

MOZART REQUIEM

CLARINET
CONCERTO

Michael Collins

The Brandenburg Sinfonia
Conductor: Jeremy Backhouse

Vivace
Chorus

Saturday
25th May 2019
7.30 pm

vivacechorus.org

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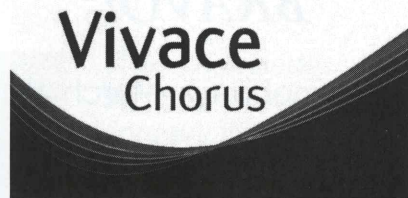


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WOLFGANG AMADEUS MOZART

Clarinet Concerto

Soloist: Michael Collins

Requiem

GUSTAV MAHLER

Ave Maria

(after the Adagietto from the 5th Symphony)

Hazel Neighbour

Soprano

Olivia Warburton

Mezzo soprano

Kieran Carrel

Tenor

Niall Anderson

Bass

Francis Pott

Piano

The Brandenburg Sinfonia

Conductor: Jeremy Backhouse

BRAVO!

Sea Symphony - March 2019

"Thank you for a super evening! The music was wonderful and your rendition of the RVW Sea Symphony left me feeling as though I had been on the ocean. All three soloists were a joy to hear and the orchestra was fabulous!"

Concert for Peace - November 2018

"It was one of the most moving events we have attended for many moons – and so so gratifying to see a packed house – with not a dry eye to be seen by the time we reached that amazing finale: "I was glad" - Vivace truly giving every ounce of choral energy it could muster."

"What an evening , alternately fun, moving, powerful, tragic and lots more! I loved it as did we all, congratulations."

"It was brilliant in concept and perfect in execution! It was a truly wonderful evening which left me feeling on a real high and received rave reviews from all my guests."

Printed music for this evening's concert has been obtained from

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Gustav Mahler : *Ave Maria* (after the *Adagietto* from 5th Symphony)

Chorus, Piano



Moritz_Nähr (Public domain)

The *Adagietto* from Mahler's *Fifth Symphony* was performed as a separate concert item as early as in 1909, when Henry Wood conducted its UK premier at a Promenade Concert, twenty-six years before the whole symphony was heard in London. Its touching eloquence and emotional power can be interpreted in the light of a note that the conductor Willem Mengelberg, who knew both Mahler and his wife Alma, wrote in his copy of the score:

"This adagietto was a declaration of love to Alma. In place of a letter, he sent this in manuscript form, not adding a further word. She understood and wrote to him telling him to come!!! They both told me this. WM."

Mahler was in the process of writing this symphony when he and Alma became engaged in November 1901, and they married four months later. The idea that the *Adagietto* was, at least in part, a musical declaration of love, accounts for the delicate intimacy and sense of intense but troubled yearning (the Mahlers' marriage was famously tempestuous) that it has conveyed to so many listeners. Lucchino Visconti's use of it in his film "Death in Venice" is only one example of the memorable impact that the piece can have even when detached from its context in the symphony (or in the Mahlers' relationship).

Adrian Connell's transcription of the *Adagietto* replaces the limpid string orchestra of the original with a double chorus of eight voices, with an optional harp or piano accompaniment. His choice of text is acute and interesting. The traditional *Ave Maria* ("Hail, Mary") prayer of the Roman Catholic Church, important in personal devotion, is made up of two verses from the Gospel of Luke, with non-biblical words added. First the Angel Gabriel hails Mary as "full of grace" and favoured by God, announcing that she will be the mother of the

Saviour. Then Mary's cousin Elizabeth, visited by Mary after the Annunciation, joyfully tells her that she is "blessed among women" and that the "fruit of [her] womb" is also blessed. The added prayer begs Mary to intercede with God for "us sinners, now and at the hour of our death".

Mengelberg's account of the *Adagietto*'s origins helps to explain and justify Connell's decision to combine it with this prayer. The transcription is reminiscent of those highly conventional medieval poems which take the courtly language and imagery of love, applied to a relationship with a (usually unattainable) lady, and adapt it to pay homage to the Virgin – or, working the other way, use the language of religious awe and veneration for Mary to express passionate but respectful feelings for a mortal lover. Mahler's musical praise of Alma's beauty, grace and gentleness, his sense of her adorable uniqueness, and his longing for her to accept his love, become the driving force that develops the emotional power of an ancient religious text.

The prayer is skilfully fitted to the three-part structure of the music: first the salutation and blessing, then the plea for intercession, and finally the *Amen* (preceded by a repetition of the *Ave Maria*). The slow pace that Mahler repeatedly specifies, and the transparent textures and lovely melodies of the opening, establish an entranced, meditative mood that becomes soulful (*seelenvoll*, Mahler's marking) at the words *gratia plena* ("full of grace"). Bright harmonies then break out at *Benedicta tu* ("Blessed art thou"), and the music presses forward to a glorious climax on the word *Jesu*, the heart of the Redemption-narrative.

The middle section begins more gravely and urgently as *Sancta Maria* ("Holy Mary") is addressed by the sinner longing for support and love, and at *Ora pro nobis* ("Pray for us") a series of chromatic shifts and soaring melodic phrases (taking the soprano top line up to a top C) dramatise this yearning, before subsiding as if comforted and assured of Mary's help. The return of the opening theme brings the piece to a calm close with great waves of melody, dying away at last from a dynamic marking of *forte* to a *pianissississimo*.

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.

