

GUILDFORD PHILHARMONIC

Saturday 2 May 1998 7.30pm

Guildford Cathedral

Songs of Farewell



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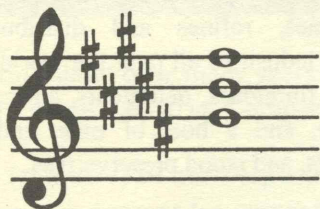
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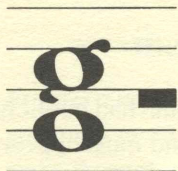
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GUILDFORD PHILHARMONIC

Songs of Farewell

Academic Festival Overture Brahms
Four Last Songs* Strauss

Interval (5 minutes)

Requiem Mozart

Helen Field*

soprano

Joanne Lunn

soprano (*supported by the Friends*)

Jeanette Ager

mezzo soprano

Mark Wilde

tenor

Andrew Foster

bass (*supported by the Friends*)

Guildford Philharmonic Choir


Guildford Philharmonic Orchestra

Gillian Findlay

guest leader

En Shao


conductor


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Johannes Brahms (1833-1897)

By the time Brahms was twenty, the influential Robert Schumann had publicly said of him: 'I thought that sooner or later someone would and must appear, destined to give the ideal expression to the spirit of the times. And he has finally come, a young blood in whose cradle Graces and Heroes kept watch. His name is Johannes Brahms.'

As his career developed, the achievement of Brahms was such that, established in the leading musical city of Vienna, he became exactly that central figure as predicted by Schumann, maintaining at the same time a close friendship with Schumann's widow Clara. No other composer so clearly continued the line of the German tradition after Beethoven; and the highly self-critical Brahms destroyed those scores which did not wholly satisfy him, with the result that the description 'masterpiece' applies to practically all his compositions.

Academic Festival Overture, opus 80

Brahms composed the *Academic Festival Overture* in the summer of 1880, after receiving the award of an honorary degree from the University of Breslau. In these circumstances a new work was certainly expected, and there were rumours that the authorities had been hoping for a symphony. If so, they were disappointed, although Brahms did reward them with music of lasting significance.

In response to the citation which called him 'Germany's leader in the intellectual art of musical composition', Brahms assembled four student songs into an overture which requires the largest orchestra he ever used, building to a magnificent peroration on the academic song *Gaudeamus igitur*.

Historical context

Bismarck's new unified German state was spreading its empire with African conquests, while by a secret treaty Serbia became a protectorate of Austria, and Italy had joined the Austro-German alliance, forming the Triple Alliance. At the same time, diplomatic negotiations between all the major powers continued in their various ways, as national interests developed across the world.

Richard Strauss (1864-1949)

Strauss enjoyed a remarkably long creative life, spanning more than sixty years, from the early 1880s right through to 1949, the year of his death at the age of eighty-five. He became the leading German composer as the result of the success of the series of symphonic poems he composed during the last years of nineteenth century; works such as *Don Juan*, *Till Eulenspiegel* and *Also Sprach Zarathustra* have remained popular with orchestras and audiences ever since they were first performed.



In common with many composers through the ages, Strauss was also a fine conductor, especially of opera, and for the theatre he created several masterpieces, including for example *Salome* and *Der Rosenkavalier*, which have become central to the repertoire of every major company. He was a prolific composer who wrote music in all the established forms; beyond the operas and tone poems his work has been particularly valued in the field of the solo song with orchestra or piano. Indeed, few composers have matched his understanding of how to write for the soprano voice.

Four Last Songs

1. *Frühling* 2. *September* 3. *Beim Schlafengehen* 4. *Im Abendrot*

When Kirsten Flagstad gave the first performance of these songs, at the Royal Albert Hall in London on 22nd May 1950, with Wilhelm Furtwängler conducting the Philharmonia Orchestra, Strauss had been dead some eight months. The *Four Last Songs* in fact comprise the composer's last completed work, bringing his creative life to a fitting close through the combination of his two favoured media: the orchestra and the lyric soprano voice.

It was in 1946 that Strauss encountered Eichendorff's poem *Im Abendrot* and determined to set it to music, initially as an independent song. But by the time he had completed it, in May 1948, its imageries of tenderness and the calm acceptance of death had been linked also with three other songs, all to poems by Hermann Hesse, thus providing a unified cycle.

