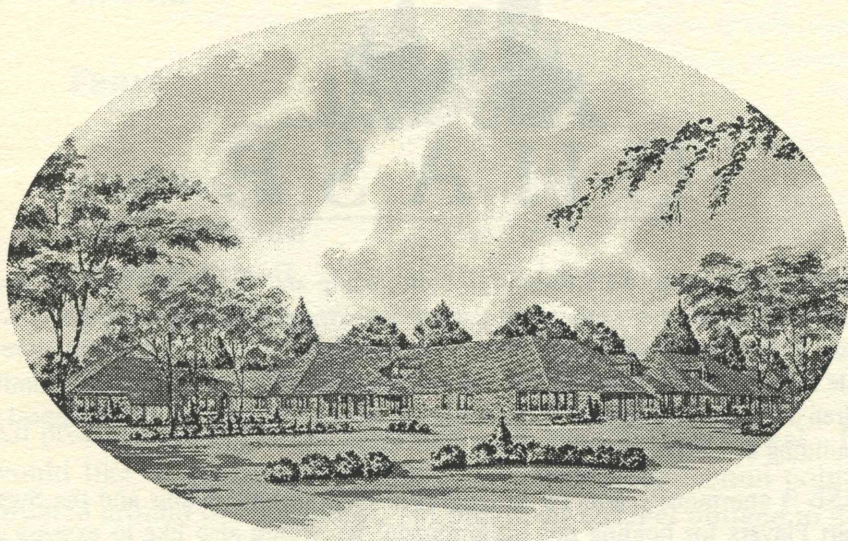


Surrey Mozart Players

Guildford Philharmonic Choir

Fauré Requiem
Poulenc Organ Concerto
Ravel Mother Goose Suite

In aid of CHASE Children's Hospice Appeal



Sponsored by **MOORE STEPHENS**
CHARTERED ACCOUNTANTS

Saturday 29th May 1999
Guildford Cathedral

£1.50

About CHASE Children's Hospice Service

CHASE's aim is to build a network of care for life-limited children and their families in Surrey, South West London and West Sussex areas, where up until now there has been a shortage of such assistance. Our appeal was launched in 1997 to build a specialist centre for respite, palliative and terminal care in Guildford to be called *Christopher's*. In addition, round-the-clock community teams will support the work of the centre, assisting families in their own homes throughout the area. Our first Community Team will start in South West London in June.

There is little statutory provision for helping such families. When a child needs medical attention they are cared for in a hospital; but during what are often long periods of relative stability, there is little help available to carers. The children's conditions are such that 24 hour attention is often needed making day to day life for families extremely stressful. *Christopher's* will enable children and their families to get the most from their time together.



CHASE needs to raise £3.5 million to build, equip and open *Christopher's* and a further £1.5 million per year to run the service. We have already raised over £1.5 million. A proportion of this has been invested in organising the infrastructure to enable us to run a permanent service to the estimated 600 families with life-limited children in this area. What we now need are donations towards the capital appeal for the building of *Christopher's*.

CHASE is enormously grateful to Guildford Philharmonic Choir and the Surrey Mozart Players for holding this performance. We would also like to express our heartfelt thanks to Moore Stephens whose generous support will enable virtually all of the proceeds to go towards our appeal. We are confident that this evening's concert will raise a substantial sum of money. In addition, CHASE'S association with such a high quality cultural event can only be beneficial to our local profile. We are delighted to be involved and thank everybody present this evening for their contribution towards the vital work of our organisation. Your contribution **will** make a difference to the lives of many people. *Thank you.*

Guildford Philharmonic Choir

President Sir David Willcocks CBE MC

The Surrey Mozart Players

Fauré	<i>Pavane</i>
Ravel	<i>Mother Goose Suite</i>
Fauré	<i>Cantique de Jean Racine</i>
Durufié	<i>Quatre Motets</i>
Poulenc	<i>Organ Concerto</i>

Interval

Fauré	<i>Requiem</i>
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Helen Neeves	Soprano
David Ashman	Baritone
Jeremy Filsell	Organist
Jeremy Backhouse	Conductor

All profits from the ticket sales will go to the CHASE Appeal. If you would like to contribute further to the Appeal, collection points are situated around the Cathedral, but please do not feel obliged to donate further as your contribution in purchasing a ticket has already been gratefully noted.