Saturday 9th November

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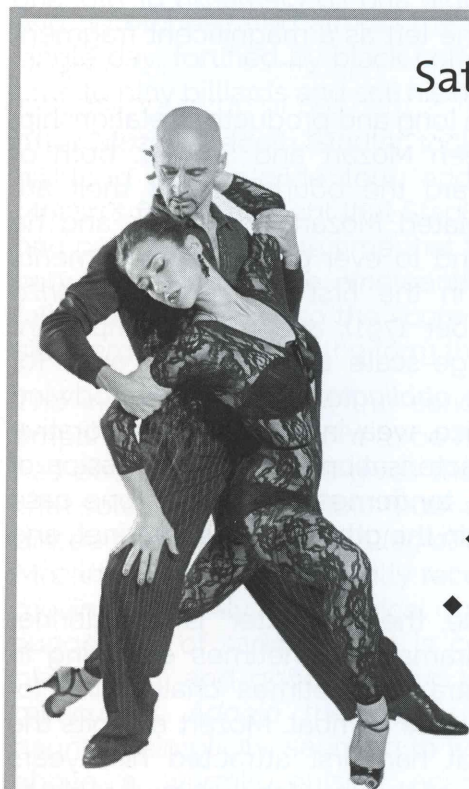
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- ◆ Santiago Quartet ◆
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Vivace
Chorus



W A Mozart : *Clarinet Concerto in A Major, K. 622*

Clarinet, Orchestra



"If only we had clarinets in Salzburg!!", the twenty-one-year-old Mozart wrote enthusiastically to his father from Mannheim in 1778, excited by the opportunities that a first-rate, up-to-date musical ensemble could offer to an innovative composer. Years later, only two months before he died at the age of thirty-five, he finished orchestrating the concerto that he had written for his friend Anton Stadler, the great clarinet virtuoso. This was his last completed work in a year that had also seen the premieres (within a

month) of two operas, *Die Zauberflöte* and *La Clemenza di Tito*, and would end with the *Requiem* that he left as a magnificent fragment at his death in December 1791.

The *Clarinet Concerto* grew out of a long and productive relationship, personal and professional, between Mozart and Stadler, both of whom were eager to push forward the boundaries of their art. Stadler's brilliant technique stimulated Mozart's creativity, and he responded by challenging his friend to ever greater achievements as a performer. Stadler played in the first series of *Clemenza* performances in Prague (September 1791), and had an important role: the opera included two large-scale and complex arias for soprano, each with an important *obbligato* part for a woodwind soloist that complemented the voice, weaving elaborate decorative figures around it to enhance characterisation and the expression of emotions such as jealousy, regret, tenderness and joy. In one case the instrument was a basset horn, in the other a basset clarinet, and Stadler played both.

In the *Clarinet Concerto*, of course, the "character" is the clarinet itself, and its role is genuinely dramatic, sometimes engaging in tender dialogue with the orchestra, sometimes challenging (or being challenged) to a kind of amiable combat. Mozart exploits the flexibility and dynamic range that had first attracted him years before, from the warm resonance of the low "chalumeau" register,

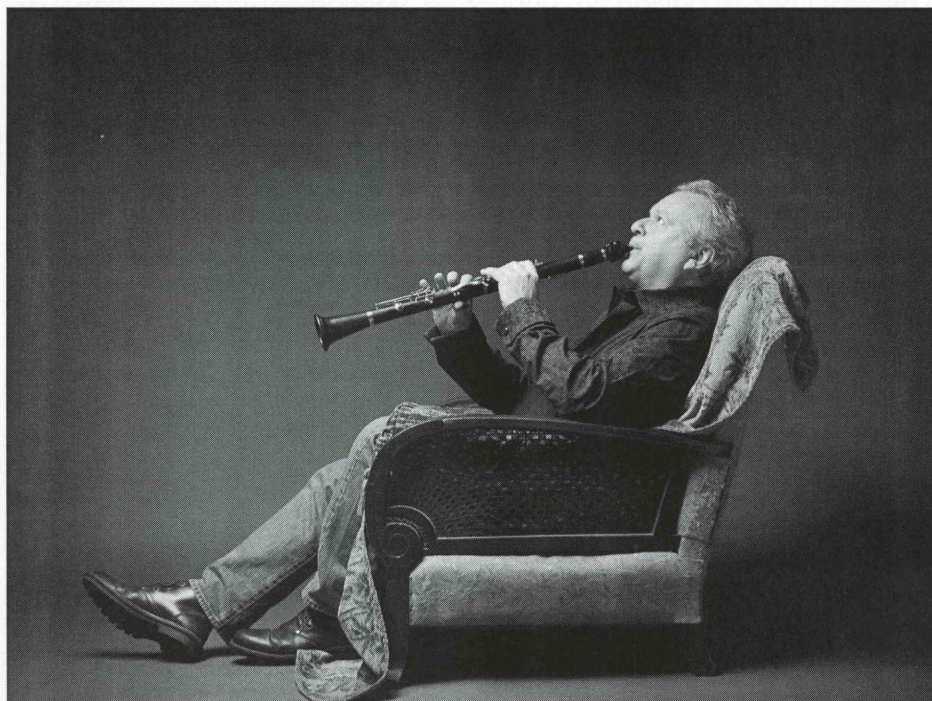
through the eloquent "clarion", with its close relationship to the human voice and (as one commentator says) hints of "a trumpet heard at a distance", to the incisive, gleaming "*altissimo*". The demanding instrumental writing often takes the performer from high to low in the range and back again, in rapid runs and leaps, and this helps create the characteristic and thrilling energy of the piece.

Just as Mozart was constantly pushing forward into new musical worlds, Stadler was interested in the technical development of the clarinet. He collaborated with the Viennese court instrument maker, Theodor Lotz, to design an "enhanced" version of the "A" clarinet with four extra half-tones at the bottom of its register - what is now known as the basset clarinet. Mozart had sketched out the first part of the concerto for yet another wind instrument, the basset horn, but he redeveloped it for Stadler's new one, and it was first performed in Prague on 16 October. As a favour to his friend, Mozart set aside his work on the Requiem a week or so earlier in order to complete it, and he orchestrated almost the whole of the concerto's finale in a single day, fortified by black coffee and tobacco, while also finding time to play billiards and sell his horse.

After Mozart's death Stadler took the original manuscript score on his long Europe-wide tour, and it was lost (some members of Mozart's family thought that Stadler, as unreliable as he was brilliant, had pawned it). By the time that the concerto was published, at the very beginning of the nineteenth century, the basset clarinet had fallen out of favour, so the score was modified to be played on the standard "A" clarinet in the form that is still usually heard.

