

Mahler No.2 symphony *'Resurrection'*

Bruckner Mass in E minor

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse

Vivace
Chorus

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Saturday
11th Nov 2017
7.30 pm

Pre-concert talk 6.30pm

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Mass in E Minor

ANTON BRUCKNER

Symphony No. 2 'Resurrection'

GUSTAV MAHLER

Elizabeth Weisberg *Soprano*

Kate Symonds-Joy *Alto*

Epsom Chamber Choir

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse

Vivace Chorus would like to dedicate tonight's performance to

Bill Bellerby MBE

1917 - 2017

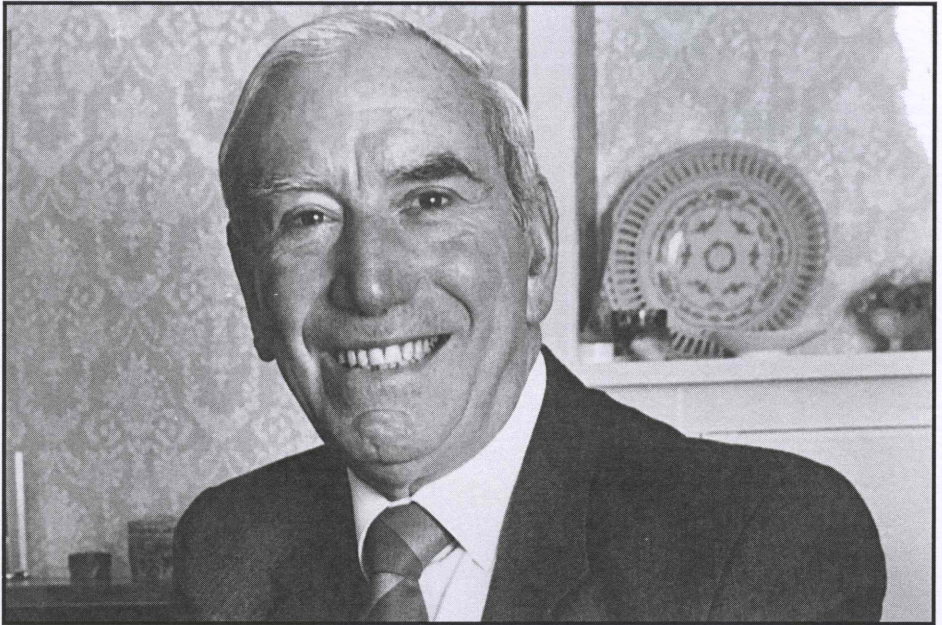


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We have been honoured to have had Bill and Doreen Bellerby as Honorary Patrons of Vivace Chorus for many years - they attended almost all of our concerts since 1947; an incredible record. Sadly, Doreen died in 2015 and Bill on 19th September this year, aged 100 years.

His support of our choir and of the arts in Guildford is unrivalled. The Civic Hall, the Bellerby Theatre, the Electric Theatre, the Guildford Philharmonic organisation and so many other events and associations are indebted to him for his enthusiasm, boundless energy, intelligence and humanity.

We feel privileged that he gave the choir his wholehearted support and to know that he and Doreen enjoyed so many evenings in our company.

PRE-CONCERT TALK

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

This evening, in the Chapter House at 6.30pm, we are delighted to welcome back Roy Rashbrook, who has previously entertained our audiences both as a speaker and performer.

Roy sings in the world-famous choir of St Paul's Cathedral, in The King's Consort and in The Clerks, a vocal sextet specialising in renaissance and contemporary music. He combines their schedules with his work as a soloist, teacher and conductor.

BRAVO!

Mozart C Minor Mass - March 2017

".. I loved the Barber *Adagio* and always have; we thought the Howells *Requiem* stupendous and felt the choir sang superbly."

"The Howells was a seriously impressive achievement for a choir of that size - and the sparkle and liveliness in the Mozart was a joy!"

"The Mozart was wonderful; I didn't want it to end. That was the best Vivace concert ever!"

"The music and singing were just glorious! A truly magical evening and I wanted to email to say how fantastic I thought Vivace Chorus were."

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Anton Bruckner: *Mass in E Minor*

Chorus, Wind Instruments

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei



Anton Bruckner (1824-1896) was born in Austria at the small town of Ansfelden. His father died when Anton was thirteen years old and it was at that time that his musical studies began as a chorister at the nearby monastery of St. Florian in 1837. It was here that he was appointed organist and schoolmaster and this led to his major appointment as organist at Linz Cathedral. He also studied with the famous music teacher, Simon Sechter, from whom he received exceptionally high praise. In 1868 Bruckner settled in Vienna and became professor at the Conservatory there. By now he was a highly successful organist giving acclaimed recitals outside Vienna including Paris, London (The Royal Albert Hall) and other famous cities. However, it was composition which later took over for him in Vienna and this musical form, from a composer who was overwhelmed by the music of Wagner, reached an exceptionally high peak in symphonies and choral works.

