



THE CREATION HAYDN

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
14th Nov 2009

7.30 pm Guildford Cathedral

www.VivaceChorus.org

ANNA ARTHUR & ASSOCIATES
SOLICITORS

WISH THE
VIVACE CHORUS

EVERY SUCCESS FOR THIS EVENING

FIERI FACIAS HOUSE, HIGH STREET
RIPLEY, SURREY GU23 6AF

TEL: 01483 222499 - FAX: 01483 222766



President Sir David Willcocks CBE MC

Haydn: The Creation

Rebecca Goulden	Soprano
Nicholas Scott	Tenor
Mark Wildman	Bass

Brandenburg Sinfonia
conductor
Jeremy Backhouse

**The Vivace Chorus sends best wishes to its
President, Sir David Willcocks,
for his forthcoming 90th birthday.**

PRE-CONCERT TALK

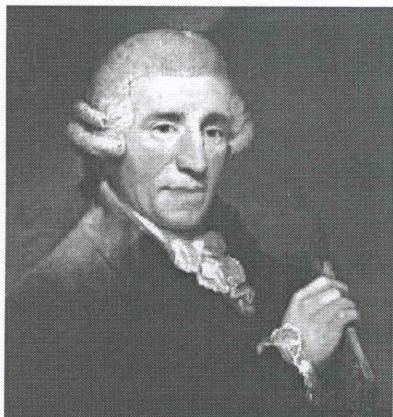
Haydn – the painter and his palette

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Gillian Ramsden. Gillian studied singing and piano at the Royal College of Music in London, gaining ARCM diplomas in both and then went on to begin her singing career in the chorus of the Royal Opera House, Covent Garden.

Gillian left the chorus to specialise in singing solo boy roles in opera and performed with Scottish Opera and the Welsh National Opera as well as at Covent Garden and on the Continent. She sang in both radio and television operas. Since her retirement, she has lived in Cranleigh, where she teaches singing and is also a choral director.

Please note: Members of the audience who wish to attend the talk and do not already have reserved seating can reserve their concert seats beforehand in the appropriate unreserved areas of the Cathedral. The talk should finish at 7.10pm, allowing time to order refreshments etc.

JOSEPH HAYDN (1732 – 1809)



About the composer

In 1761 Joseph Haydn entered the service of the Esterházy family, and he remained in their salaried employment for 30 years. In the first years of this service he had charge of an orchestra which probably comprised at least six violins, three violas, three cellos and two double-basses, together with pairs of oboes and horns, other instruments being added on an occasional basis, as required. These conditions were not dissimilar to those he experienced in

his previous appointment, to the Austrian nobleman Count Morzin's palace at Lukavec, in whose employ he worked from 1759.

His long relationship with the Esterházy establishment, first at Eisenstadt and then at Esterháza (which was modelled on the Palace of Versailles), enabled Haydn to develop the range of his creative work. He viewed his relative isolation at the court in positive terms: "I was cut off, and I was therefore forced to become original."

Haydn visited Vienna regularly, and his musical development was one of the most extraordinary features in the evolution of the new classical style. For although he did not invent the symphony, it was he more than any other composer who nurtured and developed the genre from its infancy to the full glories of its maturity. The same might be said of his role in the development of the string quartet. It is hardly surprising, then, that he proved to be a great influence on Mozart.

When, after the death of Prince Nikolaus Esterházy in September 1790, Haydn was given his contractual freedom, he settled immediately in Vienna. And such was his international reputation that the London-based impresario Johann Salomon travelled in person, on a journey taking some 3 weeks, in order to invite him to give concerts in the English capital. Haydn agreed, and was in London at the end of 1791 when he learned of Mozart's death. The two visits Haydn made to London were hugely successful, and when he returned to Vienna permanently in the mid-1790s, it was clear that he had gained creatively from the experience. In his final years, however, the misfortune of ill health meant that Haydn composed less and less. He died in Vienna on 31st May 1809, aged 77.

Vivace Chorus is performing *The Creation* this evening as one of the many concerts this year to mark the 200th anniversary of Haydn's death.

About the music

After the death of Prince Nikolaus Esterházy, Haydn's regular commitments evaporated. Within 3 months of this date, the violinist-impresario Johann Salomon was accompanying him across Europe, en route for London. The new Prince had retained Haydn on full pay, but his duties were so nominal that at the age of 58 he was able to challenge the world. The exhilaration of the trip to London, which included the experience of seeing the sea for the first time in his life, released from him a new flow of creativity; and after his return to Vienna in 1792 it became clear that his music had entered a new phase as a result of the London experience. Such was Haydn's success in London that he was invited to return, and he did so in 1794.

These London visits brought a transformation of Haydn's musical experience. No longer was he 'cut off from the world', as he had been at Esterháza. Now he was an international celebrity, and this is reflected in the music he wrote after his final return to Vienna. His two oratorios, *The Creation* and *The Seasons*, provide the clearest examples of this change, as well as of the intensity of Haydn's vision. He confessed that he prayed every day while composing them.