These compositions were soon completed: *Frühling* in July 1948 and *Beim Schlafengehen* three weeks later at the beginning of August. It was a further six weeks before the last of the songs to be composed, *September*, was finished; and though another was planned, Strauss did not include it within the completed work. The order of the songs in performance is traditionally different from their order of composition, however, since the musical and poetic natures of *Im Abendrot* make for a deeply satisfying conclusion to the cycle.

The music has that autumnal warmth which pervades the works of Strauss's final years. *Frühling* (*Spring*) is essentially a love song, the lyricism of which is shared equally by the voice and the orchestra, and therefore intensifies the effect as it proceeds. *September* is based upon two distinct themes, and the imagery is of the autumnal garden's gradual decline, captured in a mood of nostalgia. The poetic expression of *Beim Schlafengehen* (*Going to Sleep*) concerns a man weary of life and preparing for death. Its leaping figure is therefore symbolic of the aspiration of the soul to soar Heavenward. The central part of the song is given over to an orchestral interlude featuring a solo violin. Here, as in the music of the outer sections, there is a moving and sensitive acceptance of fate.

The richness of the scoring in *Im Abendrot* (*At Sunset*) enhances the autumnal mood of Eichendorff's poem, until in a postlude Strauss quotes the transfiguration motif from his symphonic poem *Death and Transfiguration*, which he had composed some sixty years before. And how wonderfully this musical image befits the final lines of the poem: '*How tired we are of travelling - is this perchance death?*'

Historical context

The Germany in which Strauss had worked throughout his long and distinguished career lay in ruins; he immortalised his grief in the moving elegiac study for string orchestra, *Metamorphosen*. Exonerated at the Nuremberg Trials, the conductor Wilhelm Furtwangler began to rebuild his international career: one of his first overseas concerts featuring the London premiere of the *Four Last Songs*.

Post-war tensions between the Eastern and Western Allies led to the beginning of the Cold War. In June 1948 the Berlin airlift began, in order to beat the Soviet blockade of the city; it continued until May the following year, when a land corridor was conceded. In May and October 1949 the two halves of the new Germany, the Federal Republic (Western) and Democratic Republic (Eastern), were established, while on 4th April, at a conference in Washington, NATO was founded.

Four Last Songs

Spring

In darkling caverns
I dreamed long
of your trees and azure breezes,
of your scents and birdsong

Now you lie revealed
in glitter and array,
bathed in light
like a miracle before me

You know me again:
you invite me tenderly.
There quivers through all my limbs
your blessed presence.

September

The garden is in mourning;
the rain sinks coolly on the flowers,
summertime shudders
quietly to its close.

Leaf upon golden leaf is dropping
down from the tall acacia tree.
Summer smiles amazed and exhausted,
on the dying dream that was this garden.

Long by the roses,
it tarries, yearns for rest,
slowly closes its (great)
weary eyes.

Going to Sleep

Now the day has wearied me.
And my ardent longing shall
the stormy night in friendship
enfold like a tired child.

Hands, leave all work;
brow, forget all thought.
Now all my senses
long to sink themselves in slumber.

And the spirit unguarded
longs to soar on free wings,
so that, in the magic circle of night,
it may live deeply, and a thousandfold.

Frühling

In dämmrigen Grüften
Traümete ich lang
Von deinem Bäumen und blauen Lüften
Von deinem Duft und Vogelgesang.

Nun liegst du erschlossen
In Gleiss und Zeir
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockest mich zart,
es' zittert durch all meine Glieder
Deine selige Gegenwart

September

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still sienem Ende entgegen

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehen, sich nach Ruh.
Langsam tut er die (grossen),
Müde gewordenen Augen zu.

Beim Schlafengehen

Nun der Tag mich müd gemacht,
Soll mein sehnlisches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele unbewacht
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

At Sunset

Through want and joy we have
walked hand in hand;
we are both resting from our travels now,
in the quiet countryside.

Around us the valleys fold up,
already the air grows dark,
only two larks still soar
wistfully into balmy sky.

Come here, and let them fly about,
soon it is time for sleep.
We must not go astray
in this solitude.

O spacious, tranquil peace,
so profound in the gloaming.
How tired we are of travelling -
is this perchance death?

Im Abendrot

Wir sind durch Not und Freude
gegangen Hand in Hand,
vom Wandern ruhn wir (beide)
num überm stillen Land.

Rings sich die Täler neigen,
es dunkelt schon die Luft,
zwei Lerchen nur noch steigen
nachtraüenend in den Duft.

