



VIVACE CHORUS and THE FRIARY BRASS BAND present

A WEST END EXTRAVAGANZA

CONDUCTOR: JEREMY BACKHOUSE

SONGS BY

★
*Stephen
Sondheim*

★
*Andrew
Lloyd Webber*

★
Queen

NUMBERS FROM

★
Les Misérables

★
*Chitty, Chitty
Bang Bang*

★
Guys and Dolls

★
West Side Story

★
The King and I

★
The Lion King

★
*Harry Potter
and the
Philosopher's
Stone*

★
Mamma Mia!

Saturday
16 Nov 2024
at 7.30 pm

Vivace
Chorus



G LIVE
— GUILDFORD —

A message from Martin Davies Chairman of the Prostate Project



Over the last 25 years, the Prostate Project has raised more than £11 million, money that has been used in the research, diagnosis and treatment of prostate cancer.

Based at The Stokes Centre for Urology at Royal Surrey Hospital, our charity has helped to establish Guildford as a world leading centre of excellence, supporting research, sponsoring PhD studies, purchasing equipment, and raising awareness of the need for more men to 'Get Tested'.

The PSA blood test is an effective early indicator of potential problems for a disease that usually presents no symptoms in its early stages. More than 14,000 men in the UK die each year from prostate cancer, and many of these deaths are preventable because caught early enough, prostate cancer is usually curable.

If you, or someone you know is a man aged between 50 and 70, has a family history of the disease, or is black, you should ask your GP for a free PSA blood test. It really is a simple fact that this quick test can save, and prolong the lives of a great many men.

The Prostate Project is a volunteer led charity, and if you would like to know more about our work or have any questions about the PSA Test, or prostate cancer, please visit our website.

Thank you to the Vivace Chorus for allowing me the opportunity to say a few words about the Prostate Project, together we can give men a better chance of beating prostate cancer.

Regards,

Martin Davies



Man Van



Our volunteers

info@prostate-project.org.uk | www.prostate-project.org.uk
07724 465 883

Registered Charity No.1078523



WEST END EXTRAVAGANZA

Your favourites from

Chitty Chitty Bang Bang

The Lion King

Mamma Mia!

Guys and Dolls



Les Misérables

The King and I

Queen

Jesus Christ Superstar

Phantom of the Opera

And more!

Vivace Chorus

Conductor: Jeremy Backhouse

Friary Brass Band

Conductor: Nigel Taken

Host: Julian Woolford

A West End Extravaganza

When the great theatrical and movie actor Meryl Streep saw the original stage version of *Mamma Mia!* on Broadway in September 2001 she immediately responded to its optimism, describing it as “an affirmation of life in the midst of the destruction” of 9/11, the terrorist attacks on the World Trade Centre. The seed of her brilliant performance in the 2008 film version was planted.

Some time later Pierce Brosnan, then at the peak of his career after starring in a series of Bond movies, agreed to play in the film, allegedly without even knowing the plot, when he heard that Streep would be one of his co-stars in this celebration of ABBA's phenomenally successful 1992 album, *ABBA Gold*.

Three defining strands in the appeal of Broadway and London West End musicals are brought together here and in the film itself: the offer of escape, for a few hours, from the complexities and anxieties of everyday life; the irresistible draw of the big stars, especially when performing beyond their familiar range; and the cross-fertilisation between USA pizzazz, glitz and (importantly) funding and the quirky, often eccentric energy of the Old World.

When the film was released, part of the fun for British audiences was to see Julie Walters, a fine Lady Macbeth in her day as well as a beloved comedy performer, prompting a stunned Stellan Skarsgård to “take a chance on me”. In another famous scene Colin Firth, a quintessentially British actor of gentlemanly parts, vocalised to his transfer-bedecked acoustic guitar, channelling more than a hint of John Lennon while sailing happily among the sun-drenched Greek islands.

That's entertainment!

The huge, billowing, technicolour carpet-bag of the West End/Broadway musical is crammed with a challenging variety of subjects, moods and musical styles.

Andrew Lloyd Webber's gothic fascination with the dark and ambiguous outsider balances his infectious enthusiasm for the sunny '60s theme of "following the dream", while the all-American moral values of Disney's *Lion King* cartoon are reworked in stunning design and dance on the live stage, and have filled the Lyceum Theatre for more than two decades.