Although he was a devout Catholic, Haydn used as the basis of *The Creation* a libretto from Protestant England. This was given to him during 1794-5 by the impresario Salomon and adapted by Thomas Linley from an original which had probably been written for Handel, though never set by him. Haydn took this back to Vienna in 1795 and gave it to the wealthy dilettante and baroque music enthusiast Gottfried van Swieten, who shortened it and translated it into German. He also gave useful advice on how the text might be set. When the score was published in 1800, the text appeared in both German and English. There is no doubt that the music was composed 'bilingually', since the first edition had alternative notations where necessary, according to the language to be used in performance. From the first the work achieved a notable success. During its first ten years there were no fewer than forty-five Viennese performances, and this popularity soon became international.

The Creation is conceived on an extensive scale and uses the largest forces Haydn employed. His model was the Handelian oratorio, examples of which had much impressed him while he was in London, and his subject an account of the creation of the universe, using a combination of narrative, description and glorification. The sources for the text and the imagery beyond were the Book of Genesis, Milton's *Paradise Lost* and verses from the Psalms.

The Creation is constructed in three parts, using numbered movements which are based on the prevailing principles of recitative, aria and chorus. Parts I and II describe the six days of the biblical Creation, using recitative to announce the dawn of each new day, aria to describe its particular imageries, and concluding with choruses of praise. Swieten supplied three soloists whose names he took from Milton: the archangels Gabriel, Uriel and Raphael (sung by soprano, tenor and bass respectively). Part III is less dramatic and therefore has less recitative, being an evocation of the Garden of Eden on the seventh day. The soprano and bass soloists take on the roles of Adam and Eve, while the music develops through a mixture of solo, duet and chorus, ending with a general chorus of praise.

In his music Haydn drew on his rich and diverse experience. The orchestral writing is both subtle and, when necessary, dramatic, while in terms of pacing, balancing and vocal writing, his deep understanding of all the prevailing styles of opera was an invaluable asset. Is there, for instance, a more dramatic moment in the choral-orchestral repertory than that depicting the appearance of light?

But it is above all in the choruses that Haydn reached a new peak of achievement. Never before had he been given the opportunity to write for such large or talented choral forces, and the range and power he achieved are remarkable. *The Creation* is therefore a worthy successor and companion to the great oratorios of Handel, the composer whom Haydn described as "the master of us all".

At that time . . .

The English chemist Humphry Davy produced laughing gas (nitrous oxide), finding it 'absolutely intoxicating' when inhaled; he therefore suggested its use as an anaesthetic in minor surgery. At the Battle of Aboukir in 1799, the French under Napoleon defeated a combined Turkish-British force. George Washington died at Mount Vernon, aged 67.

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The Creation

PART ONE

1. Introduction: Representation of Chaos (Orchestra)
2. Recitative and Chorus: In the beginning (bass and tenor)
3. Air and Chorus: Now vanish before the holy beams (tenor)
Despairing cursing rage (chorus)
4. Recitative: And God made the firmament (bass)
5. Air and Chorus: The marv'llous work (soprano)
6. Recitative: And God said, Let the waters (bass)
7. Air: Rolling in foaming billows (bass)
8. Recitative: And God said, Let the earth (soprano)
9. Air: With verdure clad (soprano)
10. Recitative: And the heavenly host (tenor)
11. Chorus: Awake the harp
12. Recitative: And God said, Let there be lights (tenor)
13. Recitative: In splendour bright (tenor)
14. Chorus and Trio: The heavens are telling

PART TWO

15. Recitative: And God said, Let the waters (soprano)
16. Air: On mighty pens (soprano)
17. Recitative: And God created great whales (bass)
18. Recitative: And the angels (bass)
19. Trio: Most beautiful appear
20. Trio and Chorus: The Lord is great

~ Interval ~

21. Recitative: And God said, Let the earth bring forth (bass)
22. Recitative: Straight opening her fertile womb (bass)
23. Air: Now heaven in fullest glory shone (bass)
24. Recitative: And God created Man (tenor)
25. Air: In native worth (tenor)
26. Recitative: And God saw everything that He had made (bass)
27. Chorus: Achieved is the glorious work
- 27a. Trio: On Thee each living soul awaits
- 27b. Second Chorus: Achieved is the glorious work

PART THREE

28. Introduction and Recitative: In rosy mantle appears (tenor)
29. Duet and Chorus: By Thee with bliss (soprano and bass)
30. Recitative: Our duty we have now performed (soprano and bass)
31. Duet: Graceful consort (soprano and bass)
32. Recitative: O happy pair (tenor)
33. Chorus: Sing the Lord, ye voices all

PART ONE

1. INTRODUCTION: REPRESENTATION OF CHAOS

2. RECITATIVE AND CHORUS

Raphael

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS

And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE

Uriel

And God saw the light, that it was good: and God divided the light from the darkness.

3. AIR AND CHORUS

Now vanish before the holy beams
The gloomy shades of ancient night
The first of days appears.
Now chaos ends, and order fair prevails.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep abyss
To endless night.

CHORUS

Despairing cursing rage attends their rapid
fall. A new-created world springs up at
God's command.

