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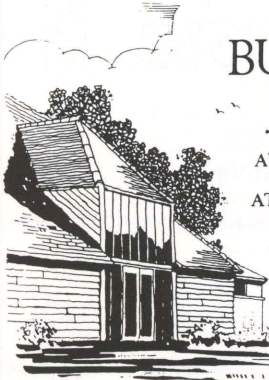
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CIVIC HALL

SUNDAY 25 APRIL 1993
at 3.00 p.m.

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN, JOHN LUDLOW

EILEEN HULSE

Soprano

WENDY VERCO

Alto

PHILIP SHEFFIELD

Tenor

WILLIAM DAZELEY

Bass

GUILDFORD PHILHARMONIC CHOIR

NEVILLE CREED

Conductor

This Concert is promoted by Guildford Borough with financial support from the South East Arts Association.

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SOUTH-EAST ARTS



NEVILLE CREED

Conductor

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge. He then became Director of Choral Music at Tiffin School in Kingston-upon-Thames, providing choirs for several highly acclaimed recordings for radio, television and disc. The Tiffin Boys' Choir recording of Mahler's 8th Symphony with the London Philharmonic Orchestra under Klaus Tennstedt gained a nomination for a 'Grammy' Award. During this time he became conductor of the Milton Keynes Chorale and Assistant Chorus Master of the London Philharmonic Choir.

In 1986 he was awarded a scholarship to study conducting at The Guildhall School of Music where he won the Ricordi Conducting Prize. Whilst at the Guildhall he conducted the second British staging of the opera 'Julietta' by Martinu. Since completing his studies, he has founded the London Musici Singers, been appointed Chorus Master of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir, returned to the Guildhall to conduct and worked as Associate Chorus Master with the Philharmonia Chorus. In 1988 he won the second prize in the First International Choral Conducting Competition held in Italy and in 1991 won a Semi-Final prize in the Leeds competition for Orchestral Conducting.

He has conducted the European Community Chamber Orchestra in France and regularly conducts in Denmark. He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic 'Pops' Orchestra and The Royal Philharmonic Orchestra.

Neville Creed will be conducting Rossini's 'Petite Messe Solennelle' at 7.30 pm in Holy Trinity Church, Guildford, on Friday 2 July 1993.



EILEEN HULSE
Soprano

Eileen Hulse studied at the National Opera Studio and rapidly made her mark as one of Britain's leading coloratura sopranos.

Her operatic engagements have taken her to La Fenice in Venice, the Chatelet in Paris, Frankfurt Opera, the Music Centre Los Angeles, Lucerne Opera, Glyndebourne Festival and Glyndebourne Touring Operas, English National Opera and the München Biennale, in repertoire ranging from Constanze in 'Die Entführung aus dem Serail' and the Queen of the Night, to Fiakermilli in 'Arabella' and Max in 'Where the Wild Things Are'.

A distinguished concert artist, Eileen Hulse has appeared with most major British orchestras; with the Royal Philharmonic Orchestra and the Philharmonia, performances of Mahler's 4th Symphony, with the City of Birmingham Symphony Orchestra under Simon Rattle, Songs of the Fairy Princess by Szymanowski and with the Royal Philharmonia Orchestra, Glière's Concerto for Coloratura Soprano and Orchestra, a work she has performed in Sweden, Berlin and Moscow, and has recently recorded with the City of London Sinfonia conducted by Richard Hickox for Chandos Records.

Future engagements include a new Opera by Michael Berkley with Opera North, Constanze, in Nantes, and a Promenade Concert appearance in 1994.

WENDY VERCO
Mezzo Soprano

Wendy Verco was born in Australia and studied at the



New South Wales Conservatorium of Music before continuing her studies in London with Walther Gruner, Helga Mott, Audrey Langford and at the National Opera Studio.