Bernstein's pitiless analysis of rivalry and desire in a world of social and ethnic violence in *West Side Story* contrasts with the tenderness and psychological sophistication of Sondheim's exploratory love-themes, and these fine composers are staples on both sides of the Atlantic.

The "unrepentant, joyous, utterly irresistible paean to gay pleasure-seeking" (as one critic describes it) in Freddie Mercury's work, reimagined by Ben Elton as a stage musical, is as compelling as the eccentric, sometimes menacing whimsicality of *Chitty Chitty Bang Bang* and *Harry Potter*, which is again a world away from the hard-boiled, raffish underworld of gamblers, saints and schemers in *Guys and Dolls* or the earnest political gestures of *Les Misérables*.

The driving force underlying this sustained "big parade" of popular culture is the tangible energy, emotional directness and thrilling immediacy of live performance.

Programme note © Jon Long 2024

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CONCERT PROGRAMME

Friary Brass Band

Breezin' down Broadway

arr. Goff Richards

Goff Richards takes a cheerful canter down The Great White Way in the company of Irving Berlin, Cole Porter, Lerner and Loewe, Rodgers and Hammerstein, Schwartz and Dietz and Meredith Willson, giants of the post-war musical world.

Annie Get Your Gun gives a shrewd nod to the "business", in all senses, that powers the industry, while *Kiss Me, Kate* and *My Fair Lady* are reminders of how creatively "straight" theatre has fed into the genre.

In *Oklahoma!*, *The Band Wagon* and *The Music Man* the values of small-town America and the back-stage relationships of performers, idealised but also treated with warm-hearted sympathy, confirm the roots of musical theatre in the problems and opportunities of workaday life.

Choir + Friary Brass Band

A Concert Celebration

Andrew Lloyd Webber, arr. Mark Brymer

Lloyd Webber's musicals make an uncompromisingly direct appeal to the audience's imagination with their broad, unforgettable melodies, harmonies designed to charm, beguile or energise, and his extraordinary ability to create a vividly theatrical atmosphere – the sensuous, dangerous surrender of night-time in *Phantom of the Opera*, the ambiguous glamour of *Evita*, the echoing sense of loss in the grimy yet mysteriously beautiful London of *Cats*, the biblical stories refracted through 60s pop culture, in which King Herod can sing in rag-time and Joseph be hailed by the flower-children.

His drive and adaptability have made his musicals a familiar presence in the West End for more than fifty years.

Phantom of the Opera
Music of the Night
Don't Cry for me Argentina
Superstar
King Herod's Song
Memory
Go Go Go Joseph

Choir + Friary Brass Band

The Lion King
Elton John, arr. Mark Brymer

The Lion King was a film before it reached the stage as a musical in Minneapolis, then on Broadway, then in London, and it has a recognisable "Disney" message: life is tough and challenging, but we can all find our place in "the circle of life" if we show courage and self-reliance.

The lion cub Simba, optimistic, energetic and characterful, learns that he must leave the "no worries" (*hakuna matata*) world and strive to be the King that Nala, his childhood friend and eventual consort, can see inside him.

Elton John's up-beat score glides cheerfully through the story, responding with emphatic rhythms and a light lyrical touch to its aspiration towards a "planet" in "harmony with all its living things".

Circle of Life
I Just Can't Wait To Be King
Be Prepared
Hakuna matata
Can You Feel the Love Tonight

Friary Brass Band

West Side Story – Medley

Leonard Bernstein, arr. Denis Wright

Bernstein's great musical was a turning-point in the development of the genre, exploring without evasion contemporary issues of ethnic conflict, murder and rape in a reworking of Shakespeare's *Romeo and Juliet*. Addressing what Bernstein's friend Martha Gellhorn called "the hardness of life, the rock of life", the score is especially appropriate for a brass ensemble, with its snarling, lyrical, thunderously assertive energy.

Bernstein's daughter recently said that "everything my father wrote is a self-portrait", and in a long list of descriptors she included "arrogant, confident, encouraging, energetic, theatrical, talkative, demonstrative". The swaggering assurance of this medley is a magnificent confirmation of her judgment.

Choir + Friary Brass Band

Sondheim! A Choral Celebration

Stephen Sondheim, arr. Mac Huff

Three numbers from different musicals show Sondheim's talent for deceptively simple-seeming lyrical writing and deft characterisation, elegantly poised between tenderness and sadness.

