

S. Ad Sat Oct 13 1962

Civic Hall not complete although previous Sunday there was the first concert GPO Rachman 2nd piano concerto

Whole premises not expected to be ready until official opening in Jan. Seating not fixed yet

Architect Peter Shephard has certainly given us credit for a hall of distinction & simple elegance

c c: Pastoral 'An attractive piece of free melody which points the words well by contrasting short passages of solo singing in the choral framework, the whole being set to a skilful orchestral accompaniment which Mr [Rudolf] Schwarz handled extremely well.

Handley said 'Acoustically, at the moment, it is very brilliant & hard but the brilliance will become muted when there is a film of dust in the hall.'

S Ad 3-7-65 - Cathedral

Concert opened by Phil choir Peter Sings a Farewell - conductor Kenneth Hank - choir well drilled.

Festival choir sang Nelson Mass. - vigorous & sensitive

Ann started as Sop. Audition - Useful Alto

Jan 1959 Phil choir members better singers.

~~at a time~~

Mrs Thorneby ?
Jude Nickler ?
Linda Strudwick.

} possible candidates
Training

John. (from Tongham) Dark hair, rose cheeks, drank.

Tony Lloyd Jones.

* Elizabeth. (Liz) Cobbett,

Questions for Kathy Atkins

Name of woman councillor who, with Bill Bellerby, helped to get the twinning with Freiburg and the Choir connection going. Dorian Thompson?

Chorus masters – Simon Halsey appointed by Tod?

Recommended by someone

What about Neville? Max says you and he made up a short list and each took a rehearsal before agreeing on Neville. Agreed? Did Tod have any say as Groves was principal conductor by then.

Choir committee – did not really need one when choir just supported the GPO so the chairman was really liaison officer with Philharmonic Office until the plans to join forces with Freiburg choir came about. Then full committee formed. Max returned as Chair. Or continued?

Chairman

Anyone before Rita?

Rita Horton 1978-81.

Robert Beers 1981-82

Someone else in here?

Maxwell New 1982-89 or 87, 1989-94

John Trigg 1994-2009

James Garrow 2009-2021

Cuts wanted to make after Kathy left. Choir should pay in way like other choirs

Split with Borough. Ask Kathy

Retired Tony 1996

Feb 1997 - Need to save £40,000 in 2 years. Choir must become more independent.

Mar 1998

May 1997 Borough to fund 2 concerts in 1997-8 season – we funded the March one – Gerontius.

1998-99 season Lost Borough grant. What does that mean?

Borough funded one concert a year until 2002 Golden Jubilee concert Apr 2002.

Who was the arch.

Chris Robinson

Paper transaction – just the choir cost as worked out by same formula?

Festival Choir/Phil choir. Last performance – write up in Surrey Ad 3/7/65.

Concert opened by Philharmonic Choir singing Parry Songs of Farewell, conducted by Kenneth Lank – comment – choir well drilled. Festival Choir sang Nelson Mass – vigorous and sensitive. Didn't say who conducted but it would have been Tod

What was the difference in the choirs, better voices for the small one?

John Ludlow -

Town Clerk advertised a job part time Sec to directing music

Put cheques in box over for safe keeping

Kathy. Atkins @ talktalk.net.

Ordn & choir's relationship with Borough about to change.

Ideas for Title

Vivace - The ^{life} story of a choir

Vivace - ~~the~~ ^{our} 'Vivacious' choir

♪ Musical Notes  - the Vivace story -

75 Years (and a bit!) Young

75 Glorious Years

Viva Vivace!

Pitch Perfect (or nearly!)

Top Score Musical Memories

Wait a Minim

Just a Minim

Keynotes - the Vivace story

~~Chords & Ms~~

The Music Makers -

Vivace - in harmony for 75 years!

SURREY HERITAGE

REQUEST FORM 6
REQUEST TO PUBLISH MATERIAL

To: The Heritage Manager, Surrey History Centre, 130 Goldsworth Road, Woking, Surrey,
GU21 6ND T: 01483-518737 E: shs@surreycc.gov.uk

date: 27-10-21

Name (please print): MARY CLAYTON (for VIVACE CHORUS)

Address: OAK RIDGE, 156 GLAZIERS LANE, NORTANDY
GUILDFORD GU3 2EB

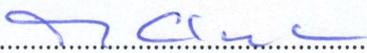
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- ① SHC 7703-File 7 Programme for Annual Festival of Classical and Contemporary Music. Summer 1948. Photo of F Crossley Catherode + photo of Guildford Municipal Orchestra
- ② Picture of The Furs, Guildford SHC PX 172/161/1

Please provide bibliographical information relating to the planned publication, including title, publisher, print-run and date:

MUSICAL NOTES: The Vivace Story.
No publisher - desk top. 200 copies Nov/Dec 2021

Applicant's signature: 

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STEP TOWARDS CREATING CULTURAL CENTRE

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Having in mind the increasing encouragement of cultural pursuits in Guildford, particularly music, the "Surrey Advertiser" sought the views of Alderman Lawrence Powell, chairman of the Library, Museum, and Arts Committee.

Alderman Powell readily consented to comment upon a number of points submitted to him by our representative, and his reply may be summarised as follows:—

"I don't think I am giving away a secret in saying that when, later this month, the outline plan for Guildford is made public it will be found to be built on two general principles, one of which is—that the central area of the town should be developed as a cultural centre for a surrounding district.

"A cultural centre must provide a good library service, a theatre where good dramatic productions can be regularly enjoyed, a gallery for the fine arts and crafts, a museum of local history, and, quite as important as any of these, regular opportunities for hearing good music well performed. There are other ingredients, of course, but these are the chief. To implement this cultural policy, the Library, Museum and Arts Committee of the Council was formed.

"To develop and co-ordinate the musical side, Mr. Crossley Clitheroe was appointed 15 months ago as musical director, with the twofold task of framing a properly graduated scheme under which the citizens of Guildford, from childhood onwards, should be able to hear and learn to appreciate good music—he had already unique opportunities of access to the schools of the borough, which the new education authority has allowed to continue; and of organising under municipal auspices concerts which should in addition attract to them people from a surrounding area which Guildford might reasonably expect to serve. To promote these ends, in addition to a good deal of work in the schools, the Guildford Teachers' Choir was formed, the Municipal Philharmonic Orchestra (which includes a small number of their best local amateur players) built up, and a regular series of concerts, orchestral, chamber, and choral, held. Contact was established with a large number of choral bodies and church choirs in and around the town, and the festival choir, inaugurated through the bringing together of many of these for special purposes. This choir made its debut in Mendelssohn's 'Hymn of Praise' in February. In the difficult task of arranging for co-operation be-

tween many different organisations, Mr. Clitheroe has had a great success.