The Guildford Philharmonic Choir's next concert will be Haydn's *Creation Mass* on November 20th at Guildford Civic. En Shao will be conducting the Guildford Philharmonic Orchestra and Choir.

Tonight's concert is sponsored by **MOORE STEPHENS**
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Gabriel Fauré 1845 - 1924

Fauré was born in Paniers on May 12 1845 and died in Paris on November 4 1924. One of the few important French composers not to have trained at the Conservatoire, Fauré studied at the Ecole Niedermeyer where he was taught by Saint-Saëns amongst others. Saint-Saëns was considered a progressive teacher for his time and introduced his pupils not only to Bach and Mozart but to Wagner and Liszt as well. Following his studies, Saint-Saëns continued to encourage Fauré, helping him to find jobs and publishers. Fauré was later to say that he owed *everything* to his older colleague.

Fauré left the Ecole Niedermeyer at the age of twenty with first prizes in piano, organ, harmony and composition. From 1866 to 1870 he was church organist in Rennes. He returned to Paris to become organist at the church of St Honoré. He fought in the Franco-Prussian War, returned to the Niedermeyer as a professor of composition, became choirmaster and later organist at the Madeleine and in 1896 was appointed to the Conservatoire as professor of composition. He became the director of the Conservatoire in 1905, remaining its head until 1920. Tragedy was to set in in the form of deafness complicated by distortion of pitch. High frequencies sounded flat, low ones sounded sharp. He continued to compose and some of his best music comes from this period. When news of his affliction became known he was forced to resign from the Conservatoire but continued to compose right up until his death.

Fauré concentrated on music in small forms. He composed songs, piano and chamber music. He never wrote a symphony nor a concerto and his one opera, *Pénélope*, has never received popular acclaim. His musical output represents a complete antithesis of the German post-Romantic movement of the same era. It has led many to criticise his music for lacking depth. But this is to confuse subtlety and austerity with simplicity. His talent of setting notes to words is arguably without equal. He eschewed the grand gestures and orchestral heroics that could have brought him greater fame in favour of a fluid style of concentrated elegance and grace which he was to make entirely his own.

Pavane

The *Pavane* was composed in the summer of 1887 and first performed on 25 November 1888 by Charles Lamoureux in his series of concerts. It had originally been intended for the first performance by Jules Danbé in his concert hall, but this had been burned down the previous year. Greatly admired as a work by Debussy, the *Pavane* was conceived initially as a purely orchestral work, although Fauré was persuaded to add vocal lines by his devoted patroness, the Countess Élisabeth Greffulhe. The choral version we perform tonight demonstrates a sparse yet subtle approach to choral writing, although no less captivating for that.

C'est Lindor! C'est Tircis!	Here come Lindor and Tircis
Et c'est tous nos vainqueurs!	Our conquerors!
C'est Myrtil! C'est Lydé!	Here come Myrtil and Lydé,
Les reines de nos coeurs.	the queens of our hearts!
Comme ils sont provocants!	How provocative they are,
Comme ils sont fiers toujours!	and how proud always,
Comme on ose régner sur nos sorts et nos jours!	How they dare to rule our fate and our lives!
Faites attention!	Take heed!
Observez la mesure!	Follow the measure!
O la mortelle injure!	O mortal insult!
La cadence est moins lente	The pace is slower
Et la chute plus sûre	And irony more certain.
Nous rabattons bien leurs caquets!	We shall not fail to humble their minions.
Nous serons bientôt leurs laquais!	We shall soon be the subject of their gossip.
Qu'ils sont laids! Chers minois!	How ugly their dear little faces are!
Qu'ils sont fols! Airs coquets!	How foolish their coquettish airs!
Et c'est toujours de même,	And it is always thus,
Et c'est ainsi toujours!	it is always the same.
On s'adore! On se hait!	One loves and loathes
On maudit ses amours!	the curse of love.
Adieu Myrtil! Églé! Chloé!	Farewell Myrtil, Églé, Chloé,
Démons moqueurs!	mocking demons!
Adieu donc et bons jours	Farewell, then, and welcome
aux tyrans de nos coeurs!	tyrants of our hearts!
Et bons jours!	Begone!