In *Not While I'm Around* there is an edge of menace as the boy Tobias sings trustingly to Sweeney Todd's accomplice Mrs Lovett, not knowing that he may be murdered and put in a pie. *Losing My Mind* from *Follies* is a wistful torch song, written as an affectionate tribute to the work of George and Ira Gershwin, as Sally muses on the man she loved, lost and can

never forget, her fascination with his idealised image echoed in the gently, persistently rising and falling line.

In *A Little Night Music* Desiree sees her life of loss and regret in terms of a variety show: if things are not going well the director must “send in the clowns” to set things right, but in real life perhaps the “clowns” are the performers who have missed their cues and wrecked the performance.

Not While I'm Around
Losing My Mind
Send In The Clowns

Friary Brass Band

Don't Stop Me Now
Freddie Mercury, arr. Philip Harper

“A direct product of [his] hedonism and promiscuity” is Alexis Petridis’s comment on Freddie Mercury’s sensational number from the 1978 album *Jazz*.

The text (*I'm a shooting star leaping through the sky like a tiger ... I'm a sex machine ready to reload like an atom bomb*) matches the drive and gleeful honesty of the music – simple in structure, resolute and uncompromising.

Choir + Friary Brass Band

A Tribute to Queen
Medley, arr. Mark Brymer

Brymer's tribute uses the most famous and influential numbers that Ben Elton chose from Queen albums for his juke-box musical *We Will Rock You* in 2002, all of them innovative and unconventional contributions to the development of Rock.

We are the Champions has a second (or third) career as a sports-anthem, and the extraordinary *Bohemian Rhapsody*, complex in structure and incorporating a parody of operatic form and style, has a stunning impact in Freddie Mercury's own performance, gloriously dynamic and theatrical.

The power, range and phrasing of his singing were praised at the time by the great soprano Montserrat Caballé as making up an "astonishing" vocal technique.

We Will Rock You
Another One Bites The Dust
We Are The Champions
Bohemian Rhapsody

Interval (20 minutes)

Vivace Chorus is proud to support the work of the Guildford and South Surrey Branch of Parkinson's UK.

There will be a short talk about the charity after the interval, and a bucket / credit card collection at the end of the concert in aid of its work.

Please give generously!



Come + Sing

Berlioz *Te Deum*

Saturday
15 Feb 2025
10am - 4.30pm

Guildford Baptist Church, Millmead.

Vivace
Chorus

For further details and to book go to vivacechorus.org

Registered Charity No. 1207710

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Guildford and South Surrey Branch

We provide three important elements which Parkinson's consultants advise is vital for all people who have Parkinson's to do:

- **Stay physically active**
- **Stay mentally active**
- **Stay socially active**

The Branch is organised and run by a Committee of dedicated volunteers and, through its own fundraising, provides a wide range of exercise classes, therapeutic classes, and social activities to support those living with Parkinson's in the Guildford and South Surrey area.

Perhaps most importantly, we try to ensure that anyone who has been recently diagnosed with the condition is aware of the help, support, services, friendship and activities we offer.

**We will be accepting donations
at this concert:**

<https://www.guildfordparkinsons.org.uk/>



Choir + Friary Brass Band

Chitty Chitty Bang Bang

Richard M Sherman, arr. Jonathan Rathbone

The magical car in Ian Fleming's 1964 novel for children, capable of transforming from road vehicle to boat/hovercraft and then to dirigible/aircraft is recognisably a cousin of the famous Aston Martins that appear in Bond movies – eccentric but solidly traditional, wittily resourceful, dependable British allies in the fight against (usually foreign) villainy.

The design and name of Chitty Chitty Bang Bang itself derive from a real-life series of sports cars made in the 1920s, the name echoing the electrical ignition system and double backfiring of its original.