The instrumentation of the concerto, with no trumpets, oboes or timpani, allows the soloist to be heard with exhilarating clarity, and it has been said that this gives the piece a "chamber music" quality, with soloist and ensemble "bouncing ideas off each other in a lively discourse". The opening *Allegro*, both expansive and energetic, has Mozart's elusive but instantly recognisable combination of intensely moving melody, rhythmical high spirits and an underlying suggestion of sadness that is constantly being transformed into playfulness and good humour, yet never quite disappears. In the miraculous *Adagio* the gently descending clarinet line has a haunting simplicity, seeming to wander at its ease, relaxed but alert, above a warmly pulsing accompaniment: this is Mozart the

harbinger of Romanticism, looking forward into the nineteenth century and the mysterious forest-music of Weber's *Der Freischütz*. In the wide-ranging *Allegro* finale, a sparkling rondo that explores the clarinet's full range of pitch, colour and dynamic, Mozart gives the soloist scope for a dazzling display of technique, but never just for its own sake: a great performance of this wonderful work is a celebration of clear, bright intelligence and profound emotion, disciplined artistry and joyfully free expressiveness – a celebration of humanity itself.



© Ben Ealovega

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Interval
(20 minutes)

.....

W A Mozart : *Requiem in D Minor, K626*

Soprano, Mezzo-soprano, Tenor, Bass, Chorus, Orchestra

Vivace Chorus dedicates tonight's performance of the Requiem to the late Michael Taylor for whose generous sponsorship we are most grateful.

It is 1787, four years before his death will leave the great *Requiem* unfinished, and Mozart is writing a mischievous letter to his father Leopold back in Salzburg, mocking a musician whose performances once delighted him "and all the world", but who now is playing like an appallingly inept student. Is it that musical styles and tastes have changed? No – this man has simply lost his skill: "that is the Truth". At that exact moment comes news that Leopold is dangerously ill, and the great composer, now desperately anxious to hear from his father, begins his famous comments on death. It comes in the midst of life, unpredictable and frightening, as it has just done – "I never go to bed without the thought that even at my young age Ihe is thirty-one! I may not wake up to another day ... Yet", he continues, "not one of my acquaintances could say that I am gloomy or downhearted in company – this is a blessing that I thank my Maker for every day, and I heartily wish it on every one of my fellow men and women".

The cheerfulness, resilience and moral seriousness that Mozart shows in this letter, in combination with his unquenchable professionalism, underlie the magnificent achievements of his final year, 1791. Composing at a time of massive political and social change in Europe, and with young children and his wife Constanze to support, he needed to adapt swiftly and energetically to shifting patterns of cultural patronage. He applied successfully in May for the post of assistant *Kapellmeister* at St Stephen's in Vienna, with the assurance of the main post when it became vacant. This would provide some financial security, and Mozart was therefore keen to develop his work in liturgical music, which according to his first biographer he knew that he excelled in. He accepted a political commission (the coronation opera seria *La Clemenza di Tito*) and collaborated with his friend Schikaneder on *Die Zauberflöte* for a very different, non-courtly audience in a suburb of the city. A new beginning, responsive to changing times – yet like *Clemenza* this was also a revisiting of a genre he had worked in before, the *singspiel* or

sung play. It was in this context that Mozart accepted the commission to write the *Requiem* that remained unfinished when he died, probably of rheumatic fever or a streptococcal infection, on 5 December.

Mozart was a forward-looking, self-renewing, practical composer, a consummate professional who worked on the *Requiem* almost literally till his last breath for the good of his family, and a man with an acute understanding of changing cultural conditions. This runs counter to the elaborate "Requiem Legend" that developed soon after he died, with its melodramatic apparatus of the mysterious "man in grey" who knocked on the Mozarts' door with a secret commission from an unnamed patron – perhaps "a messenger of Death himself" – and whose visit led the doomed composer to believe that he was writing "his own" requiem – and so on. But it fully explains Constanze Mozart's hard-headed decision to enlist Mozart's younger pupils and friends, Joseph Eybler and the much-maligned Franz Xavier Süssmayr, to complete the fragment so that it could be delivered (as the work of Mozart alone) to the actual patron, the eccentric Count Franz von Walsegg-Stuppach, who would complete the payment (Mozart had already received a "deposit") and pass it off as his own work.

The *Requiem* as Mozart left it was unperformable. He had composed the *Introit (Requiem aeternam)* in full score, the voice parts and a figured bass (from which the instrumental parts could be constructed) and some instrumental passages for the *Kyrie*, and the same for almost all of the six-movement *Sequenz* and the *Offertorium*. When Süssmayr took over from the disheartened Eybler he had the added responsibility of composing the *Sanctus*, *Benedictus* and *Agnus Dei* in their entirety, though perhaps with the help of materials that he had received directly from Mozart, either in discussion or on the mysterious "scraps of paper" that were mentioned at the time but have never been found.

Recent scholars have robustly defended Süssmayr against attacks on the quality of his completion. Richard Bratby points out that "the major creative decisions, from the haunting, dark-hued instrumentation, with its basset horns and trombones, to the decision to conclude the work with the music of the opening, were Mozart's", and Simon Keefe emphasises that Süssmayr enabled the *Requiem* to survive, perhaps to survive at all, and certainly as a

performable work. He also knew Mozart, worked with him (though he may have exaggerated this) and lived in the same cultural milieu. Keefe's detailed study of the *Requiem's* reception over the last two hundred years shows that as tastes shifted and new Mozartian materials came to light, Süssmayr's work was sometimes extravagantly praised when it was believed to be Mozart's, and treated with contempt when it was known to be his. Keefe's final judgement is that Süssmayr not only has the right to respect and gratitude, but is, in a serious sense, the co-creator of the *Requiem*.

The *Requiem* was, of course, planned and composed for use in a church service – a mass for the soul of von Walsegg's young wife. It is firmly tied into the traditions of European sacred music, and there is no evidence that Mozart envisaged it as a concert piece. Nevertheless it has always been famous for its dramatic, even operatic intensity, and as early as 1793 it was performed at a benefit concert for Constanze and the children. There is no contradiction here: as a devout Austrian Roman Catholic, and as a Freemason, Mozart was steeped in the potency of ritual, and only four days before taking to his bed, a performer to the end, he conducted his specially-written *Little Masonic Cantata* at the opening of a new Temple for his lodge, the New-Crowned Hope. In that last recorded letter to his father, also a Freemason, he had used images from Masonic ceremonial to shape his deepest feelings, thanking God for the "insight" ("... you understand my meaning," he added) that had enabled him to see death as "the key that unlocks the door to our true happiness". It was Richard Wagner who linked this metaphor (consciously or not) to Mozart's supremacy as a theatrical composer when he said that the history of German opera began when Prince Tamino knocked on the door of the Temple of Wisdom in *Die Zauberflöte*, searching for enlightenment and love, and a lot has been said about the dramatic significance of locked and unlocked doors in, say, *Le nozze di Figaro* or *Don Giovanni*. It could be argued that all the strands of Mozart's creative life – the superb operas and liturgical settings, dazzling concert pieces, intimate chamber works, even the dozens of compositions for everyday social rituals, serenades and dances, are gathered up in the ultimate ceremonial of the *Requiem* – in its unflinching contemplation of the terrors of death and judgement, and the profoundly humane consolations that it offers to Mozart's "fellow men and women".