THE MUSIC FESTIVAL

"The Musical Festival, which opens on July 12th, carries a stage further the Corporation's policy. It is hoped that it will become an annual event which will be looked forward to and patronised by people all over West Surrey and beyond the county boundary. An annual festival is, of course, no new thing, even in towns smaller than Guildford. Instances among our neighbours are the Leith Hill Festival, held at Dorking, and centred round the person of Dr. Vaughan Williams, and the Petersfield Festival. But a festival sponsored by the Corporation of a town of Guildford's size is, so far as I know, a new thing, and in this respect we claim to be pioneers.

"For this first year Mr. Clitheroe has arranged a programme to suit all serious tastes. In the opening and closing concerts, which are fully orchestral, some very well-known and popular classics will be played; at the final concert the Festival Choir will join the orchestra in Parry's 'Blest Pair of Sirens.' On Sunday afternoon, July 14th, the Guildford Teachers' Choir, with orchestra, will sing the first part of Bach's 'Mass in B minor,' in the opinion of the majority of musicians probably the greatest work ever written. It will be heard in conditions more like those of Bach's day than usual—in the Cathedral Church, with a limited number of performers. A repeat performance (by special request) of the opera 'Dido and Æneas,' by Purcell, greatest of English composers, will be given by the Girls' County Grammar School, and will give the public an opportunity of seeing and hearing what was, by common consent, a superlative presentation of a work not often done; and the New English String Quartet will give an evening of Haydn, Mozart, and Beethoven at the Borough Hall (now the Repertory Theatre).

LOOKING FORWARD

"Such a programme cannot fail to attract. I hope Guildford people will give it their support and rally round Mr. Clitheroe, who has worked untiringly as manager, chorus-master, and conductor of this, his first, venture of the kind. It obviously looks to the time when we have in the town a properly equipped concert hall such as, but for the war, would by now have been built. I hope that under the new scheme of building it will have high priority. With this and other buildings which go to make a cultural centre, and to which we may now reasonably look forward, Guildford should be as pleasant a town as any in which to spend a week of Summer Festival."

Memories of a Music Director - 1995 to the present day

January 1995

My first exposure to the Guildford Philharmonic Choir, as Vivace Chorus was then known, was in January 1995 when I came to audition for the post of Chorus Director, in succession to Neville Creed. On entering the large upper hall of the old Methodist Church, I was struck first and foremost by the impressive dimensions of the podium on which the conductor stood – huge! This was daunting enough without then having to face a choir of well over 100 – the largest I had stood up in front of to date! Tenors in the front row, basses lounging at the back (!) and the swollen ranks of sopranos and altos to left and right respectively. At the piano, both playing for the rehearsal and simultaneously reading a cricket magazine, was Jeremy Filsell. We hadn't met at that stage, but we were to become firm friends and musical mates, still working together today and when time allows, sharing holidays. I remember that we were to be rehearsing both the Verdi and the Berlioz *Te Deums* for a concert in the cathedral to be conducted by Brain Wright (also including the Scriabin *Prometheus: The Poem of Fire* with full coloured light show, as detailed in the score by the composer – magic!). I constructed some warm-ups to lead directly into the music which I sensed went down well, and I very much enjoyed the rest of the audition.

It seemed to go well; then came the interview with the committee. I don't remember a whole lot about it other than John Britten (rather scarily introduced as Benjamin Britten's nephew) asked me about my commitment to contemporary music. I was able to reassure him of my love of that scene and of my fondness for commissioning new works, as I had already been doing in my chamber choir, the Vasari Singers. If memory serves me right, I was offered the job started pretty much straight away, the start of a long and happy musical relationship.

9 November 1996

My first concert conducting the Guildford Philharmonic Choir and Orchestra (not as Chorus Master), in the old Civic Hall. The programme I created was entitled 'Visions of Paradise' and drew together pieces where the hope of paradise/heaven brought solace to the composer, listener or characters portrayed. In the Poulenc, nuns in revolutionary France face the guillotine with acceptance as they walk the scaffold to an ultimately better place; Howells' visionary *Hymnus paradisi* was a musical memorial to his 9-year-old son who had died tragically young of meningitis; and the Szymanowski *Stabat Mater* paints a sublime musical picture of heaven at the closing words "paradisi gloria". It was a bold programme but one that worked. And I will never forget the corporate gasp of shock from the audience as the first of many guillotine chops (all notated in the score) rang horrifically out through the hall,

as one by one the nuns faced their death. The percussionist had relished the task of creating something blood-curdlingly realistic!

7 March 1998

The first concert by the choir given as an independent choir, without the full support of the Borough was Elgar's *The Dream of Gerontius*. Rehearsals had gone well, the Forest Philharmonic Orchestra was lined up and the soloists booked. The night before the concert, I received a phone call from the tenor soloist – he sings the very demanding role of Gerontius – saying he could not sing in the concert tomorrow and that “you would have to find someone else to sing”. I immediately corrected him by saying that HE would have to find someone else, and sharpish as the replacement singer would need to be on stage by 1.45pm the following day. Nightmare! The very wonderful Eugene Ginty was then a member of the BBC Singers and had been left a message late on the Friday night to ask if he could do the gig the next day. He assumed it was a wind-up and ignored it, but did just check the following morning, only to find it was a real, urgent request! He leapt out of bed, out of his house (living in Colchester, Essex) and duly appeared on stage in time for start of the rehearsal in Guildford. John (Chair at the time) and Hilary Trigg swept him up at the end of the rehearsal and took him to their home where he requested and consumed a massive Full English Breakfast – he had not eaten all day! He was a real star that evening, singing gloriously, and saved us from a deep embarrassment on our maiden concert as an independent choir.

17 May 1998

Handel's *Israel in Egypt* in Freiburg with our twin choir, the Freiburger Bachchor. A great experience for me to be able to conduct in Freiburg. But oh the difference between the two choirs' funding and facilities! A beautiful purpose-built and dedicated rehearsal building on the outskirts of the city; a state-of-the-art concert hall; and the luxury of seemingly endless rehearsal time that stretched for days before the concert! Very different from what we were used to in the UK. A wonderful experience and a lovely part of the choir's life. It was so much harder for their conductor, Hans Michael Beuerle, when he came to conduct in Guildford, having only one three-hour rehearsal to put things together!