Tritt her und lass sie schwirren,
bals ist es Schlafenszeit,
dass wir uns nicht verirren
in dieser Einsamkeit

O weiter, stiller Friede!
So tief im Abendrot
Wie sind wir wandermüde -
ist dies etwa der Tod?

Wolfgang Amadeus Mozart (1756-1791)



When he heard of Mozart's tragically early death in 1791, his friend and fellow composer Joseph Haydn said, "We shall not see such a talent again in a hundred years." Unlike Beethoven and Haydn, the two other outstanding exponents of the Viennese classical style, Mozart worked in every current medium. He was, and remains, the most universal of composers.

The boy Mozart had been paraded around the musical capitals of Europe by his father Leopold, who was anxious to maximise the earning potential of his son's precocious virtuosity. The most positive result of this extraordinary childhood was that Mozart gained a musical education based on his experiences with the finest musicians of the age; of these the most significant was his encounter in London during 1764 with Bach's youngest son, Johann Christian.

A creative impulse which began as an extraordinary talent for emulation became by the age of sixteen a genius which raised music to new heights of elegance, sophistication and insight. As his career developed, the young Mozart understandably continued to look beyond the provincial confines of Salzburg, and his wanderings gradually brought about the tensions which

caused his employer, the Prince-Archbishop Hieronymous Colloredo, to dismiss the composer from his service in 1781. From then on, for the final ten golden years of his short life, Mozart lived and worked in Vienna.

Vienna was one of the major musical centres of Europe, a city which drew Gluck to it a generation before Mozart, and which, later, would attract Beethoven, Brahms and Mahler. During his Vienna years, the years of his 'maturity', Mozart created a stream of masterpieces of an extraordinary richness which is practically unparalleled in the history of music, though recognition of his talents by his contemporaries was fitful, to say the least. The combination of fickle Viennese fashions, changing economic and political circumstances, and his own financial naivety meant that when he died in December 1791 of kidney failure, at the age of just thirty-five, Mozart was in debt.

Various legends have flourished concerning the nature of Mozart's death: that he was buried in a pauper's grave, for instance, and that he was poisoned by his musician rival Antonio Salieri. The facts, of course, do not support these myths.

Requiem, K626

1. *Requiem and Kyrie*
2. *Dies Irae*
3. *Tuba mirum*
4. *Rex tremendae*
5. *Recordare*
6. *Confutatis maledictis*
7. *Lacrimosa*
8. *Domine Jesu*
9. *Hostias*
10. *Sanctus*
11. *Benedictus*
12. *Agnus Dei*

Count Franz Walsegg-Stuppach's young wife Anna died in February 1791, and he decided to honour her memory by commissioning a setting of the Requiem Mass. It was the Count's habit to stage chamber music soirées at his home, and sometimes to suggest that he might be the composer of the new music his guests heard. So it was that Walsegg sent his steward Franz Anton Leitgeb to Mozart with the commission for the *Requiem*.

Mozart's last year was one of his busiest, for the major works alone included two operas, the *E flat String Quintet*, the *Clarinet Concerto* and the *Requiem*. The pressures of having to keep to schedule must have contributed to his poor health, and of course there were also the pressing financial needs of his family. It was probably because he received payment in advance that he accepted the *Requiem* commission in July, at a time when he was already heavily committed, especially to his two operas *La Clemenza di Tito* and *Die*

Zauberflöte. It seems he did not really begin work on the *Requiem* until October.

In the remaining weeks of his life, Mozart was able to finish only the *Requiem* and *Kyrie* movements, and to leave full sketches consisting of the voice parts, bass line and some orchestration, of the eight sections from the *Dies Irae* through as far as the *Hostias*. After his death on 5th December, his wife Constanze therefore faced a dilemma, since the unfinished *Requiem* would need to be completed or the commission fee returned. She appealed to Mozart's pupils Joseph Eybler and Franz Xaver Süssmayr, and the latter produced a finished version from the sketches. He composed the remaining part of the *Lacrimosa*, as well as the *Sanctus*, *Benedictus* and *Agnus Dei*, repeating the fugue of the *Kyrie* to the words '*Cum sanctis*'. However, it is impossible to be sure of the details behind these generalities: it must remain a mystery that the incomplete Mozart *Requiem* has held such an influence upon generation after generation. The Süssmayr version maintains its position despite numerous attempts by others to rival it.