From Bruckner's birth in 1824 until 1855 his musical experience was within the Catholic Church tradition, providing him with a thorough knowledge of classical mass settings by Mozart and Haydn. This resulted in his composing seven masses plus many shorter choral works headed by his magnificent large-scale settings of the Te Deum and Psalm 150. His three masterpiece mass settings are *No.1 in D minor*, *No.2 in E minor* and *No.3 in F minor*.

The *Mass in E minor* was composed in 1866 for the new Linz Cathedral and was interestingly scored for eight-part chorus and

wind ensemble – a setting which sounds especially effective in a Cathedral. Amazingly, this unique Bruckner mass was first performed in the open air outside Linz Cathedral on September 29th 1869 – however, we assure you that it will sound at its greatest inside Guildford Cathedral this evening.

By this time Bruckner had already moved to Vienna where he was to compose all but the last three of his symphonies, scored for a large-scale orchestra, plus his splendid setting of the Te Deum for soloists, chorus and symphony orchestra.

The *Mass in E minor* has a similarity to the imaginative style of music which was earlier created by Palestrina – the *Sanctus* is, in fact, based on Palestrina's *Missa Brevis*. It was intended to be first performed for a service of consecration of the Votive Chapel in the new Linz Cathedral, but as this chapel was taking such a long time to create, the consecration had to take place outside the Cathedral.

The beauty of this Bruckner mass is especially renowned through his highly effective writing of the music for eight-part chorus. The *Kyrie* opens with magical music first for the soprano/alto section of the chorus and this is followed by music for the tenor/bass section. This movement has some impressive fortissimo moments and finishes with a very moving pianissimo before the joyful *Gloria* takes over. As usual, the *Gloria* opens and closes with radiant allegro music, which surrounds a deeply moving andante setting of *Qui tollis* remarkably rich with intriguing harmony.

The allegro/adagio/allegro setting for the *Credo* has an outstanding slow middle section (*Et incarnatus est*) for the eight-part chorus which is vividly contrasted by the spectacular *Et resurrexit* which follows.

The eight vocal parts gradually build up in a glorious *Sanctus* which is followed by a lyrical setting of the *Benedictus* and then Bruckner's *Mass in E minor* closes with a totally inspired eight-part choral setting of the *Agnus Dei*, intensely opened in a minor key which glowingly changes to a major key for the final *Dona nobis pacem*.

MASS IN E MINOR

Kyrie

Kyrie eleison
Christe eleison

Lord have mercy upon us
Christ have mercy upon us

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Glory be to God in the highest.
And in earth peace
to men of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only
begotten Son.
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Thou that takest away the sins of
the world, have mercy upon us.
Thou that takest away the sins of
the world, receive our prayer.
Thou that sittest at the right hand
of the Father,
have mercy upon us.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.

For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.

Amen

Amen

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum
Jesum Christum,
Filiium Dei unigenitum;
Et ex Patre natum ante omnia
sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt:
qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
et homo factus est.

Crucifixus etiam pro nobis:
sub Pontio Pilato
passus et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos,
cujus regni non erit finis.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible
and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God;
begotten of the Father before
all worlds.

God of God, light of light,
true God of true God,
begotten not made,
being of one substance with
the Father,
by whom all things were made:
who for us men,
and for our salvation
descended from heaven.

And was incarnate by the
Holy Ghost, of the Virgin Mary:
and was made man.

He was crucified also for us:
suffered under Pontius Pilate,
and was buried.

And on the third day He rose again
according to the Scriptures.
And ascended into heaven.
He sitteth at the right hand of
the Father.

And He shall come again
with glory
to judge the living and the dead
and His kingdom shall have no
end.

Et in Spiritum Sanctum,
Dominum, et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.

And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the
Father and the Son,
who with the Father and the
Son together
is worshipped and glorified;
as it was told by the Prophets.

Et unam sanctam catholicam et
apostolicam Ecclesiam.

And in one holy catholic and
apostolic Church.

Confiteor unum baptisma,
in remissionem peccatorum;
et expecto resurrectionem
mortuorum.

I acknowledge one baptism
for the remission of sins;
and I await the resurrection of
the dead.

Et vitam venturi sæculi.

And the life of the world to come.

Amen.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of
Thy glory.

Osanna in excelsis.

Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Lamb of God,
who takest away the sins of
the world,
have mercy upon us.

Agnus Dei.
Dona nobis pacem

Lamb of God.
Grant us peace.

