

Guildford Philharmonic Choir



Elgar

**The Dream
of
Gerontius**

Jeanette Ager

Richard Braebrook

Jeffrey Carl

Vasari Singers

Guildford Philharmusica
Jeremy Backhouse

Saturday 7 March 1998
The Civic Hall, Guildford

£1.50

“This is the best of me; for the rest, I ate, and drank, and slept, and loved and hated, like another: my life was as the vapour and is not; but *this* I saw and knew; this, if anything of mine, is worth your memory”.

Quotation from “*Sesame and Lilies*” by John Ruskin
inscribed by Elgar at the end of
the full score of “The Dream”

Guildford Philharmonic Choir

Edward Elgar 1857 - 1934

The Dream of Gerontius

Jeanette Ager (Mezzo-Soprano) - Angel

Richard Braebrook (Tenor) - Gerontius/The Soul

Jeffrey Carl (Baritone) - Priest/Angel of the Agony

Vasari Singers (Semi-chorus)

Guildford Philharmusica

Jeremy Backhouse (conductor)

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On Saturday 2 May the Guildford Philharmonic Choir will be performing Mozart's Requiem in Guildford Cathedral at 7.30pm with the Guildford Philharmonic Orchestra, and on 17 May the choir will be performing Handel's "Israel in Egypt" at Freiburg Konzerthaus, Germany, with the Freiburg Bachchor.

The soloists' buttonholes and bouquet are kindly donated by **Secretta** and presented by the Guildford Philharmonic Choir Girl of the Year, Catherine Boshier.

“This is the best of me ...”

Consider the repertoire available to choral societies at the end of the last century. The staple diet was made up of grand performances from the Baroque era (Handel oratorios, Bach Passions and B minor Mass), works from the high Classical period (Mozart, Haydn and Beethoven), other German masterworks (Brahms's *Ein deutsches Requiem*) and, of course the great 'Victorian' imported works by Mendelssohn and Gounod. Rossini, Berlioz, Dvořák and Verdi also featured. But as far as British works were concerned, the start of the twentieth century saw precious little from native composers and much of the standard British fare for any large choir today was yet to be written: no Vaughan Williams, Walton, Holst, Howells or Britten. Programmes featured premières of works by Parry which were hugely popular at the time, but which on the whole have not withstood the test of time. Sir Arthur Sullivan scored a success with his oratorio *The Golden Legend* in 1886 and other lesser composers had works performed. Into this world where the traditions of the oratorio reigned supreme, emerged Elgar.

It was in 1898 that Elgar sprang to the attention of many. The 41-year-old composer was thrust from parochial renown to national fame with his *Enigma Variations*; the first performance in October 1899 of *Sea Pictures* was to confirm his reputation as the country's most respected composer. His earlier attempts at choral/orchestral writing - *The Black Knight* (1892), *The Light of Life* and *Scenes from the Saga of King Olaf* (1896), *The Banner of St George* (1897) and *Caractacus* (1898) - had received a mixed reception, yet served notice on performers, audience and critics alike that here was a composer with a distinctive voice, and a brilliant orchestrator who would not be bound by the choral traditions of the past. That said, it seems few were prepared for the masterpiece that Elgar put before them in 1900.

It was also in 1898 (November) that Elgar had been asked by the Birmingham Festival - one of the most prestigious in the country at the time - to write a major choral work for the 1900 festival. He had already been making sketches for a large-scale choral setting in the early months of 1898 - almost exactly one hundred years ago - based on the Acts of the Apostles. These early sketches contained material for 'Judas' and until as late as February 1900 Elgar was corresponding with Jaeger ('Nimrod'), his friend and contact at his publishers Novello, still referring to his 'Judas' theme: "[it] will *have* to be used for death and despair in this work". Yet by the middle months of 1899, his friend Dora Penny ('Dorabella') wrote that she had heard "a good deal" of the *Gerontius* piano score, including the Introduction to Part II and the nearly complete 'Praise to the Holiest' section. So there is some doubt as to when Elgar finally favoured *Gerontius* over the more general Apostles subject - he was, of course, to return to the latter subject for the 1903 Birmingham Festival - indeed, the chronology of the work's genesis is subject to the sort of mystery that the composer adored.