The Sherman brothers' score is a beguilingly comical complement to this: it makes steady, slightly manic progress with an occasional threat of stalling, judderings followed by bursts of speed, and, willing it on, the enthusiastic affection of the passengers: *Chitty Chitty Bang Bang, we love you!*

Choir + Friary Brass Band

The King and I

Richard Rodgers and Oscar Hammerstein, arr. Anita Kerr

Despite anxieties about Orientalism and the very much simplified version that it gives of a real-life story of personal and political relationships, *The King and I* has remained enormously popular for its sweepingly romantic melodies, lush harmonies, and the dramatically effective tensions between two strong personalities, Anna and the King, entangling, working through a relationship, and finally achieving mutual affection and respect. Kerr's medley begins with two themes from a secondary strand in the plot, the young lovers whose

affair breaks the rules of their society. It ends with the song of Lady Thiang, the King's "head wife", as she argues with Anna for understanding in the face of his responsibilities and human flaws.

We kiss in a shadow
I have dreamed
Something Wonderful

Friary Brass Band

Les Misérables – Medley

Claude-Michel Schönberg, arr. Andy Austin

The score of *Les Misérables* is ideal for a brass ensemble, with its broad, confident melodies and strong marching rhythms that express themes of 19th century social and industrial unrest, political conflict and street violence in the 1832 Paris Rising, as well as moments of tenderness and longing, as in Cosette's plaintive ballad *Castle on a Cloud* and the pervasive motifs of the lost parent and of moral redemption.

The famous *Do You Hear the People Sing?* is a pastiche, imitating the style of actual historical street songs such as the Marseillaise and the Carmagnole, and has been taken up in real life in contexts as different as student demonstrations in China, Trump rallies in the USA and protests in Maidan Square, Kyiv, in the build-up to the Russian invasion.

Choir + Friary Brass Band

Guys and Dolls– Medley

Frank Loesser, arr. Mac Huff

Burrows and Swerlings's brilliantly witty "book", melding seamlessly with Loesser's breath-taking score – a series of numbers that make up a sustained masterpiece of

characterisation, humour, pathos and narrative excitement – have made this great work one of the most popular musicals of all time.

The spontaneity and high spirits of the storytelling and its affectionate, but never sentimental, portrayal of a large cast of lovable New Yorkers create a whole world for the audience – recognisably a fantasy, but with strong roots in the vitality and glamour of the actual city.

The cunning sequencing of solos, duets and ensembles keeps the audience on its toes right to the happy ending, a genuinely incomparable celebration of musical, textual and theatrical possibilities and achievements.

Guys And Dolls

Luck Be A Lady

Fugue For Tinhorns

A Bushel And A Peck

If I Were A Bell

I've Never Been In Love Before

Adelaide's Lament

Sit Down You're Rockin' The Boat

Friary Brass Band

Harry Potter and the Philosopher's Stone – Medley

John Williams, arr. Steve Sykes

John Williams said of this score that he “wanted to capture the world of weightlessness and flight and sleight of hand and happy surprise”.

He did this by juxtaposing or combining expansive and heart-lifting themes in a bold, colourful version of his familiar epic style, with a new language of mysterious, otherworldly intervals and harmonies, and instruments skilfully chosen to

achieve a scintillating lightness in the texture. The music seems to hover and glide, with an undercurrent of the sinister that perfectly matches Rowling's entrancing narrative.

Choir + Friary Brass Band

Mamma Mia!

ABBA, arr. Mac Huff

The musical was written to develop a series of ABBA hits as narrative, with a theme of regret for past mistakes and missed opportunities and a rallying cry embodied in a line from *Thank you for the music* – *Without a song or a dance, what are we?*

An international cast of familiar, admired and loved performers brought it to life in a movie marked by stunning production values, beautiful locations and a score that is effervescent, pulsating, expressive and soulful by turns.

It was so immediately and widely successful that at one point it was estimated that one in four British households had a copy of the film at hand, and the stage version is still going strong in the West End, twenty-five years after its opening.

I have a dream

Mamma Mia

SOS

Take a chance on me

Thank you for the music

Dancing Queen

Waterloo

End

Friary Brass Band arrangements for choir items © Chris King

Programme notes © Jon Long 2024



CAV & PAG

Cavalleria Rusticana by Pietro Mascagni
Pagliacci by Ruggero Leoncavallo

Wed 20th Nov, 7pm
Fri 22nd Nov, 7pm
Sat 23rd Nov, 6pm

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Registered charity No 271484

Join us at the Royal Albert Hall!



Vivace Chorus at the RAH in 2014
Photo © Ash Mills

We're delighted to announce that we will be putting on a grand concert at the Royal Albert Hall next year!