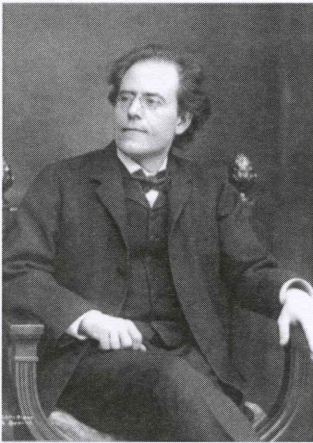
Interval (20 minutes)



Vivace Chorus at the Royal Festival Hall, May 2017

© Ash Mills

Gustav Mahler: *Symphony No 2 in C Minor 'Resurrection'* Soprano, Alto, Chorus, Orchestra



1. *Allegro maestoso*
2. *Andante moderato*
3. *In ruhig fliessender Bewegung*
4. *Urlicht*
5. *Im Tempo des Scherzos*
Maestoso
Langsam
Allegro energico
Langsam

The famous Austrian composer, Gustav Mahler, was born in Kalischt, a village in Bohemia. His date of birth was July 7th 1860 and he died in Vienna in 1911 at the age of fifty. At an early age he took piano lessons at school and played his first public recital at the age of 10. He later moved to the Vienna Conservatory where he won prizes for piano playing and composition and then performed his first surviving work, a piano quintet, in July 1876.

During his lifetime he was famously known as an outstanding conductor and this was especially effective in the major opera houses at Vienna, Prague and the celebrated Metropolitan Opera House in New York. During this time he was gradually establishing himself as an outstanding composer of large scale vocal and orchestral works - ten symphonies (the last of which was unfinished) plus a number of compositions for solo voices and orchestra including the unique *Das Lied von der Erde* (The Song of the Earth), scored for solo contralto (or baritone), tenor and orchestra.

Mahler's immensely impressive symphonies are of a richly romantic nature and are all vividly contrasted. They are scored for orchestras on a grand scale and singers are featured highly effectively in four of these works. The second symphony includes solo soprano and contralto plus a magisterial chorus and the third symphony has a solo contralto plus women's voices and a boys' choir. The fourth

movement of *Symphony No.4* features a soprano solo and the gigantic eighth symphony includes continuous singing for eight solo singers and massive choirs along with dramatically scored orchestral music. The purely orchestral symphonies also provide magnificent contrasts and it is the magical *Adagietto* slow movement in *Symphony No.5* which is the best known piece of music Mahler ever composed.

The famous *Symphony No.2* 'Resurrection' did, in fact, take many years to be completed. Mahler started composing the first movement in January 1888 and the total five-movement work was finally completed over six years later. Mahler was composing his *Symphony No.1* when he first created sketches on the opening movement of his 'Resurrection' *Symphony*. He then became strongly connected with Budapest Opera and it wasn't until the end of the summer in 1893 that he was then available to compose the next three movements of this Second Symphony. After this he felt that he still needed to create a dramatic final movement which could, possibly, feature a large-scale chorus – as long as it wasn't too much a reminder of Beethoven's *Ninth Symphony*. Mahler managed to complete his great 'Resurrection' *Symphony* in 1895 and he conducted the first performance in Berlin in that same year.

Mahler called the opening movement of his 'Resurrection' *Symphony*, *Totenfeier* (Rites of the Dead or Funeral Symphony) and it consists of funeral music containing various fierce and angry ideas which give the dramatic effect to this first movement. There are many tremendously powerful moments in this stunning, sombre music, some of which makes almost explosive musical situations. This first movement finishes in an astonishingly effective way and Mahler originally suggested that there ought to be a five-minute interval before the charming second movement follows – a movement which was composed in just one week. This is a beautifully scored minuet featuring two main themes providing richly contrasting sections.

For the third movement Mahler created a scherzo based on one of his songs which features St. Anthony preaching to fishes and its masterly rhythmic development results in music which has wonderful variety throughout. The fourth movement is a setting of a song for solo contralto, originally from the collection of songs with

piano accompaniment (*Des Knaben Wunderhorn*) and now enhanced with delicate orchestration. This song closes with a beautifully melodious setting of the words 'Dear God will give me a light, will light me to blissful everlasting life!'; this then dies away instrumentally at the end and the colossal fifth movement follows immediately.

Mahler started composing this final movement upon hearing of the unexpected death of the famous conductor and pianist, Hans von Bülow. Mahler attended the funeral and at the same time began to create the movement, part of which was especially inspired by Klopstock's chorus *Aufersteh'n* accompanied by organ, which he heard during Bülow's funeral. There is a glorious orchestral opening to the fifth movement which builds up to a tremendous *Allegro energico* before a second quiet orchestral introduction. This leads to the mysterious unaccompanied choral entry to *Aufersteh'n*. The orchestra gradually joins in and the solo soprano is heard as she soars above the chorus. This effective *Misterioso* music then moves on to the tremendous finale, which is started by the two solo singers and then taken over by the full chorus and orchestra to the words again *Aufersteh'n, ja Aufersteh'n*.