Freiburg
Seher

13 March 1999

Who would ever have believed when I started conducting that I would get to conduct Mahler's *Symphony No.2 (Resurrection)*?! One of my favourite symphonies and one of the most uplifting works in the whole repertoire. I feel really fortunate and privileged to have been able to do so with such a great choir. And then again for my 60th birthday concert in 2017.

12 May 2000

The day of another concert in Guildford Cathedral. Programme: Mendelssohn's *Hebrides Overture (Fingal's Cave)*; Vaughan Williams *Sea Symphony*; and sandwiched between these, Rachmaninov's *Piano Concerto No.2* with our then accompanist, Jeremy Filsell as soloist. It being a very special occasion, the first concerto that Jeremy and I were to perform together (we went on to perform the Rachmaninov 3rd Piano Concerto), and with families assembling to hear the results, we all decided to take rooms for the night in the Holiday Inn across the A3 at the foot of Stag Hill, so as to be able to celebrate properly after the performance! Between afternoon rehearsal and evening performance we also repaired to the hotel for a gentle bite to eat and some rest. The arrangement we made was that Jeremy would drive himself and me up to the cathedral in good time before the start of the concert at 7.30pm (my car was already parked up at the cathedral).

At the pre-arranged time, I took myself, toggged up in my concert dress, to the foyer of the hotel to await Jeremy. I am the sort of person who likes to be places in good time, especially for a concert. So, by 7.10pm was beginning to get edgy. Phone calls to Jeremy yielded nothing (phone already switched off). I eventually got through to someone who said Jeremy was already at the cathedral! By then it was about 7.20pm and I was still in the hotel foyer. Calls to taxis were fruitless as answers came back saying "be with you in 30 minutes, guv". NO GOOD! Aaaarrrrggghhh! Eventually someone from the cathedral came to fetch me, as I recall. I just had time to drop my things in the Green Room (the Cathedral Library) where Jeremy was preparing himself: "you're cutting it a bit fine, aren't you?" were his welcoming words! Deep breath! I just had time to compose myself, walk on and hopefully conduct a suitably calm and serene performance of the Mendelssohn overture. Jeremy and I discussed the misunderstanding and the fabulous Rachmaninov performance over many beers deep into the night!

10 June 2000

My birthday and another great evening in the former Civic Hall. A stonking performance of Walton's *Belshazzar's Feast* and the premiere of David Fanshawe's *Millennium March*. David was a cousin of mine, so it was a particular privilege and honour to be able to perform this blazing work with him in attendance.

13 May 2003

If Mahler 2 was one highlight of my time with Vivace, then how about my maiden flight through Mahler 8, the *Symphony of a Thousand* in Guildford Cathedral?! As I walked from the Green Room to the north aisle for the start of the concert, I glanced at the altar: the altar cloth appropriately was emblazoned with the words "Veni Creator Spiritus", the very opening words of the symphony I was about to conduct. This was a massive undertaking

and a complete triumph for the choir and its reputation. Little did we know that our next performance of this amazing work would be on an even bigger stage ...

15 May 2011

... the Royal Albert Hall. This was the first of James's Very Big Ideas! I remember him asking me, at one of our earlier summer pub lunches where we reviewed the past season and looked ahead to the future, "how do you fancy conducting Mahler 8 with the Royal Philharmonic Orchestra in the Royal Albert Hall?" Well, spluttering on my pint, I was not going to turn *that* down, despite the huge challenge to me, James and the whole choir! But that huge challenge turned into a towering triumph for all of us. It was perhaps the choir's finest hour. For me, it was an absolute privilege to be conducting that piece, in that building, with that orchestra. Think of the international maestros throughout the life of the hall who have stood on that podium ... and conducting an orchestra founded by the inimitable Sir Thomas Beecham. There are not many conductors of a regional choral society who can boast such an experience! Of course, it was stressful and I was nervous, but I remember thinking, as I stood in front of the massed players and singers, that this is what I was born for, this is where I belong. There was almost a strange sense of communion with the time, place, event ... a profound feeling of fulfilment.

And then we shared the whole RAH/RPO experience again on **18 May 2014** with the Verdi *Requiem*!

And so much more since then! There are countless truly memorable and exciting concerts we have performed together: Prokofiev *Alexander Nevsky* and *Ivan the Terrible*, the *War Requiem*, the *Concert for Rowan* where all three of my choirs joined together, the *Concert for Peace*, the *Nights at the Opera* and the joint concert with the Guildford Shakespeare Company, Will Todd's *Mass in Blue* and most recently David Fanshawe's incredible *African Sanctus* complete with dancers ... not to mention the Handel, Bach, Haydn, Mozart and more traditional works we have also enjoyed singing.

Commissioning new works has been important and we are proud to have works by Humphrey Clucas (*Evening Hymn*), Will Todd (*Te Deum*) and our very own Francis Pott (*Cantus Maris* – premiered in the Royal Festival Hall with the Philharmonia Orchestra) written for us.

Tours to Germany, France, Italy, Austria, the Baltic States, as well as to UK cathedrals (Gloucester, Tewkesbury Abbey, etc.) have provided unique, moving experiences for us all.

Working with amazing vocal soloists (student and professional alike), professional orchestras, and with top-class soloists (Chloë Hanslip, Julian Lloyd Webber, Tasmin Little, Michael Collins) has also been a rare privilege.

As I said, I could go on and on! Suffice it to say that on the occasion of the choir's 75th birthday, that I have been honoured to be part of an extraordinary choir, leading it to places and in repertoire it might not otherwise have visited – and proud to be its Music Director for so many years, sharing so many wonderful experiences together. Let's hope the prevailing COVID restrictions will allow us to get back together very soon to be able to sing together again and celebrate 75 glorious years!

© Jeremy Backhouse, 2021

Surrey Ad 3-7-65 Festival choir sang Nelson Mass

SHC next visit 26 May?

Surrey Ad 1965 – 20 Mar Festival Choir Mozart Mass in C

- 26 June? = Sat.
- 1 May Philharmonic and Proteus
 - 25 June Festival and Philharmonic. Did both choirs sing both pieces or did they have separate slots?

Surrey Ad Sep/Oct 1962 – opening of Civic Hall. Does article have anything on construction – timings etc.

Microfilm of Surrey Ad First summer festival, after 9 Jul 1946. Festival choir and Cranleigh Choir . What did they perform?