Requiem in D Minor

INTROITUS

Requiem

Soprano, Chorus

*Requiem aeternam dona eis,
Domine;
et lux perpetua luceat eis.*

Grant them eternal rest, O Lord,
and may perpetual light shine on
them.

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem.*

Thou, O God, art praised in Sion,
and unto Thee shall the vow be
performed in Jerusalem.

*Exaudi orationem meam,
ad te omnis caro veniet*

Hear my prayer,
unto Thee shall all flesh come.

Kyrie

Chorus

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

SEQUENZ

Dies irae

Chorus

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

Day of wrath, that day
Will dissolve the earth in ashes,
As David and the Sibyl bear
witness.

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus.*

What dread there will be
When the judge shall come
To judge 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 judicetur.

Judex ergo cum sedebit,

Quidquid latet apparebit,

*Nil inultum remanebit.
Quid sum miser tunc dicturus?*

Quem patronum rogaturus,

Cum vix justus sit securus?

Soprano, Alto, Tenor, Bass, Chorus

A trumpet, spreading a
wondrous sound

Through the graves of all lands,
Will drive mankind before the
throne.

Death and Nature shall be
astonished

When all creation rises again
To answer to the judge.

A book, written in, will be
brought forth

In which is contained everything
that is,

Out of which the world shall be
judged.

When therefore the judge takes
his seat

Whatever is hidden will reveal
itself.

Nothing will remain unavenged.

What then shall I plead in my
anguish?

What advocate entreat to speak
for me,

When even the just are not safe?

Rex tremendae

Chorus

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness.

Recordare

Soprano, Alto, Tenor, Bass

*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:
Supplici 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.*

Remember, blessed Jesus,
My salvation caused Thy suffering.
Do not forsake me on that day.
Faint and weary Thou hast sought me
Redeemed me, suffering death on
the cross.
Let no such toil be in vain.
Just and avenging judge,
Grant remission
Before the day of reckoning.
I lament for I am guilty
And I blush for my wrongdoing.
Spare a suppliant, O God.
Thou who didst absolve Mary
And hearken to the thief,
To me also hast given hope.
My prayers are not worthy,
But Thou, O good one, in Thy mercy
Do not send me to everlasting fire.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand

Confutatis

Chorus

*Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.*

When the cursed are all banished
And given over to the bitter flames,
Summon me among the blessed.
I pray in supplication on my knees.
My heart contrite as the dust,
Grant me grace at my departing.

Lacrimosa

Chorus

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem!
Amen!*

That day of tears and mourning,
When from the ashes shall arise
Guilty man to be judged.
Then, Lord, pity this Thy servant,
Blessed Lord Jesus,
Grant them peace.
Amen.

OFFERTORIUM

Domine Jesu

Soprano, Alto, Tenor, Bass, Chorus

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

O Lord, Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.

Libera eas de ore leonis,

Deliver them from the mouth of
the lion,

*ne absorbeat eas tartarus, ne
cadant in obscurum;*

that they may not be swallowed
up by hell and perish in its
darkness;

*sed signifer sanctus Michael
repraesentet eas in lucem
sanctam.*

but let holy Michael Thy standard
-bearer lead them into the holy
light.

*Quam olim Abrahae promisisti
et semini eius.*

As once Thou didst promise
to Abraham and his seed.

SANCTUS

Sanctus

Chorus

*Sanctus, sanctus, sanctus,
Dominus Deus sabaoth.
Pleni sunt coeli et terra gloria tua.*

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of Thy
glory.

Osanna in excelsis

Hosanna in the highest.

Vivace Chorus

Benedictus

*Benedictus qui venit in nomine
Domini.*

Osanna in excelsis.

Soprano, Alto, Tenor, Bass, Chorus

Blessed is he that cometh in the
name of the Lord.

Hosanna in the highest

AGNUS DEI

Agnus Dei

Chorus

*Agnus Dei, qui tollis peccata
mundi,*

dona eis requiem.

*Agnus Dei, qui tollis peccata
mundi,*

dona eis requiem sempiternam.

Lamb of God, who takest away
the sins of the world,

grant them rest.

Lamb of God, who takest away
the sins of the world,

grant them everlasting rest.

COMMUNIO

Lux aeterna

Soprano, Chorus

cum sanctis tuis in aeternum,

Let eternal rest shine upon them,
Lord,

*cum sanctis tuis in aeternum,
quia pius es.*

with your saints for ever, for Thou
art holy.

*Requiem aeternam dona eis,
Domine,*

Grant them eternal rest, Lord

et lux perpetua luceat eis.

and let perpetual light shine
upon them.

All programme notes by Jon Long

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End



John Frederick Lewis Facing Fame

9 July -
3 November 2019

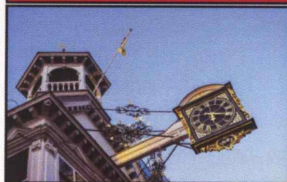
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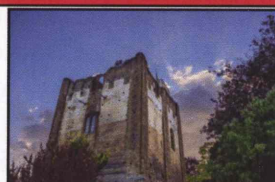


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problems. Guildford was amongst the first towns to offer this service. The organisation has not stood still, and today advises people on a wide range of issues including the complexities of changes to the benefits system, employment, housing issues, and debt etc. We provide a vital front-line service for those within our community who are in greatest need or least able to cope.

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As we approach our 80th anniversary in September 2019 we are embarking on a major fund-raising effort. Demand for our services is increasing locally but sadly our traditional funding streams are much reduced and we struggle accordingly with our shortfall, hence this appeal for support.



