

Humphrey Clucas: Evening Hymns Haydn: Mass in D Minor (Nelson Mass) Mozart: Requiem

Claire Seaton - soprano

Teresa Shaw - alto

Christopher Lemmings - tenor

Michael Bundy - bass

Vivace
Chorus

Formerly Guildford Philharmonic Choir

20th May 2006
7.30 Guildford Cathedral

Contemporary Choral Classics Cycle
with the Brandenburg Sinfonia
conducted by Jeremy Backhouse

PRE-CONCERT TALK

This will be given at 6.15pm in Wates House (behind the Refectory). The speaker will be Robert Porter, Artistic Director of the Brandenburg Sinfonia.

Please note: Members of the audience who wish to come to the talk can have their seats reserved in the cathedral for the concert.

Programme production

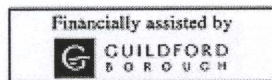
Programme notes & soloists liaison: Brenda Moore

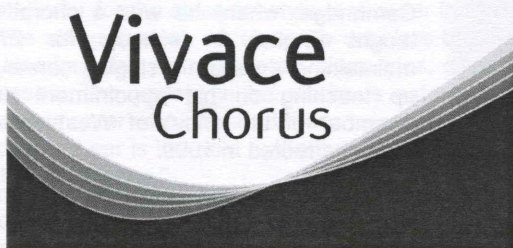
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President Sir David Willcocks CBE MC

Contemporary Choral Classics Cycle: Year 2

Humphrey Clucas: *Evening Hymns*

Haydn: *Missa in Angustiis* – ‘*Nelson Mass*’

Mozart: *Requiem* K626

Claire Seaton

Soprano

Teresa Shaw

Mezzo-soprano

Christopher Lemmings

Tenor

Michael Bundy

Bass

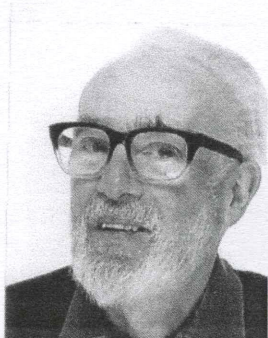
Brandenburg Sinfonia

conductor

Jeremy Backhouse

Saturday, 20 May 2006 at 7.30pm

Guildford Cathedral



Humphrey Clucas (b. 1941)

Humphrey Clucas read English at King's College, Cambridge, where he was a choral scholar. Having taught English in schools for 27 years, while maintaining a separate singing career, he finally gave up teaching on his appointment as a Lay Vicar (member of the choir) of Westminster Abbey, from which he retired in 1999.

As a composer, he is self-taught, and though he is well-known in Church of England circles for a set of Responses, written as an undergraduate, nearly all his serious work has been done in the last 25 years. He has produced a great deal of choral music, much of it liturgical; but there are also concert works for unaccompanied choir (including a *Requiem*) and for choir and orchestra, a Houseman song-cycle for counter-tenor, a clarinet *Sonatina*, several works for double bass, and a large body of organ music. *Evening Hymns* was written for Jeremy Backhouse and the BBC Club Choir.

Two complete CDs of his choral music were issued, in 1994 and 1998; they have been played on both BBC Radio 3 and Classic FM. A CD of organ music appeared on the Lammas label in 2002, and a recent CD from the same company features his *Organ Symphony*, which was premiered in Westminster Cathedral in 2004.

Joseph Haydn (1732 – 1809)

Haydn was born in Rohrau, a tiny Austrian village, and showed an early musical talent. Aged eight, he went to Vienna to serve as a choirboy in the Cathedral of St. Stephen, and subsequently became a freelance musician. He gave music lessons to children, struggled to teach himself composition, and took odd jobs (including playing violin in street bands). But gradually aristocratic patrons of music began to notice his talent; and in 1761 he entered the service of the Esterhazys, the richest and most powerful of the Hungarian noble families. For nearly 30 years most of his music was composed for performances in the palaces of the family, especially Esterhaza, which contained an opera house, a theatre and two concert halls.

Word spread about the Esterhazys' composer, and Haydn's music became immensely popular all over Europe. In 1791-1792 and again in 1794-1795, Haydn visited London. His visits were a huge success; audiences flocked to his concerts, and he quickly achieved wealth and fame, being received by the royal family and given an honorary doctorate at Oxford.

In 1795, he returned to Vienna, where he turned to the composition of large religious works for chorus and orchestra. These include his two great oratorios *The Creation* and *The Seasons*. His health began to deteriorate and he remained

in Vienna until he died in 1809, aged 77, during an attack on Vienna by the French army under Napoleon.

Haydn was a pathfinder for the classical style, a pioneer in the development of the symphony and the string quartet, which some scholars believe that he invented. Haydn's output also includes piano sonatas, piano trios, divertimentos, concertos, operas, and masses. The variety in his works is astounding. He was a great innovator and experimenter who hated arbitrary 'rules' of composition. "Art is free," he said. "The educated ear is the sole authority... and I think I have as much right to lay down the law as anyone."