The heavy tread of the opening is powerfully expressive, but it is thoroughly typical of the prevailing *Requiem* style, for Mozart was aware of existing settings by Michael Haydn and Florian Leopold Gassmann. The mournful theme of the bassoons and basset horns precedes the stern entry of the trumpets and timpani, and the richly textured opening chorus. The fugal *Kyrie* reflects Mozart's interest in baroque models. Its subject is close to the outlines of music he admired and had previously arranged: the chorus *And with His Stripes* from Handel's *Messiah*, and the *Fugue no. 20* from *Book Two* of Bach's *Forty-eight Preludes and Fugues*. Mozart's treatment is lengthy and elaborate, with a dark expressive power that is entirely his own.

The *Dies Irae* is at once dramatic and sacred, developing a considerable tension which finds its release in the unaccompanied trombone solo of the *Tuba mirum* and its celebrated solo for the bass voice.

The *Rex tremendae* is appropriately thrilling, the trumpets and drums adding their powerful effect, while the *Recordare* brings its prayerful peace by means of glorious melodic inspiration. The stern declamation of the tenors and basses in the *Confutatis maledictus* is doubled by the bassoons and trombones as the urgent violins drive to the climax. This has its foil in the humble plea '*Voca me cum benedictus*' ('*Call me with the blessed*'), which is given to the higher voices.

The unfinished *Lacrimosa* was completed in somewhat cursory fashion by Süssmayr, but it nevertheless creates a mood of the utmost pathos. Both the *Domine Jesu* and the *Hostias* have the characteristics of motets, though they are strongly contrasted in effect.

The exultant *Sanctus* and the serene *Benedictus* for solo quartet are largely the work of Süssmayr, for Mozart's sketches were insubstantial here. In the *Agnus Dei* this problem was solved by returning to the music of the earlier movements; there were precedents for so doing in at least two of Mozart's own Salzburg *Masses* (*K220* and *K317*). Thus it was that the *Requiem* ended with the fugue previously heard in the *Kyrie*.

Constanze arranged for copies of the completed score to be made, and a performance was given in January 1793 under the auspices of Baron Gottfried van Swieten, preceding by some months that which Count Walsegg, now claiming sole ownership, himself directed. The 'benefit' concert was recorded in a Viennese newspaper:

'Mozart, who achieved an immortal name in the art of music, left a widow and two orphans in poverty. Many noble benefactors are helping this unfortunate woman. Two days ago Baron Swieten presented a public concert with a sung *Requiem* as a memorial to Mozart: the young widow received proceeds of over three hundred gold ducats.'

Historical context

Understandably, it was the continuing French Revolution which dominated European history during 1791. In August, at Pillnitz in Prussia, Leopold II of Austria met with Frederick Wilhelm II, and the two emperors issued a formal declaration of support for their cousin Louis XVI, demanding his immediate restoration to the French throne. That same month Austria and the Ottoman Empire signed the Peace of Sistova, by which Belgrade was returned to Ottoman control.

In the world of the arts, Joseph Haydn left Vienna to spend the 1791-92 concert season in London, for which he composed the first six of his twelve *London Symphonies*. The most important publications of the year were probably James Boswell's *Life of Samuel Johnson* and Tom Paine's *The Rights of Man*.



En Shao - conductor

En Shao was born in Tianjin, China, in 1954. He started to play the piano at the age of four, and the violin at five. In 1966 he was forced to stop his music studies for four years because of the Cultural Revolution. Gradually, however, he was able to return to these studies, and by the age of 18 was working as a composer, pianist and percussionist with a local orchestra. After graduating from the Beijing Centre Music Conservatory, he became second Principal Conductor of the Chinese Broadcasting Symphony

Orchestra, and Principal Guest Conductor of the Central Philharmonic Orchestra of China and the National Youth Orchestra.

He came to England in 1988, having been awarded the Lord Rhodes Fellowship at the Royal Northern College of Music. In 1989 he won the Sixth Hungarian Television International Conductors' Competition, resulting in engagements with the Hungarian Radio Orchestra and State Symphony Orchestra. In January 1990 he became Associate Conductor of the BBC Philharmonic, a post created specially for him. From 1992 - 1995 he was Principal Conductor of the Ulster Orchestra, with whom he made his Proms debut in August 1995. He is now Principal Guest Conductor of the Euskadi Orchestra in Spain. This is his third season as Principal Conductor of the Guildford Philharmonic.