Put the date in your diary now – **Sunday July 13th 2025** – and join us to celebrate Jeremy Backhouse's final concert as Music Director of the Vivace Chorus.

Jeremy will have been with us for 30 years in 2025, and we have had many, many musical adventures during that time, including two astounding concerts at the Royal Albert Hall – Mahler's *8th Symphony* and Verdi's *Requiem*. Jeremy's taking a well-earned rest from the end of the 2024/25 season, and we wanted to mark the occasion with something special.

We've invited several choirs to join our ranks, and we are delighted that **Guildford Choral Society**, **Twickenham Choral Society**, **The London Chorus**, **Tiffin Choirs** and **Farnham Youth Choir** will be joining us to raise the roof, supported by the **Royal Philharmonic Concert Orchestra** and two of the world's most celebrated singers, tenor **Nicky Spence** and soprano **Lucy Crowe**. Together, we'll be performing Ravel's *Daphnis et Chloé*, Poulenc's *Gloria* and the Berlioz *Te Deum* – a wonderful programme for such an exceptional setting.

STOP PRESS - our tickets are now on sale - Scan the code!

<https://www.royalalberthall.com/tickets/events/2025/berlioz-te-deum>

Join us, and tell all your friends!



Royal Philharmonic Concert Orchestra

BERLIOZ

TE DEUM

RAVEL

DAPHNIS ET CHLOË

POULENC

GLORIA

Tenor: Nicky Spence
Soprano: Lucy Crowe
Conductor: Jeremy Backhouse

VIVACE CHORUS
GUILDFORD CHORAL
SOCIETY
THE LONDON CHORUS
TWICKENHAM CHORAL
SOCIETY
TIFFIN CHOIRS
FARNHAM
YOUTH CHOIR

Royal
Albert Hall
Sunday 13 July 2025

Vivace
Chorus

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CONCERT ORCHESTRA


Royal Albert Hall

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7:30pm Sat 23rd Nov 2024

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Janice
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Conductor:
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Adults: £21
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Fantasia on a Theme
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<https://www.vivacechorus.org/vc/newsletter>

Jeremy Backhouse

Conductor



Photo © Ash Mills

Jeremy Backhouse is one of Britain's leading choral conductors. He began his musical career in Canterbury Cathedral where he was Senior Chorister.

Jeremy has been the sole conductor of the internationally-renowned chamber choir, Vasari Singers, since its inception in 1980. Since winning the prestigious Choir of the Year competition in 1988, the Vasari Singers has performed regularly at major concert venues and cathedrals throughout the UK and abroad. Jeremy and the Vasari Singers broadcast frequently on Classic FM and BBC Radio 3 and have a discography of over 25 CDs on EMI, Guild,

Signum and Naxos. Their recordings have been nominated for a Gramophone award, received two Gramophone Editor's Choice awards, the top recommendation on Radio 3's 'Building A Library' and two recent CDs both achieved Top Ten status in the Specialist Classical Charts. He is totally committed to the performance of contemporary music and, with Vasari, he has commissioned over 25 new works.

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*, Szymanowski's *Stabat Mater*, Mahler's *'Resurrection' Symphony*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, then Mahler's *'Symphony of a Thousand'* and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra.

In January 2009 Jeremy became the Music Director of the Salisbury Community Choir. In 2013 the choir celebrated its 21st Anniversary with a concert in Salisbury Cathedral, premiering a specially-commissioned work by Will Todd, *The City Garden*, which they toured to Lincoln (2014) and Guildford (2015) cathedrals. A new work from Alexander L'Estrange was premiered in Winchester Cathedral in November 2018.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the London Symphony Chorus, the Philharmonia Chorus, and the Brighton Festival Chorus.

Nigel Taken

Conductor, Friary Brass Band

Nigel has been conducting brass bands at the very highest level for more than 30 years.

At the age of 15 he became the flugelhorn soloist with the City of Coventry Band, and played regularly with Harry Mortimer's All Star Brass and his Men O' Brass. He is currently Head of Music at Goffs Academy in Hertfordshire, where he has worked for over 30 years.



Photo © @Chappers

Nigel was Musical Director of the famous Asphaltic Newham Band and guided them to many contest successes. He later spent 14 years as the Musical Director of the Aveley & Newham Band, seeing them become established as a national force at major contests and conducting many appearances on the BBC's "Listen to the Band" programme. At one point, Aveley and Newham were listed as the 13th best band in the world.