Maurice Ravel 1875 - 1937

Ravel was born in 1875 in Cibourne in the Basses Pyrénées, the son of an engineer of Swiss ancestry and a Basque mother. He acquired from his father an interest in precision made mechanical things and from his mother a familiarity with the Basque language, and both are reflected in his compositions. He entered the Paris Conservatoire in 1889, withdrew in 1895, and returned again in 1897 to study under Fauré. With the deaths of Debussy and Fauré, Ravel was regarded as the leading French composer, but his own career was tragically shortened by an illness from which he died in 1937.

Mother Goose Suite

Pavane de la belle au bois dormant
Petit Poucet
Laideronette, impératrice de pogodes
Les entretiens de la belle et de la bête
Le jardin féérique

Ravel was establishing himself as a composer in the early part of this century despite opposition to his style from certain parts of the establishment. His career took a major step forward when Diaghilev commissioned him to compose the music for the ballet *Daphnis and Chloë*, staged in 1912. The suite of *Mother Goose* nursery tales dates from this early period. It was originally written as a piano duet, to entertain the children of his friend Cipa Godebski. It was orchestrated and extended as a ballet score in 1911.

The music begins with Sleeping Beauty, followed by Tom Thumb with his trail of breadcrumbs leading through the forest. Laideronette is the Empress of tiny oriental insect-musicians, and thereafter Beauty converses with the Beast, depicted by the contra-bassoon. The work ends in the fairy garden.

Gabriel Fauré Cantique de Jean Racine

The *Cantique de Jean Racine* was written during Fauré's time at the École Niedermeyer which he attended from 1854 to 1865, one of many early works written at that school. It was whilst at this institution that Fauré gained a thorough grounding in all aspects of music - performance and composition. Completed in 1863/64, the *Cantique* was published in 1873 and first performed in 1875. Dedicated to César Franck, the work shows a remarkable maturity and poise. In the words of Ph. Fauré-Frémiet: "The clarity of form, the purity of the harmony and the seriousness of the inspiration speak of a feeling for classicism which, without any artificiality, matches word for word the clear language of Racine".

Verbe, égal au Très-Haut, notre unique
esperance,
Jour éternel de la terre et des cieux.
De la paisible nuit nous rompons le
silence,
Divin Sauveur, jette sur nous les yeux.
Répands sur nous le feu de ta grâce
puissante;
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme
languissante

Word, of God the most high, our sole
hope,
Eternal day of earth and heaven,
As we break the silence of the peaceful
night,
Divine Saviour, cast thine eyes upon us.
Shower upon us the fire of thy powerful
grace;
That all hell flee at the sound of thy
voice;
Dispel the slumbers of a listless soul

Qui la conduit à l'oubli de tes lois,
O Christ, sois favorable à ce peuple
fidèle
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre à ta gloire
immortelle
Et de tes dons qu'il retourne comblé.

For they incline to forget thy laws,
O Christ, look favourably on the flock of
the faithful
Now assembled to bless thee;
Receive the chants they offer up to thy
immortal glory
And let them depart blessed with thy
bounties.

Maurice Duruflé 1902 - 1986

Maurice Duruflé was born in Louviers on January 11 1902. From 1912 to 1918 he was a chorister and student at Rouen Cathedral. He studied piano, organ and theory and it is here that he developed his affection for Gregorian chant and the modal harmonies which are so central to his musical personality.

In 1919 he moved to Paris to continue his studies, first with Charles Tournemire and then with Louis Vierne at Notre Dame de Paris where he was the assistant organist. In 1920 he entered the Paris Conservatoire, studying the organ with Eugene Gigout. At his audition for the Conservatoire he so impressed the jury that they predicted he would be a first prize winner, and so he was. He took first prizes for organ, harmony, accompaniment, counterpoint and fugue and composition.