In the UK, En Shao has worked with the Bournemouth Symphony Orchestra, the BBC Orchestras, The Northern Sinfonia, the Royal Liverpool Philharmonic, the Halle and the Royal Scottish National Orchestra. He made his London debut with the London Symphony Orchestra in 1992, and with the Royal Philharmonic Orchestra in 1994.

En Shao has completed four major tours with the ABC orchestras in Australia. He has worked with the Toronto Symphony, the Colorado Symphony, and the Vancouver Symphony; and with the National Symphony Orchestra in Johannesburg. Future engagements include visits to Australia, the United States, Scandinavia and the Far East.

En Shao has a wide range of interests including Chinese cooking, contemporary interior design and architecture, ballet and jazz. He takes a particular interest in environmental issues.



Helen Field - soprano

Born in North Wales, Helen Field was a graduate of the Royal Northern College of Music, gaining an LRAM in singing. She has won many awards which have included the Dame Eva Turner Opera Award, the Young Welsh Singers Competition and the Royal Society of Arts Scholarship. The Royal Society of Arts later awarded her a Fellowship.

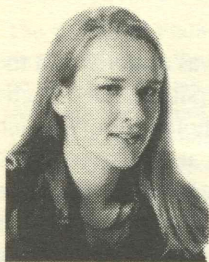
Her opera career began when she became a Principal Soprano with the Welsh National Opera, where she sang many major roles including Mimi *La Boheme*, Vixen *The Cunning Little Vixen* (nominated for an Olivier award and filmed by the BBC) Jenufa, Tatiana *Eugene Onegin*, Marenka *Bartered Bride*, Desdemona *Otello* (a Peter Stein production and recorded by the BBC) Gilda *Rigoletto*, Poppea *The Coronation of Poppea* and recently Cio Cio San *Madam Butterfly*.

Miss Field has also sung with all the major opera companies in England. At English National Opera she sang *Tippett's Midsummer Marriage*, Violetta *La Traviata*, Nedda *I Pagliacci*, Pamina *The Magic Flute*, Donna Anna *Don Giovanni*, Marguerite *Faust* (receiving an Olivier nomination). At Opera North she sang the British premiere of *Richard Strauss' Daphne*, Susanna *Marriage of Figaro*, Magda *La Rondine*, and Manon. For Scottish Opera she sang the role of Katya *Katya Kabanova* and recently gave the World Premiere of James MacMillan's Opera *Ines de Castro*. Another World Premiere was given for Glyndebourne Opera when she sang JoAnn in *Tippett's New Year*. At Glyndebourne she has also sung Mimi *La Boheme* and Pearl in *Birtwistle's The Second Mrs Kong*. Most recent was her Royal Opera House debut as Salome.

Abroad her major roles have included Gilda at the Met for ENO on tour. In Germany, the Governess in *Turn of the Screw* (which was filmed by German Television), and Cio Cio San at Deutsch Oper, Berlin. In Belgium she has sung *Salome* at La Monnaie. She has also sung in France, Italy and Spain.

In January this year, she sang *Salome* at the Los Angeles Opera and in the summer will repeat the role with the Santa Fe Opera Festival. In 1999 Miss Field will perform Jenufa in Liege.

As a concert artist Miss Field has sung with all the major orchestras within the United Kingdom. She sang Strauss's *Four Last Songs* at the Last Night of the BBC Proms, and performed them again for German Radio in Hamburg, conducted by Gunther Wand. Miss Field gave a Puccini recital at the Leipzig Gewandhaus conducted by Maestro Kurt Masur, and was the soprano soloist in *Mahler's Symphony No.4* in a live television relay for the BBC from the Schauspielhaus, Berlin. Miss Field has also performed all the standard and lesser known works in oratorio and is a regular exponent of *Janacek's Glagolitic Mass*.



Joanne Lunn - *soprano*

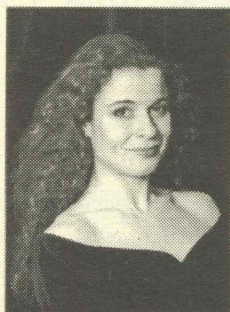
Joanne Lunn was born in 1975, and is currently studying with Margaret Cable at the Royal College of Music. She has won many prizes and was a placed finalist in both the 1997 Great Elm Annual Vocal Awards and the National Mozart Competition.