4. RECITATIVE

Raphael

And God made the firmament, and divided
the waters which were under the
firmament from the waters which were
above the firmament: and it was so.
Now furious storms tempestuous rage,
Like chaff, by the winds impelled are the
clouds,
By sudden fire the sky is inflamed,
And awful thunders are rolling on high.
Now from the floods in steam ascend
reviving showers of rain,
The dreary wasteful hail, the light and
flaky snow.

5. AIR AND CHORUS

Gabriel

The marv'lous work behold amaz'd
The glorious hierarchy of heaven;
And to th' ethereal vaults resound
The praise of God, and of the second day.

CHORUS

And to th' ethereal vaults resound
The praise of God, and of the second day.

6. RECITATIVE

Raphael

And God said, Let the waters under the
heavens be gathered together to one
place, and let the dry land appear: and it
was so. And God called the dry land earth,
and the gathering of waters called he
seas: and God saw that it was good.

7. AIR

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops among the clouds ascend.
Through th' open plains, outstretching
wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

8. RECITATIVE

Gabriel

And God said, Let the earth bring forth
grass, the herb yielding seed, and the fruit-
tree yielding fruit after his kind, whose seed
is in itself, upon the earth: and it was so.

9. AIR

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant.
With copious fruit the expanded boughs
are hung;
In leafy arches twine the shady groves;
O'er lofty hills majestic forests wave.

10. RECITATIVE

Uriel

And the heavenly host proclaimed the
third day, praising God, and saying,

11. CHORUS

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For he both heaven and earth
Has clothed in stately dress.

12. RECITATIVE

Uriel

And God said, Let there be lights in the
firmament of heaven, to divide the day
from the night, and to give the light upon
the earth; and let them be for signs, and
for seasons, and for days, and for years.
He made the stars also.

13. RECITATIVE

In splendour bright is rising now the sun,
And darts his rays; a joyful happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through
silent night.
The space immense of th' azure sky
A countless host of radiant orbs adorns.
And the sons of God announced the fourth
day,
In song divine, proclaiming thus his power:

14. CHORUS AND TRIO

CHORUS

The heavens are telling the glory of God,
The wonder of his work displays the
firmament.

TRIO

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS

The heavens are telling the glory of God,
The wonder of his work displays the
firmament.

TRIO

In all the lands resounds the word,
Never unperceived, ever understood.

CHORUS

The heavens are telling the glory of God,
The wonder of his work displays the
firmament.

PART TWO

15. RECITATIVE

Gabriel

And God said, Let the waters bring forth
abundantly the moving creature that hath
life, and fowl that may fly above the earth
in the open firmament of heaven.

16. AIR

On mighty pens uplifted soars
The eagle aloft, and cleaves the air,
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft enchanting lays.

17. RECITATIVE

Raphael

And God created great whales, and every
living creature that moveth; and
God blessed them, saying,
Be fruitful all, and multiply.
Ye winged tribes, be multiplied,
And sing on every tree; multiply,
Ye finny tribes, and fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

18. RECITATIVE

And the angels struck their immortal
harps, and the wonders of
the fifth day sung.

19. TRIO

Gabriel

Most beautiful appear, with verdure young
adorn'd,
The gently sloping hills; their narrow
sinuous veins
Distil, in crystal drops, the fountain fresh
and bright.

Uriel

In lofty circles play, and hover in the air,
The cheerful host of birds; and as they
flying whirl
Their glittering plumes are dy'd as
rainbows by the sun.

Raphael

See flashing through the deep in thronging
swarms
The fish a thousand ways around.
Upheaved from the deep, th' immense
Leviathan
Sports on the foaming wave.

Gabriel, Uriel, and Raphael

How many are thy works, O God!
Who may their number tell?

20. TRIO AND CHORUS

The Lord is great, and great his might.
His glory lasts for ever and for evermore.

21. RECITATIVE

Raphael

And God said, Let the earth bring forth the
living creature after his kind, cattle, and
creeping thing, and beast of the earth,
after his kind.

22. RECITATIVE

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.
Cheerful, roaring, stands the tawny lion.
With sudden leap the flexible tiger
appears. The nimble stag bears up his
branching head.
With flying mane, and fiery look, impatient
neighs the noble steed.
The cattle, in herds, already seek their food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in swarms arose
The hosts of insects. In long dimension
Creeps, with sinuous trace, the worm.

23. AIR

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;

There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice his goodness praise.

24. RECITATIVE

Uriel

And God created Man in his own image,
in the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of
life, and Man became a living soul.

25. AIR

In native worth and honour clad,
With beauty, courage, strength, adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and arched brow sublime
Of wisdom deep declares the seat.
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly-smiling virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

26. RECITATIVE

Raphael

And God saw every thing that he had
made, and behold, it was very good.
And the heavenly choir, in song divine,
thus closed the sixth day.

27. CHORUS

Achieved is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

27a. TRIO

Gabriel and Uriel

On thee each living soul awaits;
From thee, O Lord, all seek their food;
Thou openest thy hand,
And fillest all with good.

Raphael

But when thy face, O Lord, is hid,
With sudden terror they are struck;
Thou tak'st their breath away,
They vanish into dust.