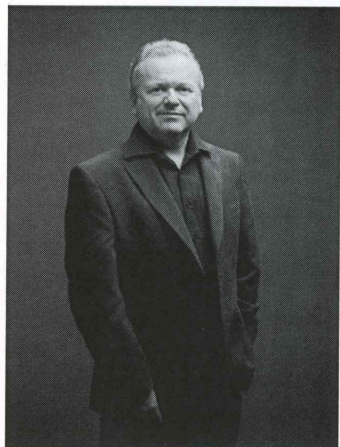
For
everyone,
for 80
years

We are most grateful to Vivace Chorus for kindly allowing us to hold a leaving collection and to you, their audience, for all generous donations received. These will be put to good use to directly support our core service with a priority being the expansion of our volunteer pool of advisers and assessors and the costs of their training.

At the end of tonight's performance, there will be a leaving collection on behalf of Citizens Advice, Guildford branch. We would like to thank you for any donation, no matter how small, to this invaluable service.

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Michael Collins - *Clarinet*



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Michael Collins is one of the most complete musicians of his generation. With a continuing, distinguished career as a soloist, he has in recent years also become highly regarded as a conductor. Recent guest conducting and play-directing highlights have included engagements with the Melbourne Symphony Orchestra, BBC Symphony Orchestra and the Zurich Chamber Orchestra. From 2010 – 2018 he was the Principal Conductor of the City of London Sinfonia.

Recent highlights include a return to the Philharmonia Orchestra as conductor; performances worldwide with orchestras including Minnesota Orchestra, Swedish Chamber Orchestra, the Rheinische Philharmonie, Kyoto Symphony Orchestra, BBC Concert Orchestra and Kuopio Symphony Orchestra, and tours in South Africa, Australia (with the Melbourne Symphony Orchestra), Japan and Mexico (with the Orquesta Sinfónica Nacional). This year Michael will make his conducting debut with the English Chamber Orchestra and perform with the London Mozart Players. In July 2018 he performed at the BBC Young Musician 40th Anniversary BBC Prom. He also hosted a series of 'Michael Collins and Friends' concerts at LSO St Luke's, recorded for broadcast on BBC Radio 3, featuring the Heath Quartet, Leonard Elschenbroich, Lawrence Power and Michael McHale.

Michael Collins has been committed to expanding the repertoire of the clarinet for many years. He has given premières of works such as John Adams' *Gnarly Buttons*, Elliott Carter's *Clarinet Concerto* – for which he won a Gramophone award for his recording on Deutsche Grammophon – and Brett Dean's *Ariel's Music* and Turnage's *Riffs and Refrains*, which was commissioned by the Hallé Orchestra. Collins has gone on to perform Turnage's work with the Residentie Orkest, Royal Flanders and Helsinki Philharmonics, as well as the London Philharmonic Orchestra. Collins has received the Royal Philharmonic Society's Instrumentalist of the Year Award in 2007 in

recognition of his pivotal role in premièring repertoire by some of today's most highly regarded composers.

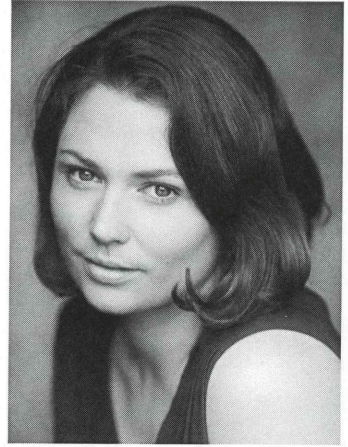
In great demand as a chamber musician, Collins performs regularly with the Borodin, Heath and Belcea quartets, András Schiff, Martha Argerich, Stephen Hough, Mikhail Pletnev, Lars Vogt, Joshua Bell and Steven Isserlis. His ensemble, London Winds, celebrates its thirtieth anniversary in 2018 and the group maintains a busy diary with high calibre engagements such as the BBC Proms, Aldeburgh Festival, Edinburgh Festival, City of London Festival, Cheltenham International Festival and Bath Mozartfest. During the 2019-20 season he will be an Artist in Residence at the Wigmore Hall which will include concerts with Stephen Hough, the Vienna Piano Trio, Leonard Elschenbroich and Michael McHale.

Michael Collins records for Chandos, and in his prolific recording career he has covered an extraordinarily wide range of solo repertoire, which also includes releases on Deutsche Grammophon, Decca, EMI and Sony. He is one of the world's most recorded clarinetists, having made no fewer than nineteen discs for Chandos alone. Recent releases include a disc of Crusell Clarinet Concertos with the Swedish Chamber Orchestra; a disc of British Clarinet Concertos with the BBC Symphony Orchestra which features Collins as soloist and conductor, and two discs with pianist Michael McHale: the first of Brahms and Reinecke Clarinet Sonatas and the second of Reger Clarinet Sonatas. In 2017 he was awarded a Grammy for his disc 'Shakespeare Songs' with Ian Bostridge and Antonio Pappano ('Best Classical Solo Vocal Album'). This season he will record a Richard Strauss disc with the BBC Symphony Orchestra, as conductor and soloist.

In the Queen's Birthday Honours of 2015, Michael Collins was awarded an MBE for his services to music. He plays on Yamaha clarinets.

Hazel Neighbour - *Soprano*

British soprano Hazel Neighbour is currently on the Royal Academy of Music Opera course studying with Nuccia Focile and Ingrid Surgenor, generously supported by the Maria Callas Award and the Josephine Baker Trust. She completed her Master of Performance with distinction at the Royal College of Music where she was a Cuthbert Smith Scholar supported by a Helen Marjorie Tonks Scholarship. Before studying singing, Hazel read Chemistry at Imperial College London.