Following his studies, his career progressed brilliantly. He quickly became a popular concert organist and also a highly respected composer, although most unusually for such a popular composer, he only published thirteen works. The reason for this is most likely his exceptionally self-critical personality which had him re-writing and revising his works for years after they were written.

In the 1940s he was named professor of harmony at the Conservatoire and assisted Marcel Dupré with his organ class. It was in this organ class that he came to know a particularly attractive and gifted young organ student, Marie-Madeleine Chevalier. In 1953 they were married.

The Duruflés toured widely for many years giving joint organ recitals. Tragically in 1975 they were critically injured in a car crash in Southern France. Each underwent a series of operations, Madame Duruflé was later to resume playing but during the next ten years, Maurice Duruflé was rarely to leave his bed in his apartment in Paris.

Quatre motets sur thèmes grégoriennes, op.10

- i) Ubi caritas et amor
 - ii) Tota pulchra es Maria
 - iii) Tu es Petrus
 - iv) Tantum ergo
-

Although Maurice Duruflé is one of the greatest in a long tradition of French organist/composers, his output was remarkably small. Nonetheless, his work is exquisitely crafted and ostensibly effortless in its utterance. His *Requiem* has become deservedly well known and now ranks alongside that of Fauré as one of the great settings of that text; his Mass *Cum júbilo*, composed in 1966, is also highly regarded. Many of his choral and organ works (the *Requiem* in particular) are based on or use plainchant. The Four Motets on Gregorian Themes, composed in 1960, are exquisite examples of his ability to create something original and personal from ancient melodies. Each motet is preceded by the chant on which it is based, the theme then being taken up by the choir.

Ubi caritas et amor

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Ubi caritas et amor, Deus ibi est.
Amen.

Where charity and love is, there God is also.
We are come together as one in Christ's love.
We praise him and are joyful.
We fear and love the living God.
From our hearts, diligently and sincerely.
Where charity and love is, there God is also.
Amen.

Tota pulchra es Maria

Tota pulchra es Maria,
Et macula originalis non est in te,
Vestimentum tuum candidum quasi nix,
Et facies tua sicut sol.
Tota pulchra es ...
Tu gloria Jerusalem,
Tu laetitia Israel,
Tu honorificentia populi nostri.
Tota pulchra es ...

Mary, most beautiful of all,
In you is there no original stain,
Your shining white vestments are like snow,
And your form is like the sun.
Mary, most beautiful ...
You, the glory of Jerusalem,
You, the joy of Israel,
You, the most honoured of our people.
Mary, most beautiful ...

Tu es Petrus

Tu es Petrus
et super hanc petram
aedificabo ecclesiam meam.

Thou art Peter
and upon this rock
I will build my church.

Tantum ergo Sacramentum

Tantum ergo sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui,
praestet fides supplementum
sensuum defectui.

So great a sacrament let us
therefore worship with bowed heads,
and let the ancient example
give way to new rite,
let faith make good
the insufficiency of our senses.

Genitori, genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et beneditio,
procedenti ab utroque
compar sit laudatio.
Amen.

To the Begetter and the Begotten
be praise and rejoicing,
safety, honour, virtue
and blessing;
to Him who proceeds from both
let there be equal praise.
Amen.

Francis Poulenc 1899-1963

Francis Poulenc was the most famous of a group of composers who emerged in Paris in the 1920s and were known as "Les Six". The other members were Arthur Honegger, Georges Auric, Louis Durey, Germaine Tailleferre and Darius Milhaud. Eric Satie was their spiritual leader, Jean Cocteau their intellectual leader and Stravinsky their musical influence.

The group had no common aim or programme but came together through friendship and common tastes - for the circus, music-halls, jazz, comedy and popular music of the time. Les Six believed that classical music had become sterile and outmoded. They were opposed to the vagueness of the Impressionist composers (principal amongst them Debussy and Ravel), advocating instead simplicity and clarity in musical composition. Although the name stuck, the group did not stick together and Poulenc was the only one of the six to have a major international career.