Whether it was his own indecision on the subject matter or that he was daunted by the immensity of the task he had set himself, Elgar became discouraged by the project and in December 1899 wrote to George Hope Johnstone, the chairman of the Birmingham Festival committee, withdrawing from the commission. Johnstone reacted by coming down to Malvern on New Year's Day 1900 to see the dispirited composer. By the next day, all was settled: Elgar was back at work and in the early days of the New Year was writing to Alfred Littleton (head of Novello's) of the work's progress: "I am setting Newman's "Dream of Gerontius" - awfully solemn and mystic ... Now I must go on to my Devil's chorus - good!". At the same time he was writing from London to Jaeger: "I am sick of music and all that's connected with it & long for Birchwood [his Malvern cottage] & pigs & cattle ... Music is a trade and I am no tradesman". The contrast between buoyant high spirits and deep depression is a paradox in Elgar's character that remained with him throughout his life. However, work continued apace: forty-four pages arrived at the publishers on 2 March and on 20 March a further fifty-five. This represented all the music to the end of Part I; "The final chos. is godly effective &, I think, not quite cheap ..." Elgar wrote. The more substantial second Part took Elgar longer and much correspondence was had between him and Jaeger, the composer unsure and seeking reassurance, the publisher ever encouraging. On 31 May Elgar wrote once again to Jaeger: "By this post comes the great Blaze [Praise to the Holiest] ... There's still some more MS to come but not much. I can't tell you how much good your letter has done me: *I do like to be understood.*" On 6 June, his wife entered in her diary: "E. finished the Dream of Gerontius. Deo Gratias. Rather poorly."; and in a letter to 'Dorabella' on 9 June Jaeger writes: "E.E. has sent the completion of his blessed Gerontius. The work undoes me utterly if I am in the mood ..." He goes on to express concerns that the audience "will not be able to appreciate Gerontius first time; too subtle & original & too mystic and beautiful", as well as worrying that the performers will not learn it in time.

The worries were well founded. Chorus rehearsals began in August for a first performance on 3 October. For a chorus schooled in the likes of *Messiah* and *Elijah*, this new work was a complete enigma, not helped by chorus parts being printed in separate voices, as was still the practice at that time. At the final full public rehearsal Elgar's customary frustration with British choral singing became uncontrollable; he left his seat and, in front of all, harangued the chorus, losing what goodwill the singers retained for the composer. Hans Richter, the conductor, called an extra rehearsal, but the damage was done and that fateful Wednesday morning première ranks as one of the most infamous first performance disasters. The choir, particularly in the Demons' Chorus, went hopelessly wrong; the baritone soloist made his first entry as the Angel of the Agony a semitone too low and persevered at his pitch throughout. Few present could see beyond the appalling performance, although there were some notable exceptions in the next day's press. Elgar wrote to Jaeger in despair: "I have not seen the papers yet and I don't know or care what they say or do. As far as I am concerned music in England is dead. I have worked hard for forty years and

at the last, Providence denies me a decent hearing of my work; so I submit - I always said God was against art and I still believe it ... I have allowed my heart to open once - it is now shut against every religious feeling and every soft gentle impulse *for ever.*” Fortunately for Elgar, Novello and all, Richter and others staged further performances at which the work was heard in its full glory and, as we now know, God has ultimately dealt kindly with Elgar’s art.

* * *

Elgar had come across *The Dream of Gerontius*, the extended mystical verse written by Cardinal John Newman in 1865, as early as 1885, although his intimate acquaintance with it dates from 1889, when he and Alice received a copy as a wedding present from Father Knight, the priest at the Roman Catholic church in Worcester where Elgar played the organ. It seems Elgar had had several discussions before the 1898 sketches were begun concerning reducing the poem to a size suitable for musical setting. Elgar’s own arrangement of the libretto retains substantially intact the first of the seven sections for Part I, truncating the remaining six for Part II of his setting. The poem tells of the death of Gerontius (Part I) and subsequent journey of the Soul towards the throne of God and Judgement (Part II).

