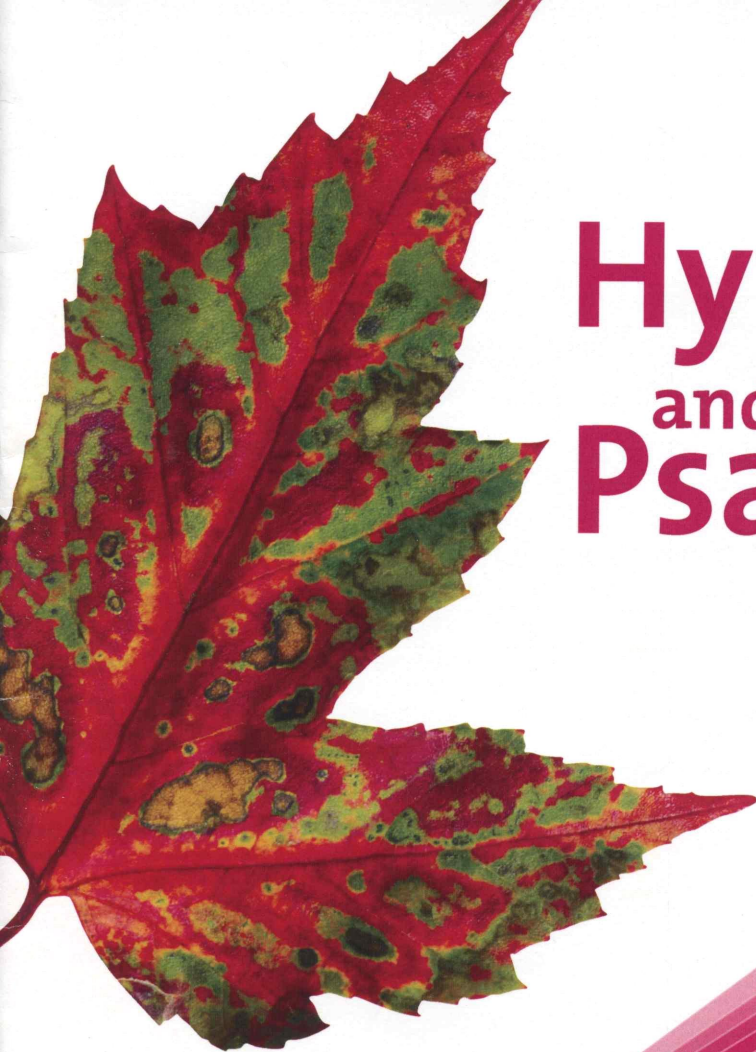




Hymns and Psalms

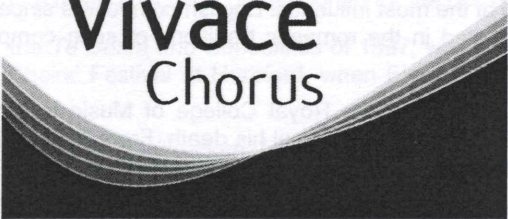
Vivace
Chorus

Formerly Guildford Philharmonic Choir

Saturday
22nd October 2005
7:30 Guildford Cathedral

Conductor Jeremy Backhouse
Forest Philharmonic Orchestra

Vivace Chorus



President: Sir David Willcocks CBE MC

Parry: I was glad (Psalm 122)

Elgar: Give unto the Lord (Psalm 29)

Holst: Lord, who hast made us for Thine own (Psalm 148)

Mendelssohn: Hear my prayer ('Hymn')

Mendelssohn: Symphony No.2

(Lobgesang or 'Hymn of Praise')

Patrizia Kwella

Soprano

Helen Neeves

Soprano

Eugene Ginty

Tenor

Forest Philharmonic Orchestra
Jeremy Backhouse

22 October 2005

Guildford Cathedral, 7.30pm

Registered Charity No. 1026337

C. Hubert Hastings Parry (1848 – 1918)

Parry was one of the most influential English composers since Henry Purcell. He was strongly rooted in the romantic traditions of such composers as Brahms, Chopin and Wagner.

Parry began teaching at the Royal College of Music in 1883. He became a director in 1894, a post he held until his death. From 1900-1908, he served as a Professor of Music at his Alma Mater, Oxford. While teaching at Oxford, Parry inspired such prestigious students as Herbert Howells, Gustav Holst and Ralph Vaughan-Williams.

Parry was the recipient of three honorary doctorate degrees: Cambridge (1883), Oxford (1884), and Dublin (1891). He was knighted in 1898, and was made a Baronet in 1903.

I was Glad

This anthem was written for the coronation of Edward VII in 1901, and has been played at every coronation since that time. Moreover, it is a great favourite at choral concerts when something on a grand scale is required, although the central section, with its shouts of 'Vivat!' (originally assigned to the Queen's Scholars of Westminster School) are usually omitted other than at coronations. The words are from Psalm 122.

*I was glad, glad when they said unto me
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city
That is at unity in itself.
O pray for the peace of Jerusalem,
They shall prosper that love thee,
Peace be within thy walls, and plenteousness within thy palaces.*

Edward Elgar (1857 – 1934)

Brought up in the Roman Catholic faith, and with a father who for many years was the organist at St George's Church in Worcester, it is unsurprising that Elgar wrote a number of religious works intended to be performed in church services. From the age of 20, he composed short religious pieces for performance at St George's. And when, in 1885, he succeeded to the post of organist there, the move gave him a regular platform for such compositions.