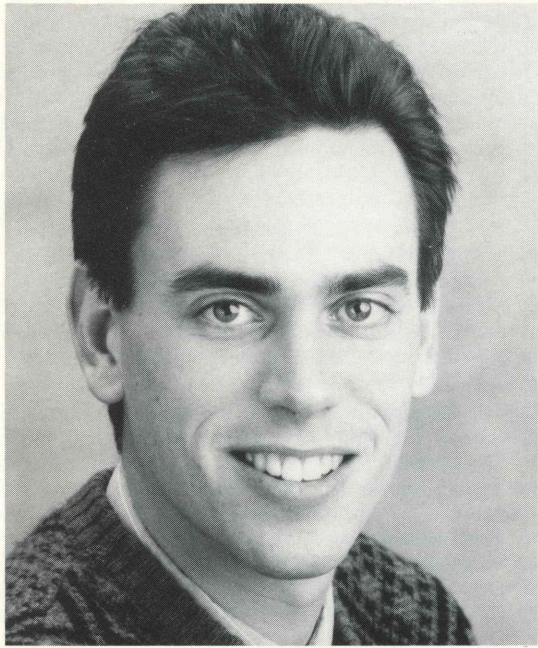
Since making her home in England her career has expanded throughout the United Kingdom and Europe where most recent engagements have included performances of the Mozart Requiem with The London Mozart Players and with the Angelicum Orchestra in Milan, Verdi's Requiem with the Ulster Orchestra, Tippett's "A Child of our Time" in Basel, Mahler's Symphony No 8 at the Royal Festival Hall and Haydn's "Harmoniemesse" in Antwerp.

Wendy Verco performs regularly for Welsh National Opera, Opera North, Opera 80 and Opera Factory. Wendy also makes regular appearances in Opera Gala concerts at the Royal Albert Hall.

Both Peter Stein productions of "Otello" and "Falstaff" have been filmed by the BBC. Wendy has also filmed for Thames Television and appeared in Julian Mitchell's play, "After Aida" at the Old Vic Theatre in London.

Wendy Verco has also appeared as Emilia in "Otello" at the Théâtre de la Monnaie in Brussels, Meg in "Falstaff" in New York, Milan, Tokyo, Royal Opera House, Covent Garden and at the Théâtre des Champs Elysées in Paris.

Future engagements include performances of Beethoven's "Missa Solemnis", Mozart's "Mass in C minor", Haydn's "Paukenmesse" and Delius's "Mass of Life", Schubert's "Mass in E Flat" in Antwerp with De Singel, Cornelia in Handel's "Julius Caesar" in Ludwigshafen, Meg Page for Welsh National Opera and Madame Larina, in "Eugene Onegin" for Scottish Opera.



PHILIP SHEFFIELD
Tenor

Musically educated at Cambridge University and the Royal College of Music, Philip Sheffield is equally at home on the concert platform and the operatic stage. Recent concerts have included performances of Britten's 'Serenade for tenor, horn and strings' in the Concertgebouw in Amsterdam with the Sinfonietta of Amsterdam and also in Gstaad with the English Chamber Orchestra, Britten's 'Nocturne' with the Berlin Symphony Orchestra in the Philharmonie in Berlin, Alexander Goehr's 'Eve dreams in paradise' with the BBC-Philharmonic under Sir Edward Downes, as well as standard repertoire pieces such as the Messiah, St. John and St. Matthew Passions in England, Belgium and Holland.

Recent operatic engagements have included 'Cosi Fan Tutte' (Opera Northern Ireland), 'Falstaff' (Royal Flanders Opera), 'Die Zauberflote', 'Eugene Onegin', 'Die Entfuhrung aus dem Serail' (Lucerne Opera), 'Der ferne klang' (Opera North), 'L'Egisto' (Berlin Kammeroper). He is currently appearing as Frederick in 'The Pirates of Penzance' for the Dóyle Carte at the Sadlers Wells Theatre in London.

WILLIAM DAZELEY
Baritone

William Dazeley was born in Warwickshire in 1966 and is a graduate of Jesus College, Cambridge. With the assistance of awards from the Countess of Munster Trust and the Wolfson Foundation he studied singing at the Guildhall School of Music and Drama, where he won several prizes, including the prestigious Gold



Medal. He also won the 1989 Decca - Kathleen Ferrier Prize, the 1990 Royal Overseas League Singing Competition, the 1991 Richard Tauber Prize and the 1991 Walther Gruner International Lieder Competition. William has a large operatic repertoire.

In the 1992-93 season, for Opera North, William sings the Novice's Friend in Billy Budd, The Count in Marriage of Figaro, and Schaunard in their new production of La Boheme.

William has given many song recitals in Britain and abroad, including a French Song Recital with the pianist Graham Johnson at the London College of Music, a solo recital at the Purcell Room and has sung with the Songmakers' Almanac at the Wigmore hall. William Dazeley has a very wide ranging concert and oratorio repertoire.

