



PUCCINI VERDI

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
6th March 2010

7.30 pm Guildford Cathedral

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President Sir David Willcocks CBE MC

An Italian Evening

Puccini: *Preludio Sinfonico*
Verdi: *Quattro Pezzi Sacri* (Four Sacred Pieces)
Puccini: *Crisantemi* (Chrysanthemums)
Messa di Gloria

Andrew Dickinson	Tenor
Frederick Long	Bass-baritone

The Brandenburg Sinfonia
conductor
Jeremy Backhouse

PRE-CONCERT TALK

'Some first and last thoughts: early Puccini to late Verdi'

This will start at 6.30pm in the Chapter House of the Cathedral. The speaker will be Russell Keable, Director of Conducting at the University of Surrey. Russell's academic interests have led him to revive some rare opera and ballet repertoire, and less-well-known works by many British composers, as well as reconstruction of music from Korngold's film score for *The Sea Hawk*.

Russell broadcasts regularly on Radio 3 and performs with orchestras and choirs throughout the British Isles, including the London Mozart Players, Manchester Camerata, Northern Ballet Orchestra, BBC Concert Orchestra, Viva and the Royal Philharmonic Orchestra.

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.

Life wasn't always about opera...

The two composers featured in this evening's programme are renowned largely for their operatic output and little else. Verdi and Puccini were both outstanding masters of Italian opera, Puccini being the last of the great Italian composers and Verdi's only true successor.

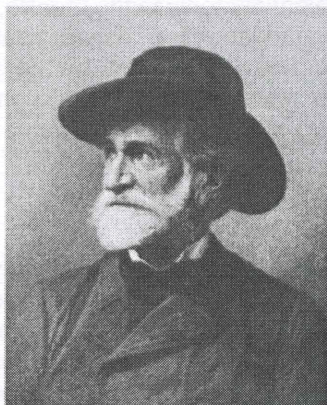
However, both these great operatic composers also ventured into other genres at least occasionally, and sometimes with outstanding success here too. Tonight you have the opportunity to hear some relatively unknown music, both sacred and secular, written by these composers while away from their usual world of the opera house.

Giuseppe Verdi (1813 – 1901)

The son of an innkeeper and grocer, Verdi displayed undoubted musical talent very early. After studying with the local organist of Roncole, he continued his musical studies in nearby Busseto, where he came under the patronage of Antonio Barezzi, a rich merchant and the president of the local philharmonic society, who offered to pay for him to study at Milan Conservatory. But having gone there in 1832, Verdi was not admitted, mainly as his piano technique was judged to be unsatisfactory.

He studied privately in Milan for 2 years and in 1836 he returned to Busseto, where he was appointed Maestro di Musica.

After 3 years and keen to test his ability as an opera composer, he moved back to Milan, where the impresario Merelli accepted his first opera and commissioned another. However, between 1838 and 1840, Verdi's wife (Barezzi's daughter) and two children died. In this most painful period of his life, Verdi considered giving up composition, but was persuaded by Merelli to compose *Nabucco* (1841); its triumphant success at La Scala in 1842 made him the most prominent of young Italian composers. Thereafter he wrote series of operas, some more successful than others at their premières, but each eagerly sought after by impresarios, making his stature as one of the greatest opera composers unchallengeable.



Verdi also wrote several songs and choral music, producing occasional masterpieces into his old age. These included *Messa da Requiem*, in memory of the revered Italian poet and novelist Alessandro Manzoni (1874), and the two late masterpieces *Otello* (1887) and *Falstaff* (1893) which crowned his operatic achievements.

The *Quattro Pezzi Sacri* (Four Sacred Pieces) were Verdi's last completed compositions, published as a group in 1898.

Verdi (1898)



Giacomo Puccini (1858 – 1924)

Puccini was the fifth generation of a family of professional musicians and composers, living and working in and around Lucca, in Tuscany. All the previous generations of his family were basically church composers and organists at Lucca's Cathedral – San Martino.

When his father died, Puccini took over the position of choirmaster and organist at San Martino at the age of 14. It was expected that he would continue the long family

tradition; however, one night in 1876 all that changed, when Puccini and a friend walked all of 13 miles to the city of Pisa to see a production of Verdi's *Aida*. This made such an impact on him that he decided to follow his instinct for operatic composition. With a scholarship and financial support from an uncle, he entered the Milan Conservatory in 1880.