Wolfgang Amadeus Mozart (1756 – 1791)

Mozart was born in Salzburg, Austria, to composer and violinist Leopold and his wife, Anna Maria Pertl. He mastered the keyboard when he was four, composed his first keyboard pieces aged five, and also played the violin. Leopold began a series of tours across Europe to show off his six-year-old son's extraordinary talents, and those of his pianist daughter, Maria-Anna (Nannerl). The young Mozart played before French and English Royal families, the Bavarian elector and the Austrian empress.

The family subsequently moved to Vienna and then back to Salzburg, where Mozart became honorary Konzertmeister to the Archbishop. The years 1770-73 saw three visits to Italy, where Mozart acquainted himself with Italian styles, especially opera. His output, in so many genres, was prodigious – by 1772 he had written about 25 symphonies.

In 1781 he was summoned to Vienna for the coronation of Emperor Joseph II and it became his home for the rest of his life. He married Constanze Weber in 1782 and became a Freemason in 1784. By musicians' standards, he had a good income, having a carriage and servants, but lavish spending and poor management forced him into debt. Letters to fellow Masons in his last 3 years reflect his anxieties about finance or health. He hoped the accession of Emperor Leopold II would lead to a position or commissions, but nothing was forthcoming.

In 1791 he was commissioned by an unknown stranger to compose a Requiem Mass. He became obsessed with the idea that it was for his own death, and after a fever lasting 3 weeks he died, leaving the *Requiem*, his first large-scale work for the church since the *C Minor Mass* of 1783, unfinished. The *Requiem* was completed by his pupil Franz Süssmayr.

There has always been speculation as to the cause of his death, but after this short life of genius, marked by a service at St Stephen's in Vienna, he was then buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

Evening Hymns Humphrey Clucas

Evening Hymns begins with a single verse from Robert Bridges' hymn *The duteous day now closeth*, a call to prayer at the end of the day. It is set as a double canon at the ninth, in deliberate imitation of a similar technique in Brahms' *Geistliches Lied*. This brief introduction leads into the *Evening Hymn of Charles I*, a lovely statement of quiet assurance that – given an untroubled conscience – God will guard us while we sleep.

Samuel Daniel's sonnet *Care-charmer sleep*, which follows, is not a hymn at all. It is deeply unhappy ("the shipwreck of my ill-adventured youth") – a call for sleep without dreams, since dreams mirror the torments of the day; it closes with a request never to wake at all.

Out of this ultimate darkness comes Newman's *Lead, kindly light*, taking us through to dawn and a renewal of grace:

And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

Considered as a hymn, it is slightly awkward, since no tune will quite match all three verses. While retaining the hymn-like feeling, I have tried to put this irregularity to constructive use.

H.C.

The duteous day now closeth,
Each flower and tree reposeth,
Shade creeps o'er wild and wood.
Let us, as night is falling,
On God our maker calling,
Give thanks to him, the giver good.

Tr. Robert Bridges (1844-1930)

Close thine eyes, and sleep secure,
Thy soul is safe, thy body sure.
He that guards thee, he that keeps,
Never slumbers, never sleeps.

A quiet conscience in the breast
Hast only peace, hast only rest.
The music and the mirth of kings
Are out of tune unless she sings.

Then close thine eyes (etc...)

Evening Hymn of Charles I

Care-charmer Sleep, son of the sable night,
Brother to death, in silent darkness born,
Relieve my languish, and restore the light;
With dark forgetting of my care return.

And let the day be time enough to mourn
The shipwreck of my ill-adventured youth;
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.

Cease, dreams, the images of day desires,
To model forth the passions of the morrow;
Never let rising sun approve you liars,
To add more grief to aggravate my sorrow:

Still let me sleep, embracing clouds in vain,
And never wake to feel the day's disdain.

Samuel Daniel (1562-1619)

Lead, kindly light, amid the encircling gloom,
Lead thou me on;
The night is dark, and I am far from home,
Lead thou me on.
Keep thou my feet; I do not ask to see
The distant scene; one step enough for me.

I was not ever thus, nor prayed that thou
Shouldst lead me on;
I loved to choose and see my path; but now
Lead thou me on.
I loved the garish day, and, spite of fears,
Pride ruled my will: remember not past years.

So long thy power hath blest me, sure it still
Will lead me on
O'er moor and fen, o'er crag and torrent, till
The night is gone.
And with the morn those angel faces smile
Which I have loved long since, and lost awhile.