In his early musical life, Poulenc was something of a joker. He saw music as entertainment and his early style reflects this. He was an outstanding pianist and the keyboard dominates his early attempts at composition.

Friendships with various leading avant-garde French poets also led him to compose songs. He only became comfortable with the larger forms of music nearer the end of his life. In 1935 he rediscovered religion and returned to the Catholic Church. From this time he produced a series of sacred works expressing his deep faith, although some critics believe that this religious period was as much an exercise in style as his earlier, more supposedly frivolous compositions.

From being the enfant terrible of Les Six he developed into a skilled composer of genuine melodic talent which, combined with his wit and gallic style, produced sophisticated music with a distinct personality and of an enduring style which is increasingly popular today.

Organ Concerto in G Minor

Poulenc's *Organ Concerto in G minor*, scored for solo organ, strings and timpani, was commissioned by, and is dedicated to, the Princess Edmond de Polignac. It was written between April and August 1938. The first performance was a private affair in

the residence of the Princess on 16 December of the same year, on which occasion the soloist was Maurice Duruflé; the orchestra was conducted by the famous teacher and musician Nadia Boulanger. The first public performance took place on 21 June 1939 in Paris, again with Duruflé as soloist. Duruflé advised Poulenc on the organ registrations and Duruflé's recording of the work is still considered to be the classic performance.

It was conceived in the spirit of a Buxtehude fantasia, based on a single theme and played without a pause. In it we see both the public and private sides of Poulenc, which happily correspond to the secular and sacred elements in the score: on one hand brilliant, witty and extrovert; on the other the deeply religious inner man is outwardly expressed in grave and contemplative passages.

Although one of Poulenc's most readily accessible works, it remains infrequently performed in the country of its origin, despite its popularity on this side of the Channel.

Gabriel Fauré Requiem

Fauré's *Requiem* as we know it today did not take on its final form until the early 1890s, almost thirteen years after the first sections of it were composed. The 'Libera me' had been written in 1877 while Fauré was in Germany, where he met, amongst others, Franz Liszt. This was originally scored for baritone solo and accompaniment alone, being adapted to include choir only in 1891. The majority of the *Requiem* was written in the mid-1880s and was completed in 1887.

It was Fauré's first and only large-scale setting of a religious text and was inspired, it has been suggested, by the death within the space of two years of both his parents. This could explain why the text that Fauré set for his *Requiem* does not include the 'Dies irae' section, thereby prompting suggestions of a breach of liturgical ordinance and comments that here was a Requiem without a Last Judgement. But with the inclusion of the 'Pie Jesu' movement, Fauré made his intentions quite clear: this was not to be a Requiem depicting the anguish and agony of death, but rather one that shows death as a welcome release from mortal struggle, marking the beginning of a heavenly life of serenity and love. Fauré's music entirely suits this interpretation of the text, gently lulling the listener with beauty of melody and harmony alike. Fauré himself said of this work: "My Requiem, they say, does not express the terror of death. Someone has called it a lullaby of death. But that is how I envisage death: as a felicitous deliverance, a yearning for the happiness of the other world, rather than a painful transition."

Helen Neeves gained a BA (Hons) in music at the University of York. Whilst studying there she became a member of the Yorkshire Bach Choir and performed regularly with Yorkshire Baroque Soloists. She has recently completed a two-year postgraduate course at the Royal College of Music and is now based in London studying with Linda Esther-Gray.

Helen's performance experience includes work in and around both York and London. Last October Helen made her solo debut in St John's, Smith Square, performing works by Purcell and Telemann. Recent engagements include Poulenc's *Gloria* and Philip Moore's *De Profundis* in Guildford Cathedral with the Guildford Philharmonic Choir and Surrey University Choir and Orchestra. Earlier this month, Helen performed Mozart's *Litanie de Venerabili Altaris Sacramento* with Froxfield Choral Society.

Helen's recording experience includes broadcasts for BBC Radio 3 and West German Radio, both as a soloist and as a member of Corona Coloniensis, conducted by Peter Seymour. Engagements with the group have included a concert in the Beverley Early Music Festival and a CD recording directed by William Christie. Solo recordings include Italian cantatas and duets by Handel, which were subsequently broadcast live on Radio 3's *In Tune* programme. Helen's voice features in a recent television advertisement for British Airways.