Nigel is in great demand as a conductor and band trainer and has worked with many bands as a professional and freelance conductor. After working with the Friary Band as guest MD for their performance at the Grand Shield in 2023, Nigel was delighted to accept the offer to become the band's full-time Musical Director and is excited to work with this talented group of players.

Nigel lives in Hertfordshire with his wife Hannah, who is a euphonium player, and their small furry child Dilly – a West Highland Terrier!

Julian Woolford

Host



Currently Head of Musical Theatre at the Guildford School of Acting, Julian is an award-winning writer, director and educator, and holds a PhD in Musical Theatre from the University of Surrey.

Previously he was Artistic Director of Sevenoaks Playhouse and the Global Search for New Musicals at the International Festival of Musical Theatre in Cardiff, and Associate Director of the Queen's Theatre Hornchurch.

He works internationally as a director and writer. In 2015 he became the first person to direct a commercial musical in Egypt when he staged *The Sound of Music* in a tent outside Cairo with British cast and orchestra.

In 2023 his play *Do You Believe in Ghosts?* had a very successful UK national tour and his stage adaptation of *The Devil's Advocate* had a long tour of the Netherlands.

He is the author of the books *How Musicals Work* and *Rodgers and Hammerstein's 'The Sound of Music'*.

Julian is the author of many plays and musicals. Among these are *The Wind In The Willows* (Sevenoaks Playhouse, Brewhouse Theatre Taunton), the musical adaptation of *The Railway Children* (Sevenoaks, Taunton and more than 100 productions worldwide); *Liberace, Live From Heaven*, (Leicester Square Theatre, Edinburgh Festival, New Zealand tour) and the new version of Lionel Bart's *Twang!!*, (GSA, Union Theatre).

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About Vivace Chorus

Jeremy Backhouse

Francis Pott

Richard Dacey

Music Director

Accompanist

Chairman



Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey. We enjoy singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music – there's something for everyone at Vivace!

The choir began in 1946 as the Guildford Philharmonic Choir and was rebranded as Vivace Chorus in 2005. We have 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 and 2018 saw a sell-out performance at G Live Guildford for our "Concert for Peace".

On 13th July 2025, we plan to return to the Royal Albert Hall again, where we will be joined by other local choirs, the Royal Philharmonic Concert Orchestra and internationally renowned soloists Nicky Spence and Lucy Crowe, to perform Ravel's *Daphnis et Chloé* Suite, Poulenc's *Gloria* and the spectacular *Te Deum* by Berlioz.

Vivace thrives under the exceptional leadership of our conductor, Jeremy Backhouse.



Jeremy's passion for choral music and his sheer enthusiasm for music-making are evident at every rehearsal and performance. He is supported by Francis Pott, who is an academic and composer of international repute and an accomplished concert pianist – who better to accompany our rehearsals?

We have also enjoyed successful European and UK tours, including trips to France, Italy, Germany, Austria, the Baltic states and, most recently, northern Spain.

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 Guildford Baptist Church, Millmead, Guildford.

Just contact our membership secretary, Becky Kerby, at membership@vivacechorus.org or pay a visit to our website, vivacechorus.org. You can also follow us on Facebook and X (Twitter) - @VivaceChorus.

Friary Brass Band



After taking the First Section title in 2010 and thus earning promotion to the top flight, Friary evolved into the leading band in the south of England under the baton of former Grenadier Guards Bandmaster Chris King.

With a record-equalling five consecutive Regional Championship titles, eight consecutive appearances at the National Finals, two Audience Entertainment Awards at Brass in Concert and three Most Entertaining Band prizes at Butlins, the Band's reputation for quality playing and entertainment has blossomed.

Following Chris King's departure in 2023, the MD mantle was passed to Nigel Taken. Currently based in Chertsey, Surrey, Friary takes its name from its initial sponsor, Guildford's Friary Meux brewery and celebrates its 40th anniversary this year. Apart from concerts and contests, Friary has played at many

special occasions, including major sporting events such as the British Grand Prix and rugby internationals at Twickenham and Wembley, and for a local theatre company's production of *Brassed Off*. Each Christmas the Band, itself a registered charity, raises funds for the Kent, Surrey and Sussex Air Ambulance Trust playing seasonal music.