John Henry Newman (1801-1890)

Missa in Angustiis – 'Nelson Mass' Joseph Haydn

1. Kyrie (Chorus and Soprano)
2. Gloria (Quartet and Chorus); *Qui tollis* (Bass and Chorus);
Quoniam (Quartet and Chorus)
3. Credo (Chorus); *Et incarnatus* (Soprano and Chorus);
Et resurrexit (Chorus and Soprano)
4. Sanctus (Chorus)
5. Benedictus (Quartet and Chorus)
6. Agnus Dei (Quartet and Chorus)

The *Mass in D* was written in the summer of 1798, about 5 years before ill-health forced an end to Haydn's composing. He had just completed his oratorio *The Creation*, inspired by Handel works he heard on his London visits. The name chosen by Haydn for this mass was *Missa in Angustiis*, perhaps meaning 'Mass in Fear' or 'Mass for Stress'; this may have reflected personal stresses or Esterhazy family events, or it may have arisen from Austria-Hungary's stressful political situation. Two years previously, Haydn had written a *Mass in Time of War*, recognising the concern gripping Europe as it cowered under the shadow of the ambitious young Napoleon. The *Mass in D* may similarly have reflected political concerns, although it may be significant that this title does not read 'Mass in Time of Fear', to parallel the title of the earlier work.

The title *Nelson Mass* was applied to this music by others after 1800, probably because the work was among those performed for Lord Nelson and Lady Hamilton when they visited Prince Esterhazy at Eisenstadt Castle in September 1800. Ironically, the Battle of Aboukir, in which Nelson's fleet took the French by surprise and decimated them, occurred while Haydn was at work on the Mass; Haydn, however, could not have known of Nelson's victory until weeks after the Mass was finished, and apparently never sanctioned naming the mass for the English hero.

Considering Haydn's own title for the Mass, it is surprising that it does not demonstrate obvious sorrow, stress or fear. Much of the work appears to evoke joy and feelings of hope, which seem unrelated to its sombre title. However, all six of Haydn's last masses, which includes this one, were written for the name day of Princess Esterhazy, and the celebratory nature of such an event probably accounts for the positive nature of this work.

1. Kyrie

Kyrie eleison.
Christe eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.

2. Gloria

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.

Glory be to God on high, and on earth
peace to men of goodwill.

Laudamus te, benedicimus te,
glorificamus te, gratias agimus tibi
propter magnam gloriam tuam,

We praise Thee, we bless Thee,
we give thanks to Thee
for Thy great glory,

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

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

*Quoniam tu solus sanctus. Tu solus
Dominus. Tu solus altissimus,
Jesu Christe, cum sancto Spiritu,
in gloria Dei Patris. Amen.*

3. Credo

*Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium
omnium... et ex Patre natum ante
omnia saecula. Deum de Deo, Lumen
de Lumine, Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de coelis.*

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato, passus
et sepultus est.*

*Et resurrexit tertia die,
secundum Scripturas,
et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos;
cujus regni non erit finis.*

*Et in Spiritum sanctum, Dominum, et
vivificantem. Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.*

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

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

For Thou only art holy. Thou only art the
Lord. Thou only, O Jesus Christ, with the
Holy Spirit, art most high
in the glory of God The Father. Amen.

I believe in one God, the Father Almighty,
Maker of heaven and earth, and of all
things visible and invisible...
and born of the Father before all ages.
God of God; Light of Light;
true God of true God;
begotten not made;
consubstantial with the Father,
by whom all things were made.
Who for us men and for our salvation
came down from heaven.

And was conceived by the Holy Spirit,
born of the Virgin Mary;
and was made man.
He was crucified also for us;
He suffered under Pontius Pilate,
and was buried.

And the third day He rose again
according to the scriptures and ascended
into heaven, and sitteth at the right hand
of the Father.
And He shall come again with glory to
judge both the quick and the dead; of
whose Kingdom there shall be no end.

And I believe in the Holy Spirit,
the Lord and Giver of life,
who spoke by the prophets.

*Et unam Sanctam Catholicam et
Apostolicam Ecclesiam.*

And in one Holy Catholic and
Apostolic Church.

*Confiteor unum baptismum in
remissionem peccatorum et expecto
resurrectionem mortuorum,
et vitam venturi saeculi. Amen.*

I confess one baptism for the remission of
sins and I look for the resurrection of the
dead, and
the life of the world to come. Amen.

4. Sanctus

*Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth. Pleni sunt coeli et terra
gloria tua. Osanna in excelsis.*

Holy, holy, holy, Lord God of Hosts.
Heaven and Earth are full of Thy glory.
Hosanna in the highest.

5. Benedictus

*Benedictus qui venit in nomine
Domini. Osanna in excelsis.*

Blessed is he who cometh in the name of
the Lord. Hosanna in the highest.

6. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

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

~ INTERVAL ~

Mozart and Haydn

Around 1781, and despite the generation gap between them, Haydn began what was to become a close friendship with Mozart, whose work he had already been influencing for many years. The two composers enjoyed playing in string quartets together. Haydn was hugely impressed with Mozart's work; it has been noted by Mozart scholars that after this time Haydn largely ceased to compose operas and concertos – two of the genres where Mozart was at his strongest. Mozart obviously had great affection for Haydn, in whom he found not only a composer whose achievements were on a level with his own, but a warm and sympathetic friend in whom he could confide. This contrasted strongly with the strained relationship that Mozart shared with his father, Leopold. Haydn would give advice and criticism to Mozart, who attached more importance to Haydn's opinion than to that of any other, including his father.