Elgar uses the Wagnerian technique of the *leitmotiv*, a musical fragment being attached to a particular facet of the verse. This was formalised by Jaeger in his authorised analysis of the work published by Novello alongside the first edition of the score. Many of these *leitmotifs* are heard in the opening introduction: first, the most important, ‘Judgement’. After the first pause comes ‘Fear’, a rising dotted string passage, and ‘Prayer’, answering woodwind chordal writing (this ‘Prayer’ theme appears in the composer’s hand in the Visitor’s Book of his friend George Sinclair, organist of Hereford Cathedral, as early as 19 April 1898, here representing the mood of Sinclair’s dog Dan after being muzzled!). The following triple time undulating section with solo viola is ‘Sleep’; at the climax the chromatic downward strings are designated ‘Miserere’. ‘Despair’ (cor anglais and cellos) leads to a restatement of the ‘Prayer’ theme, now in augmentation played by the orchestra in full voice. Finally, we hear ‘Committal’, a typically majestic *largamente* melody. After appearances of a number of these themes as well as ‘Energy’ (upward-rushing strings) and ‘Death’ (a languid falling string tune), the voice of Gerontius is heard. Gerontius is dying and the chorus represent the friends praying at his bedside. Elgar described his vision of Gerontius as “a man like us, a sinner, a repentant one of course, but still no end of a worldly man in his life”. His music was therefore not influenced by “church tunes and rubbish but a good, healthy, full-blooded romantic, remembered worldliness” (similarities perhaps with Richard Strauss’s dying man/soul in his *Tod und Verklärung*/Death and Transfiguration written ten years earlier, in 1888/89?). The central section is formed by the ‘Sanctus fortis’ for Gerontius and his subsequent wild imaginings of life beyond. After his death the brass herald the Priest who intones the ‘Profiscere’ (‘Go forth upon thy journey Christian soul’), which is then taken up by the chorus.

The second part begins with the passage of The Soul through the silence of space towards the throne of God, represented by a *tempo rubato* introduction for strings, marked *ppp*. As The Soul, as Gerontius has now become, is commenting on the tranquillity of his refreshed state, we are introduced to the Angel, in whose keeping Gerontius has been on earth. Her final task is to guide him to the Judgement throne. Their dialogue is interrupted by the appearance of the Demons who menace and mock The Soul. He passes on and is comforted by the ravishing sounds of the Angelicals, which in turn lead on to the great chorus of 'Praise to the Holiest'. The glorious climax gives way to yearning expectation as the two approach "the veiled presence of our God". The Angel of the Agony appears (with music of the earlier 'Judas' sketch) and prays for mercy, echoed by the Voices on Earth. After an ecstatic 'Alleluia' from the Angel the 'Judgement' theme is heard in its most awesome guise, introducing at its stunning climax the moment when The Soul catches a glimpse of his God. The moment is unmistakable: a terrifying crash from full orchestra, with the composer's supplication "for one moment must every instrument exert its fullest force". The Soul sings of his unworthiness: "Take me away that sooner I may rise and go above and see Him in the truth of everlasting day". The passionate outburst runs directly into a subdued three-part chorus (no sopranos) for the Souls in Purgatory, which in turn eases into the most sublime music of the whole work as the Angel bids farewell to The Soul, and, accompanied by choirs of angels in Heaven and Souls in Purgatory, the work draws to its close with a serene 'Amen'.

Elgar and Jaeger argued long about the closing minutes and in particular the climactic moment when God is glimpsed. Jaeger here found Elgar's conception weak, dissolving too quickly, and asked for "a few bars [of] the Soul's agitation with a quasi-choked, suppressed "Take me away"...". However, Elgar was ultimately immovable: "I won't alter p.159 and be darned to you ... for *one semi-quaver* value *ffffffzzzz* is the one glimpse into the Unexpressible - then the music dies down into the sort of blissful Heaven theme which of course fades away into nothing". Blissful Heaven it is and during that blissful, heavenly summer of 1900 Elgar wrote, in characteristically paradoxical terms, of his life in his cottage retreat in Malvern while he worked: "The heat has been really awful & upsetting everyone - I don't like to say a word about these woods for fear you shd. feel envious but it is godlike in the shade with the snakes & other cool creatures walking about as I write my miserable music ... I was out all yesterday with a sawmill, sawing timber into joists, planks, posts ... Anyhow I got a chill over my exertions ... Now to come down to the *darned* music". Yet despite his own seemingly low opinion of his music, he was content in the knowledge of having composed a masterpiece, writing at the foot of the full score a quotation from *Sesame and Lilies* by John Ruskin: "This is the best of me; for the rest, I ate, and drank, and slept, and loved and hated, like another: my life was as the vapour and is not; but *this* I saw and knew; this, if anything of mine, is worth your memory".