Joint concerts have been staged with Fairey, Brighthouse & Rastrick and Cory, as well as with the North East Hants East Schools Bands where two of the Band's principal players started their banding careers.

Principal Cornet

Richard Straker

Solo Cornets

Hannah Richards

Jack Beer

Andy Singleton

Soprano Cornet

Glenn Carroll

Repiano Cornet

Alistair Richards

Second Cornets

Simon Persin

Kendall Skirving

Third Cornets

David Wicks

Allan Martin

Flugel Horn

Lauren Straker

Solo Horn

Morgan Marston

First Horn

Kirsten-Ruth

Macdonald

Second Horn

Nick Krebs

Solo Euphonium

Chris Straker

Second Euphonium

Hannah Taken

First Baritone

Jonti Whittingham-

Smith

Second Baritone

Stephen Thorpe

First Trombone

Peter Fewster

Second Trombone

Kevin Webb

Bass Trombone

Adam Gregory

E♭ Basses

Chris Pearce

David Stokes

BB♭ Basses

Cat Whittingham-

Smith

Pat Donovan

Percussionists

Martin Davies

Mike Jefferies

Chris Attwood

Will Rowling

Vivace Chorus Singers

FIRST SOPRANO

Sandra Adamson
 Amelia Atkinson
 Helen Beevers
 Mary Broughton
 Paula Garcia Pardo
 Jo Haviland
 Isabel Holdaway
 Isobel Humphreys
 Becky Kerby
 Fran MacKay
 Suzie Maine
 Michelle Mumford
 Sue Norton
 Robin Onslow
 Sian Prentice
 Gillian Rix
 Sarah Smithies
 Barbara Tansey
 Joan Thomas
 Hilary Vaill
 Georgie von
 Schweinitz
 Miriam White

SECOND SOPRANO

Jacqueline Alderton
 Gill Backhouse
 Sarah Badger
 Scarlett Close
 Ann Fuller
 Margaret Kay
 Isabel Mealor

Alex Nash
 Alison Palmer
 Kate Peters
 Olwyn Westwood
 Christine Wilks
 Eiri Williams

FIRST ALTO

Jackie Bearman
 Jane Brooks
 Amanda Burn
 Philippa Curtis
 Fiona Davidge
 Valentina Faedi
 Lynne Hargreaves
 Sheila Hodson
 Jean Leston
 Lis Martin
 Charlotte Mathieson
 Penny McLaren
 Rosalind Milton
 Lilly Nicholson
 Jackie Payne
 Elinor Pinnegar
 Linda Ross
 Catherine Shacklady
 Marjory Stewart
 Julia Stubbs
 Nicola Telcik
 Hilary Trigg
 Anna Williams
 Fiona Wimblett

SECOND ALTO

Geraldine Allen
 Evelyn Beastall
 Mary Clayton
 Sheena Ewen
 Liz Hampshire
 Pauline Higgins
 Penny Macfarlane
 Lois McCabe
 Kay McManus
 Val Morcom
 Pamela Murrell
 Sonja Nagle
 Sheila Rowell
 Lucy Schönberger
 Jo Stokes
 Rosey Storey
 Pamela Usher
 Esther Van Rooyen
 Alison Vincent

FIRST TENOR

Bob Bromham
 Audrey Kueh
 Nick Manning
 Martin Price
 John Trigg
 Susie Walker

SECOND TENOR

Simon Dillon
 Geoff Johns

Stephen Linton
 Charles Martin
 Graham Vincent
 Tim Wray*

FIRST BASS

Phil Beastall
 Richard Broughton
 Richard Dacey*
 Brian John
 Jeremy Johnson
 Andrew Linden
 Jon Long
 Malcolm Munt
 Chris Newbery
 Andrew Skinner
 Philip Stanford
 Rob Walker

SECOND BASS

Norman Carpenter
 Stuart Gooch
 Nick Gough
 Mike Johns
 Neil Martin
 Chris Peters*
 Andrew Robertson
 Richard Wood

* = soloist in
Guys and Dolls

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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 G Live, Dorking Halls, the Royal Albert Hall and the Royal Festival Hall. If you are interested, please contact Anna Arthur by emailing: patrons@vivacechorus.org.

