

# GUILDFORD FESTIVAL 1994



**Guildford Philharmonic Choir  
Presents**

# **YOUTHFUL CONNECTION**

<b>Mozart:</b>	<b>Sparrows' Mass</b>
<b>Mozart:</b>	<b>Exsultate Jubilate</b>
<b>Tippett:</b>	<b>Negro Spirituals</b>
<b>Rutter:</b>	<b>Childhood Lyrics</b>

**Conductor:** **Neville Creed**

**Organ:** **Jeremy Filsell**

**At 7.30 p.m. on Saturday 2nd July 1994  
Holy Trinity Church - Guildford**

**PROGRAMME**  
**"YOUTHFUL CONNECTION"**

**Missa Brevis in C K220** **Mozart**

"Spatzen - Messe" ("Sparrows' Mass")

Kyrie : Gloria : Credo : Sanctus : Benedictus : Agnus Dei

**Exsultate, Jubilate K165** **Mozart**

Exsultate, Jubilate

Fulget amica dies

Alleluja

**Rosalind Waters** - Soprano

- **INTERVAL** - (15 minutes)

**Five Negro Spirituals from 'A Child of our Times'** **Tippett**

Steal away : Nobody knows : Go down, Moses

By and by : Deep River

**Songs of Travel** **Vaughan Williams**

The Vagabond

Youth and Love

**Simon Kirkbride** - Bass

**Five Childhood Lyrics** **Rutter**

Monday's child : The owl and the pussy-cat : Windy nights :

Matthew, Mark, Luke and John : Sing a song of sixpence

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**Rosalind Waters** - Soprano

**Simon Spencer Williams** - Tenor

**Jeremy Filsell** - Organ

**Leigh Woolf** - Alto

**Simon Kirkbride** - Bass

Guildford Philharmonic Choir

**Neville Creed** - Conductor

## *Missa Brevis in C K220 "Spatzen Messe" (Sparrows' Mass)*

Mozart composed his 'Missa Brevis' in C in 1775 at the age of nineteen. He was encouraged to write for the church because his father, Leopold, was Kapellmeister at the cathedral in Salzburg and new rules governing the structure of services meant that new settings of the mass were in demand.

It is written in the festive key of C and the opening 'Kyrie' creates a jubilant atmosphere. In the 'Gloria' the soloists interrupt the choir with individual phrases. Perhaps the most telling of these is the soprano's entrance towards the end of the movement with the words 'Quoniam tu solus sanctus'. The 'Credo' begins and ends with an urgent 'Allegro' characterized by repeated semiquavers while the central section is a slow-moving 'Andante' which becomes intensely chromatic at the words 'Crucifixus'. The nickname 'Spatzen-Messe' or 'Sparrows' Mass' has emerged because of the chirping grace notes in the 'Sanctus'.

They appear again in the 'Hosanna' at the end of the 'Benedictus' often a lyrical soprano solo. The 'Agnus Dei' ends by recalling the joyful music of the opening 'Kyrie'.

## *Exsultate, Jubilate K165*

This sacred motet was written in 1773 when Mozart was only seventeen. He was in Milan at the time supervising the production of his new opera 'Lucio Silla'. In the opera, each aria was composed for a specific singer and the idea was extended to 'Exsultate' which was written for a castrato named Ranzzini.

The form of the work follows the usual pattern of two arias connected by a recitative concluding with the famous 'Alleluja'.

## *Five Negro Spirituals from 'A Child of our Time'*

In Bach's 'Passions' the Chorals provide moments of collective reflection on the drama, and these Negro Spirituals are used in a similar way in Tippett's oratorio 'A Child of our Time'.

The warm choral phrases of 'Steal away' are interrupted by a vivid outburst from the tenor soloist which heralds 'the trumpet sounds'. 'Nobody knows' is characterized by snappy rhythms and syncopations while 'Go down, Moses' is more dignified, 'By and by' contains lilting syncopations and is a lighter movement in a major key. The group ends with 'Deep River' which plumbs greater emotional depths ending with quiet pleas to the Lord.

## *Songs of Travel*

Vaughan Williams found early success with his songs and the group entitled 'Songs of Travel' is one his most popular collections. 'The Vagabond' conjures a suitably rakish atmosphere while 'Youth and Love' is more mellifluous.

## *Five Childhood Lyrics*

Even when setting nursery rhymes, John Rutter's style is carefully crafted and highly imaginative. The collection begins with a peaceful arrangement of 'Monday's child is fair of face'. Edward Lear's famous poem 'The Owl and the Pussy-cat' is set to a lilting rhythm which develops into a boisterous dance. The words of R. L. Stevenson's 'Windy Nights' are accompanied by some distinctly bumpy galloping before the mood relaxes again for 'Matthew, Mark, Luke and John'. The group ends with an exuberant arrangement of 'Sing a song of sixpence'.

## *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 on radio, television and disc. The Tiffin Boys' choir recording of Mahler's 8th Symphony with The London Philharmonic under Klaus Tennstedt gained a nomination for a 'Grammy' award. During the time he was 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 his own Chamber Choir, been appointed Chorus Master of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir, and received invitations to return to the Guildhall to conduct. He has also deputized as a Chorus Master for several of the leading London choirs. 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.