Against this background, what many will find surprising is that each of his four most substantive compositions of church music were first performed in Anglican churches, two of them being specially commissioned for the occasion.

The first of these, the *Te Deum and Benedictus* of 1897, was commissioned for that year's Three Choirs' Festival at Hereford, when Elgar's reputation was far from established.

The remaining three works - *O Hearken Thou* (1911), *Great is the Lord* (1912) and *Give Unto the Lord* (1914) - followed each other in quick succession some 15 years later, by which time Elgar had already written most of his great masterpieces. Each is a setting of verses from the Psalms.

Give unto the Lord (Psalm 29), Op.74

Give Unto the Lord was commissioned for a festival at St Paul's Cathedral by Sir George Martin, the Cathedral organist, to mark the 200th anniversary of the Sons of the Clergy. Elgar started work in January 1914 and the piece was first performed on 30 April 1914. It is scored for chorus, organ and orchestra and is a short (approximately 10 minutes) but exuberant work, which concludes with a gentler mood of prayer for '*the blessing of peace*'. Little could the composer or the first listeners have realised how quickly that peace was about to be shattered.

Give unto the Lord, O ye mighty,
Give unto the Lord glory and strength,
Give unto the Lord the glory due unto His name;
Worship the Lord in the beauty of holiness.
The voice of the Lord is upon the waters:
The God of glory thundereth;
It is the Lord that ruleth the sea.
The voice of the Lord is mighty in operation;
The voice of the Lord is full of majesty;
The voice of the Lord breaketh the cedars of Lebanon.
Yea, the voice of the Lord divideth the flames of fire;
Yea, the voice of the Lord shaketh the wilderness,
And strippeth the forests bare.
In His temple doth ev'ryone speak of His glory.
Worship the Lord in the beauty of holiness.
The Lord sitteth above the waterflood;
And the Lord remaineth a King forever;
The Lord shall give strength unto His people;
The Lord shall give His people the blessing of peace.

Gustav Holst (1874 – 1934)

Holst was born in Cheltenham, England, the elder of the two children of Adolph and Clara von Holst. Adolph Holst was an accomplished pianist of Swedish origin. Holst studied composition at the Royal College of Music with Charles Stanford. Early work as an organist and choirmaster, together with playing trombone in orchestras, provided an income while he studied.

These early experiences helped the young composer grow in his understanding of the workings of a choir. Choral music and the choral tradition in England would remain important throughout the rest of Holst's life. In 1895, Holst won an open scholarship for composition and was then able to continue his studies at the RCM. He also met Ralph Vaughan Williams, which was the start of a lifelong friendship.

Like Elgar before him, Holst at first struggled as a composer. However, Vaughan Williams played a role in starting Holst's career as a gifted music teacher. In 1905, he was appointed Director of Music at St. Paul's Girls School in Hammersmith, where, despite the fame of later years, he continued to teach for the rest of his life.

Lord, who hast made us for Thine own (Psalm 148)

In 1912, Holst composed two psalm settings, (Psalm 86 *To my humble supplication* and Psalm 148 *Lord, who hast made us for Thine own*), both of which speak a language of Christian piety and penitence, and each consists of variations on an ancient sacred tune. As always with Holst, directness and economy of expression in this short work (approximately 6 minutes) is married to an unconventional approach which takes in plainsong, orchestral interludes (the original scoring included string orchestra), close harmony, ecstatic interjections and strident reharmonisations of the melody.

Lord, who hast made us for Thine own,

Hear as we sing before Thy throne.

Alleluia.

Accept Thy children's rev'rent praise

For all Thy wondrous works and ways.

Alleluia.

Waves, rolling in on ev'ry shore,

Pause at His footfall and adore.

Alleluia.

Ye torrents rushing from the hills,

Bless Him whose hand your fountains fills.

Alleluia.

Earth ever through the power divine,
Seed-time and harvest shall be thine.

Alleluia.

Sweet flowers that perfume all the air,
Thank Him that He hath made you fair.

Alleluia.

Burn, lamps of night, with constant flame,
Shine to the honour of His name.

Alleluia.

Thou sun, whom all the lands obey,
Renew his praise from day to day.

Alleluia.

Felix Mendelssohn (1809 – 1847)

Although Mendelssohn held no official church appointments during his short but busy musical career, he contributed generously to the repertory of sacred music. Apart from his two great oratorios *Elijah* and *St Paul*, he wrote a large number of smaller pieces, many of which are woefully neglected today.

One that has won a good measure of popularity, however, is *Hear My Prayer*. Although it is heard less often today than it used to be, and has undoubtedly suffered from weak and characterless performances in the past, it is a work of surprising power. Mendelssohn composed the piece, which he called a hymn, in January 1844 for Bartholomew's concerts staged in Crosby Hall, London, where it received its first performance in English in 1845. Mendelssohn, who had set the text in a German translation which is often performed, orchestrated the piece in 1847.