Gabriel, Uriel, and Raphael

Thou sendest forth thy breath again,
And life with vigour fresh returns;
Revived earth unfolds new strength
And new delights.

27b. SECOND CHORUS

Achieved is the glorious work;
Our song let be the praise of God.
Glory to his Name for ever.
He sole on high exalted reigns.
Hallelujah!

PART THREE

28. INTRODUCTION (MORNING) and RECITATIVE

Uriel

In rosy mantle appears, by
music sweet awak'd,
The morning, young and fair.
From heaven's angelic choir
Pure harmony descends on ravish'd earth.
Behold the blissful pair,
Where hand in hand they go: their
glowing looks
Express the thanks that swell their
grateful hearts.

A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

29. DUET AND CHORUS

Adam and Eve

By thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd.
This world so great, so wonderful.
Thy mighty hand has fram'd.

CHORUS

For ever blessed be his power,
His Name be ever magnified.

Adam

Of stars the fairest, pledge of day,
That crown'st the smiling morn;
And thou, bright sun, that cheer'st
the world,
Thou eye and soul of all;

CHORUS

Proclaim in your extended course
Th' almighty power and praise of God.

Eve

And thou that rul'st the silent night
And all ye starry hosts,
Ev'rywhere spread wide his praise
In choral songs about.

Adam

Ye mighty elements, by his power
Your ceaseless changes make;
Ye dusky mists, and dewy streams,
That rise and fall thro' th' air;

CHORUS

Resound the praise of God our Lord.
Great his name, and great his might.

Eve

Ye purling fountains, tune his praise;
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
To him your balmy scent.

Adam

Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream;

Eve and Adam

Ye creatures all, extol the Lord;

CHORUS

Ye creatures all, extol the Lord;
Him celebrate, him magnify.

Eve and Adam

Ye valleys, hills, and shady woods,
Made vocal by our song.
From morn till eve you shall repeat
Our grateful hymns of praise.

CHORUS

Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
The heavens and earth thy power adore;
We praise thee now and evermore.

30. RECITATIVE

Adam

Our duty we have now perform'd,
In offering up to God our thanks.
Now follow me, dear partner of my life,
Thy guide I'll be; and every step
Pours new delights into our breasts,
Shows wonders everywhere.
Then mayst thou feel and know
the high degree
Of bliss the Lord allotted us,

And with devoted heart
His bounties celebrate.
Come, follow me, thy guide I'll be.

Eve

O thou for whom I am, my help, my shield,
My all, thy will is law to me;
So God our Lord ordains; and from
obedience
Grows my pride and happiness.

31. DUET

Adam and Eve

Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Spouse adored, at thy side
Purest joys o'erflow the heart;
Life and all I have is thine;
My reward thy love shall be.

The dew-dropping morn,
O how she quickens all!
The coolness of even,
O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

32. RECITATIVE

Uriel

O happy pair! and happy still might be
If not misled by false conceit.
Ye strive at more than granted is;
And more desire to know, than know
ye should.

33. CHORUS

Sing the Lord, ye voices all,
Magnify his name thro' all creation,
Celebrate his power and glory,
Let his name resound on high.
Praise the Lord. Utter thanks.
Jehovah's praise for ever shall endure.
Amen.

Some of the printed music for this
evening's concert has been
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Vivace Chorus
Registered Charity No 1026337
in the name of Guildford
Philharmonic Choir

Rebecca Goulden – Soprano



Rebecca Goulden was born and educated in the North West and is a graduate of the Royal Northern College of Music and the Royal College of Music, where she studied with Caroline Crawshaw and Kathleen Livingstone.

Rebecca has performed on the operatic stage for the Buxton Festival, the Aldeburgh Festival, the Bregenz Festspiele and the Beauforthuis Festival, Holland.

Rebecca also enjoys a varied career on the Oratorio and concert platform. She has regularly performed in Haydn's *Nelson Mass*,

Orff's *Carmina Burana*, Handel's *Messiah* and Mozart's *Mass in C minor*, to name but a few.

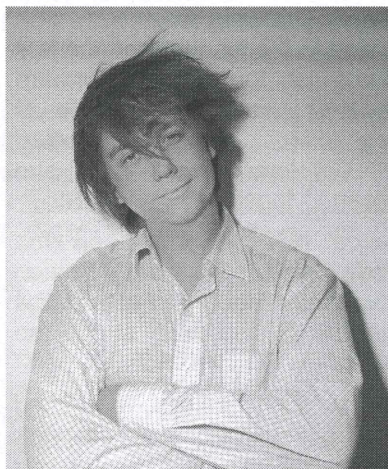
Rebecca is in her second year at the Royal Academy Opera, where she studies with Elizabeth Ritchie and Iain Ledingham. This term she will be covering the role of Iris in *Semele* conducted by Sir Charles Mackerras, performing an Opera gala concert at St Martin-in-the-Fields, and is a finalist in the Great Elm Vocal competition at the Wigmore Hall. Next year Rebecca will be performing in Handel's *Messiah* for Opera de Bordeaux and in Beethoven's 9th Symphony for the Amersham Festival. She is generously supported in her studies by the Alec Rowley Award, the Stanley Picker Trust, The Countess of Munster Trust, and The Royal Masonic Trust. This year she is a recipient of a Susan Chilcott Scholarship.