While still a student there, Puccini came to the attention of the great Milanese music publisher Giulio Ricordi, beginning Puccini's life-long association with the house of Ricordi. With the first performance of his opera *Manon Lescaut*, produced at Turin in 1893, Puccini achieved his greatest ever success, and he became known outside Italy. He continued to write mainly operatic works, the range and diversity of which are defined by *La Bohème* at one extreme and *Turandot*, unfinished at his death, at the other.

Puccini himself acknowledged that his true talent lay "only in the theatre," and so his non-operatic works are understandably few. His choral, orchestral and instrumental works therefore date mainly from his early years, but there are more of them than the average concertgoer might ever imagine.

Preludio Sinfonico

The *Preludio Sinfonico* was written in 1876 while Puccini was only 18 years old and was rediscovered more than a century later, thanks to the research of Italian pianist, musical editor and publisher Pietro Spada. This brief prelude demonstrates the young composer's mastery of the full orchestra and also reveals the influence of Wagner's music. The piece opens quietly with the woodwind, echoed by the strings and gradually moves forward to a grand climax, followed by a gentle conclusion, reminiscent of the opening.

Quattro Pezzi Sacri

In complete contrast to tonight's youthful opening work, Verdi's *Quattro Pezzi Sacri* were written during his later years and represent the composer at his most mature in terms of harmony, structure and melodic invention. The *Quattro Pezzi Sacri* were written between 1889 and 1897, and although published together, Verdi did not intend that they should always be performed together.

Neither did Verdi cultivate a specifically religious style for his sacred music – on occasions recalling music from his operas – but he was,

however, an enthusiastic student of the early Italian masters of sacred music, especially Palestrina, and this influence can be seen in his late religious works.

In 1888, professor of music Adolfo Crescentini published a "*scala enigmatica*" or enigmatic scale, made up of bizarre intervals (C, D flat, E, F sharp, G sharp, A sharp, B; with F natural in its descending form), which he invited composers to harmonise. Hence in 1889, Verdi wrote the first of the four pieces and his fourth setting of ***Ave Maria***, an unusual and harmonically ambiguous work quite unlike anything else in his prolific output. It is sung *a cappella*, the slowly moving, rising and falling enigmatic scale being sung once by each voice part in turn on the words *Ave Maria*.

Verdi did not expect the *Ave Maria* to be performed, thinking of it more as a technical exercise. In fact it is now perhaps the best-known of the four pieces.

The ***Stabat Mater*** is a devotional poem about the Virgin Mary's grief-stricken vigil at the foot of the cross. Considering the length of the verse, the setting is terse, and although set simply for chorus and orchestra, it has great expressive power and a grand dynamic climax.

The Italian text of the following ***Laudi alla Vergine*** is a setting of *Paradiso XXXIII*. [Dante Alighieri, the greatest of Italian poets, wrote *La Divina Commedia* (The Divine Comedy) between 1307 and 1321. This is a three-part allegory of life and God as revealed to a pilgrim: *Inferno* (Hell), *Purgatorio* (Purgatory) and *Paradiso* (Paradise).]

This simple and tender hymn of praise to the Virgin evokes the spirit of 16th-century polyphony and is, like the *Ave Maria*, sung *a cappella*. It is scored for women's voices alone: sopranos and altos, each in two parts, and makes an ideal intermezzo between the two larger orchestra-accompanied pieces.

The concluding ***Te Deum*** was written for a large double chorus (up to 16 parts) and orchestra. This is a powerful and dramatic setting of both prayer and praise – the double choral antiphony, and the full passages with and without orchestra, give a masterly effect of all creation united in homage to the Creator. Doubtless the wealth of Verdi's operatic experience contributes to one of the most powerful and original of all versions of the text.

I. Ave Maria

Ave Maria, gratia plena, Dominus tecum;

*benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus.*

*Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.*

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus.

Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death.
Amen.