Joanne is in demand as an oratorio soloist both in London and nationally. Recent performances include **Bach's *B minor Mass***, ***Magnificat*** and ***St John Passion***, **Mozart's *C minor Mass***, **Haydn's *Nelson Mass*** and **Handel's *Messiah***.

As a soloist Joanne's performances have included a private soiree for HM The Queen Mother, guest soloist for Prom Praise in Newcastle, the Royal Albert Hall, St John's Smith Square, the 1996 Scotland summer tour and St David's Hall Cardiff.

As a member of Philip Pickett's New London Consort and Musicians of the Globe, Joanne has been involved in recording, radio and concert work at Aldeburgh, the Queen Elizabeth Hall, the Utrecht Early Music Festival, Shakespeare's Globe and in Seville and Colombia, South America.

Joanne made her Purcell Room solo debut in March 1998 in the opening concert of the Young Artists series.



Jeanette Ager - *mezzo-soprano*

Jeanette Ager was awarded an Exhibition to study at the Royal Academy of Music where she was further supported by the Michael James Music Trust. At the RAM she won many prizes, including for lieder, English, French and German Song, and 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.

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*** at the Barbican and in Bermuda with the Bermuda Philharmonic Society, and ***Judas Maccabaeus*** at Winchester Cathedral. She was also the contralto soloist in **Anthony Milner's *Salutatio Angelica*** at Truro Cathedral.

Her operatic work has included Glyndebourne Opera chorus (1997 Season) and Kent Opera.

For Hyperion Jeanette 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***.

Her recent work has included **Britten's *Phaedra*** with the Brunel Ensemble, **Tippett's *Child of our Time***, **Durufle's *Requiem*** at the Queen Elizabeth Hall, and **Beethoven's *Missa Solemnis*** at York Minster.

Future engagements include **Elgar's *Dream of Gerontius*** at Truro Cathedral, **Shostakovich's** setting of six poems by Marina Tsvetayeva with the Cambridge University Chamber Orchestra, and a recital at the 1998 Cheltenham Festival.



Mark Wilde - tenor

Mark Wilde is from Dundee where he was a chorister at the Cathedral. He read music at the University of East Anglia during which time he was a choral scholar with Norwich Cathedral Choir. Mark was a Lay Clerk at the Queen's Free Chapel of St George, Windsor Castle whilst being a Foundation Scholar at the Royal College of Music; he was later the Thomas Allen Opera Scholar. He studies singing with Neil Mackie.

He performs regularly throughout the UK and abroad in oratorio and in recital, most notably **Bach's *St Matthew Passion*** in Helsinki, **Britten's *Serenade*** with the Aalborg Symphony Orchestra, **Britten's *War Requiem*** in Westminster Cathedral, **Britten's *St Nicolas*** in the Queen Elizabeth Hall, **Berlioz *Te Deum*** in Orleans Cathedral, **Mozart's *Requiem*** in Israel, a recital for Her Majesty Queen Elizabeth the Queen Mother, **Monteverdi's *Vespers*** in Norway, and **Bach's *B minor Mass*** in Bocholt, Germany. Mark is the soloist on the only recording of **Priaultx Rainier's *Requiem***.

In opera he has sung ***Ferrando*** for Sir Colin Davis and, more recently with Pimlico Opera. He has also taken roles in **Handel's *Arminio***, **Maxwell Davies' *The Lighthouse*** and **Vivaldi's Ottone in *Villa and Giustino*** for BBC Radio 3. He is to sing the title role in **Britten's *Albert Herring*** in Perth this May.



Andrew Foster - bass

Andrew Foster, originally from Wigan in Lancashire, is studying at the Royal Academy of Music with Mark Wildman. Here he has obtained a First Class Honours degree and some of the prizes he has won include the Oratorio Prize, Major Van Sommeron Godfrey English Song Prize, Flora Nielsen Recital Prize, Elena Gerhardt Lieder Prize, Gilbert - Betjeman Operatic Prize, and Henry Cummings Prize.

Andrew has performed around the country as bass soloist and given his own recitals. He has sung the roles of Peter Quince ***Midsummer Night's Dream***, Bartolo ***Le Nozze di Figaro***, Marziano **Handel's *Alessandro*** and Supt. Budd ***Albert Herring***. He is due to sing Farasmane in ***Radamisto*** and Commendatore in ***Don Giovanni***.