Contemporary Choral Classics Concert, 16 May 2009

The three *a cappella* items from the choir were truly wonderful and were really moving - as was, especially, the Lauridsen *Lux aeterna* closing pages. Will Todd's new piece was a real triumph - a fabulous work, sung with total commitment and energy. The children were great too.

Nicholas Scott – Tenor



Nick Scott was educated at Ampleforth College, where he studied with Richard Hill. In 2005 Nick was awarded a Choral Scholarship to Gloucester Cathedral, then under the direction of Andrew Nethsingha, where he was fortunate to receive repertoire coaching from Robert Houssart. Performances as soloist at Gloucester include Monteverdi's *Vespers 1610* and Stainer's *Crucifixion*, as well as playing Prince Phillippe in Berkeley's *A Dinner Engagement* with Worcester College Opera, Oxford University. He also performed as a soloist in Kodaly's

Missa Brevis at Gloucester Three Choirs Festival in 2007.

In 2007 Nick was awarded The Sir Elton John Scholarship to The Royal Academy of Music, where he is currently studying with Ryland Davies and Iain Ledingham. Since starting in September, Nick has sung the role of Paris in New Chamber Opera's production of Arne's *The Judgement of Paris* and performed as a soloist in Haydn's *Harmonie Messe* with Stroud Choral Society and in Britten's *Serenade for Tenor, Horn and Strings* with the St. Cecilia Orchestra in Ripon. More recently he has performed in Rossini's *Petite Messe Solennelle* and has travelled with the London Bach Players to Pau in the South of France where he sang the role of the Evangelist in Bach's *St John Passion*. Nick sings in the Royal Academy of Music/Kohn Foundation Bach Cantata Series and has sung solos in the Royal Academy performance of *St John Passion* in the Spitalfields Festival under Edward Higginbottom.

Last November Nick was awarded 3rd place in the Kathleen Ferrier Bursary for Young Singers and has received The Arthur Burcher Memorial Prize at the Royal Academy of Music for his end-of-year recital.

Recent performances include the role of Castor in Rameau's opera *Castor and Pollux* for The Yorke Trust in Norfolk over the summer.

Mark Wildman – Bass

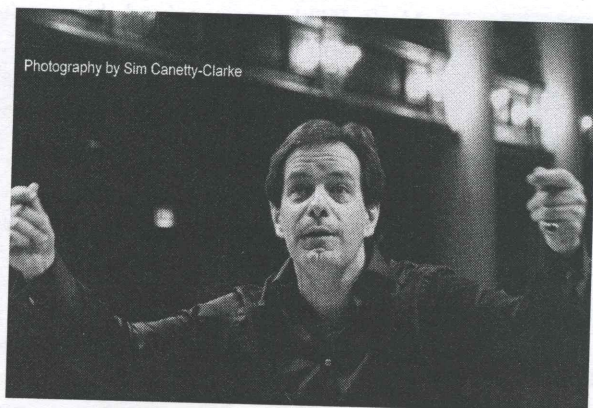


Mark Wildman received his early musical education at The King's School, Gloucester and as a chorister in Gloucester Cathedral. Later on he studied at The Royal Academy of Music, where he was awarded the Westmorland Scholarship, the Recital Diploma and the Frederick Shinn Fellowship. In 1976, whilst still a student at the RAM, he won a Choral Exhibition at St. George's Chapel, Windsor Castle, where he sang for 3 years. This was followed by a similar period with the BBC Singers, with whom he travelled and performed world-wide.

As a bass soloist in oratorio and recital, Mark has travelled throughout Europe, Scandinavia, the British Isles and the USA, where as well as works from the standard repertoire, recent engagements have included Walton's *Belshazzar's Feast*, Mahler's *Symphony No. 8 (Symphony of a Thousand)*, Stravinsky's *Les Noces* and *Pulcinella*, and Rachmaninov's *The Bells*. He has sung in the first performance of many new works including Giles Swayne's *CRY* in London, Bjarne Slogedal's *Te Adoro* at the Kristiansand Festival and the televised first performance of Giovanna Marini's *Requiem* at the Paris Festival.

Mark has sung with most of Britain's foremost orchestras, at the Promenade concerts and at a number of British and European festivals. In recent times he has given performances of the Elgar oratorios *The Dream of Gerontius*, *The Apostles* and *The Kingdom*. This season has included several performances of the Verdi *Requiem*, Mendelssohn's *Elijah*, the Bach Passions, Handel's *Samson*, *Judas Maccabaeus* and *Joshua*; Vaughan Williams' *A Sea Symphony*, *Dona Nobis Pacem* and *Five Mystical Songs* and the Requiems of Fauré, Duruflé and Mozart.