With thanks to John Parry for the programme notes

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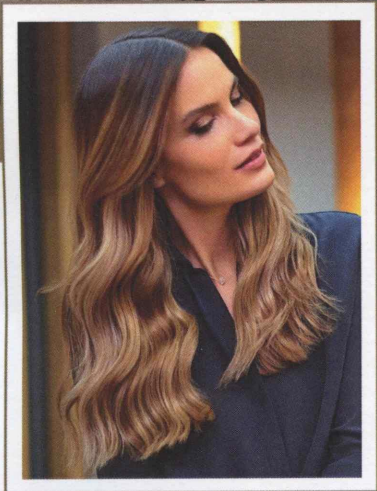
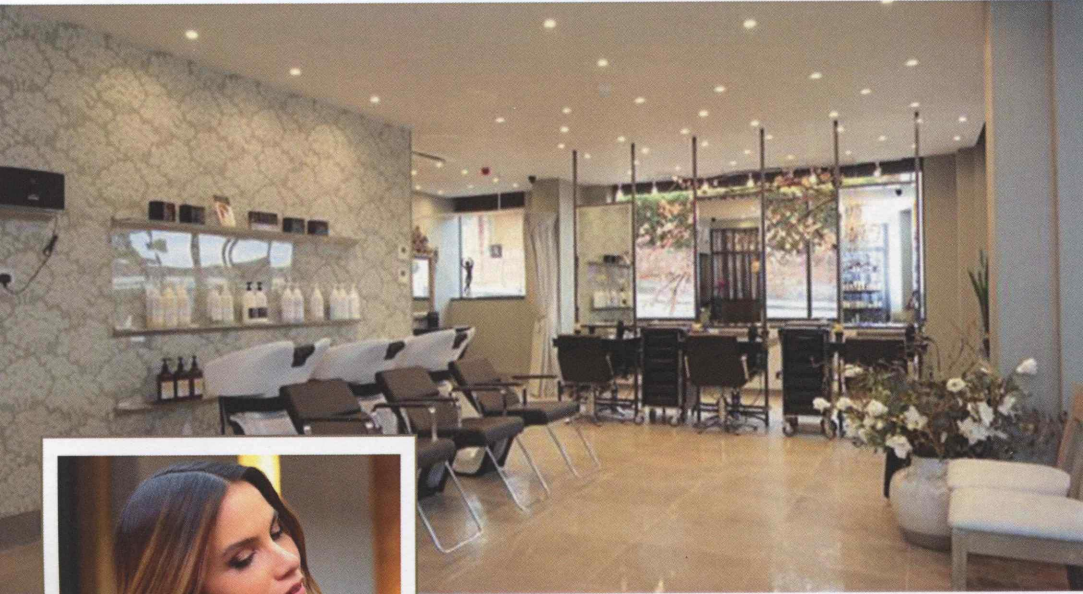
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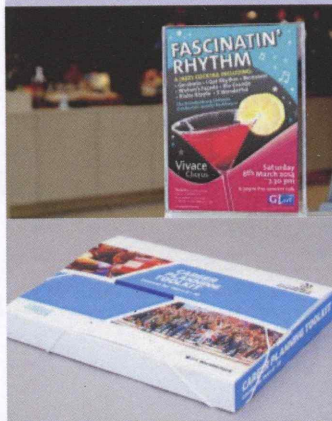
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SYMPHONY NO 2 'RESURRECTION'

4 : Urlicht

Alto, Orchestra

O Röschen rot!

Der Mensch liegt in größter Not!

Der Mensch liegt in größter Pein!

Je lieber möcht' ich im Himmel
sein.

Da kam ich auf einen breiten Weg:

Da kam ein Engelein und wollt'
mich abweisen.

Ach nein! Ich ließ mich nicht
abweisen!

Ich bin von Gott und will wieder zu
Gott!

Der liebe Gott wird mir ein
Lichtchen geben,

Wird leuchten mir bis in das ewig
selig Leben!

5 : Aufersteh'n

Soprano, Alto, Chorus, Orchestra

Aufersteh'n, ja aufersteh'n

Wirst du, mein Staub,

Nach kurzer Ruh'!

Unsterblich Leben!

Unsterblich Leben wird der dich
rief dir geben!

Wieder aufzublüh'n wirst du gesät!

Der Herr der Ernte geht

und sammelt Garben

uns ein, die starben!

Primeval Light

O little red rose!

Man lies in greatest need!

Man lies in greatest pain!

How I would rather be in heaven.

There came I upon a broad path

When came a little angel and
wanted to turn me away.