Andrew is the winner of the highly coveted John Warner Memorial Award at the Chichester Music Festival; Robert Sutcliffe Award at the Leyland Music Festival; Voices of Discovery Competition in Dundee and Sir Anthony Lewis Award from the Musica Britannica. Having successfully obtained a scholarship from the Countess of Munster Musical Trust and Musicians' Benevolent Fund, Andrew is now in the Opera Department of the London Royal Schools Vocal Faculty.

Guildford Philharmonic

The Guildford Philharmonic, the Borough's own professional orchestra, is at the heart of music-making in the south east, with a huge repertoire extending from the 17th century to the present day. Its main concert season runs from October to July in a variety of venues including the Civic Hall Guildford, Guildford Cathedral, the Electric Theatre, Holy Trinity Church, the Yvonne Arnaud Theatre, and, for the first time this season, Guildford Lido! As well as this it gives concerts throughout London and the south of England in a number of venues which include Kenwood Park, Royal Festival Hall, King's College Cambridge, St George's Chapel Windsor, and the cathedrals of Winchester, Chichester, Canterbury and St Albans.

As well as the more mainstream orchestral concerts, the orchestra is involved in a wide range of educational projects, both in schools and concert halls, involving young composers, instrumentalists and singers.

The young Chinese conductor En Shao was appointed Principal Conductor in 1995, following in the illustrious footsteps of Crossley Clitheroe (who founded the orchestra in 1944), Vernon Handley, Sir Charles Groves and Sir Alexander Gibson. With En Shao, the orchestra continues its work of attracting new audiences for all types of classical music, and of blending the traditional and familiar with the new and challenging.

The orchestra is funded and promoted by Guildford Borough, with assistance from the South East Arts Board, South East Music Trust, the Musicians' Union, and the Friends of the Philharmonic. It is grateful to corporate sponsors, both local and national, and looks forward to many more such mutually beneficial relationships in the future.

First violins:

Gillian Findlay
Maurice Brett
Martin Gill
Linda McLaren
Nicholas Barnard
Peter Newman
Martin Palmer
Avril MacLennan
Emer Calthorpe
Phillip Augar
Anthony Short
Rachel Hess

Second violins:

Paul Buxton
Jenny Buxton
Andrew Bernardi
Peter Hembrough
Carl Beddow
Krista Caspersz
Ginny Wray
Catherine Belton
Sarah Voigt
Paula Tysall

Violas:

John Meek
Justin Ward
Anne Rycroft
Michael Newman

Karen Demmel

Bob Winquist
Jean Burt
Ellen Jackson

Cellos:

Douglas Cummings
John Stilwell
Michael Ronayne
Duncan Moulton
Christine Clutton
Nicholas Boothroyd
Penny Cliff

Basses:

Michael Lea
Maurice Neal
David Jones
Peter Hamilton Box
Paul Moore

Flutes:

Kate Hill
Robert Manasse

Piccolo:

Anna Pyne

Oboes:

Neil Black
Juliet Lewis

Cor Anglais:

Janice Knight

Clarinets/Basset

Horns:
David Rix
Victor Slaymark

Bass clarinet:

Paul Allen

Bassoons:

Robin Kennard
Peter Bennett
Tim Mallett

Horns:

Kevin Elliott
Jane Hanna
David Clack
Christine Norsworthy

Trumpets:

Alistair Mackie
Giles Liddiard
Andy Hendrie

Trombones:

Ian White
Malcolm Frammingham

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Percussion:

Christopher Nall
Keith Bartlett
Mark Glentworth

Harp:

Helen Tunstall

General Manager:

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Music Administrator:

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Secretary:

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Music Development

Officer (SEMT):

Clare Lister

Stage Assistant:

Ken Davidson

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, the latter being the Choir's 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 Vernon Handley. The Choir performed Britten's *War Requiem* with the Freiburger Bachchor in Freiburg Munster in November 1993 and took part in the VE Day celebrations performing in front of HM 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. He 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's *Hymnus Paradisi*, Britten's *St Nicolas* and Elgar's *Dream of Gerontius*. The Choir will be singing Handel's *Israel in Egypt* with the Freiburger Bachchor in the new Concert Hall in Freiburg on 17 May and Beethoven's Symphony No.9 at the Barbican on 21 May.

For details about joining the Choir, please contact Noreen Ayton (01932) 221918.

For details about becoming a Benefactor of the Choir, please contact Susan Ranft (01306) 888870.