Hear My Prayer uses a text whose sentiments echo those of the Psalms, particularly Psalm 55, a song of supplication in the face of extreme adversity. It falls into three basic sections. In the first, the sweet quality of the opening soprano solo in a major mode soon gives way to a note of anguish and urgency as the music shifts into the minor and becomes more chromatic. Just as the music begins to repeat itself once more in the major, the chorus breaks in dramatically, and in the second section the soloist leads the chorus in an urgent call-and-response passage that effectively portrays a soul embattled and surrounded by its enemies. Following a recitative in which the soloist appeals for her prayer to be heard, her last phrase being echoed by the chorus, the final section begins. This is the famous setting *O for the wings of a dove*, often performed as a piece on its own but really at its best here, where its soaring lyricism forms an uplifting conclusion to a splendid piece.

Hear My Prayer

Hear my prayer,
O God, incline Thine ear!
Thyself from my petition do not hide;
Take heed to me!
Hear how in prayer
I mourn to Thee,
Without Thee all is dark,
I have no guide.

The enemy shouteth, the godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me,
Ah, where shall I fly?
Perplex'd and bewilder'd,
O God, hear my cry!

My heart is sorely pain'd within my breast,
My soul with deathly terror is oppress'd,
Trembling and fearfulness upon me fall,
With horror overwhelm'd, Lord, hear me call.

O for the wings, for the wing of a dove!
Far away, far a way would I rove!
In the wilderness build me a nest
And remain there for ever at rest.

~ **INTERVAL** ~

Felix Mendelssohn

Symphony No. 2 in B flat major (*Lobgesang*) Op. 52

The numbering of Mendelssohn's orchestral symphonies does not correspond to the order in which they were first conceived, published or first performed, but is distorted by the long delay in the completion of the *Scottish* symphony and still more by the posthumous publication (in the wrong order) of the *Italian* and *Reformation* symphonies. Thus it was that the last of Mendelssohn's symphonies to be conceived, and the last but one to be completed, came to bear the subtitle *Symphony no. 2*.

The *Lobgesang* (*Hymn of Praise*) can be, and usually is, sung as a separate work, although it is actually the closing part of the final movement of the symphony. Mendelssohn drew on several biblical texts for this cantata, including Isaiah and the Book of Psalms. The resulting work is a paean of thanks to God for his salvation.

Symphony No. 2 was composed in the year of 1840 when, at the age of 31, Mendelssohn was commissioned to compose a work for a grand celebration commemorating the 400th anniversary of the invention of the printing press. This celebration took place in Bach's church, St Thomas's Leipzig, as part of the Gutenberg Festival. Not long before this, Beethoven had stunned the world with his *Symphony No. 9*, of which the last movement included vocal soloists and chorus. Some of Mendelssohn's contemporaries thought his *Symphony No. 2* to be a bit pretentious in the shadow of 'the Ninth'. However, Mendelssohn was unperturbed by this and the celebration for his symphony-cantata, as he called it, was a mighty success. Robert Schumann said of the work "The form of the work could not be more happily chosen. The whole stimulated enthusiasm, and certainly the work, particularly at the choral movement, is to be accounted one of his freshest and most charming creations..."

Soon afterwards there was another performance (in English) at the Birmingham Festival, followed by a further Leipzig performance, given at the command of the King of Saxony, to whom the work was dedicated on its publication in 1841. The symphony was very popular in the 19th century, especially with British choral societies, but in recent years has suffered considerable neglect, which is quite undeserved, as the symphony-cantata is a grand and charming work.

The first three movements are for orchestra alone, playing as a sinfonia prelude to the choral cantata. The first movement, *Maestoso con molto – Allegro*, opens with a the sober and noble theme by the trombones, very much like a Lutheran hymn. This theme links the entire work together (you will hear it plainly in the first and last choruses in the final movement). From that theme the movement gathers momentum, but is balanced by the second subject, a gently rolling motif. Mostly, the first theme (and its counter subject) is developed thoroughly toward the movement's end. From the beginning, there is no doubt that Mendelssohn has set the stage for the religious feel of the whole work.

The second movement, *Allegretto un poco agitato*, is a delightful minuet and trio. Although the brass again pronounce a sombre hymnal theme, the movement feels fresh and charming.

The third movement, *Adagio religioso*, is built upon a lovely but very serious theme of deeply pious reflection. The movement proceeds through a restless pulsing in the strings, but closes in gentle exaltation. The whole of it sings as an instrumental prayer.

The finale is in nine vocal sections that explore a number of variations for vocal combinations. The first theme of the first movement begins this finale. And from here on this beautiful cantata exalts the heavens and our hearts. There is no doubt of the musical reference to the old hymn, *Now thank we all our God*, in the Chorale, no. 8, which was a favourite of Mendelssohn's. It was appropriate that Mendelssohn inscribed the work with a quote by Martin Luther, "But I would see all the arts, especially music, in the service of Him who gave and created them."