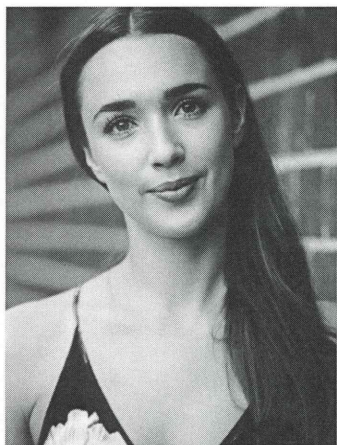


At the Royal Academy of Music, Hazel has performed the roles of Fox in *The Cunning Little Vixen* (Janáček), Cupid in *Semele* (Handel) and Brigitta in *Iolanta* (Tchaikovsky). She has also performed the Marschallin (*Der Rosenkavalier* – Strauss) and the Governess (*Turn of the Screw* – Britten) in opera scenes. At the Royal College of Music, she performed the roles of Mimi (*La bohème* – Puccini) and Mařenka (*The Bartered Bride* – Smetana) in opera scenes and Cock/Cricket/Franzl in *The Cunning Little Vixen* by Janáček. Other operatic roles she has performed include Gretel, Polly Peachum, Dorabella and Papagena as well as Rosalinde, Konstanze and the Countess in opera scenes.

Hazel also specialises in contemporary opera. She covered the role of the Bride in British Youth Opera's production of *The Vanishing Bridegroom* by Judith Weir in the Peacock Theatre and played the lead soprano role in *The Butt*, an opera by Susie Self adapted from the book by Will Self, at the contemporary music festival Musiktheatertage in Vienna.

Highlights of Hazel's concert experience include *A Sea Symphony* by Vaughan Williams with Vivace Chorus and Brandenburg Sinfonia at Dorking Halls, Berg's *Sieben frühe Lieder* with Cambridge Sinfionetta and Mozart's *Vesperae solemnes de confessore* at West Road Concert Hall in Cambridge.

Olivia Warburton - *Mezzo soprano*



Mezzo-soprano Olivia Warburton studies on the opera course at the Royal Academy of Music with Caitlin Hulcup, Yvonne Howard and Jonathan Papp. She is grateful for the support of the Norman Ayrton Scholarship and the Charlotte Fraser Foundation.

She was a recent prizewinner in the 1st International Haydn Singing Competition in Austria and has won numerous prizes for outstanding achievement at the Academy.

Recent operatic roles include the title role in Ravel's *L'enfant et les sortilèges* and Ino in Handel's *Semele* for Royal Academy Opera, the title role in *Teseo* for the London Handel Festival and Dido in *Dido and Aeneas* at both the RAM and The Grange Festival.

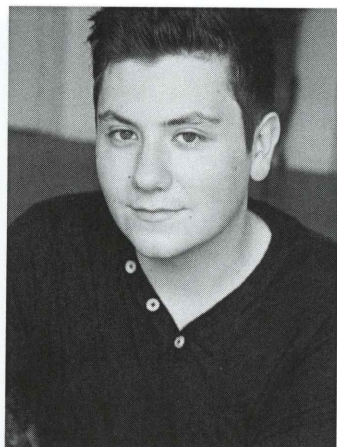
This season's highlights include the role of Ernando in *Venceslao* for the London and Halle Handel Festivals and Fox in Janáček's *The Cunning Little Vixen* with RAO.

A keen recitalist, Olivia has made solo debuts at Wigmore Hall, the Aldeburgh Festival and the Oxford Lieder Festival. She is a Britten Pears Young Artist, a Samling Artist, a member of the RAM's Song Circle, a soloist for the Royal Academy of Music/Kohn Foundation Bach Cantata Series and a graduate of both the Hochschule für Musik und Tanz, Köln (Erasmus), and the Internationale Sommerakademie at the Mozarteum, Salzburg.

Kieran Carrel - *Tenor*

Kieran Carrel (born 1996) studied in Cologne, Germany with the renowned German tenor Christoph Prégardien before continuing his studies with distinguished Scottish tenor Neil Mackie at the Royal Academy of Music.

He frequently appears as a soloist in oratorio and recital across Europe. Kieran has appeared on the operatic stage in roles such as Kilian in Carl Maria von Weber's *Der Freischütz* and Sakristan in Siegfried Wagner's *An allem ist Hütchen Schuld* under Lionel Friend, which was recently released on DVD with Naxos.



Further roles include Flute in Benjamin Britten's *A Midsummer Night's Dream* and Contino Belfiore in Ryedale Festival's production of Mozart's *La finta giardiniera* with the Orchestra of the Age of Enlightenment.

In December 2016 Kieran had his debut at Wigmore Hall, accompanied by Graham Johnson. He has since returned to the Hall. As part of the Schubert Weekend with Thomas Hampson and Wolfgang Rieger, he has recently sung at the newly opened Pierre-Boulez-Saal in Berlin.

Kieran is recipient of the Royal Academy's Douglas Samuel & Birdie Matthews Award and regularly cast as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantatas series, where he has sung under the baton of Philippe Herreweghe. Kieran is generously supported by the ABRSM.

Niall Anderson - *Baritone*



Originally from Fife, Niall Anderson now studies at the Royal Academy of Music under the tutelage of Glenville Hargreaves and Jonathan Papp. Roles include Aeneas (*Dido and Aeneas*), Figaro (*Le nozze di Figaro*), Escamillo (*La Tragédie de Carmen*) Somnus (*Semele*), and Marcello (*La bohème*) as part of Royal Academy Opera Scenes. Niall is a member of Royal Academy Opera.

Niall has performed globally most notably singing the role of Christus in Bach's *St Johannes Passion* in Würselen,

Germany. On the oratorio stage, Niall has sung Mozart's and Fauré's *Requiem* amongst many others in the genre. Niall has experience performing in venues such as St Andrew's Cathedral, Cowdray Hall, St John's, Smith Square and Haddo House. Niall is also a member of the prestigious Royal Academy of Music Song Circle where he performed in their annual Schubertiade event this year.

A keen performer of new music, Niall sang the baritone solo in the Welsh premier of Paul Mealor's *Symphony No.1, 'Passiontide'*. Recent engagements include Haydn's *Nelson Mass*, Mozart's *Requiem*, Rossini's *Petite Messe Solenne* and the role of Escamillo in RAO's production of *La Tragédie de Carmen*. Niall made his Wigmore Hall debut in November in a recital with Julian Prégardien and Christoph Schnakertz. Niall also featured as a soloist in the Royal Academy of Music/Kohn Foundation Bach Cantata Series in 2018 led by Iain Ledingham.