Guildford Philharmonic Society SHC 8477. Most of my photos of 8477/3 were out of focus

PH/72/BOX1/150 c 1957 photo

Guildford, Upper High Street, Civic Hall - view of the construction site

7138/: CIVIC HALL, GUILDFORD (1947-1973)

- 7138/Box 13/3138: Scheme for a new Civic Hall, Guildford. General fi... (Apr 1947-Dec 1950)
- 7138/Box 13/3138/2: Civic Hall, Guildford. General file. (Jan 1951-Sep 1955)
- ✓ • 7138/Box 13/3138/3: Scheme for a new Civic Hall, Guildford. General fi... (Jul 1955-Aug 1960)
- ✓ • **7138/Box 7/3138/4: Completion of Civic Hall, Guildford (Sep 1960-Mar 1963)**

I confirm that we have booked you and Christine Wilks for the afternoon session on Wednesday 26 May 2021 and the following items have been ordered.

Bound copy of *Surrey Advertiser* for 1962 and 1965
8477/1-3
7138/box13/3138/3
7138/box7/3138/4
PH/72/box1/150

The microfilms for the *Surrey Advertiser* in 1946 are also available in the searchroom.

Anne - Festival choir v Phil choir
Kathy

boosey lunches - Black Forest
magnificent spreads + polcity after each
&

ACCESSION RECEIPT

Surrey History Centre
130 Goldsworth Road
Woking
Surrey
GU21 6ND

Accession Number: 7946add6
Date of accession: 14/04/2021
Description: Vivace Chorus, formerly Guildford Philharmonic Choir: additional programmes and fliers
Covering dates: c.1959-2019
Provenance: Presented by Mrs M Clayton, choir archivist
Quantity: 1 box
Deposit terms: Long loan
Depositor: Mrs Mary Clayton, Vivace Chorus
Address: Wildfield,
West Flexford Lane,
Wanborough,
Guildford
GU3 2JW

Access Conditions: None

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Signed on behalf of depositor:

Signed on behalf of Surrey Heritage: 

Date:

Date: 22/4/21

File reference: DF3763

Surrey Advertiser - looking for concerts.					
Concert date	Occasion	Choir	Programme	Notes	
26-Jan-46	Victory concert	Festival Choir	Mendelssohn: Hymn of Praise	See also 31 Jan 1946 W Sussex & S of England Advertiser	
After 9 Jul 46	Summer Festival	Festival Choir and Cranleigh Choral Society			
07-Dec-46		Festival Choir	Handel: Messiah		
19/12/1946	Minutes	Is the programme of Events Jan to Jul 1947 published			
19-Jul-47	Summer Festival	Municipal Festival Choir	Mendelssohn: Elijah		
Dec-47		Festival Choir	Handel: Messiah		
10-Jul-48	Summer Festival	Festival Choir	Elgar: Dream of Gerontius		1st performance in Guildford? Programme notes
27-Feb-49	Spring season	any choir?		at Technical College	
12-Mar-49	Spring season	any choir?		at Technical College	
end Apr 49	Spring season		Faure: Requim		
21-May-49	Music festival	Guildford Festival Choir	Bach: Mass in B Minor	at Technical College	info from programme
25-May-49	Music festival	Guildford Philharmonic Choir	Faure: Requim	at Technical College	info from programme
27-Nov-49	concert dates	<i>Advert. No choir</i>			
10-Dec-49	concert dates	<i>—</i>			
13-May-50	Music festival	Festival Choir ✓	Brahms: Requiem	at Technical College	info from programme
15-May-50	Music festival	Guildford Philharmonic Choir ✓	Mendelssohn: Psalm 13; Bach: Choral, Jesu Joy of Man's desiring	St Mary's Church, Quarry St	info from programme
11-Nov-50	concert dates	" "		at Technical College	
09-Dec-50	concert dates		<i>Messiah.</i>	at Technical College	
26-May-51	Music festival	"	Mendelssohn: Elijah	at Technical College	
08-Dec-51	concert dates	"	<i>Messiah.</i>	at Technical College	
10-24 May 52	Music festival	✓			
13-Dec-52	concert date		<i>Messiah.</i>	at Technical College	
2-17 May 53	Music festival				
? 2 Jun 53	coronation			Tunsgate	
18-Mar-53	Spring season	Philharmonic Choir		Holy Trinity Hall, on a Wed.	
9-24 May 54	Music festival		Elgar: Dream of Gerontius		

SHC documents for 28 Apr 2021

✓ PX/72/161/1 – a painting of 'The Firs', London Road Guildford 1863. Site of Civic Hall and GLive.

8477: GUILDFORD PHILHARMONIC SOCIETY: RECORDS (1992-1999)

- 8477/1: File of minutes of committee meetings (1993-1999)
- 8477/2: File of annual accounts (1992-1999)
- 8477/3: File of correspondence and papers relating to the ... (1992-1999)

Surrey Advertiser.

1946-48 on microfilm for my friend to use.

I have a problem with microfilm as using it gives me motion sickness. Apart from feeling really ill, I apparently turn an alarming shade of greenish white. Therefore could I see the hard copy for around some specific dates. The dates are when there were (or may have been) choral concerts, so a week after rather than before would good. I'm not sure how they come, how many issues together, or do you select specific issues? If I can only have a few, the ones in **bold** are the ones I'd particularly like to see. The first is a real must as it will have an obituary I really need.

23 June 1962 ✓

end Apr 49

21-May-49 }

4th Music Festival - Lawrence Ford on microfilm. Plus write up.

25-May-49 }

27-Nov-49 - ~~Nothing~~ Adjust 3 Dec Nothing.

10-Dec-49 - Nothing.

13-May-50 }

Photos. write up

15-May-50

11-Nov-50 ✓

09-Dec-50 ✓

26-May-51 ✓

Several.

08-Dec-51 ✓

10-24 May 52 ✓

13-Dec-52 ✓

2-17 May 53 ✓

? 2 Jun 53 x

18-Mar-53 ✓

9-24 May 54 ✓

1965 Summ Ad

20 Mar Festival Mozart Mass C
1 May 1965 Phil & Proteus

25 June 1965 concert Festival Phil. Choir
Summ Ad? Hard Copy.

Microfilm. After 9 Jul 1946 - Post Summer Music Festival. - Chorus + Cranleigh Chorus what did they perform?

Sep/Oct 1962 opening of Civic Hall few details of history?