Symphony No. 2

Sinfonia:

1. *Maestoso con molto – Allegro*
2. *Allegretto un poco agitato*
3. *Adagio religioso*

Lobgesang (Hymn of Praise):

- 1a. *All men, all things (Chorus)*
- 1b. *Praise thou the Lord, O my spirit (Soprano solo and chorus)*
2. *Sing ye praise (Tenor solo: Recitative and Aria)*
3. *All ye that cried unto the Lord (Chorus)*
4. *I waited for the Lord (Soprano duet and chorus)*
5. *The sorrows of death (Tenor solo: Aria and Recitative)*
6. *The night is departing (Chorus)*
7. *Let all men praise the Lord (Chorale)*
8. *My song shall be alway Thy mercy (Soprano and tenor duet)*
9. *Ye nations, offer to the Lord (Final chorus)*

1. Chorus and Soprano solo

All men, all things,
All that has life and breath, sing to the Lord.
Hallelujah, sing to the Lord!
Praise the Lord with lute and harp, in joyful song extol Him,
In joyful song extol the Lord.
And let all flesh magnify His might and glory.
All that has life and breath, sing to the Lord. (*adapted from Psalm 150*)

Praise thou the Lord, O my spirit, and my inmost soul
Praise His great loving kindness.
Praise thou the Lord, O my spirit,
And forget thou not all His benefits. (*adapted from Psalm 103*)

2. Recitative and Aria (Tenor)

Sing ye praise, all ye redeemed of the Lord,
Redeemed from the hand of the foe,
From your distresses, from deep affliction,
Who sat in the shadow of death and darkness.
All ye that cried in trouble unto the Lord,
Sing ye praise! Give ye thanks,
Proclaim aloud His goodness. (*adapted from Psalm 107*)

He counteth all your sorrows in the time of need.
He comforts the bereaved with His regard. (*adapted from Psalm 56*)

Sing ye praise! Give ye thanks,
Proclaim aloud His goodness.

3. Chorus

All ye that cried unto the Lord
In distress and deep affliction,
He counteth all your sorrows
In the time of need.

4. Soprano duet and Chorus

I waited for the Lord, He inclined unto me,
He heard my complaint.
O blessed are they that hope and trust in the Lord,
O blessed are they that hope and trust in Him. (*adapted from Psalm 40*)

5. Aria and Recitative (Tenor)

The sorrows of death had closed all around me
And Hell's dark terrors had got hold upon me,
With trouble and deep heaviness. (*adapted from Psalm 116*)

But, said the Lord: "Come, arise from the dead,
And awake, thou that sleepest,
I bring thee salvation." (*adapted from Ephesians 5, 14*)

We called thro' the darkness:
"Watchman, will the night soon pass?"
The watchman only said:
"Though the morning will come, the night will come also".
Ask ye, enquire ye, ask if ye will,
Enquire ye, return again, ask:
"Watchman, will the night soon pass?" (*adapted from Isaiah 21*)

Soprano solo

The night is departing.

6. Chorus

The night is departing, the day is approaching.
Therefore let us cast off the works of darkness
And let us gird on the armour of light. (*adapted from Romans 13, 12*)

7. Chorale

Let all men praise the Lord, in worship lowly bending;
On His most Holy Word, redeem'd from woe, depending.
He gracious is and just, from childhood us doth lead;
On Him we place our trust and hope, in time of need.

Glory and praise to God the Father, Son, be given,
And to the Holy Ghost on high enthroned in Heaven.
Praise to the Three-One God, with pow'ful arm and strong,
He changeth night to day; praise Him with grateful song.

8. Duet (Soprano and Tenor)

My song shall be alway Thy mercy,
Singing Thy praise, Thou only God;
My tongue ever speak the goodness
Thou hast done unto me.

I wander in night and foulest darkness,
And mine enemies stand threat'ning around,
Yet called I upon the Name of the Lord,
And He redeemed me with watchful goodness.

My song shall be alway Thy mercy,
Singing Thy praise, Thou only God;
I wander in night,
Yet called I on Thy name, O God
Singing Thy praise, O God. (*adapted from Psalms 28, 31, 103*)

9. Final chorus

Ye nations, offer to the Lord glory and might,
Ye monarchs, offer to the Lord glory and might,
Thou Heaven, offer to the Lord glory and might,
The whole earth, offer to the Lord glory and might.
(*adapted from Psalm 96*)

O give thanks to the Lord.
Praise Him, all ye people, and ever praise His Holy Name.
Sing ye the Lord, and ever praise His Holy Name.
(*adapted from Psalms 105, 150*)

All that has life and breath, sing to the Lord.
Hallelujah, sing to the Lord! (*adapted from Psalm 150*)

Some of the printed music for this evening's concert has been hired from
SCC Performing Arts Library and Andrew Phillips Music Hire.



Patrizia Kwella

Patrizia Kwella studied at the Royal College of Music and while still a student was the soprano soloist in a televised performance of Handel's *Messiah* from the Royal Albert Hall. Shortly afterwards she made her Proms début with an "impassioned" (the Daily Telegraph) performance of Monteverdi's *Lamento della ninfa* under Sir John Eliot Gardiner.

She has since returned often to the Proms, and has sung at many of Europe's greatest festivals with conductors such as Sir Charles Mackerras, Christopher Hogwood, Sir Roger Norrington, Philippe Herreweghe, Harry Christophers and Richard

Hickox. Appearances with the San Francisco, Houston and Washington symphony orchestras followed her début in San Diego, and she sang with the Hong Kong Philharmonic under David Atherton. Although best known in the baroque and classical repertoire, Miss Kwella's performances and recordings range from the 16th century to contemporary music.