He combines a busy performing career with that of a professor of Singing at the Royal Academy of Music, where he was appointed Head of Vocal Studies in 1991. He is a much-travelled adjudicator and has served as a jury member at a number of international singing competitions as well as being an examiner, moderator and trainer for the Associated Board of the Royal Schools of Music. He is a visiting professor at the Reykjavik Songskolinn, Iceland and at the Cardiff International Academy of Voice. Mark was elected a Fellow of the Royal Academy of Music in 1994 and a Fellow of the Royal Society of Arts in 1995.



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 work as a Consultant Editor for EMI Classics with a career as a freelance conductor. In November 2004, Jeremy joined Boosey & Hawkes Music Publishers and now works for them in a freelance capacity.

In January 1995, Jeremy was appointed Chorus Master and subsequently Music Director of the Guildford Philharmonic Choir (now Vivace Chorus). Major works performed in Guildford Cathedral include Mahler's *Symphony No. 2* and *Symphony No. 8*, Prokofiev's *Alexander Nevsky*, Elgar's *The Dream of Gerontius*, Karl Jenkins' *The Armed Man* Mendelssohn's *Symphony No. 2 (Lobgesang)* and most recently, in November 2008, Verdi's *Requiem*.

Since 1980, Jeremy has been the conductor of the Vasari Singers, acknowledged as one of the finest chamber choirs in the country, performing music from the Renaissance to contemporary commissions.

Jeremy has also worked with a number of the country's leading choirs, including the Philharmonia Chorus, the London Choral Society and the Brighton Festival Chorus. For 6 years, to the end of 2004, Jeremy was the Music Director of the Wooburn Singers, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson. In January 2009, Jeremy was appointed Music Director of the Salisbury Community Choir. His first concert with them was in May of this year.



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, Russia, Germany, Japan and Hong Kong. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

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

Susie Candlin
Helen Cox
Ben Hancox
Anna de Bruin
Floortje Gerritsen-
Huston

Lucy Saunders
Gabiella Nikula
Rebecca Matthews

Violin 2

Elizabeth van Ments
Sheila Law
Caroline Bishop
Amy Cardigan
John Dickenson
Laura Kernohan

Viola

Cian O'Duill
Jake Walker
Toby Deller
Ian Byrne

Cello

Sebastian Comberti
Helena Binney
Lynn Selwood
Tai Mi Song

Bass

Ben Russell
Anthony Williams

Flute

Fergus Davidson
Tomoka Mukai
Nicola Smedley

Oboe

Rebecca Garland
Ruth Beresford

Clarinet

Tom Lessels
Karen Hobbs

Bassoon

Graham Hobbs
Rosie Burton

Contra Bassoon

David Chatterton

Horn

Susie Koczur
Jason Koczur

Trumpet

Paul Archibald
Claire Thorne

Trombone

Matthew Knight
Emma Juliette Boyd
Dougal Prophet

Timpani

Elizabeth Barker

Harpsichord

Catherine May

Vivace Chorus Singers

FIRST SOPRANOS

Joanna Andrews
Helen Beevers
Mary Broughton
Elaine Chapman
Rachel Edmondson
Mo Kfour
Maggie Martelli
Hilary Minor
Susan Norton
Robin Onslow
Margaret Parry
Margaret Perkins
Kate Rayner
Gillian Rix
Judy Smith
Rosemary Spalding
Carol Terry

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Barbara Barklem
Judith Chester
Anna Durning
Jane Kenney
Judith Lewy
Krystyna Marsden
Enid Millinger
Debbie Morton
Alison Newbery
Kate Peters
Rosalind Plowright
Isobel Rooth
Ann Sheppard
Paula Sutton
Christine Wilks
Frances Worpe

FIRST ALTOS

Penny Baxter
Monika Boothby
Jane Brooks
Margaret Dentskevich
Liz Durning

Sue Fletcher
Jane Hedgecock
Sheila Hodson
Pamela Leggatt
Margaret Mann
Lois McCabe
Clare McKinlay
Kay McManus
Christine Medlow
Rosalind Milton
Gill Perkins †
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Kathryn Slaughter
Ann Smith
Jo Stokes
Hilary Trigg

SECOND ALTOS

Valerie Adam
Geraldine Allen
Marion Arbuckle
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Christine Curtis
Andrea Dombrowe
Carolyn Edis
Valerie Edwards
Celia Embleton
Elizabeth Evans
Valerie Garrow
Claire Hann
Barbara Hilder
Susan Hinton
Carol Hobbs
Yvonne Hungerford
Brenda Moore
Jacqueline Norman
Beryl Northam
Karen Prodger
Prue Smith
Rosey Storey
Elisabeth Yates
† *alto soloist*

FIRST TENORS

Bob Cowell
Tim Hardymont
Nick Manning
Martin Price
Chris Robinson
John Trigg

SECOND TENORS

Bob Bromham
Tony Chantler
Fergus Hamilton
Geoff Johns
Stephen Linton
Jon Scott

FIRST BASSES

John Britten
Michael Golden
Brian John
Jeremy Johnson
Jon Long
Chris Newbery
Chris Peters
Robin Privett
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Stuart Gooch
Nick Gough
Michael Jeffery
Neil Martin
Maxwell New
Mike Osborn
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Vivace Chorus Patrons

The Vivace Chorus is extremely grateful to all Patrons
for their financial support.