II. Stabat mater

*Stabat mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.
Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.
Quae moerebat et dolebat,
Pia Mater, dum videbat
Nati poenas inclyti.
Quis est homo, qui non fleret,
Matrem Christi si videret
In tanto supplicio?*

*Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?
Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.
Eja, Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac, ut ardeat cor meum,
In amando Christum Deum
Ut sibi complaceam.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.
Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.
O how sad and afflicted
was that blessed
Mother of the only-begotten.
Who wept and grieved
and trembled to behold
the torment of her glorious child.
What man would not weep
if he saw the Mother of Christ
in such torment?

Who could not be sorrowful
to behold the pious mother
grieving with her Son?
For the sins of His people
she saw Jesus in torment
and subjected to the whip.
She saw her sweet Son
dying, forsaken,
as He gave up the spirit.
Ah Mother, fount of love,
let me feel the force of grief,
that I may grieve with thee.
Make my heart burn
with the love of Christ, the God,
that I may please Him.

*Sancta Mater, istud agas,
Crucifigi fige plagas,
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.
Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.
Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.*

*Fac, ut portem Christi mortem,
Passionis fac consortem
Et plagas recolare.
Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii
Flammis ne urar succensus
Per te, Virgo, sim defensus
In die judicii.
Christe, cum sit hinc exire
Da per matrem me venire
Ad palmam victoriae.
Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria. Amen.*

Holy Mother, bring this to pass,
transfix the wounds of Him
who is crucified firmly on my heart.
Thy wounded Son,
who deigns to suffer for my sake,
share his pain with me.
Make me truly weep with thee,
grieving with Him who is crucified
so that I may live.
To stand by the cross with thee,
to be freely joined with thee
in lamentation, I desire.
Virgin of virgins, resplendent,
do not now be harsh towards me,
let me weep with thee.

Let me carry Christ's death,
the destiny of his passion,
and meditate upon his wounds.
Let me suffer his wounds
let me drink the cup of the cross
and the blood of thy Son.
That I burn not, consumed with flames,
O Virgin, let me be defended by thee
in the day of judgement.
O Christ when I must go hence,
grant through Thy mother that I come
to the crown of victory.
When my body dies,
let my soul be given
the glory of paradise. Amen.

III. Laudi alla Vergine

*Vergine madre, figlia del tuo Figlio,
umile ed alta più che creatura,
termine fisso d'eterno consiglio,
tu se' colei che l'umana natura
nobilitasti sì, che'l suo Fattore
non disdegnò di farsi sua fattura.
Nel ventre tuo si raccese l'amore
per lo cui caldo nell'eterna pace
così è germinato questo fiore.
Qui se' a noi meridiana face
di caritate, e giuso, intra i mortali,
se' di speranza fontana vivace.*

Virgin mother, daughter of thy Son,
lowly and uplifted more than any creature,
fixed goal of the eternal counsel,
thou art she whom human nature
so ennobled that its creator
did not disdain to make Himself its creation.
In thy womb was lit again the love
under whose warmth in the eternal peace
this flower hath thus unfolded.
Here art thou unto us the noonday torch
of charity, and there below with mortals
art a living spring of hope.

*Donna, se' tanto grande e tanto vali,
che qual vuol grazia,
ed a te non ricorre,
sua disianza vuol volar senz'ali.
La tua benignità non pur soccorre
a chi dimanda, ma molte fiate
liberamente al dimandar precorre.
In te misericordia, in te pietate,
in te magnificenza, in te s'aduna,
quantunque in creatura è di bontate.
Ave.*

IV. Te Deum

*Te Deum laudamus:
Te Dominum confitemur.
Te aeternum Patrem,
omnis terra veneratur.
Tibi omnes Angeli,
Tibi coeli et universae potestates:
Tibi Cherubim et Seraphim
incessabili voce proclamant:
"Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
majestatis gloriae tuae".*

*Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus
laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae majestatis;
Venerandum tuum verum
et unicum Filium; Sanctum quoque
Paraclitum Spiritum.*

*Tu Rex gloriae, Christe.
Tu Patris sempiternus
es Filius.
Tu ad liberandum suscepturus
hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus*

Lady, thou art so great and hast such
worth, that he who would have grace
yet doth not turn to thee, his longing
seeketh to fly without wings.
Thy kindliness not only succours
he who asketh, but does oftentimes
freely forerun his request.
In thee is mercy, in thee is pity,
in thee magnificence, in thee is united
whatever in created being is of
goodness.
Hail.