Ah no! I would not let myself be
turned away!

I am from God and shall return to
God!

The loving God will grant me a
little light,

Which will light me into that
eternal blissful life!

Resurrection

Rise again, yes, rise again,

Will you My dust,

After a brief rest!

Immortal life!

Immortal life will He who called
you, give you!

You were sown to bloom again!

The Lord of the harvest goes

And gathers, like sheaves,

Us, who died!

O glaube, mein Herz, O glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist
Das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
In heißem Liebesstreben,
Werd' ich entschweben
Zum Licht, zu dem kein
Aug' gedrungen!

Sterben werd' ich, um zu leben!
Aufersteh'n, ja aufersteh'n
wirst du, mein Herz, in einem Nu!
Was du geschlagen
zu Gott wird es dich tragen!

Oh believe, my heart, Oh believe:
Nothing to you is lost!
Yours, yes yours, is
what you desired!
Yours, what you have loved.
What you have fought for!

Oh believe,
You were not born for nothing!
Have not for nothing, lived,
suffered!

What was created
Must perish!
What perished, rise again!
Cease from trembling!
Prepare yourself to live!

Oh Pain! You piercer of all things!
From you, I have been wrested!
Oh Death! You conqueror of
all things,
Now, are you conquered!

With wings which I have won for
myself,
In love's fierce striving,
I shall soar upwards
To the light which no eye
has penetrated!

I shall die in order to live!
Rise again, yes, rise again,
Will you, my heart, in an instant!
That for which you suffered,
Shall carry you To God!

..... *End*

Elizabeth Weisberg - *Soprano*



Originally from California, Elizabeth Weisberg studied at Stanford University and the Royal Academy of Music where she received the Dip. RAM, the Academy's highest award for performance, and the Clifton Prize for her final recital.

On the concert platform Elizabeth has appeared in the Chichester, Winchester, Aldeburgh and Three Choirs Festivals and with conductors including Sir Charles Mackerras, Sir Roger Norrington, Iván Fischer, Emmanuelle Haïm, Trevor Pinnock, Harry Bicket, Nicholas Kraemer, Christopher Robinson, and David Hill. She has given recitals in the Oxford Lieder Festival, the National Portrait Gallery and the Handel House Museum, and frequently appears in concerts in St Martin-in-the-Fields with the Trafalgar Sinfonia and the Belmont Ensemble. Elizabeth has also performed with Christian Curnyn and the Early Opera Company and Music for Awhile, led by violinist Margaret Faultless.

Recent engagements include Handel's *Messiah* at St Thomas', New York City, as well as with The Philharmonia in Royal Festival Hall, Haydn's *Nelson Mass* with Magdalen Choir in the Sheldonian Theatre, Mozart's *Requiem* with the Hanover Band in Winchester Cathedral, Mendelssohn's *Elijah* with Doncaster Choral Society, Bach's *Coffee Cantata* in the Brighton Early Music Festival, Verdi's *Requiem* in St Martin-in-the-Fields, Haydn's *Creation* with Sir Mark Elder and the Orchestra of the Age of Enlightenment in Poissy, Haydn's *The Seasons* in Bath Abbey, *Dido and Aeneas* and Charpentier's *Actéon* at Wigmore Hall with the Early Opera Company, Mendelssohn's *Elijah* in the Royal Albert Hall with the RPO, Galatea (*Acis and Galatea*) for Mackerras in Aldeburgh, Bach's *St Matthew Passion* with the Manchester Camerata in Bridgewater Hall.

Elizabeth recently performed in a staged production of Rossini *Petit Messe Solenne* in Weimar and in Berlin, Paris (Opéra Comique) and in Bregenz with Nico and the Navigators. She is a member of the Royal Opera House Chorus.

Kate Symonds-Joy - Alto

KATE SYMONDS-JOY graduated with a First Class music degree from Cambridge University and a DipRAM from the Royal Academy Opera Course.

Concert highlights include Ravel's *Chansons Madecasses* at the Purcell Room, Rutter's *Feel the Spirit* at the Barbican, Mahler's *Symphony No 2* at Cadogan Hall, Handel's *Messiah* with Bordeaux Opera and at Birmingham Symphony Hall, Mozart's *Requiem* with Sir John Eliot Gardiner, Bach's *St John Passion* in the Aldeburgh Festival, Elgar's *Sea Pictures* with Cheltenham Symphony Orchestra, and Verdi's *Requiem* at the Royal Albert Hall.



Recitals include Wigmore Hall, Berio's *Sequenza III* and *Berberian Stripsody* for nonclassical, *Berio Folksongs* with the Psappha Ensemble, and cycling to the most northerly inhabited part of the UK to sing Judith Weir's *King Harald's Saga* in the Shetland Islands' Muckleflugga lighthouse.