David Ashman was born in Kent and trained at the Royal Academy of Music, where his many roles included Badger/Parson (*The Cunning Little Vixen*), Baron Zeta (*Die Lustige Witwe*), and Figaro (*Le Nozze di Figaro*). He has a wide repertoire of opera, oratorio and song ranging from Monteverdi to Penderecki. Operatic roles have included a Deputy in the British premiere of Richard Strauss' *Friedenstag* with the Chelsea Opera Group, Alidor in the German premiere of Liszt's *Don Sanche* at the 1986 Bayreuth Festival as well as Belcore (*L'Elisir d'Amore*), and Falke (*Die Fledermaus*). He has also worked with English National Opera where he covered the title role in the world premiere of David Blake's *The Plumber's Gift*. He has been a member of New Sadler's Wells Opera (with whom he has sung Ajax in *La belle Hélène* and Giuseppe in *The Gondoliers*) and performs frequently with London Opera Players in their touring productions of *The Magic Flute*, *The Barber of Seville* and *The Marriage of Figaro*. He has sung regularly with the Royal Opera, Covent Garden, and has been a member of Glyndebourne since the opening of the new theatre in 1994, since when he has covered roles in *Yevgeny Onegin*, *The Second Mrs. Kong*, *The Makropulos Case*, *Le Nozze di Figaro*, *Le Comte Ory* and *Capriccio*; for Glyndebourne Touring

Opera he has performed the Notary in *Il Barbiere di Siviglia* and Baron Douphol in *La Traviata*.

He has given concerts all over Britain and in Europe and made his solo debut at the South Bank Centre in 1987 singing Brahms' *Liebeslieder* Waltzes with the Royal Philharmonic Orchestra conducted by Antal Dorati. He made his Purcell Room debut in 1992, singing a piece written for him commemorating the 'Marchioness' disaster which was subsequently repeated in Southwark Cathedral and recorded for Meridian Records.

Jeremy Filsell was awarded an FRCO with all the major prizes and the Silver Medal from the Worshipful Company of Musicians at the age of 19, and read Music as Organ Scholar at Keble College, Oxford. As a post-graduate he studied Piano Performance under David Parkhouse and Hilary McNamara at the Royal College of Music. An established piano recitalist, he has appeared at many major UK concert venues (including the Wigmore Hall and St John's, Smith Square) and festivals, has worked regularly with the BBC Singers, Pimlico Opera, the European Contemporary Music Ensemble, the City of London Sinfonia and the New London Orchestra and has performed concertos by Bach, Mozart, Beethoven, Shostakovich and John Ireland both here and in the USA.

As a concert organist (he won 2nd prize in the 1993 St Albans International Competition and has studied under Nicolas Kynaston and Daniel Roth in Paris) he has recorded recitals and concertos for BBC Radio 3, and performed throughout the UK and extensively in France, Germany, Russia and the USA.

Jeremy has recorded many CDs for various labels including a disc of Vierne & Widor Symphonies which was a *Gramophone* Critic's Choice in 1992. Recent releases have included the complete solo piano music of English romantic composer Eugene Goossens and a disc of French organ concertos with the BBC Concert Orchestra.

Last year, Jeremy performed at St Peter's, Eaton Square on nine consecutive Wednesdays the complete organ works of Marcel Dupré, a UK first. He was also involved in a 12 CD project to record the works for Guild in the USA, due for release in 1999 and 2000. "*I must register a certain shock at the sheer brilliance of Jeremy Filsell's playing. Technically, he is outstanding... but what impresses me most is his uncanny musical insight and the sheer persuasive power of his performances .. he paces the music splendidly .. every musical nook and cranny is carefully illuminated... here is playing of the very first order on a disc no lover of French organ music should be without*". *The Gramophone*.

Jeremy Backhouse began his musical career in 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, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and since April 1990 he has combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor and record producer.

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.