We praise Thee, O God:
we acknowledge Thee to be the Lord.
All the earth doth worship Thee,
the Father everlasting.
To Thee all Angels cry aloud:
the heavens, and all the powers therein.
To Thee Cherubim and Seraphim
continually do cry:
"Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full
of the majesty of Thy glory".

The glorious company of the Apostles,
The goodly fellowship of the Prophets,
The noble army of Martyrs,
praise Thee.
The holy Church throughout all the
world doth acknowledge Thee:
the Father of an infinite majesty;
Thine honourable, true
and only Son; also the Holy Ghost,
the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son
of the Father.
When Thou tookest upon Thee to
deliver man,
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the
sharpness of death, Thou didst open

*regna coelorum.
 Tu ad dexteram Dei sedes,
 in gloria Patris.
 Iudex crederis esse venturus.
 Te ergo quaesumus,
 tuis famulis subveni,
 quos pretioso sanguine redemisti.
 Aeterna fac cum Sanctis tuis
 in gloria numerari.
 Salvum fac populum tuum, Domine,
 et benedic hereditati tuae.
 Et rege eos, et extolle illos usque
 in aeternum.*

*Per singulos dies benedicimus te;
 et laudamus nomen tuum
 in saeculum saeculi.
 Dignare, Domine, die isto
 sine peccato nos custodire.
 Miserere nostri Domine,
 miserere nostri.
 Fiat misericordia tua, Domine, super
 nos, quemadmodum speravimus in te.
 In te speravi; non confundar
 in aeternum.
 In te, Domine, in te speravi.*

the Kingdom of Heaven to all believers.
 Thou sittest at the right hand of God,
 in the glory of the Father.
 We believe that Thou shalt come to be
 our Judge. We therefore pray Thee,
 help Thy servants: whom Thou hast
 redeemed with Thy precious blood.
 Make them to be numbered with Thy
 Saints in glory everlasting.
 O Lord, save Thy people,
 and bless thine heritage.
 Govern them and lift them up
 for ever.

Day by day we magnify Thee;
 and we worship Thy name,
 ever world without end.
 Vouchsafe, O Lord:
 to keep us this day without sin.
 O Lord, have mercy upon us,
 have mercy upon us.
 O Lord, let Thy mercy lighten upon us
 as our trust is in Thee.
 In Thee have I trusted; let me never
 be confounded.
 In Thee Lord, in Thee have I trusted.

~ Interval ~

Crisantemi

The string quartet was a medium for which Puccini had an undoubted affinity, and over the years he composed some five works or groups of pieces for it. All of these compositions have been virtually forgotten except for *Crisantemi* (Chrysanthemums), written in 1890 as an elegy for Amedeo of Savoy, the Duke of Aosta. Written in a single night, Puccini said, *Crisantemi* is a single, dark-hued, continuous movement which he re-used 4 years later in the last act of *Manon Lescaut* to show the suffering of Manon's imprisonment and transportation. Almost never heard in its original string quartet guise, *Crisantemi* has instead become known as an arrangement for string orchestra.

Messa di Gloria

The *Messa di Gloria* was written in 1880 as Puccini's graduation thesis from the Institute Musicale of Lucca, when he was only 22 years old. It was also intended as a tribute to the four generations of his family who had specialised in sacred music. In the autumn of the same year Puccini began his 3 years of study at the Milan Conservatory.

The Mass was originally known as his *Mass for Four Voices* [vocal parts] but probably derives its better-known title from the importance of its second movement, the *Gloria*, which accounts for almost half the performance time of the entire work. It is an unmistakably youthful work, but shows a mature grasp of musical composition, combining a flair for orchestration with a similar command of vocal writing in a style which opera aficionados will immediately recognise as Puccini's own.

It is probably due to Puccini's preoccupation with opera that the *Messa di Gloria* remained unperformed for a further 72 years after its first performance, despite its undoubted quality and the resounding success of its first performance. The piece was only brought to light again in 1952 by an American Catholic priest and musicologist, Father Dante del Fiorentino, during his researches in Lucca for a new biography of the composer. Although Puccini never tried to publish his *Messa di Gloria*, nevertheless he thought well enough of the piece to re-use certain themes: that of the *Agnus Dei*, for example, is found in more or less identical form in *Manon Lescaut*.