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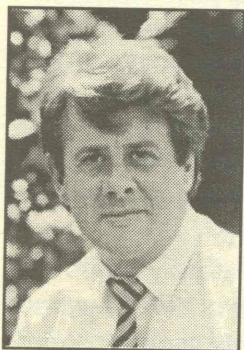
Jeanette Ager, who was born in Dorset, began her singing studies at the age of twelve with Mary Denniss. She was awarded an Exhibition to study at the Royal Academy of Music, also supported by the Michael James Trust. At the RAM she won many prizes, including the Elena Gerhardt Lieder Prize, the Jennifer Vyvyan Scholarship for Singing, the Flora Nielson Prize for French, English and German Song, and the Helen Eames Prize for Early Music. She is now continuing her studies with Linda Esther Gray. In 1996 she won the Gold Medal in the Royal Over-Seas League Music

Competition, and an award from the Tillett Trust Young Artist Platform, resulting in two recitals at the Wigmore Hall.

Her recent work has included Britten's *Phaedra* with the Brunel Ensemble, Tippett's *A Child of our Time*, Duruflé's *Requiem* at the Queen Elizabeth Hall, and Beethoven's *Missa Solemnis* at York Minster. In oratorio she has performed Haydn's *St Nicholas* with the London Mozart Players and the Choir of St John's College, Cambridge, Handel's *Messiah* in the Barbican Concert Hall and in Bermuda with the Bermuda Philharmonic Society, and Handel's *Judas Maccabaeus* at Winchester Cathedral. She was also the contralto soloist in Anthony Milner's *Salutatio Angelico* in Truro Cathedral. Her operatic work included Glyndebourne Festival Opera Chorus (1997 Season) and Kent Opera (as a soloist).

For Hyperion Jeanette Ager has recorded five pieces by Lili Boulanger as mezzo soloist with the New London Chamber Choir conducted by James Wood. She was a soloist in a Deutsche Grammophon recording of three songs for women's choir by Ruth Crawford called *To An Unkind God*.

Future engagements include Shostakovich's setting of six poems of Marina Tsvetayeva with the Cambridge University Chamber Orchestra. She will once again be joining the Glyndebourne Festival Opera Chorus for their 1998 Season.



Richard Braebrook was born in Huddersfield, now lives in Royal Tunbridge Wells, and is at present in his tenth season with English National Opera. He studied at the Royal College of Music, then with Gerald English, and is currently studying with Keith Bonnington who is also a member of ENO. In 1983 he was the first prize winner in the World International Festival in Rio de Janeiro.

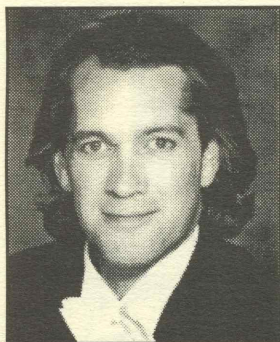
Since leaving the RCM he has sung with the BBC Singers and with the D'Oyly Carte Opera Company for whom he undertook numerous principal roles, travelling extensively in Great Britain, North America, Canada, Australia and New

Zealand. With Kent Opera he performed the principal role of Anfinomous in their production of Monteverdi's *Return of Ulysses*, Pinkerton in *Madama Butterfly* (1992), Rodolfo in *La bohème* with the Singers Company, and Tamino in *The Magic Flute* with the Figaro Opera Company.

He is a founder member, together with Petronella Dittmer, of the Kensington Gore Singers with whom he has sung for HM Queen Elizabeth the Queen Mother at Royal Lodge, Windsor. He is also an accomplished pianist and conductor and was Music Director of the Feltham Choral Society.