Jeremy is the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, they have performed regularly on the South Bank and at St John's, Smith Square as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. Jeremy and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have made a number of recordings on the EMI Eminence, United and Guild labels.

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 regularly 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, and in 1997 a performance of Britten's *St Nicolas*. 1995 and 1996 saw him conducting the Guildford Philharmonic in the highly popular outdoor Summer Festival concerts in Shalford Park, complete with firework display. In 1997 he helped establish a competition to find the Guildford Philharmonic Choir's Young Singer of the Year. Most recently he conducted an exceptional performance of Mahler's *Resurrection Symphony (No 2)* and Bruckner's *Mass in E Minor* with the Guildford Philharmonic Choir and the Forest Philharmonic Orchestra, which received great critical acclaim "a masterly performance".

In 1996 he established a close rapport directing the Kent Youth Choir and Kent Youth Chamber Choir, with whom he toured Italy that summer, conducting the group in moving performances in the Duomo and Santa Croce in Florence and in St Mark's, Venice.

Most recently he has been working with the Brighton Festival Chorus as an assistant conductor, and in September 1998 became the Music Director of the Wooburn Singers, only the third conductor in the distinguished 30-year history of the choir, following Richard Hickox and Stephen Jackson.

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 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 Handley's *The Trees So High* under the direction of Vernon Handley. Notable achievements in last year's season included an acclaimed performance of Handel's *Israel in Egypt* with the Freiburger Bachchor in Freiburg in May 1998 and a rousing performance of Elgar's *Dream of Gerontius* at the Guildford Civic Hall in March 1998.

The Choir is currently enjoying rising to the challenge that a Choral 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 Nicholas*.

This concert marks the end of the Choir's 1998/1999 concert season, which has been one of the most successful seasons in the Choir's history. The undoubted highlight of the season so far has been the brilliant performance in March of Mahler's *Symphony No 2 (the Resurrection)* and Bruckner's *Mass in E Minor* for which the choir received a standing ovation - a first from the cathedral audiences. Comments following the concert include "a real triumph" and "the enthusiastic appreciation of the audience was richly deserved". Next season's concerts are in the process of being finalised and will, it is hoped, more than match this season's selection. A special concert to celebrate the Millennium is planned for March 2000 in conjunction with the Freiburger Bachchor and further details can be obtained by either visiting our Web site <http://ourworld.compuserve.com/homepages/rodcliff/gpc.htm>. or telephoning the choir officers mentioned below.

The Choir is always searching for new members to maintain its high standard and auditions are held throughout the year. For further details about joining the Choir or for any information about any of our future concerts, please contact Noreen Ayton Tel: (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 to an audition.

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
Olivia Ames-Lewis
Joanna Andrews
Noreen Ayton
Penny Baxter
Elizabeth-Claire Bazin
Mary Broughton
Viv Chamberlin-Kidd
Elaine Chapman
Maura Dearden
Debbie Dring
Rachel Edmondson
Angela Hand
Melanie Hezzell
Nora Kennea
Jane Kenney
Mo Kfour
Friederike Kraus
Judith Lewy
Pat McCully
Jacqueline Norman
Susan Norton
Robin Onslow
Alison Palmer
Margaret Parry
Vivienne Parsons
Jessica Pires
Rosalind Plowright
Susan Ranft
Kate Rayner
Gillian Rix
Gill Scott
Maureen Shortland
Dawn Smith
Judy Smith
Vicki Steele
Kathy Stickland
Claire Strudley
Carol Terry
Enid Weston
Chirstine Wilks
Elisabeth Willis
Lucinda Wilson
Frances Worpe

Altos

Marion Arbuckle
Sally Bailey
Iris Ball
Mary Anne Barber
Andrea Bathory Nemeth
Iris Bennett
Tamsin Bland
Jane Brooks
Amanda Clayton
Mary Clayton
Margaret Dentskevich
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Mandy Freeman
Karen Halahan
Ingrid Hardiman
Jo Harman
Susan Hinton
Sheila Hodson
Joy Hunter
Helen Lavin
Kay McManus
Christine Medlow
Mary Moon
Brenda Moore
Jean Munro
Sue O'Connell
Penny Overton
Anne Philips
Kate Plackett
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Prue Smith
Hilary Steynor
Rosie Storey
Hilary Trigg
Janice Wicker
June Windle
Maralyn Wong
Beatrice Wood