The mass is scored for tenor, baritone and bass soloists and four-part mixed choir with full orchestra, and divided into the customary five movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*.

The delightful introduction to the *Kyrie* by the strings begins quietly and is developed; the *Christe eleison* has a more forceful opening as bass, tenor, alto and soprano voices enter in turn, a tone or semitone apart, forming a dramatic climax. The return of the *Kyrie* restores the earlier serenity and the woodwind bring the movement to a quiet close.

The *Gloria* is divided into contrasting sections each with its own character. The opening *Gloria in excelsis Deo* leads to a lively exchange between the women's and men's voices, before all join together in rejoicing. The simple harmonies of *Et in terra pax* lend an air of serenity which gives way to ever-increasing tension and a dynamic climax as trumpet calls introduce *Laudamus te*. At the words *Adoramus te*, strings and woodwind accompany a gentler setting, leading to the unmistakably operatic tenor solo, *Gratias agimus tibi*. The opening mood is restored

with *Gloria in excelsis Deo*, and a gently lilting *Domine Deus, Rex coelestis* before the basses introduce *Qui tollis peccata mundi*, a characteristically operatic section worthy of Verdi. More solemn but just as grand is the *Quoniam tu solus sanctus*, where the brass lend strength to the choir's solid four-part harmony. Trumpet fanfares build to an appropriate climax and lead to the final section, *Cum sancto spiritu*, where Puccini shows his contrapuntal skill in a fugue introduced by the basses, followed by the tenors, altos and sopranos.

The **Credo** opens in unison, an emphatic statement of belief in the Trinity, followed by the contrasting style of *Et incarnatus est*, a reflective section for tenor solo and chorus. The mood darkens for the bass solo *Crucifixus*, with the sombre monotones of *Passus et sepultus est* conveying a deep sense of pathos. The minor mode continues in *Et resurrexit*, but optimism resurfaces in *Et expecto resurrectionem*, heralded by trumpets, followed by the joyful *Et vitam venturi saeculi*. The movement closes with a simple *Amen*.

The tender **Sanctus** and strongly stated *Pleni sunt coeli* from the entire choir are followed by the beautiful baritone solo of the *Benedictus*, crowned by final choral singing of *Hosanna in excelsis*.

The setting of the **Agnus Dei** may be familiar from its later operatic transformation as the madrigal in the second act of *Manon Lescaut*. It starts with a tenor solo, introducing a bass solo passage, before the two soloists join together in music that brings inevitable suggestions of Verdi.

I. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

II. Gloria

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,

Glory be to God on high,
and on earth peace
to men of goodwill.
We praise Thee, we bless Thee,
we worship Thee,
we give thanks to Thee
for Thy great glory.
O Lord God, heavenly King,
God The Father Almighty.
O Lord the only begotten Son,

*Jesu Christe;
Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe, cum sancto Spiritu,
in gloria Dei Patris. Amen.*

Jesus Christ;
O Lord God, 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.
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.

III. Credo

*Credo in unum Deum
Patrem omnipotentem
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum
Christum, Filium Dei unigenitum,
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.*

I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ, the
only begotten Son of God,
Begotten of his Father before all
worlds. God of God,
light of light,
Very God of very God.
Begotten, not made, being of one
substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.

*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.*

And was incarnate by the Holy Ghost
of the Virgin Mary:
and was made man.
And was crucified also for us
under Pontius Pilate:
suffered, 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.

*Et iterum venturus est
cum gloria judicare vivos et mortuos:*

And He shall come again
with glory to judge the living and the

*Cujus regni non erit finis.
 Et in Spiritum sanctum Dominum,
 et vivificantem:
 Qui ex Patre, Filioque procedit.
 Qui cum Patre, et Filio simul adoratur,
 et conglorificatur:
 Qui locutus est per Prophetas.
 Et unam sanctam catholicam et
 apostolicam Ecclesiam.
 Confiteor unum baptisma
 in remissionem peccatorum.
 Et expecto resurrectionem
 mortuorum et vitam venturi saeculi.
 Amen.*

dead: His kingdom shall have no end.
 And (I believe in) the Holy Ghost, the
 Lord and giver of life: Who
 proceedeth from the Father and Son.
 Who with the Father and Son
 together is worshipped and glorified:
 Who spake by the Prophets.
 And in one holy catholic and
 apostolic Church.
 I acknowledge 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.