Patrizia Kwella's recent concert performances have included *Messiah* with the Ulster and Royal Scottish National Orchestras, Mozart's *Requiem* and *Exsultate Jubilate* and Brahms' *Requiem* in three appearances with the London Mozart Players, and Boismortier's solo cantata *Diana et Acteon* with Florilegium in the Wigmore Hall Celebrity Series. She ended 2004 with Dvorak's *Te Deum* in the Royal Albert Hall for Stephen Cleobury with the Philharmonia, and since then has sung Tavener's *Lament of the Mother of God* in Winchester Cathedral in Sir John Tavener's presence, Bach's *St John Passion* in Cadogan Hall, Vaughan-Williams' *A Sea Symphony* with the Royal Philharmonic Orchestra in the Royal Festival Hall, and *Lamento della ninfa* and *Dido* in Purcell's *Dido and Aeneas* at the Cirencester Early Music Festival.

Future engagements include several performances of Mozart's *Requiem*, including with The English Sinfonia under Howard Shelley, *Messiah* in Bath Abbey, Brahms' *Requiem* with the London Mozart Players, *St John Passion* with the Britten Sinfonia under Nicholas Cleobury and Poulenc's *Gloria* in Winchester Cathedral.

 *
 * From Contemporary Choral Classics Cycle: 14 May 2005, *
 * The Armed Man *
 *
 * "The experience of the Call to Prayers, delivered by a genuine *
 * muezzin, was in turn mesmerizing, exhilarating and also very moving." *
 *



Helen Neeves

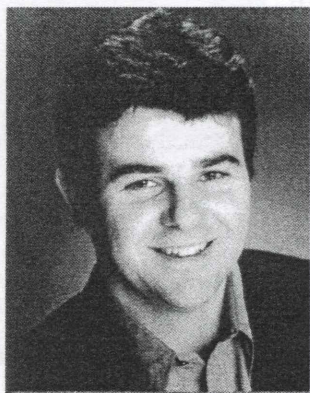
Helen Neeves gained a BA(Hons) in Music at the University of York. Having completed a two-year postgraduate course at the Royal College of Music, she is now based in London where she is currently studying with Julie Kennard.

Helen has experience as a solo and consort singer embracing concert work, recordings and radio broadcasts. Recent solo engagements include Handel's *Messiah*, Charpentier Trios and Duets, and Mozart's *Mass in C Minor*. Having recorded *La France au Calvaire* and *De Profundis* by Dupré, Helen performed the latter with the Bayerischer Rundfunk Choir and Orchestra in Munich, and then

also in Paris, with the Vasari Singers.

Helen regularly works with Yorkshire Baroque Soloists, Corona Coloniensis, and the Clerks Group, and frequently takes part in the York Early Music Festival, most recently in a concert of Purcell Odes and Anthems. Having recently performed a programme of modern works with the Clerks Group in London, Helen subsequently travelled to Holland and Belgium with them. Forthcoming work includes a CD recording and concert with Yorkshire Baroque Soloists in next year's York Early Music Festival featuring music of the Bach family.

 *
 * From Contemporary Choral Classics Cycle: 14 May 2005 *
 * (Dona nobis pacem and The Armed Man) *
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 * "I wanted you to know that I thoroughly enjoyed the concert; the *
 * choir were wonderful, and so committed!! Please make sure you *
 * tell everyone concerned!" *
 *
 *
 * "Quite amazing - The Islamic Call to Prayers as heard in the *
 * cathedral space was very profound Just congratulate the choir *
 * and orchestra for the perfection of sound and experience!!!" *
 *
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Eugene Ginty

Eugene Ginty started singing whilst reading Music at Durham University and to date has performed more than fifty operatic roles. He made his American debut as Tamino in *The Magic Flute* in Boston in 1995, and has also performed in Japan, China, Hong Kong, India, Egypt, Italy, France and Switzerland. Closer to home he has performed many times for Opera Theatre Company in Dublin, in roles such as Sandy/Officer 1 in *The Lighthouse* (1998, 2000), Tamino in *The Little Magic Flute* (2001), Lukas in *The Kiss* (2002), Mayor in *Hamelin* (2003) and Taco in *Vera of Las Vegas* (2004). In the UK he has worked for English

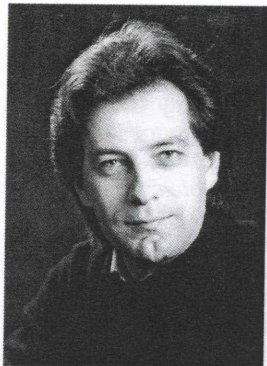
National Opera, English Touring Opera, Opera North, Opera Holland Park, Almeida Opera, Opera Restored and Scottish Opera. Future productions include a revival of *Mac-Beth* for PanPan Theatre in the Netherlands, Germany and Canada.

Eugene is also in demand in oratorio, and has sung at most of the major concert halls in the UK and throughout Europe. He recently performed Beethoven's *Symphony no.9* at the Royal Albert Hall. Future engagements include Elgar's *Dream of Gerontius* in Hadleigh, Schubert's *Mass in C* in Northern Ireland, and Handel's *Samson* in Berlin.