GUILDFORD PHILHARMONIC CHOIR

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's 'Intimations of Immortality' with the Guildford Philharmonic Orchestra and Patrick Hadley's 'The Trees So High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris and in 1990 joined forces with the Freiburger Bach Choir in Freiburg Munster.

The Choir is trained by Neville Creed, who was appointed Chorus Master in 1987 and he is assisted by Peter White. Jeremy Filsell is the Choir's accompanist.

The choir's future plans include a summer concert in the Guildford Festival in July and next season a return visit to Freiburg.

Further details about the choir may be obtained from:

Kathleen Atkins, Millmead House, Millmead,
Guildford GU2 5BB Tel: 0483 - 444666

Ave Verum Corpus Mozart 1756 - 1791

The autograph is owned by the State Library of Vienna. It was completed during Mozart's last year of life. The title reads as follows: "Ave Verum Corpus di Wolfgango Amadeo Mozart mp. Baaden II 17 di giunio 1791". The composition was most likely a token of gratitude towards Stoll, the schoolmaster and choir master of Baden whose enthusiastic admiration for Mozart had prompted him to show himself most helpful and friendly towards the master's wife, Konstanze, during the latter's summer sojourn at Baden. The popular, song-like character of the Motet and its simplicity suggest that the piece was intended for performance through the Baden church choir on Corpus Christi day. The supreme mastery with which this piece, notwithstanding its small proportions and simple four-bar structure, exhausts all poetic possibilities of the subject - pious devotion, exaltation and heavenly apotheosis - renders this small Motet one of the greatest musical compositions of all ages.

Ave Verum corpus

Ave verum corpus natum,
de Maria Virgine;
vere passum immolatum
in cruce pro homine,
cujus latus perforatum
unda fluxit sanguine;
esto nobis praegustatum
in mortis examine.

Hail true body,
born of the Virgin Mary,
which truly suffered and was sacrificed
on the cross for man,
and whose pierced side
flowed with a wave of blood;
may we have tasted of you when
we come to the hour of death.

Symphony No.41 in C, K551 (Jupiter) Mozart 1756-1791

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Finale: Molto allegro

This Symphony No.41 in C, completed during the

period that he composed the symphonies 39 and 40, has been given the nickname 'Jupiter', bestowed by person or persons unknown. This might be considered apt for the Symphony in C. Although this is not what most of us would call 'jovial' music, its perfect proportions might well call a Roman god to mind. That it proved to be Mozart's last symphony may mean only that he had no practical reason to compose more. It would be wrong to assume that the three last symphonies were consciously valedictory, but the *Jupiter* does make an apt climax to the canon of Mozart's symphonies in that it welds ideas from diverse sources into a triumphant statement of the position attained by the symphony as a musical form at that point in history.

The opening movement has a three-part first-subject group; the first two parts provide a *forte-piano* alternation - C major flourish and soft answer - that looks back to J.C. Bach, and the third element is woven into the fabric by the woodwind after a pause. The second-subject section has two themes, both introduced by the violins with a solo bassoon joining in later. The second of these, which Mozart borrowed from an earlier *buffo* operatic aria, plays the leading part in the development.

For the F major slow movement the strings are muted. The principal theme is a long, serene melody, but soon the calm is disturbed by a C minor theme with throbbing syncopations that suggest a 2/4 motion within the basic 3/4 time. When the first subject returns, it is in more ornate guise, exquisitely ornamented with semiquavers and demi-semiquavers for wind and strings.

The Minuet reintroduces the soft-loud alternations of the first movement's opening. Founded on a descending scale, it has a stately bearing in keeping with its formal dance origins. The Trio section offers a variation on this material rather than a contrast with it.

In the Finale, a sonata-form structure, Mozart treats us to a consummate display of his technical mastery, in which all manner of fugal and contrapuntal devices are brought into brilliant play. The first four notes, which will pervade and dominate the movement, are the ancient theme of the Gregorian *Credo*. Mozart used it again and again as a kind of personal motto, and here employs it for the last and most famous time. As in the first movement there are three themes in the first-subject group and two in the second. Listeners in an analytical frame of mind might notice, among other things, how themes are placed in canon with themselves or combined with their inverted forms. Most marvellous of all is the passage in the final coda where all five themes come together simultaneously and make a perfect fit. Yet we need know nothing of the supreme skill that went to its making to recognise this as some of the most glorious music that even Mozart ever penned.