In 1791 Haydn told Mozart he wanted to visit London. Mozart said: "I fear, Papa, that this will be our last farewell". Perhaps Mozart had a premonition of his impending death, which occurred on 5 December 1791. Haydn heard the news while in London, but at first refused to believe it. It affected Haydn greatly and, years later, if Mozart's death was mentioned, tears came to his eyes. Haydn declared to Dr. Charles Burney in the London music shop of Broderip: "Friends tell me often I am brilliant, but he (Mozart) stood far above me."

Requiem K626 Wolfgang Amadeus Mozart

- I. **INTROITUS** (Chorus and Soprano)
Requiem
- II. **KYRIE** (Chorus)
- III. **SEQUENZ**
 1. *Dies irae* (Chorus)
 2. *Tuba mirum* (Quartet)
 3. *Rex tremendae* (Chorus)
 4. *Recordare* (Quartet)
 5. *Confutatis* (Chorus)
 6. *Lacrimosa* (Chorus)
- IV. **OFFERTORIUM**
 1. *Domine Jesu* (Chorus and Quartet)
 2. *Hostias* (Chorus)
- V. **SANCTUS** (Chorus)
- VI. **BENEDICTUS** (Quartet)
- VII. **AGNUS DEI** (Chorus)
- VIII. **COMMUNIO** (Soprano and Chorus)
Lux aeterna

I. INTROITUS and II. KYRIE

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.*

Grant them eternal rest, Lord,
and may perpetual light shine on them.
Thou, Lord, art praised in Sion,
and a vow shall be paid to Thee in
Jerusalem.

*Exaudi orationem meam, ad te
omnis caro veniet.
Kyrie eleison. Christe eleison.*

Hear my prayer, to Thee all flesh
shall come.
Lord, have mercy upon us.
Christ, have mercy upon us.

III. SEQUENZ

Dies irae

*Dies Irae, dies illa solvet saeculum
in favilla, teste David cum Sybilla.*

Day of wrath, that day will dissolve
the world in ashes, as David and the Sybil
testify.

*Quantus tremor est futurus,
quando Judex est venturus
cuncta stricte discussurus.*

What dread there will be when the Judge
shall come
to weigh all things strictly.

Tuba mirum

*Tuba mirum spargens sonum
per sepulchra regionum
coget omnes ante thronum.*

*Mors stupebit et natura
cum resurget creatura
Judicanti responsura.*

*Liber scriptus proferetur,
in quo totum continetur
unde mundus iudicetur.*

*Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.*

*Quid sum, miser tunc dicturus,
quem patronem rogaturus
cum vix justus sit securus?*

Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

Recordare

*Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus.*

*Juste Judex ultionis, donum fac
remissionis ante diem rationis.*

*Ingemisco tanquam reus, culpa rubet
vultus meus, supplicanti parce, Deus.*

*Qui Mariam absolvisti et latronem
exaudisti, mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

A trumpet, spreading a wondrous sound
through the graves of every land will
drive all before the throne.

Death and nature will be astounded
when all creation rises again to answer
to the Judge.

A book of writings shall be brought forth
containing everything for which the
world will be judged.

Therefore when the Judge takes his
seat, whatever is hidden will appear,
nothing will remain unavenged.

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous are hardly
secure?

King of dread majesty,
who freely savest the redeemed,
save me, fount of pity.

Remember, merciful Jesu, that I am the
cause of thy pilgrimage, do not forsake
me on that day.
Seeking me Thou didst sit down weary,
thou didst redeem me on the Cross,
let not such toil be in vain.

Just Judge of vengeance, grant me
remission before the day of reckoning.

I groan like a guilty man, I blush for my
wrong-doing, spare a suppliant, O God.

Thou who didst absolve Mary and
hearken to the thief, to me also hast
given hope.

My prayers are unworthy, but Thou in
Thy merciful goodness grant that I burn
not in everlasting fire.

Place me among Thy sheep and
separate me from the goats, setting me
upon Thy right hand.

Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
Gere curam mei finis.*

When the wicked are confounded and
consigned to bitter flames,
call me with the blessed.
I pray in supplication on my knees,
my heart contrite as ashes.
Take care of my end.

Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.*

Sorrowful that day when
rising from the ashes,
sinful man goes to be judged.

*Huic ergo parce Deus.
Pie Jesu Domine, dona eis requiem.
Amen.*

Therefore spare him, God.
Merciful Lord Jesu, grant them rest.
Amen.

IV. OFFERTORIUM

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

Lord Jesus Christ, King of glory, deliver
the souls of all the faithful departed from
the pain of hell
and from the deep pit.

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.*

Deliver them from the lion's mouth, that
hell may not swallow them up, and may
they not fall into darkness; but may the
holy standard-bearer, Michael, lead them
into the holy light; which Thou didst
promise of old to Abraham and his seed.

