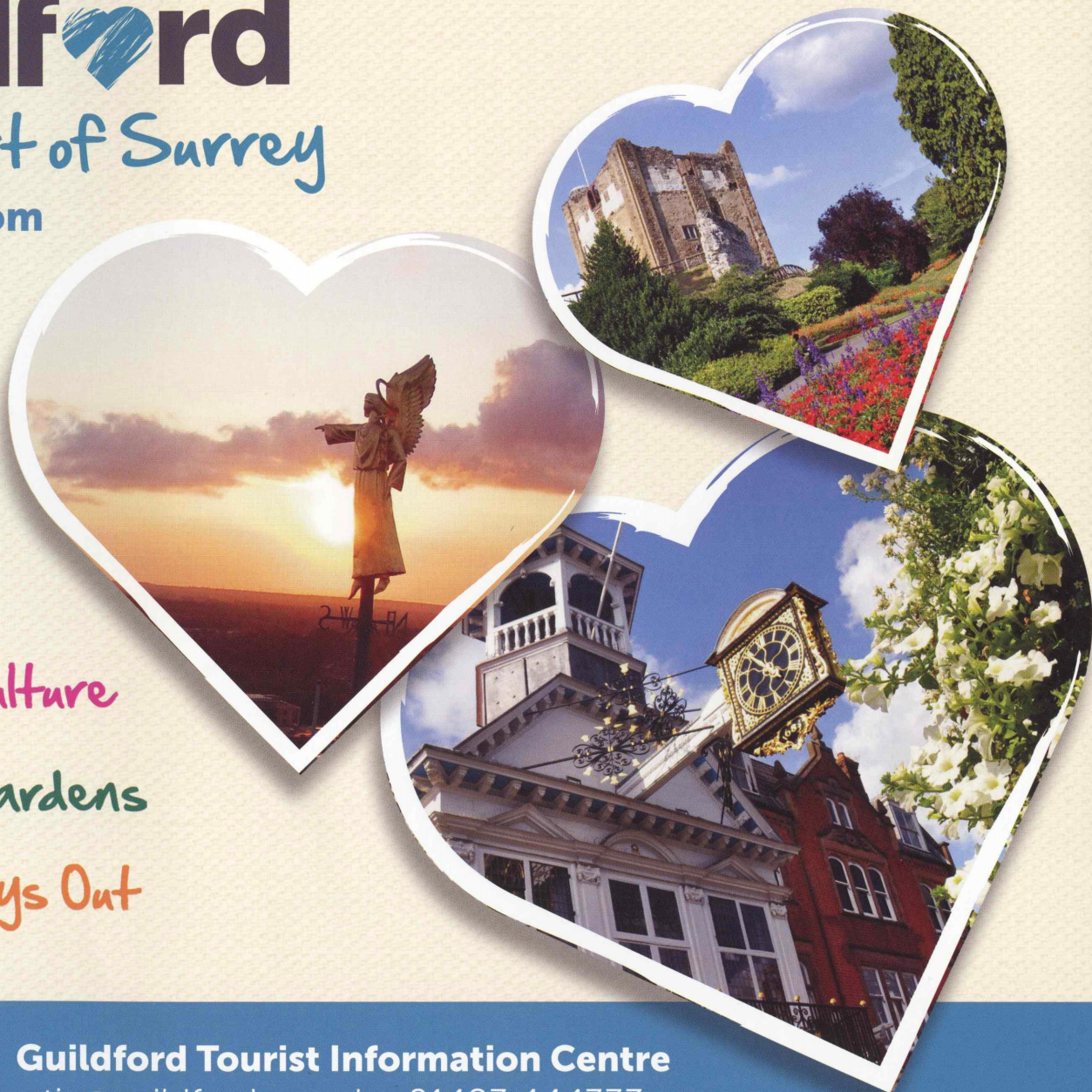
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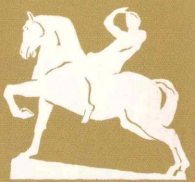
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George Frederic Watts (1817-1904)

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