Upon graduating from the University of Aberdeen in 2016, Niall was awarded the Carlaw Music Prize for his services to the music department and was also a finalist in the Ogston Music Prize in 2015 and 2016. In spring 2017, Niall was very highly commended in the Elena Gerhardt Lieder Prize at the Royal Academy of Music.

**Vivace Chorus is grateful to The Josephine Baker Trust
for the sponsorship of tonight's soloists.**

Jeremy Backhouse

Jeremy Backhouse is one of Britain's leading choral conductors. He began his musical career in Canterbury Cathedral where he was Senior Chorister.

Jeremy has been the sole conductor of the internationally-renowned chamber choir, Vasari Singers, since its inception in 1980. Since winning the prestigious Choir of the Year competition in 1988, the Vasari Singers has performed regularly at major concert venues and cathedrals throughout the UK and abroad. Jeremy and the Vasari Singers broadcast frequently on Classic FM and BBC Radio



3 and have a discography of over 25 CDs on EMI, Guild, Signum and Naxos. Their recordings have been nominated for a Gramophone award, received two Gramophone Editor's Choice awards, the top recommendation on Radio 3's 'Building A Library' and two recent CDs both achieved Top Ten status in the Specialist Classical Charts. He is totally committed to the performance of contemporary music and, with Vasari, he has commissioned over 25 new works.

In January 1995 Jeremy was appointed Music Director of the Vivace Chorus. Alongside the standard classical works, Jeremy has conducted the Vivace Chorus in some ambitious programmes including Howells' *Hymnus Paradisi*, Szymanowski's *Stabat Mater*, Mahler's 'Resurrection' *Symphony*, Prokofiev's *Alexander Nevsky* and *Ivan the Terrible*, then Mahler's 'Symphony of a Thousand' and Verdi's *Requiem* in the Royal Albert Hall with the Royal Philharmonic Orchestra.

In January 2009 Jeremy became the Music Director of the Salisbury Community Choir. In 2013 the choir celebrated its 21st Anniversary with a concert in Salisbury Cathedral, premiering a specially-commissioned work by Will Todd, *The City Garden*, which they toured to Lincoln (2014) and Guildford (2015) cathedrals. A new work from Alexander L'Estrange was premiered in Winchester Cathedral in November 2018.

Jeremy has also worked with a number of the country's leading choirs, including the BBC Singers, the London Symphony Chorus, the Philharmonia Chorus, and the Brighton Festival Chorus.



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, renowned for its special quality of sound and poised vivacity in performance. The orchestra performs regularly in most 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 a major concert series at both St Martin-in-the-Fields and the Crystal Palace Bowl.

Violin 1

Mihkel Kerem
Elizabeth van Ments
Alicja Smietana
Connie del Vecchio
Barbara Dziewicka

Violin 2

Eleanor Parry-Dickinson
Ciaran McCabe
Julian Trafford
Alice Hall

Viola

Anna Cooper
Cressida Wislocki
Toby Deller
Lowri Thomas

Cello

Ben Rogerson
Julia Morneweg

Bass

Andrew Davis

Bassett Horn

Sarah Watts
Rosemary Taylor

Bassoon

Angharad Thomas
Finan Jones

Horn

Anna Douglass
David Bentley

Trumpet

Sam Kinrade

Trombone

Susan White

Timpani

Tristan Fry

About Vivace Chorus

Jeremy Backhouse

Music Director

Francis Pott

Accompanist

James Garrow

Chairman



Vivace Chorus is a flourishing, ambitious and adventurous choir based in Guildford, Surrey, which aims to have fun making and sharing great choral music.

The choir has come a long way since it began in 1946 as the Guildford Philharmonic Choir and now has an enviable reputation for performing first-class concerts across a wide range of musical repertoire. Particular successes include a sell-out performance in May 2011 of Mahler's *Symphony No. 8*, the 'Symphony of a Thousand', at the Royal Albert Hall, a highly acclaimed performance in November 2012 of Britten's *War Requiem* and another Royal Albert Hall success in May 2014 when we performed the Verdi *Requiem*. In 2017 we celebrated our 70th birthday with the Philharmonia Orchestra in the Royal Festival Hall.

Since 1995, Vivace has thrived under the exceptional leadership of this evening's conductor, Jeremy Backhouse. Jeremy's passion for choral works and his sheer enthusiasm for music-making are evident at every rehearsal and performance. He is supported by Francis Pott, who is not just a very fine rehearsal accompanist, but is also an academic and composer of international repute and an accomplished concert pianist.

In addition to our own concerts in Guildford and London, we also sing in various charity concerts and, with our regular orchestra, the Brandenburg Sinfonia, take part in the Brandenburg Choral Festival each year in St Martin-in-the-Fields. We also like to take our music-making overseas and have toured to France, Italy, Germany, Austria and the Baltic States, with a trip to Northern Spain planned for 2020.



We're a friendly and sociable choir that enjoys singing traditional choral classics alongside the challenge of contemporary and newly-commissioned music. We are always happy to welcome new members, so if you would like to try us out, do come along to any of our regular rehearsals on Monday evenings at 7.15 in the Millmead Centre, Millmead, Guildford.

Just contact our membership secretary Jane Brooks at membership@vivacechorus.org and for more information, visit our website, vivacechorus.org, and follow us on Facebook and Twitter - @VivaceChorus.



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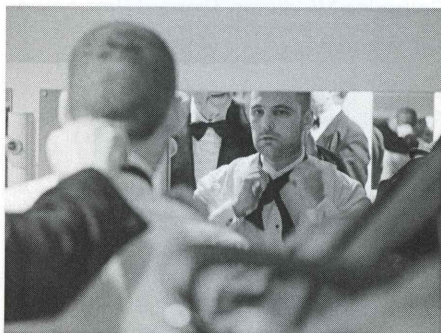
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Apart from singing in local venues, we also tour abroad and have a full calendar of social events, including walks and parties.

If you're tempted to join us, just drop an email to our membership secretary, Jane Brooks at membership@vivacechorus.org.



VIVACE CHORUS and GUILDFORD COMMUNITY LOTTERY

Guildford Borough Council has recently set up the Guildford Community Lottery to help provide much-needed funding for local community projects.