Operatic roles include Mrs Herring for Aldeburgh, Bianca in *Rape of Lucretia* for BYO, *Noye's Fludde* in Westminster Cathedral, Wild Girl in *A Village Romeo & Juliet* for Wexford, Dorabella in *Così* with Jane Glover, *Carmen* for Kentish and Regents Opera and Ino in *Semele* with Charles Mackerras. This summer Kate sang *Carmen* in a fully staged production of Bizet's opera with the inmates in Dartmoor Prison.

Kate appears as soloist on Giles Swayne's *Stabat Mater* (NAXOS), Strauss' *Deutsche Motette* (Delphian), Villa Lobos' *Magnificat for Contraltino and Choir* (Delphian) and Bach's *B minor Mass* (Sir John Eliot Gardiner/SDG).

Future projects include Bach's *St Matthew Passion* in York Minster, Bach Motets in the Barbican's Bach Weekend as a core member of baroque collective Solomon's Knot, and Bach's *Christmas Oratorio* in Sydney Opera House.

Jeremy Backhouse



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 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. A recent recording of Rachmaninov's *All-Night Vigil* was released in October 2017.

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). A commission for a major new work from Alexander L'Estrange is planned for November 2018.

Epsom Chamber Choir



Epsom Chamber Choir is a group of around 35 mixed voices based in Epsom, Surrey.

We perform three or four public concerts each year mostly in the church of St Martin of Tours, Epsom, making the most of the superb acoustics of Epsom's largest historic building.

The choir strives to attain the highest standards and has acquired the reputation of being one of the leading choirs in the area.

Our wide-ranging repertoire includes masses and oratorios as well as madrigals and part songs, and covers composers from Bach to Bernstein, Tallis to Tavener, and Mozart to Mancini.

The choir frequently sings a cappella, but also works with small orchestras, bands or instrumentalists as the programme requires. Recent performances include Haydn's *Nelson Mass*, the Mozart *Vespers*, Bach's *St John Passion* and Chilcott's *A Little Jazz Mass*. Other composers whose works we perform regularly include Eric Whitacre, John Rutter and Ralph Vaughan Williams to name but a few.

Since the choir was formed back in 1969 we have performed at venues as varied as St. James' Piccadilly, the Southbank Centre, Great Malvern Priory and the Ritz hotel, as well as singing services in a number of cathedrals including St Paul's, Ely, St Albans, Gloucester and, of course, Guildford.

We tour abroad from time to time, the last being to Chantilly, Epsom's twin town, and which included a concert in the church of St Germain des Pres, Paris.

The choir has a long association with the National Trust at Clandon Park where, until the devastating fire that destroyed the building back in 2015, we sang an annual Christmas concert in the marble hall. The event continues but is now held elsewhere.

In 2016 the choir premiered a new work by the choir's then conductor, Piers Maxim. The oratorio "*The Musket Ball*", performed in the chapel of the Old Royal Naval College, Greenwich, recounted the tragic tale of the execution of Admiral John Byng in 1757.

Con brio

HRTCT

The Humphrey Richardson Taylor
Charitable Trust

*Epsom Chamber Choir is a Registered Charity
number 1026721.*

We are affiliated to Making Music.

*The choir is very grateful for the continuing
support of the Humphrey Richardson Taylor
Charitable Trust.*

Epsom Chamber Choir

SOPRANO

Carolyn Boulding

Lisa Burn

Maggie Hicks

Chloe Houghton

Karan Humphries

Ann James

Susan Morris

Jan Richards

Catherine Shaw

Susan Waton

Hannah Wright

TENOR

Jack Foster

Dominic Morris

Michael Richards

ALTO

Stella Baylis

Tamsin Cousins

Mary Draffin

Lynfa Landauer

Rachel Le Provost

Helen Morrell

Clare Stenner

Helen Williams

BASS

Nic Ash

Dick Bacon

John Bawden

Adrian Heafford

Roger Miller



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, as well as being in great demand abroad. In 1999 the orchestra established a major concert series at both St Martin-in-the-Fields and the Crystal Palace Bowl.