Guildford Corporation Concerts: programmes for Annual Music Festival concerts to be performed by Guildford Municipal Philharmonic Orchestra and Guildford Festival Choir, 1948, 1949, 1950. 3 items

✓ 7708/File7 · 1948-1950 ·

Programmes for performances by the following companies at venues in Guildford: Guildford Festival Choir, London Philharmonic Orchestra, London Festival Ballet and Guildford Opera Company

✓ 7018/3/5 · 1952-1979 ·

Programme for Guildford Corporation concert by the Festival Choir, the Philharmonic Choir and Municipal Orchestra. Includes works by Elgar, Britten & Arnold Bax. Conductor Vernon Handley

✓ 6859/1/1 · 14 Dec 1963 ·

GUILDFORD BOROUGH COUNCIL (1835-1974): RECORDS

BR/CTM/LI/: LIBRARY COMMITTEE, AFTER 1944 THE LIBRARY, MUSEUM ... (1924-1968)

- ✓ • BR/CTM/LI/1: Minute book of Library Committee (18 Mar 1924 -23 Mar 1944)
- ✓ • BR/CTM/LI/2: Minute book of Library, Museum and Arts Commitee (Apr 1944 -Apr 1949)
 - BR/CTM/LI/3: Minute book of Library, Museum and Arts Commitee (May 1949 -Dec 1955)
 - BR/CTM/LI/4: Minute book of Library, Museum and Arts Commitee (Jan 1956 -Mar 1968)

BR/CM/: GUILDFORD BOROUGH COUNCIL MINUTES (1835-1974)

✓ BR/CM/1/12: Council minute book (25 Jan 1944 -19 Sep 1953) *No photo*

BR/CM/1/13: Borough Council minute book (27 Oct 1953 -31 Mar 1964)

BR/CTM/FI/12: Minute book of the Finance and General Purposes Co... (22 Jun 1942 -19 Feb 1945)

→ BR/CTM/FI/13: Minute book of the Finance and General Purposes Co... (Mar 1945 -Oct 1945)

BR/CTM/FI/14: Minute book of the Finance Committee (Nov 1945 -Sep 1949)

BR/CTM/FI/15: Minute book of the Finance Committee (Oct 1949 -Apr 1954)

BR/CTM/FI/16: Minute book of the Finance Committee (Jul 1954 -Mar 1964)

BR/CTM/GP/5: Minute book of the General Purposes Committee (Nov 1945 -Jul 1951) *-c. 11 June 1948*

BR/CTM/GP/6: Minute book of the General Purposes Committee (Sep 1951 -Feb 1964) *The Furs.*

→ BR/CTM/CEL: Minute book of the Celebrations Committee (18 Nov 1955 -20 Dec 1957)

BR/CTM/CULT: Minute book of the Culture and Recreation Committe... (May 1968 -Feb 1974)

? Guildford Borough after 1974? *-Council Office*

? Surrey Ad?

Guildford Philharmonic Society, corresp, files, minutes and accounts 1992-1999 SHC Ref 8477 Presented by Bob Cowell. 2009.

John Tigg

Thanks Feb 1997 Choir must become more independent.

(Sept 1998) loss of Borough grant. Apply for.
sawley + got £2,500. Orchestra +
Civic Hall free.
rsalouts.

John paid for salouts
may have got it back.

Orb + Septre. - Guild said that would be ~~rough~~
hundred concert. 2002.

Free tickets 800 tickets + but only 700+ sales. Gave
complementary tickets as always had
done.

When did David Watts retired - he was a GPC supporter.

Choosing choir master. Simon Halsey, Neville Creed.

? Why different with Jeremy? - Kathy no idea what
to do. Put advert out. 38 applications. Went through
with Kathy - but John did all. His idea for auditions
Surrey Festival Choir - for summer. Subs.

2 ~~men~~ ^{women} objected. Jeremy - 1 concert to conduct in summer

Name change.

Dark
History

Apostles Kathy Atkins warned John he ~~was~~ ^{had}
mitted not consulted apt app of Jeremy.

Be careful he will do something to disrupt
walked out of rehearsal.
head a go

~~John~~ ^{John} Cottrell in Abingdon. Protest choir
number turned up

Bill Belshby ~~was~~ helped to get Civic Hall built

John Hurlow / Hugh Bean.

had several wives, some of them his own.

Conversations with Pave.

love - journal 1962...

Pat Wood - good memory - Will she email me with info pre 1970

~~Teachers~~ Teachers Choir - Not G. Corp.?

Festival Choir - G. Corp. + morphed into GPC.

How many times a year did ~~the~~ Festival Choir ^{usually} sing?

Clithorse ^{died} gone before Pave joined.

Civic Hall being built. Pave did concerts - Civic ^{Heals}

Sir Adrian Bolt first concert. Handley his protégé.

When we started rehearsed

~~Song~~ Bolton - A light St. Barcleys.

Kenneth Lank from
Clithorse days. rehearsed
conductor sometimes

Tram Rivers - ^{accompanist} pianist - High School teacher - head of Music

Audulus - Neville - warbling threw at sops Stella Woodcock.

* Kathy Atkins: lives opp. Chris Wilks.

07/8 moved
from North St

Tom Handley
Style, technique,

Penny Sept 1969
Peter. 1965-66 Festival
1970+

Long stick, hand bag. Very precise
Very clear watch or count / or watch & count
Work at musician work at specific players very intimate

Place of rehearsal
6d on saucer.

Downstairs rehearsals bank. ^{WAG bashing} Play Rivers - Conby school.

light touch. Have a go then ended with lighter tone

Recordings

Franzi - recording in cathedral 3 rehearsals Michael
Madley Essex no hgt. - Kingsway Central Hall

Lyria 19

Performances away from Cuslatford

Conk asbury
Bracknell (basket ball court) Sports arena 1977 Jubilee concert.

Boris Blacher - Requiem. 1st British performance Nov 78 impossible
Delayed. postponed so difficult

after Blacher. Symphony of the Winds - ~~Franzi~~ funded by Franzi Trust. Franzi's
widow came to 2 rehearsals
walking at back - bring streets to front

Emmanuel
Trust

Ticket sales

Send details of early programmes I have to Roger ✓

ticks - not sp

	1973/4 ^{2 1/2}	1974/5	1975/6 ^{sp.}	1976/77	1977/78	1978/79 ^{Blacher}
1981/2	60 62	56	51 48	55 57	60	55
43	42	46	45 42	45 44	53	48
15	19	16	13 14	21 17	16	14
<u>21</u>	<u>32</u>	<u>36</u>	<u>26 28</u>	<u>28 26</u>	<u>30</u>	<u>29</u>
139	155	154	141 132	149 144	159	144

Rehearsals - rehearsals - only the one performance

Melany on night brought music to life

Like a magician. [↑] Desat (stad) discs - didn't mention
Civildom

Blacker Sextas $\frac{1}{2}$ chor $\frac{3}{4}$ other $\frac{1}{2}$ $\frac{4}{4}$

Don't remember Scott

Charles Gomes wife turned up

Eyes - slit, piercing on your toes - looking right through
you.