IV. Sanctus

*Sanctus, sanctus, sanctus,
 Dominus Deus Sabaoth.
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis.
 Benedictus qui venit
 in nomine Domini.
 Hosanna in excelsis.*

Holy, holy, holy,
 Lord God of Hosts.
 Heaven and Earth are full of Thy
 glory. Hosanna in the highest.
 Blessed is he who cometh
 in the name of the Lord.
 Hosanna in the highest.

V. Agnus Dei

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

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

Some of the printed music for this evening's concert has been hired from
 Surrey County Council Performing Arts Library,
 Concord Music Hire Library and United Music Publishers.

The Vivace Chorus gratefully acknowledge the sponsorship
 of tonight's soloists by the Josephine Baker Trust.

Andrew Dickinson – Tenor



Andrew is currently on the Opera Course at the Royal Academy of Music (RAM) studying under Ryland Davies and Audrey Hyland. The Derek Butler Trust, an Ian Fleming Award from the Musicians' Benevolent Fund and the Countess of Munster Award assist him in his studies. Before that he completed his Bachelor of Music degree with 1st Class Honours at the Royal Scottish Academy of Music and Drama (RSAMD), studying with Peter Wilson. Whilst at the RSAMD, Andrew won the Florence Veitch Prize for Oratorio in 2007 and the Frank Spedding Lieder competition 2008. In his first year at the RAM he won the prestigious Arthur Bliss Prize and reached the final of the Richard Lewis Competition as well as making his Wigmore Hall debut in a performance of Vaughan Williams' *On Wenlock Edge*.

Recent operatic roles include Raoul de St Briche in Lehár's *The Merry Widow* with Scottish Opera; Ferrando in Mozart's *Così fan tutte* and the Mayor in Britten's *Albert Herring* with RSAMD; Alchemist in Bernstein's *Candide* and Lehrbube in Wagner's *Die Meistersinger*, both at the Edinburgh Festival, and Don Ottavio in Mozart's *Don Giovanni* with Fife Opera. Andrew has recently played Ferrando in *Così fan tutte* with Clonter Opera as well as Il Conte Alberto in the RAM production of Rossini's *L'occasione fa il ladro*. He was also privileged to be part of the Bayreuth Chorus for their 2009 season. Andrew will be playing the title role in *Albert Herring* for Royal Academy Opera in March 2010 and will then join the Glyndebourne Chorus for their 2010 summer season.

Andrew has sung in Handel's *Messiah* as a guest soloist across Central and Eastern Europe, including venues such as St Stephen's Cathedral in Vienna and the Liszt Academy in Budapest. Other oratorio highlights include Elgar's *The Apostles*, Puccini's *Messa di Gloria*, Mendelssohn's *Elijah* and *St Paul*, Gounod's *St Cecilia Mass*, Rossini's *Petite Messe Solennelle*, Bach's *St John Passion* at St Martin-in-the-Fields and Mozart's *Coronation Mass* in Ravensburg. Recent concerts include Britten's *War Requiem* at Dunblane Cathedral and Haydn's *Nelson Mass* at Eton College. Andrew will also sing Bach's *St Matthew Passion* at Canterbury Cathedral in March.

Frederick Long – Bass-baritone



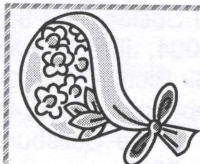
Frederick is a versatile musician, with experience as a singer, pianist, cellist, conductor and composer. After graduating from Bristol University with a first class degree in music, he won a scholarship to study as a bass-baritone at the Royal Academy of Music, where he is taught by Mark Wildman and Iain Ledingham. Now in his second year, he has given performances of major oratorio repertoire across the country, including the Mozart, Fauré and Duruflé Requiems, Haydn's *Creation*, Handel's *Messiah* and Puccini's *Messa di Gloria*. Frederick was delighted to be invited to the Victoria Rooms

last year to perform the eponymous prophet in Mendelssohn's *Elijah* as part of Bristol University's centenary celebrations, and more recently to St. John's, Smith Square, for Handel's *Judas Maccabaeus*, with Paul Spicer and the City of London Baroque Sinfonia.