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INTERVAL

Paukenmesse (Mass in the time of war)

Joseph Haydn 1732 – 1809

Kirie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Haydn enjoyed tremendous success during his second visit to England in 1795 and he would have probably stayed had it not been for Nicolaus II becoming the new Prince of Esterhazy. With Haydn in charge, music at Esterhazy had flourished under Nicolaus I until his death in 1790 and although Haydn was still Capellmeister under his successor, there was very little musical activity, and Haydn travelled widely. On becoming Prince in 1795, Nicolaus II reinstated the Esterhazy choir and orchestra and invited Haydn to return. Haydn knew he would be well looked after and therefore returned to spend his final years in comfort: the Esterhazy household paying his doctor's bills and providing him with his favourite Tokay wine. The only demand on Haydn was to compose a mass each year for St. Mary's Day – the name day of the Prince's wife, the Princess Maria Hermenegild. St. Mary's Day is in September, so Haydn generally spent the summers writing a new mass for performance in the autumn.

In 1796 Austria was in the middle of the disastrous war with France and Napoleon was advancing on all fronts. In August the Viennese government called for general mobilization and Haydn must have been composing the "Mass in Time of War" at that moment. The famous timpani part in the stirring 'Agnus Dei' is apparently a slowed down version of the French army drum-roll.

This is the second of six masses written between 1796 and 1802 and its first performance was given on St. Mary's Day 1796 in Eisenstadt. Haydn enlarged the orchestration for later performances, expanding the clarinet and horn parts and adding a flute. It is this fuller version which is heard this afternoon.

The late masses display a fusion of various stylistic elements that Haydn had acquired during his long and fruitful life. Particularly apparent is his mastery of symphonic technique which underpins the structure of the masses. Added to this is his free use of Handelian counterpoint which gives the works their rhythmic vitality.

The *Kyrie* opens with a slow and solemn introduction, but this soon gives way to an allegro section based on a single graceful melody. The *Gloria* is divided into three sections; relief from the exuberance of the outer parts is provided by a ravishing setting of the "Qui tollis", which is almost a duet for the bass soloist and 'cello. After a majestic opening, the *Credo* offers a very intense and beautiful setting of "Et incarnatus est", before returning to a faster tempo for the "Et resurrexit". The *Credo* ends with a glorious fugue to the words "Et vitam venturi saeculi". The *Sanctus* is in two short parts; the first stately and the second tempestuous. The *Benedictus* opens in C minor and seems rather ominous, but towards the end it moves into C major and offers a sense of optimism. The *Agnus Dei* is one of Haydn's most famous movements. The timpani solo enters unexpectedly in the tenth bar and the mass ends with a powerful fanfare-driven 'Allegro' to the words "Dona nobis pacem". It is as if Haydn is demanding peace rather than pleading.

KYRIE

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

GLORIA

Glory be to God on high, and on earth peace to men of goodwill. We praise Thee, we bless 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, Jesus Christ, O Lord, Lamb of God, Son of the Father.

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

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

Amen.

CREDO

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

KYRIE

Kyrie eleison,
Christe eleison,
Kyrie eleison,

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, Jesu Christe. Domine Deus. Agnus Dei Filius Patris.

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

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

Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, Factorem coeli et terrae, visibilium omnium et invisibilium.

I believe in one Lord Jesus Christ, the only begotten Son of God, and born of the Father before all ages. God of God; Light of Light; true God of true God; begotten not made; consubstantial with the Father, by whom all things were made. Who for us men and our salvation came down from heaven.

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

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

And (I believe) in the Holy Spirit, the Lord and Giver of life; who spoke by the prophets. And in one Holy Catholic and Apostolic Church. I confess one baptism for the remission of sins and I look for the resurrection of the dead.

And the life of the world to come.

SANCTUS

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

BENEDICTUS

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

AGNUS DEI

O Lamb of God,
Who takest away the sins of the world, have mercy
upon us.
Grant us peace.

Credo in unum Dominum, Jesus 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.

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 dexterum Patris; et iterum venturus est cum gloria iudicare vivos et mortuos; cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem; 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.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria Tua.
Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

AGNUS DEI

Agnus Dei,
Qui tollis peccata mundi, miserere
nobis,
Dona nobis pacem.

Amen.

Amen.