Had many wives - some his own

Blair on timpani - watching football in rehearsal.

Jeremy Appared by Choir not Borage.

Neville employed by Kathy Atkins - how Simon Halsen & Neville approached

Simon Halsen - introduced assistant at Neville

Trip to Paris - hang out at Warwick Petle Trust
Coach didn't know way - arrived late -

Got caught up in a combo around Asist. ^{to}
Back coach with ash ^{sticks} Colun to Denver milled right
customs ran a coach.

Went by
coach

SCM
municipal
records

Tod recommended Kenneth hawk but many / chor said not
want to appoint own person.

So after Tod ^{Chorus master} orchestra conductor. If don't go with our
suggestion then have to pay for chorus master instead of
borage.

Email Francis - Clitheroe's composition

Anthony Scott - falling out with. Has he heard A too piece.

Charles Lower

Gave
speech Not upset - sign A times.

Simon
open book
and 1989

1st Trip to Freiburg - Blur warm up. Is it drop behind
passes. (teater + safety) Chair had to put out 1000 chairs, & put
away afterwards. Bass broke down

War Requiem

Song in Cathedral to Nar - fireworks started

1st Song in Freiburg. where saint Bostich in
rehearsal had all in ~~his~~ tears

In evening after concert do -

Michael Long translated John Br Hens speech
to after concert party.

Cards at Chichester Cathedral 1995 NT

Sung in France Notre Dame. 1000 people. Vesper?
killing Japanese tourists - silence!

Heidelberg. Give us this day - Clapped 10 mins in
time. ~~It~~ Flowed a bass to tears. - Norma in John Long's
shoulder.

Hyde Park. 50th Anniv.

Crystal Palace.

Hever. Castle. Leeds Castle.

Petworth - Shalford Meadows

Nicola Rold £180,000. lost ^{she lost huge sums putting on} ^{concerts, getting} ^{shrubs without}
same tee budget ^{thinking of popularity etc. GPC cut to}

Friends - Bob Cavell. treasurers, Mike Jefferys. 1980+

86.

No influence - music or conductor. Hugh Bean

John Ludlow leaders & Catty. Atkins did all.

One concert

Tot a bastard - ill leader conducted. ^{1st half} ^{(Plenty of} ^{friends had}
~~then~~ then Tot appeared to great acclaim but Catty had saved
Neville & Jeremy. to voice with Catty. ^{the day by organist} ^{replacements within} ^{an hour}

Nicola - Normal didn't like.

hadley Groves. stayed NBE for Catty.
Verna. had Onslow - all wanted NBE for Catty.

Neville - conducting ~~with~~ windows - mirror ^{to see himself} - very vain

Jeremy sang as bass when framed chair but blew Blake.
next conductors.

3 concerts - ~~the~~ chairs maker took one.

1st Trip to Freiburg. Double decker At the port (ferry) bottom of
coach caught gangway - Suspensia went. Coach stopped near
Pons. Five hours wait for replacement double decker. Arr Freiburg
2pm.

Civic Hall - 1/000 seats
60% attendance.
Guild took 300 seats out. So
Also sold. higher 90.

Philharmonic Society Minutes SHC 8477/1

Friends of the Guildford Philharmonic Society

Minutes of meeting held on 6th February 1997 at 46 Boxgrove Road.

- was only being considered. the question of subscriptions to the Society
8. Extra Item - Nicola Goold:-
Nicola said she was prepared to talk about choir changes but these should be kept quiet until Monday. She had been told that she must save £40 000 in 2 years. She had to consider changes. There would be fewer symphonic concerts in future (8 instead of 12) As choral concerts cost in the region of £15 000 the choir must become more independent. There must be impetus from members but she is confident that, with Jeremy Backhouse as conductor, all will be well.
10. Nominations etc:-

Friends of the Guildford Philharmonic Orchestra

Minutes of meeting held at 24 Fort Road, Guildford on 6th May 1997

- General Administrator's Report:- nothing to report.
6. Choir Report:
• Choir cannot afford to join Friends but the committee still wanted a rep at meetings.
• Choir to pay all insurance and tuning of piano.
• Only two concerts being funded next season plus Mayor's Christmas concert.
• Choir going to Freiburg on 17th May 1998 to sing "Israel in Egypt".
7. General Comments:

Minutes of committee meeting held on 23rd September 1997
at "Ufford" 106 Potter's Lane, Send, Woking.

2. MINUTES OF THE LAST MEETING.

After discussion it was agreed to amend para 6 "Choir report" item 2 to read "It was suggested that the Choir might pay....."
It was then agreed that Norman should discuss the matter further with Jacqui Alderton and John Trigg. NC

2. Three letters had been received which should be the cause of concern. Two were from members regretting the reduction in the number of Sunday afternoon concerts as it was felt that this was the best time for older folk and the other was from Lady Groves asking for a minuted statement comparing cash flow/ticket sales etc this year with last.
Nicola said that this year advance ticket sales were up, with many concerts already at least 75% sold. It was not possible to make a direct comparison with previous years due to the different booking system but she felt that new people were being attracted. She was required by the Borough to cater for as wide an audience as possible and win large audiences. Sunday symphony concerts were now too expensive and were not widely popular. Norman agreed to write to Lady Groves. NC

Many out of focus minutes.

Meeting 9 Sep 1998

Choir rep Jackie Alderton said despite loss of grant, choir determined to make a go of it. Had planned a season of concerts. Some advantage in being able to choose their own works to perform. Nicola G

said there may be a call for 'big works' again in the future. Council budget tight but grant from SE Arts was good.

Meeting 30 Apr 1998

Nicola answered questions from 11 members – summarised answers

Smaller venues easier to fill, Unaccompanied concerts eg Tallis singers, are part of the Borough's music commitment. Use of Camerata and Cathedral choirs justified on cost grounds as opposed to using GPC. (chairman highlighted that staging is a choir cost), The actual number of concertgoers was approx. the same as the previous year but smaller venues ensured that percentage of seat occupancy was higher. A £40,000 budget cut made it necessary to attract new audiences and, despite the cut, GPO players will still be interested in coming to Guildford

Meeting 22 Apr 1999

Nicola Gould – Good start to the season with 11 of 13 concerts sold out. Trinity church could seat 493 as against 410 at the Civic Hall. The per capita subsidy from the Borough had dropped from £30 to £17. She had to operate from grants by the Borough, SE Arts and from sponsors

AOB

Choir had appreciated the Society's sponsorship of the soloists. Council spent £3m on the arts. As orchestra an ad hoc collection of musicians what was the point of the society?