Frederick's growing operatic experience includes *Somnus* (Handel's *Semele*) for Royal Academy Opera under Sir Charles Mackerras, Noye (Britten's *Noye's Fludde*) at Rugby School, and Life in the world premier of Martin Georgiev's chamber opera, *The Mirror*. Later in March he will play Superintendent Budd (Britten's *Albert Herring*) for Royal Academy Opera (alongside tonight's other soloist!).

2010 marks the beginning of Frederick's tenure as a Kohn Bach Scholar soloist in the Academy's flagship Bach Cantata series, and he also looks forward to a return to his *alma mater* for the Verdi *Requiem*, *Messiah* at St. Martin-in-the-Fields, and the official commencement of his studies with Royal Academy Opera in September.

Frederick would like to acknowledge the support of the John Lewis Scholarship, the Arts and Humanities Research Council and the Josephine Baker Trust.

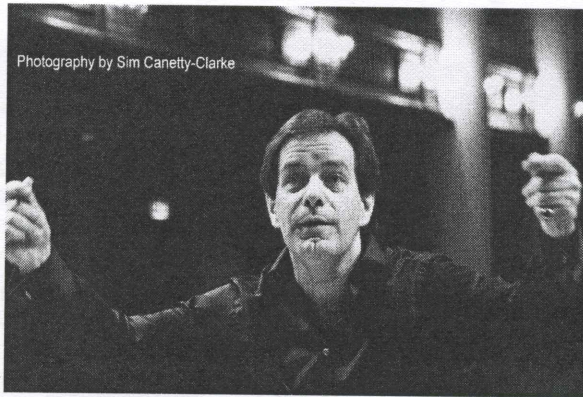


The Creation – 14th November 2009

(from Mark Wildman, Head of Vocal Studies at the Royal Academy of Music):

I greatly enjoyed the concert and was bowled over by the excellence of the chorus and by Jeremy's great skill and sensitivity in guiding everyone through a difficult score. The whole evening was a real pleasure. It was a privilege to work with you all.

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 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)*, Verdi's *Requiem* and most recently, in November 2009, Haydn's *The Creation*.

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 2009.



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

Mihkel Kerem
Leo Payne
Deborah White
Anna Harpham
Caroline Frenkel
Emily Steinitz
Floortje Gerritsen-
Huston
Kate Robinson

Violin 2

Elizabeth van Ments
Oriana Kristzen
Sally Fenton
Gabriella Nikula
Rowan Bell
Catriona Hepburn

Viola

Matthew Quenby
Oliver Wilson
Francis Kefford
Mariam Ruetschi

Cello

Ben Rogerson
Harriet Wiltshire
Graham Walker
Helena Binney

Bass

Anthony Williams
Lawrence Ungless

Flute

Fergus Davidson
Nicola Smedley
Kimberley Boyle

Oboe

Dan Bates
Rachel Broadbent
James Beatty

Clarinet

Neyire Ashworth
Juliet Bucknall
Tom Lessels

Bassoon

Jonathan Price
Rosie Cow
Rosie Burton
Rachel Simms

Horn

Nick Wolmark
Susie Koczur
Evgeny Chebykin
Jason Koczur

Trumpet

Chris Deacon
Heidi Bennett
Jo Harris

Trombone

Susan White
Emma Juliette Boyd
Dougal Prophet

Tuba

Alex Kidston

Timpani

Tristan Fry

Percussion

Tommy Foster

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 last 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.