Work abroad has included conducting the European Community Chamber Orchestra in France, regular visits to Denmark and conducting Britten's "War Requiem" in Germany.

He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic Pops Orchestra and The Royal Philharmonic Orchestra. This autumn sees the release of Neville's recording of African Sanctus by David Fanshawe with the Bournemouth Symphony Chorus and soprano Wilhelmenia Fernandez.

### *Rosalind Waters*

Rosalind Waters was born in Somerset. From 1987 to 1992 she studied at the Welsh College of Music and Drama in Cardiff, gaining diplomas both in singing and in violin. She is currently in her final year as a post graduate student at the Royal College of Music where she holds the Peter Pears Exhibition for 1993-94 and studies with Margaret Cable.

During the past three years Rosalind has performed in a wide range of concerts including a renaissance extravaganza directed by Philip Pickett at the RCM, lute songs in Tel Aviv, London and Canterbury with lutenists Isidoro Roitman and Robert Spencer, Monteverdi's *L'Orfeo* at Dartington International Summer School, Handel's *Messiah* directed by Catherine Mackintosh and a number of BBC radio and television broadcasts.

During the past year she has made her Purcell Room debut in Purcell's *Hail Bright, Cecilia*, directed by John Toll, sung in works by Monteverdi directed by Jeremy West, toured Spain with the Corydon Singers conducted by Matthew Best and given the UK première of Self-Referential Songs and Realistic Virelais by Benedict Mason with the RCM 20th Century Ensemble directed by Edwin Roxburgh. She has also taken part in the World Première and recording of Prokofiev's *Eugene Onegin* with the Docklands Sinfonietta conducted by Sir Edward Downes, a concert in St John's Smith Square with the London Musici and as a soloist in Handel's *Saul* with the Gabrieli Consort directed by Paul McCreesh as part of the Covent Garden Festival.

### *Leigh Woolf*

Leigh Woolf was born in 1971 and comes from Great Ayton in North Yorkshire. Before moving to London to further her career in singing, she was best known for her involvement in local Operatic Societies; playing amongst other roles 'Milly' in Seven Brides for Seven Brothers. She also enjoyed success in local festivals and competitions in the Cleveland and North Yorkshire areas, more especially in the Cleveland International Eisteddfod.

Leigh is currently in her Fourth year at the Royal College of Music, studying with Margaret Cable. Since entering the College she has won the Ted Moss Lieder Prize, the Italian language prize, the Guilia Grisi Prize, the Alboni Prize and the Major Von Sommeren Godfrey Prize. She has also developed an extensive song repertoire giving recitals in German Lieder, French Melodie and English Song.

Leigh's wide ranging oratorio experience has taken her to venues throughout the U.K. including Peterborough Cathedral and a première performance in Glasgow.

More recently Leigh gave a very successful recital in Burghley House accompanied by Nigel Clayton and future plans include another recital in Grimsthorpe Castle.

### *Simon Spencer Williams*

Simon Spencer Williams (Tenor) studies with Edward Brooks at the Royal College of Music where he was recently awarded the Bertha Taylor-Stach Prize for interpretation of German Song. He performs regularly as a soloist with choirs and choral societies throughout England and Scotland. In 1993 he made his professional operatic debut as Don Curzio in *The Marriage of Figaro* at Garsington Opera. Future plans include a recital tour of the West Midlands.

### *Simon Kirkbride*

Simon Kirkbride, born in Northamptonshire in 1969, gained his formative musical training whilst a chorister at Peterborough Cathedral. In 1990 he won a scholarship to the Royal College of Music where he is currently in his final year, studying with Margaret Kingsley and Robert Sutherland. He has won numerous prizes at College, most notably the Chilver Wilson, Muriel Kistener and Dulcie Nutting prizes. Away from College Simon has performed most of the major works, including the Requiems of Mozart, Fauré, Duruflé and Saint-Saens. In 1993, Simon recorded the bass solos in Saint-Saens' Requiem with the London Philharmonic under Geoffrey Simon on the Carla label.

This summer Simon is touring with Kent Opera in Britten's 'Prodigal Son'. In the autumn Simon is returning to the RCM to study on the opera course and is grateful to the Countess of Munster Trust and the Wolfson Foundation for financial support.

## *Jeremy Filsell - organ*

Jeremy Filsell was educated as organ scholar at Keble College, Oxford and the Royal College of Music, where he studied piano under David Parkhouse and Hilary McNamara. At the age of 19 he was awarded the FRCO with the Limpus prize for the highest marks. Jeremy now works in the freelance world following a period as Assistant Organist at Ely Cathedral.

## *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 made a highly successful visit to Feiburg in November 1993 where it gave an outstanding performance of Britten's War Requiem'.

Further details of the Choir may be obtained from: Kathleen Atkins, Guildford Philharmonic, Millmead House, Millmead, Guildford GU2 5BB. Tel: 0483 444666.

# Choir

Chorus Master: Neville Creed.

## Rehearsals:

Mondays 7.30 - 9.30 pm

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