You can buy lottery tickets online for a minimum of £1 per week, of which 50p goes directly to your chosen cause, e.g. Vivace Chorus. Each ticket gives you a 1 in 50 chance of winning a prize, with a top prize of £25,000 for matching 6 numbers.

If you would like to support Vivace Chorus and be in with the chance of winning a cash prize at the same time, please visit the Guildford Community Lottery website:

www.guildfordlottery.org/support/vivace-chorus

Vivace Chorus Singers

FIRST SOPRANO

Sel Adamu
 Amelia Atkinson
 Jane Barnes
 Helen Beevers
 Joanna Bolam
 Mary Broughton
 Rebecca Kerby
 Fran MacKay
 Suzie Maine
 Sue Norton
 Robin Onslow
 Gillian Rix
 Sarah Smithies
 Joan Thomas
 Hilary Vaill
 Anna Veronese

SECOND SOPRANO

Jacqueline Alderton
 Anna Arthur
 Suzanne Cahalane
 Philippa Curtis
 Isobel Humphreys
 Mo Kfour
 Krystyna Marsden
 Isabel Mealor
 Sonia Morris
 Michelle Mumford
 Alex Nash
 Sarah Palmer
 Gill Perkins
 Kate Peters
 Paula Sutton
 Valerie Thompson

Hilary Trigg

Christine Wilks
 Fiona Wimblett
 Frances Worpe

FIRST ALTO

Jackie Bearman
 Jane Brooks
 Amanda Burn
 Kate Emerson
 Valentina Faedi
 Elaine Harris
 Sheila Hodson
 Liz Martin
 Penny McLaren
 Christine Medlow
 Rosalind Milton
 Linda Ross

Catherine Shacklady

Carol Sheppard
 Marjory Stewart
 Jo Stokes
 Julia Stubbs
 Sue Thomas
 Maggie Woolcock

SECOND ALTO

Valerie Adam
 Geraldine Allen
 Evelyn Beastall
 Diana Butcher
 Sylvia Chantler
 Mary Clayton
 Liz Curry-Hyde
 Andrea Dombrowe

Sheena Ewen

Valerie Garrow
 Jo Glover

Liz Hampshire
 Pauline Higgins

Mary King

Christine Lavender
 Penny Macfarlane
 Lois McCabe
 Catherine Middleton
 Val Morcom

Pamela Murrell

Sonja Nagle

Jacqueline Norman

Sheila Rowell

Prue Smith

Pamela Usher

Anne Whitley

June Windle

Elisabeth Yates

FIRST TENOR

Bob Bromham
 Owen Gibbons
 Rosie Jeffery
 Michael Krzyzaniak
 Nick Manning
 Barbara McDonald
 Martin Price
 Chris Robinson
 John Trigg

SECOND TENOR

Tony Chantler
 Simon Dillon
 Geoff Johns

Stephen Linton

Charles Martin

Peter Norman

Jon Scott

FIRST BASS

Paul Barnes
 Phil Beastall
 David Brassington
 Richard Broughton
 Mike Dudley
 Brian John
 Jon Long
 Malcolm Munt
 Chris Newbery
 Peter Pearce
 Chris Peters
 Robin Privett
 Andrew Skinner
 Philip Stanford
 Kieron Walsh

SECOND BASS

Peter Andrews
 Norman Carpenter
 James Garrow
 Stuart Gooch
 Nick Gough
 Neil Martin
 Richard Wood

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Vivace Chorus dates for your diary

In the Mood for Summer

Saturday 6th July 7.00 pm

Holy Trinity Church, Guildford

Join us at the beautiful Holy Trinity Church on Guildford's historic High Street for a light summer concert, full of easy-listening favourites. Our programme includes Gershwin, Cole Porter, George Shearing and John Rutter – the perfect soundtrack to a summer evening.

Todd *Mass in Blue* and Palmeri *Misa Tango*

Saturday 9th November 7.30 pm

G Live, Guildford

There's plenty to get your hips swaying in our sultry Latin-American and jazz concert at G Live this November. We'll be singing *Mass in Blue* by acclaimed international composer and Guildford resident, Will Todd. This has fast become one of the most popular modern choral works in the world, and we're delighted to be joined by Latin-American music specialists, the Santiago Quartet, international bandoneon player Julian Rowlands and Tango bass player, Tom Mason for this, and our other programmed work, *Misatango* by Palmeri. And if that's not exciting enough, there will be live Tango dancing from duo Richard Manuel and Paula Duarte, who performed in Guildford to huge acclaim in the 2018 Spring Music Festival.

The Mayor of Guildford's Carol Concert

Sunday 15th December 7.00 pm

Holy Trinity Church, Guildford

One of the highlights of the Christmas season in Guildford is the Mayor of Guildford's annual Carol Concert, in support of the Mayor's selected charity. In the beautiful setting of a candlelit Holy Trinity Church, Vivace Chorus's imaginative mix of favourite carols and beautiful Christmas music, as well as delicious mince pies and mulled wine will definitely help to put you in the Christmas spirit.

Further details at vivacechorus.org

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In the Mood for SUMMER

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Shearing and Rutter -
the perfect soundtrack
to a summer evening.

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Chorus**

Tickets £10; U16 £5
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visitguildford.com or from Guildford Tourist
Information Centre 01483 444334

vivacechorus.org
Registered Charity No. 104887

**Saturday
6th July 2019
7 pm**

**Holy Trinity Church
High Street, Guildford**

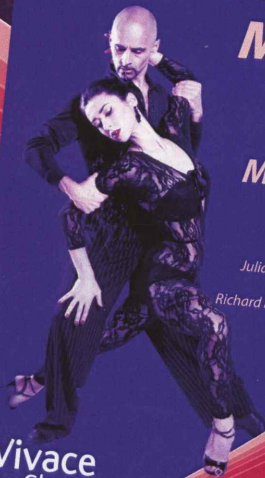
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MASS IN BLUE Will Todd MISATANGO Palmeri

**Will Todd Ensemble
Santiago Quartet**

**Julian Rowlands - Bandoneon
Featuring tango dancers
Richard Manuel and Paula Duarte**

**Vivace
Chorus**

**Saturday
9th Nov 2019
7.30 pm**

Tickets £24 £20 U18: £13
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