Violin 1

Helena Woods
Milena Simovic
Alice Hall
Kate Cole
James Widden
Jeff Moore
Galina Tanney
Eleanor Gilchrist
Francesca Smith
Mackenzie Richards

Violin 2

Elizabeth van Ments
Nuno Carapino
John Dickinson
Edward Webb
Claire Raybould
Nicola Stokes
Cecilia Romero
Joanna Ly

Viola

Matthew Quenby
Mariam Ruetschi
Joshua Fisher
Allen Blythe
Jill Valentine
Claire Newton

Cello

Adrian Bradbury

Ben Rogerson
Julia Morneweg
Alba Acevedo
Madelaine Ridd

Bass

Andrew Davies
Anthony Williams
Dawn Baker
Nicola Davenport

Flute

Ian Mullin
Kate Walter
Kimberley Boyle

Oboe

Richard Simpson
Lydia Griffiths
Alison Alty

Clarinet

Tom Lessels
George Sleightholme
Sarah Watts

Bassoon

Connie Tanner
Rosie Williams
Rosie Cow

Horn

Nick Korth
Martin Grainger

Nick Benz
Francisco Gomez
Mark Paine

Trumpet

Alastair Mackie
Rebecca Crawshaw
Robert Vanryne

Trombone

Susan White
Rory Cartmel
Dougal Prophet

Tuba

Nick Etheridge

Harp

Susan Blair
Oliver Wass

Timpani

Tristan Fry
Tommy Foster

Percussion

Tim Evans
Joe Mathers
Tony Maloney
Gill McDonagh
Rob Farrer
Mike Osborn
Tim Gunnell
Bob Porter

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

James Garrow

Chairman



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*. In 2017 we celebrated our 70th birthday with the Philharmonia Orchestra 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 performance. He is supported by Francis Pott, who is not just a very fine rehearsal accompanist, but is

also an academic and 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 Austria. After a 'home tour' in the Cotswolds last summer, we are now preparing for a tour of the Baltic States in June 2018.

We're a friendly and sociable choir that enjoys singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music. We are always happy to welcome new members, so if you would like to try us out, do come along to any of our regular rehearsals on Monday evenings at 7.15 in the Millmead Centre, Millmead, Guildford.

Just 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.



Images © Ash Mills, Matt Pereira and Lionel Moon

Vivace Chorus Singers

FIRST SOPRANO

Selam Adamu
Pam Alexander
Amelia Atkinson
Frances Bamber
Jane Barnes
Helen Beevers
Joanna Bolam
Mary Broughton
Rebecca Kerby
Mo Kfour
Suzie Maine
Sonia Morris
Susan Norton
Robin Onslow
Margaret Parry
Gillian Rix
Sarah Smithies
Joan Thomas
Hilary Vaill

SECOND SOPRANO

Jacqueline Alderton
Anna Arthur
Suzanne Calahane
Ginny Heffernan
Isobel Humphreys
Krystyna Marsden
Isabel Mealar
Michelle Mumford
Alison Newbery
Alison Palmer
Kate Peters
Paula Sutton
Barbara Tansey
Valerie Thompson
Christine Wiks
Fiona Wimblett
Frances Worpe

FIRST ALTO

Elizabeth Atkinson*
Barbara Barklem
Monika Boothby
Jane Brooks
Amanda Burn
Kate Emerson
Valentina Faedi
Julia Field*
Sheila Hodson
Jean Leston
Liz Martin
Lois McCabe
Penny McLaren
Christine Medlow
Rosalind Milton
Mary Moon
Lilly Nicholson
Gill Perkins
Linda Ross
Lesley Scordellis

CATHERINE SHACKLADY

Carol Sheppard
Marjory Stewart
Jo Stokes
Julia Stubbs
Hilary Trigg
Margaret Willis
Maggie Woolcock

SECOND ALTO

Valerie Adam
Geraldine Allen
Jackie Bearman
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Sheila Cooper
Andrea Dombrowe
Elizabeth Evans

SHEENA EWEN

Valerie Garrow
Jo Glover
Margaret Grisewood
Liz Hampshire
Pauline Higgins
Beth Jones
Mary King
Christine Lavender
Roz Marshall
Kay McManus
Catherine Middleton
Val Morcom
Pamela Murrell
Sonja Nagle
Jacqueline Norman
Julia Ridout*
Sheila Rowell
Prue Smith
Rosey Storey
Pamela Usher
Anne Whitley
June Windle
Elisabeth Yates

FIRST TENOR

Bob Bromham
Bob Cowell
Owen Gibbons
Rosie Jeffery
Nick Manning
Martin Price
Chris Robinson
John Trigg

SECOND TENOR

Ewan Bramhall
Peter Butterworth
Tony Chantler
Simon Dillon

GEOFF JOHNS

Stephen Linton
Charles Martin
Peter Norman
Jon Scott
FIRST BASS
Paul Barnes
John Bawden
Phil Beastall
David Brassington
Richard Broughton
Michael Dudley
Brian John
Jeremy Johnson
Jon Long
Malcolm Munt
Chris Newbery
Peter Pearce
Chris Peters
Robin Privett
Allan Rose
David Ross
Philip Stanford

SECOND BASS

Peter Andrews
Norman Carpenter
Malcolm Field*
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Keith Long*
Neil Martin
John Parry
Roger Penny
Richard Wood