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S. Maddox	M. Sprott
E. McCracken	E. Weston
M. Mylchreest	S. Longo
S. Norton	E. Willis
R. Onslow	F. Worpe
M. Mackie	A. Lyon
M. Parry	J. Baker

Second Sopranos

J. Alderton	M. Shortland
K. Aldridge	K. Stickland
P. Baxter	M. Strivens
S. Bevan	D. Smith
S. Hendy	C. Wilks
S. Hinton	T. Wilkinson
R. Horton	A. Hand
N. Kennea	O. Ames-Lewis
J. Lewy	L. Wilson
R. Plowright	P. Walker
G. Rix	P. Smith

First Altos

J. Brown	G. Eason
J. Butler	C. Wyllyams
M. Clayton	J. Shail
J. Critchley	B. Buck
F. Davis	K. Plackett
S. Davidson	A. Clayton
I. Hardiman	V. Edwards
M. Hill	A. Newell
J. Hunter	K. Macmanus
H. Lavin	R. Greenwood
C. Medlow	L. Jackson
S. Pope	C. Pepler
C. Shacklady	A. Perez De Leon
G. Sharpe	C. Embleton
J. A. Smith	P. Vince
H. Trigg	

Second Altos

I. Ball	E. Beatal
E. A. Bosley	L. Haugh
I. Bennett	J. Brooks
S. Bailey	L. Searle
C. Edwards	P. Charlwood
C. Hobbs	M. Freeman
S. Hodson	C. Sinclair
B. Moore	P. Harman
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P. Smith	E. Snell
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B. Wood	A. Lofts
J. Windle	

First Tenors

C. Blatchford	C. Robinson
B. Cowell	J. Trigg
M. van Koetsveld	D. Wilkinson
P. Lemmon	J. Young
E. Lyon	A. Reid
C. Morris	A. Ross

Second Tenors

A. Buxton	L. Harfield
G. Forster	N. Lamb
G. Fordham	M. Laver

First Basses

N. Carpenter	N. Martin
W. Chattaway	P. Pearce
N. Clayton	R. Penny
M. Dawe	D. Ross
M. Dudley	J. Schlotel
V. Escibano	P. Stanford
L. James	D. Walden
S. Jepson	A. Whitehouse
S. Lyon	R. Whitehouse
M. Longford	

Second Basses

P. Andrews	P. Herbert
M. Bradbeer	M. Jeffrey
J. Britten	M. New
H. Carew	J. Parry
R. Coe	N. Pollock
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Patricia Lovell
Avril MacLennan
Linda McLaren
Alex Suttie
Rosemary Van Der Werff

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Nicholas Maxted Jones
Rosemary Roberts
Carl Beddow
Timothy Callaghan
Ruth Dawson
Peter Hembrough
Prunella Sedgwick
Adrienne Sturdy

Violas:

John Meek
John Graham
Justin Ward
Anne Rycroft
Jean Burt
Paul Appleyard

Cellos:

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Christina Macrae
John Hursey
John Franca
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Maurice Neal
David Jones
Peter Box

Flute:

Jane Pickles

Piccolo:

Simon Hunt

Oboes:

Vicky Walpole
Janice Knight

Clarinets

Hale Hambleton
Victor Slaymark

Bassoons:

Nicholas Hunka
Anna Meadows

Horns:

Peter Clack
David Clack

Trumpets:

Gareth Bimson
Patricia Reid

Timpani:

Roger Blair

Organ:

David Swinson

General Manager:

Kathleen Atkins

Music Administrator:

Peter Holt

Secretary:

Shirley Ewen

The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.

For further information contact:
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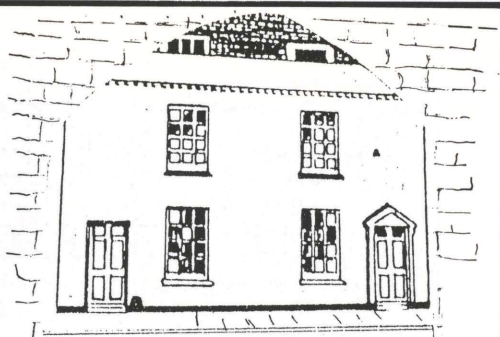
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Members of the public are most welcome at all our concerts, which take place during term-time in the Performing Arts Technology Studios on campus. Wednesday Lunchtime Recitals start at 1.15 pm and are admission free. Concerts are also held on selected Thursday and Sunday evenings and afternoons.

Please call the Department if you would like to be placed on our mailing list.

Further information is available from: -

The Secretary
Department of Music
University of Surrey
Guildford, GU2 5XH
(Tel: Guildford 509317)

1992-93 Term Dates

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Spring Term: 11 January to 19 March 1993

Summer Term: 26 April to 2 July 1993



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