Richard sings regularly with many of the leading choral societies in the UK. Recent performances have included Handel's *Messiah*, Elgar's *The Dream of Gerontius*, Bach's *St John Passion* and *St Matthew Passion*, Mendelssohn's *Elijah*, Britten's *St Nicolas* and Verdi's *Requiem*. In 1991 he made his debut at the Barbican, London, and the Royal Concert Hall in Glasgow in Raymond Gubbay's Mozart Festival. Most recently, he sang the title role in *The Dream of Gerontius* (an interpretation that has become widely acclaimed) with Sarah Walker and the City of Birmingham Symphony Orchestra and the Choir of St George's Chapel, Windsor Castle, conducted by Christopher Robinson to celebrate the Diamond Jubilee of the Society of the Friends of the St George and Knights of the Garter.

Richard is just as much at home singing cabaret as he is on the concert or operatic stage. He has performed regularly at the Café Royale in London, and on board the SS Canberra and Sea Princess for P&O. He has sung for Wilhelm Tausky in the Queen Elizabeth Hall and in 1996 performed the role of Piangi in *The Phantom of the Opera* in London's West End.



Jeffrey Carl is the American Express Prize Winner for the best male singer in Holland Park's 1997 production of *Tosca*, and appears on the cover of the October 1997 edition of Italy's *L'Opera* magazine, where he made his debut in Gershwin's *Blue Monday*. Of the *Tosca* performances, John Higgins wrote in *The Times*: "A star Scarpia in Jeffrey Carl, who took an iron grip on the performance ... he is a natural casting for Puccini's bad cop, his firm baritone has enough to cut through the evening air ..."; and in the *Opera* magazine: "This role was a gift for Carl, who has a great future ahead of him playing the 'bad guy', terrifying and

hugely entertaining, without oversimplifying the character".

He has sung Nick Shadow in the Hockney production of Stravinsky's *The Rake's Progress*, Ford in *Falstaff* (Aldeburgh Festival), Saint-Saëns's *Henry VIII*, Schumann's *Genoveva* and Smetana's *Brandenburgers in Bohemia*; more standard repertoire includes roles in *Die Zauberflöte*, *Madama Butterfly*, *La traviata*, *Cavalleria rusticana*, *Carmen*,

Tannhäuser, Macbeth, Don Giovanni, Il trovatore, Eugene Onegin, Lucia di Lammermoor, Faust, Hamlet, Marcello in La bohème and Guglielmo in Così fan tutte.

He has recorded George in Kurt Weill's *The Firebrand of Florence* with Thomas Hampson, Sergeant in *La bohème* with Alagna, Hampson, Ramey and Leontina Vaduva (both for EMI), the Duke in Lehár's *The Czarevich* for Richard Bonyngé and also Lehár's *Giuditta*, both for Telarc. He has also recorded Britten's *Curlew River* with Sir Neville Marriner on Philips and excerpts from *Norma* on RCA Classics with Anna Moffo and James Levine.

Future engagements include the world première performance of *The Cenci* by Havergal Brian, a performance and recording of *Caterina Cornaro* with Richard Bonyngé, *Carmen* in Portugal, a Verdi *Requiem* and *Carmina Burana* in Prague, *La Gioconda* in Toronto, *A Child of our Time* in Singapore and a Mahler 8 in London's Royal Festival Hall in 1999.



Gerald Place

Jeremy Backhouse began his musical career at Canterbury Cathedral, where he was Head Chorister, and later studied music at Liverpool University. He spent five years as Music Editor at the Royal National Institute for the Blind, transcribing print music into Braille, before moving to EMI Classics to work as a Literary Editor. Since 1990, he has been working as a Consultant Editor for EMI and other companies, and as a freelance musician.

He became the first Conductor of the Vasari Singers in 1981, one of the finest and most versatile chamber choirs in the country. From 1991 to 1995 he was Music Director of both the Streatham Choral Society and the BBC Club Choir. With these choirs he conducted many of the major works of the choral society repertoire and in doing so built close relationships with the Kensington Symphony Orchestra and the Surrey Sinfonietta.