Eugene's television performances are numerous and include Gilbert and Sullivan's *The Gondoliers* from the 1997 Proms, and various appearances on *Highway* and *Songs of Praise*. He has broadcast on Lyric FM (Ireland), BBC Radio 3 and BBC Radio 4, and is often to be heard on BBC Radio 2's *Friday Night is Music Night*. In the near future he will appear on a live CD recording from the Barbican singing the role of Hirt in Wagner's *Tristan und Isolde*. He is also the tenor soloist in the recently released Decca CD recording of *Celtic Tiger*, the new show from Michael Flatley (of *Riverdance* and *Lord of the Dance* fame). A DVD of the show will be released next month.

Eugene last appeared with the Guildford Philharmonic Choir in October 2004, singing *Gerontius* in a performance which drew a "encomium of praise" from the Chief Reporter of the *Surrey Advertiser*.

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 * From Contemporary Choral Classics Cycle: 14 May 2005 *
 *
 * "What a wonderful and inspired idea to pair together these such *
 * contrasting works for peace, and congratulations to all concerned *
 * for being fully up to the task of delivering the powerful messages *
 *
 *



Jeremy Backhouse

Jeremy Backhouse began his musical career in Canterbury Cathedral where he was Head Chorister, and later studied music at Liverpool University. He spent 5 years as Music Editor at the Royal National Institute for the Blind, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and from April 1990 he combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor. In November 2004, he took the post of music editor at Boosey & Hawkes Music Publishers.

Jeremy is also the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, they have performed regularly on the South Bank and at St John's, Smith Square in London, as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. In February 2002 the Vasari Singers performed the UK Premiere of Dupré's oratorio *La France au Calvaire*, followed by a World Premiere CD recording, on the Guild label. As a new departure, the Vasari Singers' recent Guild label CD, *Our love is here to stay*, is a collection of close harmony, blues and jazz numbers, including several arrangements by Ward Swingle, their Patron. Their CD of Howells' *Requiem* and Frank Martin's *Mass For Double Choir* was released by Signum Records in January 2004, and a CD of Brahms' *Ein deutsches Requiem*, in a piano duet version with Jeremy Filsell, will be released later this year on the Guild label.

In January 1995, Jeremy was appointed Chorus Master of the Guildford Philharmonic Choir, and now conducts the majority of the choir's concerts. In March 1999, Jeremy gave a "masterly" performance of Bruckner's *Mass in E minor* and Mahler's *Symphony No.2* in Guildford Cathedral; in May 2003, he significantly extended his Mahler repertoire with a performance of *Symphony No. 8*, the monumental '*Symphony of a Thousand*'.

Jeremy has worked with a number of the leading choirs in the country, including the Philharmonia Chorus (preparing for Sir Colin Davis), the London Choral Society (for Ronald Corp) and the Brighton Festival Chorus (for Carl Davies). From September 1998 to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, only the third conductor in the distinguished history of the choir, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson.

The Forest Philharmonic Orchestra

The Forest Philharmonic Orchestra was founded in 1964, and has since become one of the country's leading community orchestras, rivalling the highest professional standards. Members are drawn from diverse backgrounds including music students, teachers, freelancers and amateurs. The orchestra thereby fulfils its aim of helping train the musicians of tomorrow while providing a forum for the leading amateur players of today. Many of the major professional orchestras in this country have, in their ranks, players who have trained with the Forest Philharmonic.

The orchestra is based in Waltham Forest, the London borough centred on Walthamstow, Leyton, Leytonstone and Chingford. The forest in question is the famous Epping Forest, which belongs to the Corporation of London, and which extends from within the Borough of Waltham Forest out into Essex.

The Forest Philharmonic is also regularly invited to perform around the country, acting as an ambassador for the Borough of Waltham Forest and broadening the orchestra's repertoire of orchestral and choral works. The orchestra has been joined by many international artists, such as pianists John Lill and Ronan O'Hora, violinists Gyorgy Pauk and Tasmin Little, cellists Robert Cohen and Natalie Clein, and singers Lesley Garrett, Della Jones, Patricia MacMahon and Sarah Walker. The orchestra's current season includes performances of Janacek's *Taras Bulba* and Shostakovich's *Symphony No.6* in Walthamstow Assembly Hall, Handel's *Messiah* in Shoreditch Town Hall and Verdi's *Requiem* in London's Barbican Hall.

Vivace Chorus warmly welcomes the orchestra back for our first concert this season. Since our first joint and memorable concert of Mahler's *Symphony No 2* – 'Resurrection' in May 1999, subsequent programmes comprised Walton's *Belshazzar's Feast*, Vaughan Williams' *Sea Symphony*, Mendelssohn's *Elijah*, and a tremendous performance of Mahler's *Symphony No 8* in May 2003. During the 2003/04 season, the orchestra provided the challenging and lively accompaniment for our concert of American music, including Stravinsky's *Symphony of Psalms*, and made a second visit for the *Russian Spectacular* (Prokofiev's *Alexander Nevsky*). During the 2004/05 season, the Forest Philharmonic joined us in a highly acclaimed performance of Elgar's *The Dream of Gerontius*, followed by the first concert of our Contemporary Choral Classics Cycle: Vaughan Williams' *Dona nobis pacem* and Karl Jenkins' *The Armed Man*.