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Mrs M van Koetsveld
Mr Lionel Moon

New Patrons are always welcome. If you are interested in participating, please contact our Patrons Secretary, Chris Short, on 07703 807250 or email patrons@vivacechorus.org

Our Patrons scheme has recently undergone a re-launch, the purpose of which is two-fold: to give Patrons additional benefits for their financial backing and to encourage new Patrons to support the choir, which will help us to continue to perform innovative, high-quality programmes.

About the Vivace Chorus

Jeremy Backhouse Music Director
Francis Pott Accompanist

The Committee

James Garrow	Chairman	Tel. 01403 751552
Isobel Rooth	Hon. Secretary	Tel. 01252 702979
	email: secretary@vivacechorus.org	
Bob Cowell	Hon. Treasurer	Tel. 01483 770896
Jane Brooks	Membership Secretary	Tel. 01483 539088
	email: membership@vivacechorus.org	
Michael Taylor	Ticket sales	Tel. 07958 519741
	email: tickets@vivacechorus.org	
Jackie Alderton	Mailings	Tel. 01932 343625
Gill Perkins	Sponsorship	Tel. 01483 458132
Chris Short	Patrons' liaison	Tel. 07703 807250
Hilary Trigg	Publicity	
Hilary Minor	Press Officer	
Neil Martin	Committee member	

Other (non-Committee) responsibilities

Christine Medlow	Music Librarian
John Britten	Music sales
Penny Baxter	Pre-concert talks
Prue Smith	Auditions accompanist, cathedral & library displays
Brenda Moore	Programme notes, soloists' liaison & advertising
Alan Batterbury	Concert staging
Chris Alderton	Front of House
Chris Peters	Website Manager

For other phone numbers and email addresses, please refer to the 'Contact us' page of our website: www.vivacechorus.org.

The choir was founded in 1947 as the Guildford Philharmonic Choir but in May 2005, to reflect its new independent status from the Borough of Guildford, 'rebranded' itself as the Vivace Chorus. We enjoy a challenging and varied repertoire from the 16th century onwards; some pieces are well-known, others are rarities deserving to be heard by a wider audience. In the 2004/5 season, we introduced our Contemporary Choral Classics Cycle, an innovative series of works from the late 20th and 21st centuries. To show the variety of our recent programmes:

The 2007/8 season tested both our tuning and our nerves, with a programme by French composers, sung only with organ or unaccompanied, followed by our *Viennese Masters* concert which included more *a cappella* singing (three Bruckner motets and a 16-part arrangement of Mahler's *Ich bin der Welt abhanden gekommen*). Our contemporary concert featured Karl Jenkins' *Requiem*, with other works by Britten, Fauré, Elgar, Barber and Mahler.

We started the 2008/9 season with a spectacular performance of Verdi's *Requiem*, in combination with our twin choir, the Freiburger Bachchor, and Romsey Choral Society. Then as a complete contrast, our Venetian Baroque concert included some of the earliest music we have ever sung. These were masterpieces from Gabrieli, Schütz and Monteverdi, with Vivaldi's uplifting *Gloria* to end the evening. Finally, and following on from the success of our first-ever jazz concert in May 2007 (which included Will Todd's fabulous *Mass in Blue*), the season finished with Will Todd's *Te Deum* – a world première and first commission by the choir.

We also regularly sing in a 'Last Night of the Proms' charity concert in the Fairfield Halls, Croydon, and with our good friends the Brandenburg Sinfonia, we sing at least once a year in the superb venue of St Martin-in-the-Fields, performing works such as Mozart's *Requiem*.

During this summer's break, half the choir and Jeremy embarked on what quickly became known as the *Tour de France*. We gave concerts in the cathedrals of Paris (Notre-Dame), Rouen and Beauvais. This proved to be both inspiring and emotionally moving – and we had great fun too.

Eagerly anticipated events are a commercial recording of Will Todd's *Te Deum* and, to mark the centenary of Mahler's death, a performance of his Symphony No. 8, being planned for May 2011 in the Royal Albert Hall.

If you are interested in singing with us, please contact Jane Brooks, 01483 539088. Rehearsals are held on Monday evenings at Holy Trinity Church, Guildford High Street, and prospective members are welcome to attend rehearsals on an informal basis before committing to an audition. For more information, see our website at www.vivacechorus.org.

Images and great memories from the Vivace Chorus' *Tour de France*

VIVACE CHORUS
DIRECTION: Jeremy Backhouse

CONCERT

ANGLETTERRE
Vivace Chorus
ORGANISTE: Andrew Earls

Le Chœur de Vivace - Le Chœur de l'organe
avec une chorale de Beauvais - Orgue - Piano -
Jazz - Violon - Trombone

Mercredi **24** juin 2009
18h30
CATHÉDRALE DE ROUEN

Above: Our mascot, 'the chubby cherub'.
Top right: evening concert in Beauvais.
Opposite: recital in Notre-Dame, Paris.
Below: Afternoon ride on the Beauvais carousel and finally, homeward bound.