Tenors

Bob Bromham
Douglas Cook
Bob Cowell
Leslie Harfield
Andrew Reid
Chris Robinson
John Trigg

Bass

Peter Allen
Peter Andrews
Richard Austen
Roger Barrett
John Paul Bland
John Britten
Neil Burton
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
Stephen Jepson
Tony Macklow-Smith
Neil Martin
Max New
Chris Newbury
Barry Norman
John Parry
Nigel Pollock
David Ross
Philip Stanford

The Surrey Mozart Players Society was founded in 1970 by the late Richard Temple Savage MBE, who had been a distinguished bass clarinettist and librarian of the Royal Opera House Orchestra, and who directed the Players until his retirement. Over the years it has developed to become one of the finest of community orchestras, dedicated to music-making of the highest standard.

Many talented young musicians like Tasmin Little (violin) and Emma Johnson (clarinet) have performed as soloists, as well as established international recording artists such as Ronan O'Hora (piano) and in July this year, Crispian Steele-Perkins (trumpet).

The orchestra has performed in Woking and Chertsey, but since giving the inaugural concert at the Electric Theatre, Guildford, in January 1997, this has become its home venue.

The Musical Director, Paul Hoskins, is one of the most experienced and versatile of young British conductors, having worked with leading symphony and chamber orchestras, and contemporary music groups. He is currently Music Director of Rambert Dance Company and principal conductor of Cambridge New Music Players.

The orchestra's next concert is in July 1999 (the Guildford Summer Festival) when the soloist will be the internationally renowned trumpeter Crispian Steele-Perkins. Future plans include the Electric Theatre (September 1999 and January 2000) and Farnham Maltings (March 2000) with guest conductor Peter Stark. The Surrey Mozart Players are particularly happy to have been given the opportunity to join the Guildford Philharmonic Choir in this concert in aid of the CHASE appeal fund.

"The Surrey Mozart Players are a credit to the County" Surrey Advertiser February 1997.

First Violins

Sally Dewey
Tessa Welford
Sue Thomas
Judy Dudley
Jana Sims
Janet Lewis
Amanda Dyas
Cathy Carson
Karen Burgess
David White
Camilla Alison
Rebecca Hawkins

Second Violins

Mervyn Grand
Gill Martin
Gill Herbert
Sonja Nagle
Philip McKerrocher
Heather Mathews
Ken Fudge
Gerald Moss

Viola

Adrian Lock
Richard Wood

Philip Thorne
Diana Allanson
Michael Winkler
Alan Winn
Mary Sandbrook
Jill Sutton

Cello

Andrew Hoy
Clare Elliott
Sue-Anne Emerson
Hilary Taylor
Penny Heath
Maz Page

Double Bass

April Prentice
John Daniel

Flute

Ruth Chappel
Deidre Ball

Oboe

Michael Grieff
Pat Hopkins

Clarinet

Alan Dewey
Melissa Brice

Bassoon

Elizabeth Trigg
Andrew Norris

Contra Bassoon

John Williams

Horn

Mick Nagle
Joe Harper
William Watson
Raymond Lee

Trumpet

Michael Chapple
Edward Bentall

Trombone

Mark Mulley
Elaine Browning
Stephen Browning

Timpani

Sally Basker

Percussion

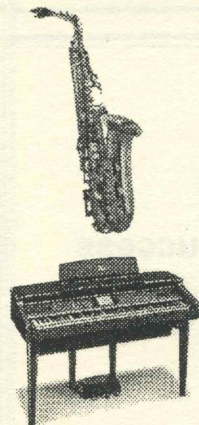
Roger Griffin
Derek Vickers

Harp

Victoria Davies

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in their concert

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Dorking Halls

19 December 1999

Mayor's Carol Concert

Guildford Civic

11 March 2000

St. Matthew Passion

Guildford Cathedral

10 June 2000

An Evening of Summer Music

Guildford Civic