In January 1995, he was appointed Chorus Master of the Guildford Philharmonic Choir, working closely with conductors such as Jonathan Willcocks, En Shao and Vernon Handley, as well as conducting concerts with the choir and orchestra alike. In November 1996 he conducted a performance of Howells' *Hymnus Paradisi* and Szymanowski's *Stabat Mater* as part of the Guildford Philharmonic's subscription series. 1995 and 1996 saw him conducting the Guildford Philharmonic in the highly popular outdoor Summer Festival concerts in Shalford Park, complete with firework display, and in 1997 he helped set up a competition to find the Guildford Philharmonic Choir's Young Choirboy and Choirgirl of the Year.

In April 1995 he conducted the BBC Singers for the first time in a programme of music by Lennox Berkeley broadcast on Radio 3, and has since conducted them in

broadcast programmes of Holst (for the BBC's 'Fairest Isle' celebrations), Rubbra, Massenet and Delibes. Subsequent work with the BBC Singers included a programme of music by Phyllis Tate and Arnold Bax. In 1996 he also established a close rapport directing the Kent Youth Choir and Kent Youth Chamber Choir, with whom he toured Italy that summer.

The **Vasari Singers** is one of the most versatile and popular chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, broadcast on BBC Television, the choir has established an impressive reputation as a group performing to the very highest standards. Their musical and performing ability has been further confirmed in a series of highly-acclaimed concerts throughout the country.

They perform regularly at St John's, Smith Square, at the Barbican Centre (notably, as part of the Hungarian and Scandinavian Festivals), the Purcell Room and Queen Elizabeth Hall on the South Bank, at the Wigmore Hall and in the cathedrals of Canterbury, Winchester, Peterborough, Ely and Hereford. Each year they sing the services in Canterbury during a cathedral choir break and, also annually, they sing Midnight Mass in Westminster Abbey on Christmas Eve. The choir revels in the variety of venue and bookings: for example, one Christmas they joined Peter Skellern, Richard Stilgoe, Cantabile and the BBC Big Band and BBC Concert Orchestra for a concert on BBC Radio 2, broadcast live throughout Europe; they also featured in the BBC's moving *Songs of Praise* on the Hospice movement from Holy Trinity, Clapham Common.

The choir has also broadcast frequently on BBC Radios 3 and 4, most recently on Radio 3 as part of their Advent Calendar series. Their recordings, for both EMI Eminence and United, have been widely praised by the musical press and public alike, their CD of Howells' *Requiem* and the Frank Martin *Mass* being nominated for a *Gramophone* Award in 1995 and being selected (along with their Britten CD) for inclusion in the *1996 Gramophone Good CD Guide* and *1996 Penguin Guide*. Recent CD releases include recordings of works by Górecki, Ridout, Pärt and Tavener (on EMI Eminence), which have been welcomed with unanimous critical acclaim; from the *Gramophone*: "Vasari Singers are a group of the very highest calibre, but they excel even themselves here ... the overall choral tone so perfectly blended and exquisitely balanced that it quite takes the breath away". Of their latest recording released in March 1997, Parry's *Songs of Farewell*, Vaughan Williams' *Mass in G minor* and Frank Bridge's *A Prayer*, *Classical Music* wrote: "...the performance of the Vaughan Williams' *Mass in G minor* will undoubtedly enhance their reputation as one of Britain's finest chamber choirs."

VASARI SINGERS

Sopranos

Nicola Balzan
Sally Barber
Jane Beeson
Victoria Cross
Anne-Marie Curror
Fiona Eldridge
Jenny Hasnip
Jess Stansfield

Altos

Janet Clucas
Julia Field
Sarah Kendrick
Elizabeth Payne
Christine Secombe
Mike Sullivan
Andrew Yeo

Tenors

Dan Burges
David Jackson

Mark Johnstone
Peter Kerswell
Bertie Mann
Chris Riley

Basses

Simon Backhouse
James Cross
Malcolm Field
John Hunt
Chris Hunter
Paul Newis

Guildford Philharmonic Choir

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. Since this time, the Choir has grown both in stature and in reputation and can now rightly claim its place as one of the foremost Choruses in the country.

The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the Choir as its current President.