Guildford Philharmonic Society

Treasurers Report 22 April 1999

Subscriptions and donations this year were lower by over £300 and, as a consequence, our tax refund on covenants is down by £35 also. The reason for this is that many people have not renewed their membership, some citing disappointment at the 1998/9 season content, others just not responding.

More out of focus.

Philharmonic Society Correspondence SHC 8477/3

All but the last one out of focus.

Letter from Rita Horton to Mr Watts GBC Chief Exec following a letter from Jim Miles

She did not intend to reply to the letter 'not wanting petty quarrels' but would like to make the following points.

Para 1 'The Society though closely connected with the Philharmonic Office, is an independent registered charity and does not need the agreement from the management in its affairs.'

Para 2 'The choir informs me that they would use prefer always to use the GPO but they have to use an orchestra they can afford.'

Para 3 Nicola waited until 10 days before the B Minor Mass concerts to ask what support the Society could give towards the fees of £1000 for the soloists. 'We felt this requirement must have been known a considerable time earlier and that a peremptory request at such short notice, giving no time for committee discussion, was unacceptable and the request was therefore refused'.

Para 4 re printing of newsletter from Philharmonic Office and costs.

'The rest of Mr Miles's letter we refute'.

Para about the possibility of the Society dissolving.

'After 35 years of being personally associated with Guildford Philharmonic I repeat that writing this letter causes me and members of my committee much distress, but we feel that the current situation leaves us little option. We understand that Nicola Gould was given a difficult job to do but sadly she seems always to alienate rather than reconcile. We feel that Lady Onslow, yourself and this committee have tried hard to resolve this situation but fact have to be faced.

Michael Langford - German speaker.

Questions for Maxwell New 27 May 2021

01483 764456 Fleet House, Hook Heath Road GU22 0ZD

May I ask when you joined the choir? 1969-70. Shortly after John Britten.

Do you know what the mechanism was for replacing a chorus master such as when Simon Halsey was appointed or Neville Creed? Shut out about 5 - a block rehearsal.

Why were we more involved when Jeremy replaced Neville?

Did the choir have any dealings with the Borough in his day?

Were you involved when we were cast adrift by the Borough, or should I really speak to John Trigg about that?

ask Kathy
Freiburg costs - Twinning Soc. Bill Bellesby + woman can allow to help twinning + org choir

Do you remember the composer still composing while the choir learnt earlier sections? Apparently the choir was learning the piece while the composer continued to compose it or alter it at the back of the rehearsal room, rushing up to give Tod a few new sheets in the interval. Several choir members remember this. Following some detective work by Peter Andrews we think the composer was Anthony Scott and that the piece may have been called 'Mass of the Dawn'. This piece was advertised as being in the 7th May 1983 concert, but it was not performed and Peter has a note in his diary that Tod pulled the plug on it at the end of March. Do you remember anything about this?

Connection

Completed what it printed + handed out manuscript sheets. Max too.

40 seats

Were you involved with the first choir twinning event in April 1990? I have a couple of lists from the archive of Germans who came but they don't tally. One list has approx. 90 names of those singing and the other has a list of 42 Germans who were put up in our choir members' homes.

50
learn others

Do you have any idea of the numbers who came to sing Beethoven's *Missa Solemnis* in April 1990?

✓ For the return visit in September I have a list with 61 names of our choir members who were accommodated in Bachchor members' homes. Do you know how many went altogether? 1982-9
Same New. Stopped chairman 1994.

Choir supported Orchestra.

Kathy still involved - discussions re Freiburg trip in 1990. ~~Did~~ Can she tell me more about split from Borough.

1995-1998-

Coach lurching hydraulic suspension like hippopotamus.

Choir rep.

Chairman - liaison officer as no committee in Post town
1989 committee started to org Freiburg trip.

rebranding May 2005

Anecdote re Tod + words.

1

NEW + JACOB

Chartered Architects

Guildford Philharmonic choir. 1973.
or even 1947?

Fleet House, Hook Heath Road
Woking, Surrey GU22 0QD
Telephone & Facsimile : 01483 764456
Mobile Telephone : 07957 861990

Town twinning with Freiburg Bachchor 1980
close link for concerts to Bachchor 1982

Crackstone Mill House, Crackstone,
Michinhampton, Gloucestershire GL6 9BD
Telephone: 01453 889684 Fax: 01453 889685
Mobile Telephone: 07770 266429

G.P.O. named Vivace. 2005
see programme may 2009 page 22:

Conductors / Directors :- Guildford Philharmonic choir.
council aff. Tod Hamdley. (Vernon) 1962. - 2008.
V. Handley aff. Simon Halsey

" " " Neville Creed. (7 years) appointed. 1985. - 1993 (1987-94)

G.P.O. afficante. Jeremy Backhouse appointed 1994. - (1995)

V Handley aff. Guest Conductors :- Prof Micheal Beverfe, Freiburg.
sir Charles Grove. 1986 - 1992.

" " sir David Wilcox.

1998 - 1991

" " EN Shao (china)

" " David Wilcox.

general manager Kathleen Atkins. || Cornelia Griesback manager BACHCHOR.

CHAIRMAN :- GPC and Vivaci

Reta Horton 1979-81

FORMATION OF FULL GPC

Robert Bevis 1981-2

MAXWELL NEW. (total 10 years)

John Tripp. 1994 - 2009.

James Garrow. 2009 -

1982 - 1989

1989 - 1994

link to Freiburg.
Kathy Atkins

Twinning. Bill Bellerby M.B.E.
council representative.

Concert performance of Anthony Scott (a local lad)

scrapped by Tod. May 1983 on my watch but was
No 40 March. 83 rather embarrassing!!

Maxwell

(3)

I think the above facts will explain the various versions you have been given!!

I can tell you that being in a broken down bus in the middle of no-where in France with no mobile connection and 56 hungry choir members was not an experience I would wish to repeat, especially as my German is non-existent, my French is little better. 2 drivers who hardly spoke English and seemed to know nothing as to what had caused the breakdown other than with full load the rear suspension kept hitting the road at the rear of the coach.

The wonderful reception we were given when we arrived was so good and the next 3½ days ending with a first-class orchestra, conducted by Nevil Creed and Michèle Beveurle made it a very memorable trip. It seems sad that the link up would seem to have stopped, we all made so many friends

I hope these photos and notes will be of help.