1st Sopranos

Olivia Ames-Lewis
Joanna Andrews
Noreen Ayton
Sally Bayton
Viv Chamberlin-Kidd
Elaine Chapman
Rachel Edmondson
Jenny Hasnip
Mo Kfour
Susan Norton
Margaret Parry
Jessica Pires
Kate Rayner
Judy Smith
Carol Terry
Enid Weston
Elisabeth Willis
Frances Worpe

2nd Sopranos

Jacqueline Alderton
Penny Baxter
Debbie Dring
Angela Hand
Susan Hinton
Nora Kennea
Jane Kenney
Judith Lewy
Jacqueline Norman
Penny Overton
Alison Palmer
Rosalind Plowright

Susan Ranft

Gillian Rix
Joan Robinson
Maureen Shortland
Kathy Stickland
Christine Wilks
Lucinda Wilson

1st Altos

Marion Aruckle
Mary Anne Barber
Tamsin Bland
Jane Brooks
Amanda Clayton
Margaret
Dentskevich
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Rebecca Greenwood
Karen Halahan
Ingrid Hardiman
Jo Harman
Joy Hunter
Eva Krutmeijer
Helen Lavin
Kay McManus
Christine Medlow
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Hilary Trigg

2nd Altos

Sally Bailey
Iris Ball
Evelyn Beastall
Iris Bennett
Mary Clayton
Carol Hobbs
Sheila Hodson
Krystyna Marsden
Mary Moon
Brenda Moore
Jean Munro
Anne Philps
Prue Smith
Rosemary Smith
Hilary Steynor
Janice Wicker
June Windle
Maralyn Wong
Beatrice Wood

1st Tenors

Bob Cowell
Andrew Reid
John Trigg
Maggie van
Koetsveld
Laurence Welch

2nd Tenors

Douglas Cook
Leslie Harfield
Chris Robinson

1st Basses

Peter Allen
John Paul Bland
Neil Clayton
Philip Davies
Michael Dawe
Simon Doran
Michael Dudley
Terence Ellis
Michael Golden
Laurie James
Tony Macklow-Smith
David Ross
Philip Stanford
Keith Torbet

2nd Basses

Roger Barrett
Michael Bradbeer
John Britten
Norman Carpenter
Rodney Cuff
Nick Gough
Peter Herbert
Michael Jeffery
Stephen Jepson
Neil Martin
Maxwell New
Barry Norman
John Parry
Nigel Pollock

John Graham (viola)

Concert-goers will be saddened to learn of the death last week of John Graham. John was born in Winnipeg in 1938 and left there in 1960 to continue his violin studies at the Royal Academy of Music. He decided to change to the viola and continued his studies under Gwynne Edwards.

John's many musical activities included some years with the London Mozart Players, Park Lane Chamber Group, Royal Philharmonic Orchestra and Royal Philharmonic Pops Orchestra where he played Principal Viola.

He had made a valued contribution to the Guildford Philharmonic for over twenty years. He was a popular and highly respected player of outstanding musical integrity and talent, and will be sadly missed by his many colleagues.

John is survived by his wife Jean and daughters Janice and Julia, all highly accomplished musicians.

John Meek

Friends of Guildford Philharmonic

The Friends of Guildford Philharmonic do many things throughout the year to support the Guildford Philharmonic's work.

They have a commitment to helping young musicians at the outset of their careers, and over the past few years have sponsored a number of string players to play with the orchestra for a season.

In this concert two of the young soloists in Mozart's Requiem, Joanne Lunn (soprano) and Andrew Foster (bass), are being sponsored by the Friends.

If you would like to find out more about the Friends, please contact Rita Horton (01483 570814) or Jean Carpenter (01483 714634).

Forthcoming Concerts

Alice in Wonderland **Friday 15 May 9.30pm**
Electric Theatre

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Wonderland, devised and presented by
Alasdair Malloy, with actor and Palm
Court Trio.

fit the first *A little innocent child-like entertainment*
fit the second *Lenses and a looking-glass*
fit the third *Insane infusions*
fit the fourth *Curioser and curioser*
fit the fifth *Epistles and an epilogue*

Music, Water, Lights **Saturday 20 June 8.30pm**
A party to celebrate the
Relaunch of the Lido and
its 65th Birthday **Guildford Lido**
Guildford Philharmonic
En Shao conductor

Last Night of the Proms **Saturday 11 July 8.00pm**
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