*Hostias et preces tibi, Domine,
laudis offerimus; tu suscipe
pro animabus illis
quarum hodie memoriam facimus;
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.*

Sacrifices and prayers we offer Thee,
Lord; receive them for those souls whom
we commemorate this day;

Let them, Lord, pass from death
into life.
Which thou didst promise of old to
Abraham and his seed.

V. SANCTUS

*Sanctus, sanctus, sanctus,
Domine Deus Sabaoth,
Pleni sunt coeli et terra gloria tua
Osanna in excelsis.*

Holy, holy, holy,
Lord God of Hosts,
Heaven and Earth are full of Thy glory.
Hosanna in the highest.

VI. BENEDICTUS

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

VII. AGNUS DEI

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, who takest away
the sins of the world,
grant them eternal rest.

VIII. COMMUNIO

*Lux aeterna luceat eis,
Domine, cum sanctis tuis
in aeternam, quia pius es.*

May eternal light shine upon them, Lord,
with Thy saints for ever,
for Thou art merciful.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternam,
quia pius es.*

Grant them eternal rest, Lord,
and may perpetual light shine on them.
With Thy saints for ever,
for Thou art merciful.

The notes in this programme include material supplied through the
Programme Note Bank of Making Music, the National Federation of
Music Societies, who are acknowledged with thanks.

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

* 'Pillars of the Baroque', 25 March 2006 *
* We wanted to let you know how much we enjoyed the *
* concert. Judging from the comments of those around *
* us, a lot of others felt the same way. We thought you *
* achieved an excellent mix of the populist and lesser *
* known works. In particular, Bach's Magnificat in D *
* was completely new to us and we thought it was an *
* absolute gem - so much beautiful music in such a *
* short work. Congratulations and thank you for a *
* truly memorable evening. *



Claire Seaton – Soprano

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa.

One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field, where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus*. She has also recorded the soprano solos in Allegri's *Miserere* for Regent Records. Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's *Mass in C Minor*.

Recent engagements have included Strauss' *Four Last Songs* and Vaughan Williams' *Sea Symphony* at the Barbican, Mahler's *Symphony No. 8* in Edinburgh's Usher Hall and the world premiere of Jonathan Dove's *The Far Theatricals of Day* for Nicholas Cleobury. In addition to the Allegri, Claire's discography also includes the role of The Believer in Rutland Boughton's *Bethlehem* and she has recently recorded Pergolesi's *Stabat Mater* with the counter-tenor Andrew Watts. Future engagements include Handel's *Dixit Dominus*, in Leeds Town Hall, Gershwin's *Porgy and Bess* at the Barbican, Strauss' *Four Last Songs* in a memorial concert for the July 7th bomb victims at St Botolph's, Aldgate, Elgar's *The Kingdom* in Hereford Cathedral and Britten's *War Requiem* in St David's Cathedral.

 * 'Pillars of the Baroque', 25 March 2006 *
 * That was terrific – how come we've never *
 * heard this piece before? [overheard of Handel's *
 * 'Let God Arise'] *
 * *****



Teresa Shaw – Mezzo-soprano

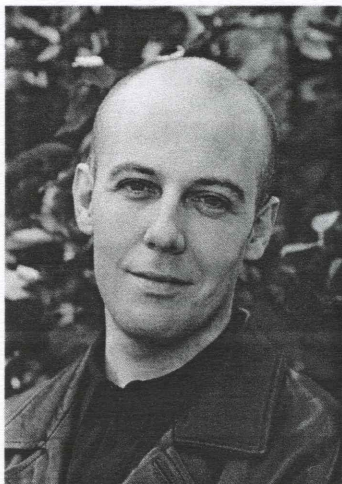
Teresa studied at Manchester University and the Royal Academy of Music. Her international career as a soloist has embraced many of the Mozart roles including Dorabella (*Così fan Tutte*) and Cherubino (*Le Nozze di Figaro*) and her portrayal of the Composer in *Ariadne auf Naxos* for Broomhill Opera won her critical acclaim.

Teresa has performed with English National Opera, (*Orfeo*, *King Priam*) Opera North (*Die Zauberflöte*) and Opera Factory (*Le Nozze di Figaro*) and has appeared at many national and international festivals, including the BBC Proms with roles in *Carmen*, *The Barber of Seville* and *Dido and Aeneas*.

She is renowned in the field of Contemporary Music and has performed in premieres at the Almeida Festival and the Aldeburgh Festival. Her recordings include *Hagoromo* by Jo Kondo, *Nixon in China* by John Adams and *The Wildman* by Nicola Lefanu.

An experienced recitalist, Teresa has broadcast regularly for Radio 3, performing with the BBC Symphony Orchestra, London Sinfonietta and The Monteverdi Choir with John Eliot Gardiner. Her oratorio work has taken her all over the world and her repertoire includes Elgar's *The Dream of Gerontius*, Verdi's *Requiem*, Monteverdi's *Vespers*, Tippett's *A Child of Our Time* and Rossini's *Petite Messe Solenne*.