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* From Contemporary Choral Classics Cycle: 14 May 2005 *
*
* "The whole concert touched me very deeply it's hard to find the right words *
* really. The next day was spent with the feeling and sound around me and in *
* my head." *

Vivace Chorus **(formerly the Guildford Philharmonic Choir)**

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. During this time, the Choir grew both in stature and reputation to become one of the foremost Choruses in the country. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks, the current President. For some time, the Choir had been independent from the Borough of Guildford, and to reflect its independent status and ever-increasing and varied undertakings, decided to 'rebrand' itself – the change of name, to Vivace Chorus, was announced in May 2005, during our last concert of the 2004/05 season.

Vivace Chorus enjoys a challenging and varied concert repertoire, performing works spanning the last five centuries – some well-known, but also many rarities deserving to be heard by a wider audience. By way of demonstration: the 2002/03 season included Dvořák's rarely heard *Requiem*, followed by Verdi's *Requiem*, but the climax of the season was undoubtedly Mahler's *Symphony No. 8*, where the choir combined forces with Lewisham Choral Society, the South West Essex Choir and the Grey Coat Hospital Girls Choir. The 2003/04 season included an evening of Baroque music, Beethoven's *Symphony No. 9* and a concert of American music, including works by Barber, Bernstein, Copland and Stravinsky. The season concluded with Borodin's *Polovtsian Dances* and Prokofiev's *Alexander Nevsky* (both sung in Russian), and Rachmaninov's *Piano Concerto No 3*, performed by the choir's outstanding accompanist, Jeremy Filsell.

The 2004/05 season began with a glowing performance of Elgar's *The Dream of Gerontius*, followed by the unusual and much-appreciated *Italian Inspirations* – non-operatic works by famous composers of Italian opera. This was followed by the first in our Contemporary Choral Classics Cycle, a projected 4-year cycle and innovative series of choral works from the late 20th and 21st century – classics of the future paired with established masterpieces. The chosen pairing was Vaughan Williams' *Dona nobis pacem* (1936) and Karl Jenkins' *The Armed Man* (2000). The next concert in the cycle will feature not only Jeremy Backhouse's outstanding chamber choir, the Vasari Singers, but also The Philharmonia orchestra, a new and exciting undertaking for us.

During this year's summer break, we were invited to sing (under our new name for the first time) a 'Last Night of the Proms' charity concert for Chase at a packed Fairfield Halls, Croydon. This was a big success as well as great fun, and we have already been invited back for next year's concert!

Vivace Chorus is always searching for new members to maintain its high standard. For further details about joining, please contact Noreen Ayton, tel: 01932 221918. Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition. For more information, see our new website at www.vivacechorus.org.

Vivace Chorus

FIRST SOPRANOS

Joanna Andrews
Noreen Ayton
Helen Beevers
Mary Broughton
Miranda Champion
Elaine Chapman
Rachel Edmondson
Calli Hayes
Mo Kfour
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Margaret Parry
Margaret Perkins
Gillian Rix
Carol Terry
Nikki Vale

SECOND SOPRANOS

Jacqueline Alderton
Josephine Field
Lucy Foster
Mandy Freeman
Jane Kenney
Krystyna Marsden
Lois McCabe
Alison Newbery
Alison Palmer
Kate Peters
Susannah Priede
Alison Rawlinson
Ann Sheppard
Kathy Stickland
Christine Wilks

FIRST ALTOS

Marion Adderley
Penny Baxter
Monika Boothby
Jane Brooks
Celia Embleton
Ingrid Hardiman
Susan Hinton
Kay McManus
Christine Medlow
Mary Moon
Penny Muray
Jacqueline Norman
Penny Overton
Marjorie Rollo
Lesley Scordellis
Jane Sweaney
Hillary Trigg
Pamela Woodroffe

SECOND ALTOS

Valerie Adam
Sally Bailey
Evelyn Beastall
Mary Clayton
Carolyn Edis
Valerie Garrow
Barbara Hilder
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Jean Munro
Kate New
Prue Smith
Alex Stevens
Rosey Storey
Elizabeth Yates

FIRST TENORS

Adam Boniface
Bob Cowell
Tim Hardymont
Chris Robinson
John Trigg

SECOND TENORS

Bob Bromham
Tony Cousins
Stephen Linton

FIRST BASSES

John Britten
Jonathan Draper
Michael Dudley
Geoffrey Forster
Keith Hester
Chris Newbery
Chris Peters
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
James Garrow
Nick Gough
Michael Jeffery
Stephen Jepson
Neil Martin
Maxwell New
John Parry
Michael Taylor

Choir Functionaries

Jeremy Backhouse	Chorus Director
Jeremy Filsell	Accompanist

The Committee

John Trigg	Chairman email: chairman@vivacechorus.org
Bob Cowell	Hon. Treasurer email: treasurer@vivacechorus.org
	Patrons Liaison email: patrons@vivacechorus.org
Miranda Champion	Hon. Secretary email: secretary@vivacechorus.org
Noreen Ayton	Membership Secretary Tel. 01932 221918 email: membership@vivacechorus.org
Stephen Jepson	Projects, Staging overview
Jackie Alderton	Fundraising Social events Ladies' uniforms Mailing List Tel. 01932 343625 email: mailing@vivacechorus.org
Chris Peters	Website coordinator
Rachel Edmondson	
Alison Rawlinson	
Hilary Trigg	Publicity email: publicity@vivacechorus.org

Other responsibilities

Christine Medlow	Music Librarian
Michael Taylor	Ticket Sales Tel: 07958 519741 email: tickets@vivacechorus.org
Stephen Arthur	Orchestra and soloist liaison
Chris Alderton	Front of House

Patrons and Friends of Vivace Chorus

Vivace Chorus is extremely grateful to all Patrons and Friends
for their Financial support.