* Members of Vasari Singers

Vivace Chorus Patrons

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

Honorary Life Patrons

Dr John Trigg MBE

Mr John Britten

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Pam Usher

Jane Kenney

Anthony J T Williams

Dr Stephen Linton

Bill & June Windle

John McLean OBE & Janet McLean

Maggie Woolcock

Ron & Christine Medlow

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, the Royal Albert Hall and the Royal Festival Hall. For an annual donation, patrons can have unlimited tickets at a 10% discount. If you are interested, please contact Mary Moon on 01372 468431 or email: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

The Mayor of Guildford's Carol Concert

Sunday 10th December 7.00pm Holy Trinity Church, Guildford

Once again we'll be returning to the beautiful Holy Trinity Church for our annual Carol Concert, in support of the Mayor of Guildford's selected charity. Our seasonal mix of favourite carols and beautiful Christmas music, as well as delicious mince pies and mulled wine will definitely help to put you in the Christmas spirit.

Come and Sing 2018 - *Dream of Gerontius*

Saturday 27th January 2017 10.30am Normandy Village Hall

The Vivace Come and Sing days are now legendary, not just for the high quality of music making under our Music Director, Jeremy Backhouse, but also for the fabulous Vivace lunches. Once again we are anticipating a sell-out event, where we will spend the day rehearsing parts of Elgar's magnificent *Dream of Gerontius*. Tickets are available from our website so don't miss out!

Baroque Treasures

Saturday 3rd March 7.30pm Guildford Cathedral

We return to Guildford Cathedral for our first concert of 2018, a glittering collection of Baroque favourites including Bach's *3rd Brandenburg Concerto* and *Magnificat in D*, Handel's stirring coronation anthem, *Zadok the Priest* and Albinoni's moving *Adagio* which many will know from its use in the soundtrack of many films, including *Gallipoli* and more recently, *Manchester by the Sea*.

Further details at vivacechorus.org

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Vivace events for the rest of our 2017-2018 season



The Rotary Club of Guildford and the Vivace Chorus present

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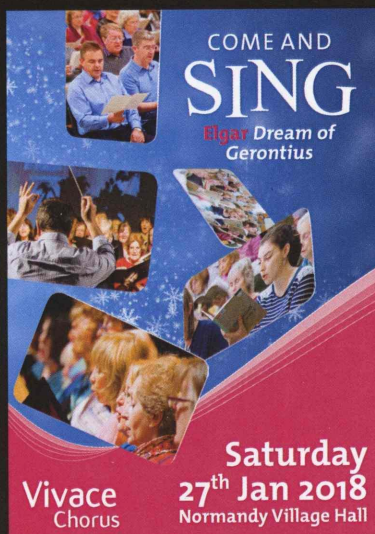
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Vivace Chorus

Sunday
10th Dec 2017

7pm
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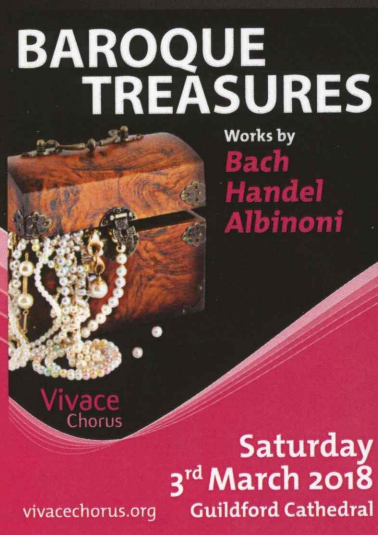
COME AND SING

Riglar Dream of Gerontius

Vivace Chorus

Saturday
27th Jan 2018

Normandy Village Hall



BAROQUE TREASURES

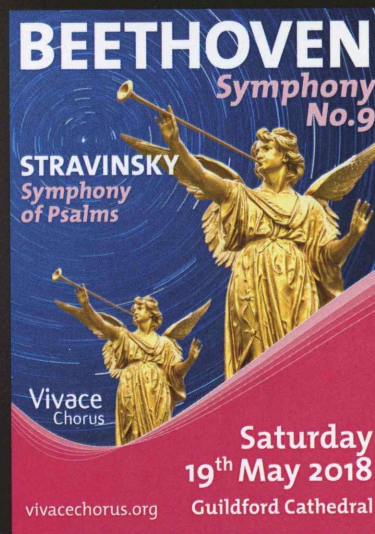
Works by
Bach
Handel
Albinoni

Vivace Chorus

Saturday
3rd March 2018

Guildford Cathedral

vivacechorus.org



BEETHOVEN

Symphony No. 9

STRAVINSKY
Symphony of Psalms

Vivace Chorus

Saturday
19th May 2018

Guildford Cathedral

vivacechorus.org

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vivacechorus.org

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Front Nave

Row C
Seat 8

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Adult

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