 * 'Pillars of the Baroque', 25 March 2006 *
 * I wanted to mention the very high standard of the *
 * choir (and indeed the orchestra). There was one *
 * point towards the end of the Magnificat when we *
 * soloists all looked at each other whilst listening to the *
 * choir, in recognition of some rather fine singing. *
 * Coloratura is hard enough when singing alone; en *
 * masse it's quite a feat to pull off. The day was a very *
 * great pleasure, and brought good performances from *
 * all of us. Thank you so much! [from one of the soloists] *
 * *****



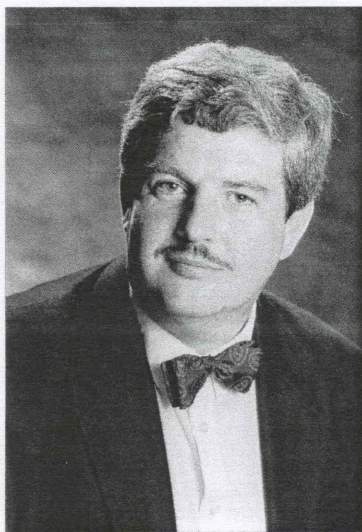
Christopher Lemmings – Tenor

With recent triumphs as Caliban in Thomas Adès' *The Tempest* at both the Royal Opera (broadcast on television) and Opéra National du Rhin in Strasbourg, and a much acclaimed CD of Ned Rorem songs, Christopher Lemmings has secured his position as one of today's most sought-after tenors. A busy future schedule includes Kaija Saariaho's *Adriana Mater* at the Opéra National de Paris, Bastille; Finzi's *Dies Natalis* with the London Philharmonic Orchestra; Stoikus in John Casken's *Golem* with the opera companies of Nantes, Angers and Rennes; and Beauty in Gerald Barry's *Triumph of Beauty and Deceit* on tour with the Birmingham Contemporary Music Group, and also with the Los Angeles Philharmonic and in the Amsterdam Concertgebouw with the Dutch Ives Ensemble.

Christopher graduated from the Guildhall School of Music and Drama, winning among others the BP Cripplegate award and Countess of Munster Scholarship. His appearances in Britain have included Lechmere (*Owen Wingrave*), Albert (*Albert Herring*), Paris (*La Belle Hélène*), Don Ottavio (*Don Giovanni*), Conte Almaviva (*Il Barbiere di Siviglia*), Lensky (*Eugene Onegin*) and Belmonte (*Die Entführung aus dem Serail*). He made his Covent Garden mainstage debut as Stingo in *Sophie's Choice*, and returned as Scaramuccio in *Ariadne auf Naxos*. Other highlights have included the title role in *La Clemenza di Tito* for Glyndebourne Touring Opera, The Nihilist (*Lady Macbeth of Mtsensk*) for ENO, Ferrando (*Così fan tutte*) for Opera Holland Park, Pericles in Steffani's *La Libertà Contenta* for the Barber Institute, Dov (*The Knot Garden*) and Edmund in Tosjiko Hosokawa's *The Vision of Lear* at the Royal Opera House, Linbury Theatre.

International appearances have included Don Ottavio (*Don Giovanni*) in Cologne and Verona; Molqi (*The Death of Klinghoffer*) for the Finnish National Opera; and the same role at the Amsterdam Concertgebouw, as well the Hotel Porter (*Death in Venice*) and Lechmere (*Owen Wingrave*) in the same venue. He created the role of Bartholomew in Harrison Birtwistle's opera *The Last Supper* for the Staatsoper Berlin (reviving the role for the 2001 Glyndebourne Festival) and sang the title role in Pascal Dusapin's *Perela, L'uomo di Fumo* in the co-production between the Bastille and L'Opéra de Montpellier.

A consummate concert and recital artist, Christopher's repertoire includes Finzi's *Intimations of Immortality* with the Royal Liverpool Philharmonic Orchestra, Rossini's *Stabat Mater* with the RTE Concert Orchestra in Dublin, Haydn's *Stabat Mater* with the Norwegian Radio Symphony Orchestra, Handel's *Messiah* with the English Chamber Orchestra (both in London and on tour in Spain), and Janacek's *Glagolitic Mass* at the Brighton Festival.



Michael Bundy – Bass

Michael Bundy, a graduate of Trinity College, Cambridge and the Guildhall School of Music and Drama, studied with Hugues Cuenod and Erich Vietheer. He has performed widely in diverse genres with groups as varied as The Sixteen, The Orchestra of the Age of Enlightenment and the Futurum Ensemble of Sweden, and was a member of the BBC Singers. His operatic repertoire exceeds 40 roles and he has travelled extensively, appearing twice at the opera house in Mauritius. He has sung with English National Opera, Kent Opera, Scottish Opera and the Royal Opera House, Covent Garden, and recently appeared with Theater Basel.