Vivace Chorus Singers

FIRST SOPRANOS

Joanna Andrews
Helen Beevers
Mary Broughton
Rachel Edmondson
Maggie Martelli
Hilary Minor
Susan Norton
Robin Onslow
Margaret Parry
Margaret Perkins
Kate Rayner
Gillian Rix
Laura Sheppard
Alex Simpson
Carol Terry
Nikki Vale

SECOND SOPRANOS

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

FIRST ALTOS

Penny Baxter
Monika Boothby
Jane Brooks
Liz Durning
Sue Fletcher
Jane Hedgecock
Sheila Hodson
Pamela Leggatt
Margaret Mann
Lois McCabe
Clare McKinlay
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Gill Perkins
Karen Prodger
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Hilary Trigg
Maggie Woolcock

SECOND ALTOS

Geraldine Allen
Hannah Andrews
Marion Arbuckle
Evelyn Beastall
Sylvia Chantler
Mary Clayton
Christine Curtis
Celia Embleton
Elizabeth Evans
Valerie Garrow
Jo Glover
Claire Hann
Barbara Hilder
Susan Hinton
Carol Hobbs
Yvonne Hungerford
Janet Lansdale
Beryl Northam
Prue Smith
Jo Stokes
Rosey Storey
June Windle
Elisabeth Yates

FIRST TENORS

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

SECOND TENORS

John Bawden
Bob Bromham
Tony Chantler
Stephen Chowns
John Duke
Fergus Hamilton
Geoff Johns
Stephen Linton
Jon Scott

FIRST BASSES

John Britten
Michael Golden
Brian John
Jeremy Johnson
Eric Kennedy
Chris Peters
Robin Privett
Philip Stanford
Kieron Walsh

SECOND BASSES

Peter Andrews
Alan Batterbury
Norman Carpenter
Dave Cox
Geoffrey Forster
James Garrow
Nick Gough
Michael Jeffery
Jonathan Long
Neil Martin
Maxwell New
Roger Penny
Chris Short
Michael Taylor

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

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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 underwent a re-launch in 2009, the purpose of which was 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.



'Creative Genius'
The Creation, 14th Nov 2009
from Gillian Ramsden's review for
'The Surrey Advertiser'



...This work, written at the end of the eighteenth century, has not always had the popularity it deserves in Britain, but over the last hundred years it has enjoyed a renaissance and now justly takes its place in the top rank of oratorios.

The Vivace Chorus and the Brandenburg Sinfonia were joined by three soloists: soprano, tenor and bass. The contrast between the dark bass of Mark Wildman and the fresh, lyrical voice of young Nicholas Scott were ideally suited to this work, where Haydn uses the different vocal timbres and ranges to depict light and darkness, the heavens and the depths of the ocean, the birds flying free and the beasts of the earth with heavy tread or sinuous trace.

The immaculate diction of Mr. Wildman was a joy to hear, as was his connection to the story and obvious enjoyment in telling it. I expect great things of the tenor... He had great elegance of phrasing, and his clarity of diction is quite a rarity in young singers nowadays. The strong, bright voice of Rebecca Goulden soared over the orchestra and up into the vaults of heaven just as Haydn must have intended.

The Brandenburg Sinfonia rose to every challenge, as, indeed, did the Vivace Chorus, and this is a challenging work. From the beautifully soft beginning when the Spirit of God first begins its creative work, through the downfall of the hosts of darkness and the glorious fugal hymns of praise, to the final resounding Amens, the choir were responsive to the conductor and produced a wonderful choral sound.

...Jeremy Backhouse held all the forces under his baton together to bring us a performance of an exceptionally high standard. The rehearsal on the day of the performance is usually the only one with the orchestra, and the director, understandably, must give them a great percentage of his attention, often to the detriment of the chorus. In performance Jeremy never lets his chorus down. He is helped in this of course by the sheer professionalism of this orchestra, but the communication between musical director and choir is exceptional.

Thank you, Vivace Chorus, for a wonderful evening.



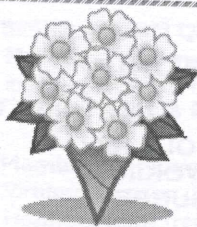
The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Penny Peters, Guildford Cathedral Office (tel: 01403 547860). It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.

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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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I didn't want to just disappear without thanking everyone for making me so welcome & making Vivace so special. And I've learnt such a lot!

I shall be writing a little note to Jeremy, who is the best musical director by miles that I've ever come across, but the success of the choir, both musically & as a group of people, is that everyone plays their part & is welcomed & valued. And that is so rare. I have some wonderful memories of concerts & rehearsals, & much enjoyment.

Thank you so much Vivace, & I hope you continue to go from strength to strength for many years to come!

Best wishes

Deborah Bayliss (Alto 2)

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