Vivace Chorus dates for your diary

The Mayor of Guildford's Christmas Concert

Sunday 15th Dec. 2024 7:00pm Holy Trinity Church, Guildford

Join Vivace Chorus and the Mayor of Guildford for the season's most popular carol concert, attracting a capacity audience at Holy Trinity Church on Guildford High Street. This concert is a festive mix of traditional and contemporary music, along with your favourite audience carols, all in aid of the Mayor's Local Support Fund.

Come and Sing: Berlioz Te Deum

Saturday 15th Feb 2025 10:00am Guildford Baptist Church

We'll be singing this wonderful work in the Royal Albert Hall on Sunday July 13th 2025, with around 400 singers, the Royal Philharmonic Concert Orchestra and soloists Lucy Crowe and Nicky Spence. Why not come and experience this wonderful music for yourself at our Come & Sing? As always, your ticket includes music hire, tea and coffee and a Vivace lunch.

Rossini: Petite Messe Solennelle

Saturday 22th March 2025 7:30pm Holy Trinity Church, Guildford

"Dear God, there you have it, finished, this poor little Mass. Is it really sacred music or is it damned music that I have created? I was born for opera buffa, as you well know! Little technique, a little heart, that is all. So may you be blessed and grant me Paradise."

This is what Rossini wrote at the end of his manuscript for the Petite Messe solennelle – not a 'poor little Mass' at all. In fact, it's quite unlike any other Mass for several reasons, and is beloved of audiences and musicians alike.

Further details at vivacechorus.org

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Vivace Chorus is a Registered Charity No. 1026337



Vivace
Chorus

Rotary in Guildford and
Vivace Chorus present

THE MAYOR OF GUILDFORD'S CHRISTMAS CONCERT

Conductor: Jeremy Backhouse

in aid of
Guildford Veterans' Hub and Matrix

Sunday
15 Dec 2024
at 7pm

Holy Trinity Church, Guildford.



Tickets: £17 (Adults); £7 (Child/Student/Disabled/Carer).
Includes programme. Tickets available online at
rotaryinguildford.org or vivacechorus.org

Registered Charities: Rotary No.1201415 / Vivace No.1026337



The Sime Gallery Chris Ewbank's
Memorial Annual Lecture:
The Art of Laundry



with former BBC Arts
Correspondent, Nick Higham

Sunday 17th November 2024

3pm

BOOK TICKETS HERE



**Free
Parking**

**Tickets
£12**

St Mary's Church, Worplesdon, GU3 3RE

**For Further Information:
enquiries@sidneysimegallery.org.uk, 07951024220**



PETITE MESSE
SOLENNELLE

ROSSINI

Conductor:
Jeremy Backhouse

Saturday
22 March 2025
at 7.30 pm

Holy Trinity,
Guildford High Street.

Vivace
Chorus

For further details and to book go to vivacechorus.org

Registered Charity No. 1207710

FUTURE CONCERTS



Vivace Chorus Rotary in Guildford and Vivace Chorus present

THE MAYOR OF GUILDFORD'S CHRISTMAS CONCERT
 Conductor: Jeremy Backhouse
in aid of Guildford Veterans' Hub and Matrix

Sunday 15 Dec 2024 at 7pm
 Holy Trinity Church, Guildford.



Registered Charities: Rotary No.1201415 / Vivace No.1026337



Come + Sing

Berlioz Te Deum

Saturday 15 Feb 2025 10am - 4.30pm
 Guildford Baptist Church, Millmead.

Vivace Chorus

For further details and to book go to vivacechorus.org



PETITE MESSE SOLENNELLE
ROSSINI

Conductor: **Jeremy Backhouse**

Saturday 22 March 2025 at 7.30 pm
 Holy Trinity, Guildford High Street.

Vivace Chorus

Registered Charity No. 1207710



Royal Philharmonic Concert Orchestra

BERLIOZ TE DEUM

RAVEL DAPHNIS ET CHLOE **POULENC GLORIA**

Tenor: Nicky Spence
Soprano: Lucy Crowe
 Conductor: **Jeremy Backhouse**

Royal Albert Hall
Sunday 13 July 2025

Vivace Chorus

ROYAL PHILHARMONIC CONCERT ORCHESTRA

Royal Albert Hall