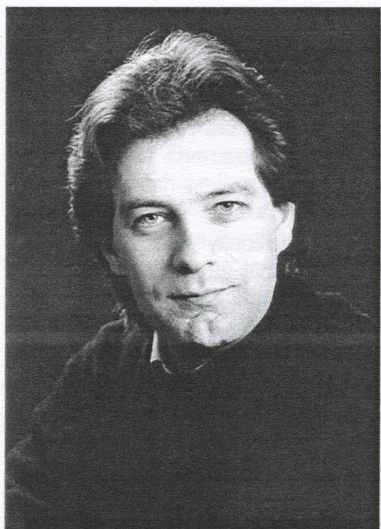
His Oratorio repertoire is catholic, performed in most of the cathedrals and major concert halls of the UK, and he has broadcast for BBC

Radio 3 the oratorio *Poèmes Fransiscains* by the organist-composer Bonnal. Work with Trevor Pinnock and The English Concert has included Bach's *Saint Matthew Passion* in Europe, Istanbul and Japan. He regularly appears as soloist with Sir John Eliot Gardiner and the Monteverdi Choir and The English Baroque Soloists in works such as Berlioz' *L'Enfance du Christ*, Handel's *Israel in Egypt*, Bach's *B Minor Mass* and Haydn's 'Nelson' Mass and the *Odes* and *Masques* of Purcell. He recently broadcast on BBC Radio 3 the role of Gobryas in Handel's oratorio *Belshazzar*, with Robert King and the King's Consort.

Michael specialises in French *mélodie*; the first two discs of a series of CDs featuring songs of Parisian organists – Widor, Vierne, Tournemire etc – are due for release shortly, and a book discussing the same subject is due for publication in 2007. Other recordings include Purcell's *The Fairy Queen*, with the Accademia Bizantia conducted by Ottavio Dantone.

He maintains a strong interest in contemporary music, having performed Jonathan Harvey's *Passion and Resurrection*, and the premières of *Flowers* (John Hardy), *Helen of Braemore* (Eddie McGuire) and Cecilia Macdowall's *Stabat Mater*.

On a lighter note, he frequently broadcasts for BBC Radio 2, once singing a duet with Sarah Brightman, and has performed the roles of Olin Britt (*Music Man*) and Mr. Lindquist (*A Little Night Music*) in their series of Great American Musicals. He makes regular appearances on the long-running variety show *Friday Night is Music Night* as a 'Star Singer'.



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.

In January 1995, Jeremy was appointed Chorus Master of the Guildford Philharmonic Choir (now Vivace Chorus), 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 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.

Jeremy has also 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.



Artistic Director – Robert Porter

Associate Music Director – Sarah Tenant-Flowers

The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in the majority of the major venues across the country, and in London at the Barbican, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Halls and St John's, Smith Square.

The Brandenburg Sinfonia is also in great demand abroad and has visited France, USA, Bermuda, the Channel Islands, Barbados and St Petersburg. Other tours include Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St. Martin-in-the-Fields and Crystal Palace Bowl. In Autumn 2001 the orchestra undertook a major classical music cruise on the QE2.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt. Its repertoire ranges from Bach to Lloyd Webber and its members give around 100 performances of orchestral, chamber, choral and operatic music during the year. The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

Violin 1

Abigail Young
Claire Hoffman
Martin Gwilym-Jones
Lawrence Whitfield
Galina Tanney
Felicity Broome-Skelton

Violin 2

Rebecca Scott
Rachel Samuel
Thomas Bott
Lucy Holt

Viola

Matthew Quenby
Elizabeth Davis
Julian Saxl
Sue Appel

Cello

Sarah Butcher
Dominic O'Dell
Tom Roff

Bass

Stacey Watton
Antonia Bakewell

Flute

Robert Manasse

Oboe

James Beatty
Stacey Dixon

Clarinet/Bassett Horn

Angela Malsbury
Elaine Cocks

Bassoon

Robert Porter
Connie Tanner

Horn

Yvgeny Chebykin

Trumpet

David Hilton
Heidi Sutcliffe
Joanne Harris

Trombone

Richard Pywell
Katie Pryce
Darren Smith

Timpani

Scot Bywater

Organ

Paul Plummer

Vivace Chorus (formerly the Guildford Philharmonic Choir)

The Guildford Philharmonic Choir was founded by the Borough of Guildford in 1947 to perform major choral works 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 season also included a concert of American music, featuring 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 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). During the 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 were delighted to be invited back for this year's concert!

The 2005/6 season began with another piece rarely heard in its entirety in the UK – Mendelssohn's epic choral *Symphony No. 2 (Lobgesang)*, together with smaller choral items by Parry, Elgar, Mendelssohn and Holst. As a complete contrast, our next concert was devoted entirely to works of Bach and Handel.

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 website at www.vivacechorus.org.