You asked about my period in the choir:- I joined with John Britten and Arthur Gould in about 1969 or 1970. I became chairman in 1982 till 1989 and became closely linked with Kath Alkins and the council officers, Bill Bellerly, and Dorian Thompson on the proposed link up of G.P.C. with Freiburg Bachchor. This seemed to call for a formation of a full choir committee to be formed (I had excited before as we came under the cloak of the G.P. Orchestra) and this led to my being asked to take up a further 5 year from 1989-94. When I passed it on to John Trigg by then the choir had become Vivace. I think about 2005.

The Backhouse Years

Neville Creed moved on at the end of 1994. In contrast to earlier times, the choir were very involved in choosing his successor. The Choir's committee sifted through the many applications and came up with a short list of eight candidates, who each took half of a rehearsal in January 1995. One rather supercilious candidate explained that minims were the 'white notes' in our scores. How had we managed before this elucidation! The choir then voted, putting the candidates in order of preference. Peter White, who had been Neville's assistant, came a close second but Jeremy Backhouse was the overall favourite, and was warmly endorsed by our rehearsal pianist, Jeremy Filsell. Over 25 years later Jeremy Backhouse is still with us – we definitely made the right choice.

Things looked different from Jeremy's viewpoint. He found it quite daunting to face a choir of over 100 singers, the largest he had stood in front of at that time. Even more daunting was the interview that followed the rehearsal, where he was introduced John Britten, one of the interviewers, as the nephew of Benjamin Britten.

At this point the Borough still engaged guest conductors, including Edward Warren, Grant Llewellyn, and Jonathan Willcocks who conducted his own composition *Great is the Glory* in November 1995. In March 1997 En Shao, GPC's principal conductor, took the baton for a brilliant and dramatic performance of Rachmaninov's *The Bells*.¹ Then everything changed.

Kathy Atkins retired in 1995 as Orchestra Manager and was replaced by Nicola Gould. There followed a dramatic shake up of music provision in the Borough which led to a flurry of critical letters in the pages of the Surrey Advertiser. [More here]

In the end, the funding for the choir was drastically reduced and we were engaged for one Borough sponsored performance a year, until 2003^{2002/3} when the ties with and funding from the Borough ceased. [All this section needs checking with John Trigg and others]

As we were now entirely free agents, we thought the choir's name should reflect that. A list of possible names was compiled, and the choir chose from 156 possibles. Luckily some of the more bizarre ones did not make the shortlist, such as Choir 57, Singers R Us, or The Backhouse Babes, which conjured up thoughts of soup, toys or scantily clad young women (not in the Cathedral for a November concert!). Vivace Chorus was finally chosen, and we hope it portrays the vitality and enthusiasm the choir members all share.

There have been so many stand-out performances and experiences over during Jeremy's tenure as Music Director, the first being only a few months after his appointment.

On Sunday 7 May 1995 a group from the choir joined Guildford Choral Society and ten other choirs in Hyde Park as part of the 50th anniversary celebrations of VE Day. It was an incredibly hot day for so early in May, about 25° C. We spent the morning in rehearsals with the European Union Youth Orchestra, and then were in place on the stage for the arrival of 50 Heads of State and the Queen. The Orchestra did very well, especially as the conductor Lt Col Ross stated that he could not possibly conduct with his back to the Queen, so didn't actually face the orchestra at all. It was even more tricky in the piece with the bagpipes, as bagpipes start in their own time. Everyone had to follow them.

The first concert by the choir given as an independent choir, without Borough support, was Elgar's *Dream of Gerontius* in March 1998. The night before the concert the solo tenor phoned Jeremy to say he could not sing the following day. The ailing tenor left a message on Eugene Ginty's answerphone on that Friday night asking him to step into the breach, but Eugene had thought it was

fund break
CMAA
Gibor 200
Sept 2002
Apr 2002

Sep-2005

V2

mary.meclayton@gmail.com

From: mary.meclayton@gmail.com
Sent: 21 June 2022 15:46
To: chairman@vivacechorus.org
Subject: The History again
Attachments: History foreword.docx

Categories: Egress Switch: Unprotected

Hi Peter

I've been giving this some thought. Who prints our concert programmes? As good customers, I'm sure they would quote you a good price for putting the text and pictures together without having to bother Jeremy, and would avoid a blurring of lines, if you know what I mean. Can you really chivvy him? He did a glossy coffee table book for Vasari which I think he found quite onerous, but as you say, that's not what this is or wants to be. I think it should be a bit bigger than A5 – if that's what the programmes are. Jeremy suggested B5. I think the idea of giving the booklet to members as a sort of anniversary present is a good idea, but could some be available for others? I mentioned Kathy Atkins, but Max and John Britten might want one, and Anna Jefferies, to name a few that I've just thought of. And what about or faithful followers (if we have any). Could some be available for purchase at the Feast concert? For the same price as the programme perhaps?

Because of the lapse between me finishing it and when it will available, I think we need to change a couple of things. Firstly, to make sure we don't have any confusion over when to celebrate, say, our 100th anniversary, the title should read

 Musical Notes: The Vivace Story 
1946-2021

On page 17 it says **Because of the pandemic, Vivace Chorus will be celebrating its 75th anniversary a year late (just like the Tokyo Olympics and Euro 2020).**

I think it should read **Because of the pandemic, Vivace Chorus is celebrating its 75th anniversary a year late with a 'Feast' of a concert, in November 2022.** (or something similar. I think it is too late to reference Tokyo or the Euros)

The final paragraph of the Tours section reads

The choir's tour of Northern Spain has yet to take place. Planned for 2020, and delayed twice by the pandemic, they hope to visit Burgos, Palencia and San Sebastian in 2022.

I think this should change to **The choir's tour of Northern Spain, planned for 2020 and delayed twice by the pandemic, finally took place in June 2022. But the triumphs and adventures of that tour must wait for the next volume of the Vivace Story**

In terms of what's in the History, I hope that the full text on Crossley Clitheroe hasn't been cut at all. In addition, I was not very happy at the idea of only two (or possible 3) of the many chairmen and women having sections to themselves. Max, John and James are mentioned in the text, as they should be, and few (if any) other individual choir members are, so I think to give them a section all to themselves would make the booklet unbalanced. James did write a foreword – attached. It might need a bit of tweaking too because of the delay.

That's all for now – enjoy the tour. So sorry to hear about Becky

Best...

Mary