Contemporary Choral Classics
Concert, 16 May 2009

from Stephen Goss' review for
'The Surrey Advertiser'



... a full-house was treated to a compelling performance of contemporary vocal music. The ambitious Vivace Chorus commissioned a brand new large-scale work for the occasion - Will Todd's *Te Deum* for chorus, children's choir, soprano soloist and ensemble. The rest of this refreshingly imaginative programme was made up of music by other living composers from America and Britain. While it was good to hear fine performances of some familiar modern classics by John Tavener and John Rutter and to be introduced to works by Morton Lauridsen and Eric Whitacre, Todd's brilliant new piece was the highpoint of the evening.

... it was Vivace's recent performance of [Todd's] *Mass in Blue* that led to this commission. From the bold virtuosic timpani writing in the opening bars of the *Te Deum* it was clear that the audience was in for a treat. Todd's musical language is drawn from a variety of sources which are integrated into a compelling musical cocktail. If there were echoes of Walton and Britten in one movement, there were traces of Sondheim and Duke Ellington in another. Pupils from Holy Trinity School, Tormead School and Holy Trinity Church Choir joined forces in a touching performance of the 4th movement; a beautiful setting of *the Lord is my Shepherd*. Elsewhere, soprano Bethany Halliday and saxophonist Paul Fawcus impressed with gripping solo turns.

The Vivace Chorus were excellent throughout the concert, making light work of a challenging programme. Conductor Jeremy Backhouse had the chorus's undivided attention; his hard work on detail in rehearsals paying dividends in a slick, professional performance.



The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Penny Peters, Guildford Cathedral Office (tel: 01403 547860). It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.

Financially assisted by
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Tonight's concert has been held in Guildford Cathedral by kind permission of the Dean and Chapter.

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Did you like what you've heard? Would you like to get involved?

New singers are always welcome; if you'd like to know more, talk to any of the choir members, or contact our Membership Secretary, Jane Brooks, on 01483 539088 or email membership@vivacechorus.org

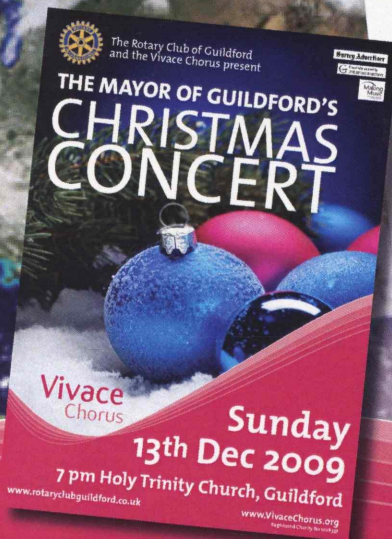
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As a Patron you will receive discounts on tickets for concerts sponsored by Vivace Chorus and priority booking. You can also reserve seats in sections of the Cathedral which are normally unreserved. You will be invited to our social events and your name will appear in our programmes.

Being a *PLATINUM* Patron costs just £75 a year and entitles you to 20% off all ticket purchases.
GOLD Patrons enjoy a 10% discount on tickets in return for their £50 subscription. [The *SILVER* level remains only for existing Patrons who prefer not to upgrade.]

For more details contact Chris Short, Patrons' liaison, on 07703 807250 or email patrons@vivacechorus.org

Looking forward to
seeing you at one of
our next concerts...



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**Vivace
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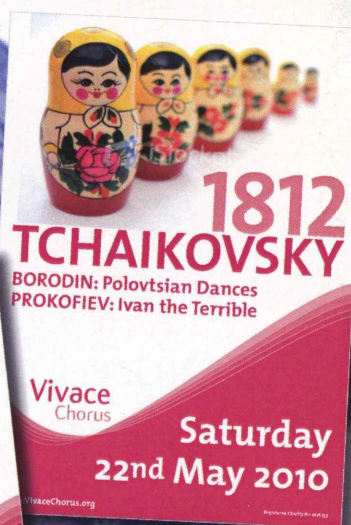


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VERDI**

**Vivace
Chorus**

**Saturday
6th March 2010**

www.VivaceChorus.org



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TCHAIKOVSKY**

BORODIN: Polovtsian Dances
PROKOFIEV: Ivan the Terrible

**Vivace
Chorus**

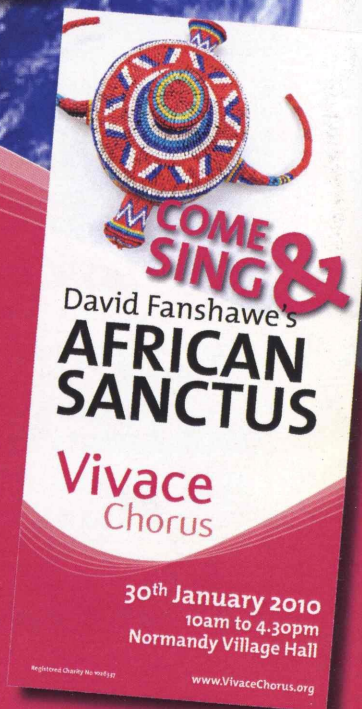
**Saturday
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VivaceChorus.org

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Vivace
Chorus

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