Vivace Chorus

FIRST SOPRANOS

Gemma Allred
Joanna Andrews
Helen Beevers
Mary Broughton
Deborah Cairns
Elaine Chapman
Sara Dann
Rachel Edmondson
Calli Hayes
Mo Kfour
Hilary Minor
Susan Norton
Margaret Parry
Margaret Perkins
Emma Purvis
Gillian Rix
Judy Smith
Paula Sutton
Carol Terry

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Josephine Field
Lucy Foster
Mandy Freeman
Jane Kenney
Judith Lewy
Krystyna Marsden
Alison Newbery
Alison Palmer
Kate Peters
Susannah Priede
Alison Rawlinson
Eleanor Raynsford
Kathy Stickland
Christine Wilks

FIRST ALTOS

Marion Adderley
Penny Baxter
Monika Boothby
Jane Brooks
Jane Crane
Celia Embleton
Ingrid Hardiman
Susan Hinton
Christine Medlow
Rosalind Milton
Mary Moon
Penny Muray
Jacqueline Norman
Penny Overton
Marjory Rollo
Lesley Scordellis
Jane Sweaney
Hilary Trigg
Jocelyn Wilson

SECOND ALTOS

Valerie Adam
Sally Bailey
Evelyn Beastall
Mary Clayton
Andrea Dombrowe
Valerie Edwards
Valerie Garrow
Barbara Hilder
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Jean Munro
Kate New
Beryl Northam
Prue Smith
Rosey Storey
Elisabeth Yates

FIRST TENORS

Adam Boniface
Bob Cowell
Tim Hardymont
Nick Manning
Chris Robinson
John Trigg

SECOND TENORS

John Bawden
Bob Bromham
Tony Chantler
Norman Clothier
Stephen Linton

FIRST BASSES

John Britten
Michael Dudley
Geoffrey Forster
Vaidotas Gerikas
Michael Golden
Keith Hester
Chris Newbery
Chris Peters
Robin Privett
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
James Garrow
Nick Gough
Michael Jeffery
Neil Martin
Maxwell New
John Parry
Roger Penny
Nigel Pollock
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

Miranda Champion Hon. Secretary
email: secretary@vivacechorus.org

Noreen Ayton Membership Secretary Tel. 01932 221918
email: membership@vivacechorus.org

Jackie Alderton Social events
Ladies' uniforms
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email: mailing@vivacechorus.org

Rosey Storey Minutes Secretary

Hilary Trigg Publicity
email: publicity@vivacechorus.org

Michael Taylor Ticket Sales Tel. 07958 519741
email: tickets@vivacechorus.org

Alison Rawlinson

James Garrow Fund-raising

Other responsibilities

Christine Medlow Music Librarian

Helen Beevers Patrons Liaison
email: patrons@vivacechorus.org

Chris Peters Website coordinator

Chris Alderton Front of House

Ann Sheppard Sponsorship secretary
email: sponsorship@vivacechorus.org
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New Patrons and Friends are always welcome. If you are interested in participating, please contact Helen Beevers,
Tel. 01252 313963, or email: patrons@vivacechorus.org

Vivace Chorus would also like to thank Joan Hester for her financial support following our last concert, which she enjoyed so much.

Forthcoming Programmes

Friday 14th July 2006 at 7.30pm

**An evening of Mozart with Vivace Chorus and the
Brandenburg Sinfonia at St. Martin-in-the-Fields**

Symphony No. 1 (Salzburg)

Divertimento from The Marriage of Figaro

Ave Verum

Requiem

Saturday 30th September 2006 at 7.30pm

'Last Night of the Proms' Celebration Concert
Opera Highlights at Fairfield Halls, Croydon, in aid of
Chase Hospice Care for Children

Conductor Darrell Davison

Saturday 18th November 2006 at 7.30pm

Guildford Cathedral

Hugo Wolf: Works for Chorus and Orchestra

Brahms: *Violin Concerto in D, Op.77*

Brahms: *Schicksalslied (Song of Destiny), Op.54*

Bruckner: *Te Deum*

Vivace Chorus Registered Charity No 1026337
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Josephine Baker Trust - Soloists in our 'Pillars of the Baroque' Concert.

Vivace Chorus gratefully acknowledge the sponsorship of soloists Amanda Forbes, Kishani Jayasinghe and Lucie Spickova in our March concert
by the Josephine Baker Trust.



Chris Alderton

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Forthcoming concerts

MOZART
Symphony No 1 (Salzburg)
Divertimento from
The Marriage of Figaro
Ave Verum
Requiem



Vivace Chorus

14th July 2006
St Martin-in-the-Fields
with the Brandenburg Sinfonia

www.VivaceChorus.org

**LAST NIGHT OF
THE PROMS
CELEBRATION**

Opera Highlights
Concert in aid of Chase Hospice Care for Children



Vivace Chorus

30th Sept 2006
Fairfield Halls

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BRAHMS
Violin Concerto
BRUCKNER
Te Deum



Vivace Chorus

18th Nov 2006
Guildford Cathedral

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