As well as being well known in the South East for performing the set-pieces of the choral repertoire, the Choir has developed an interesting specialisation in 20th-century British music, and has recorded Gerald Finzi's *"Intimations of Immortality"* and Patrick Hadley's *"The Trees So High"* under the direction of Vernon Handley. Notable achievements in recent seasons include an acclaimed performance of Britten's *"War Requiem"* with the Freiburger Bachchor in Freiburg Munster in November 1993 and an invitation to take part in the VE Day celebrations performing in front of the Queen in Hyde Park.

The Choir is currently enjoying rising to the challenge that the arrival of a new Chorus Director of Jeremy Backhouse's stature brings. Jeremy was appointed to the post in January 1995 and has continued the tradition of attracting an ever wider audience to the joys of choral music with recent memorable performances of Howells' *"Hymnus Paradisi"* and Britten's *"St Nicolas"*.

Tonight's concert is a new venture for the Choir as it is the first time it has held its own concert without the aid of the Borough Council. The Choir would particularly like to express its gratitude to its corporate sponsors and to its Benefactors, whose generous support has been invaluable.

The Choir is constantly searching for new members to maintain its high standard, and auditions are held throughout the year. For further details about joining the Choir please contact Noreen Ayton - Tel No (01932) 221918. Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing themselves to an audition. The Choir's rehearsal pianist is Jeremy Filsell, himself a notable organist and concert pianist.

If you would like to find out more about how you can support the choir by becoming a Benefactor, please contact Susan Ranft - Tel: (01306) 888870.

Sopranos

Jacqueline Alderton
Joanna Andrews
Noreen Ayton
Penny Baxter
Sally Bayton
Elizabeth-Claire Bazin
Mary Broughton
Viv Chamberlin-Kidd
Elaine Chapman
Debbie Dring
Rachel Edmondson
Angela Hand
Jenny Hasnip
Susan Hinton
Nora Kennea
Jane Kenney
Mo Kfour
Barbara Lack
Judith Lewy
Jacqueline Norman
Susan Norton
Robin Onslow
Penny Overton
Margaret Parry
Vivienne Parsons
Jessica Pires
Rosalind Plowright
Susan Ranft
Kate Rayner
Joan Robinson
Maureen Shortland
Judy Smith
Kathy Stickland
Carol Terry
Enid Weston
Chirstine Wilks
Elisabeth Willis
Lucinda Wilson
Frances Worpe

Altos

Marion Arbuckle
Sally Bailey
Iris Ball
Mary Anne Barber
Evelyn Beastall
Iris Bennett
Tamsin Bland
Jane Brooks
Amanda Clayton
Mary Clayton
Margaret Dentskevich
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Rebecca Greenwood
Karen Halahan
Ingrid Hardiman
Jo Harman
Lucy Hatcher
Carol Hobbs
Sheila Hodson
Joy Hunter
Helen Lavin
Kay McManus
Krystyna Marsden
Christine Medlow
Mary Moon
Brenda Moore
Jean Munro
Anne Philips
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Prue Smith
Rosemary Smith
Hilary Steynor
Hilary Trigg
Janice Wicker
June Windle
Maralyn Wong
Beatrice Wood

Tenors

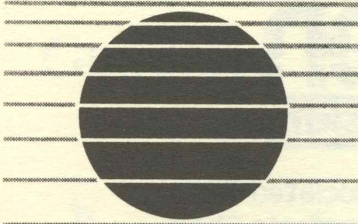
Douglas Cook
Bob Cowell
Leslie Harfield
Andrew Reid
Chris Robinson
John Trigg
Maggie van Koetsveld
Laurence Welch
David Brown *
Richard Long *
Steve Brelsford *
Mathew Raynor *

Bass

Peter Allen
Peter Andrews
Roger Barrett
John Paul Bland
Michael Bradbeer
John Britten
Norman Carpenter
Neil Clayton
Rodney Cuff
Philip Davies
Michael Dawe
Simon Doran
Michael Dudley
Terence Ellis
Geoffrey Forster
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffrey
Stephen Jepson
Tony Macklow-Smith
Neil Martin
Maxwell New
Barry Norman
John Parry
Roger Penny
David Ross
Philip Stanford

Accompanist: Jeremy Filsell

* *guest singer*



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