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New Patrons and Friends are always welcome. If you are interested in participating, please contact Patrons Secretary Bob Cowell,
Tel: 01483 770896, or email: patrons@vivacechorus.org



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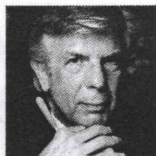
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Philharmonia Orchestra

Mussorgsky	Night on a Bare Mountain
Bartok	Suite: The Miraculous Mandarin
Stravinsky	The Firebird (1910, complete)

Esa-Pekka Salonen conductor

Fri 11 Nov, 7.45pm

Bournemouth Symphony Orchestra

Brahms	Variations on a theme of Haydn
Liszt	Piano concerto no. 1
McNeff	Heiligenstadt
Beethoven	Symphony no. 5

Jean-Yves Thibaudet piano
Marin Alsop conductor

Tue 29 Nov, 7.45pm

Marc-André Hamelin

Beethoven	Piano sonata Op. 109
Beethoven	Piano sonata Op. 110
Schubert	Piano sonata in B flat D960

Sat 3 Dec, 7.45pm

London Mozart Players

Mozart	Overture: <i>The Marriage of Figaro</i>
Wagner	Siegfried Idyll
Mendelssohn	Violin concerto
Beethoven	Symphony no. 2

Nicola Benedetti violin
Nicolae Moldoveanu conductor

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Forthcoming Programmes

Dates for your Diary

Sunday, 11 December 2005: Holy Trinity 6.30pm

Christmas Family Concert

Organised by the Rotary Club of Guildford, in aid of the Mayor's charities.

CHASE hospice care for children invites you to

Carols at Christmas

Thursday, 15 December 2005

at Charterhouse Chapel, Godalming

Mulled wine reception followed by concert at 7.15pm

Vivace Chorus, conducted by Jeremy Backhouse

Full details and tickets from Gill Rodrigues at CHASE on 01483 447766

Saturday, 25 March 2006: Guildford Cathedral 7.30pm

Pillars of the Baroque

- Handel: Zadok the Priest
Handel: Water Music (extracts)
Handel: Let God Arise (Chandos Anthem No. 11)
J.S. Bach: Cantata No. 50 'Nun ist das Heil und die Kraft'
J.S. Bach: Air on the G string from Suite No. 3 in D, BWV 1068
J.S. Bach: Menuet and Badinerie from Suite No. 2
J.S. Bach: Magnificat in D

Saturday, 20 May 2006: Guildford Cathedral 7.30pm

Contemporary Choral Classics Cycle: Year 2

Trials and Tribulation

- Walton: Belshazzar's Feast (1931)
Francis Pott A Song on the End of the World (1999)
Featuring The Philharmonia orchestra and the Vasari Singers



The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Stephen Jepson, tel: 01306 730383. It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.

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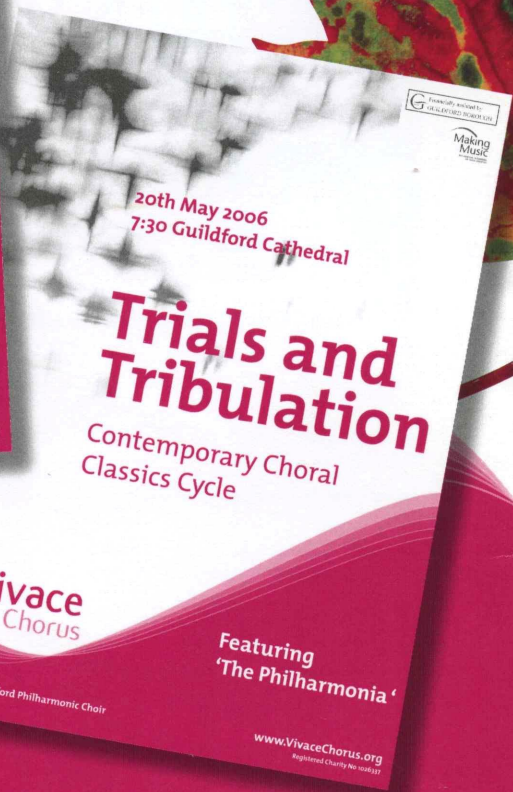
25th March 2006
7:30 Guildford Cathedral

Pillars of the Baroque

Vivace
Chorus

Formerly Guildford Philharmonic Choir

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20th May 2006
7:30 Guildford Cathedral

Trials and Tribulation

Contemporary Choral
Classics Cycle

Vivace
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Formerly Guildford Philharmonic Choir

Featuring
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