



GUILDFORD  
PHILHARMONIC

Saturday 20 November 1999  
Guildford Civic

# Haydn's Creation





# GUILDFORD PHILHARMONIC

Saturday 18 December

7.30pm

Guildford Cathedral

## Handel's Messiah

Guildford Cathedral Choir

Guildford Camerata

Lynda Russell soprano

Gavin Rogers-Ball alto

William Kendall tenor

Matthew Hargreaves bass

Stephen Farr conductor



Box Office: (01483) 444555



# GUILDFORD PHILHARMONIC

## Haydn's Creation


**Joanna Cole** *soprano*

**Matthew Beale** *tenor*

**Andrew Foster** *bass*

**David Towse** *guest leader*

**En Shao** *conductor*

All concerts in the current season are funded by  GUILDFORD BOROUGH

The orchestra is grateful to the following for financial assistance:

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## **PART ONE**

1. Introduction: Representation of Chaos (Orchestra)
2. Recitative with Chorus: In the beginning (bass and tenor)
3. Aria with Chorus: Now vanish before the holy beams (tenor)
4. Recitative: And God made the firmament (bass)
5. Chorus with Solo: The marvellous work (soprano)
6. Recitative: And God, said, let the waters (bass)
7. Aria: Rolling in foaming billows (bass)
8. Recitative: And God said, let the earth (soprano)
9. Aria: With verdure clad (soprano)
10. Recitative: And the heavenly host (tenor)
11. Chorus: Awake the harp
12. Recitative: And God said, let there be light (tenor)
13. Recitative: In splendour bright (tenor)
14. Chorus with Trio: The heavens are telling

## **PART TWO**

15. Recitative: And God said, let the waters (soprano)
16. Aria: On mighty pens (soprano)
17. Recitative: And God created great whales (bass)
18. Recitative: And the angels (bass)
19. Trio: Most beautiful appear
20. Chorus with Trio: The Lord is great

## **INTERVAL**

21. Recitative: And God said, let the earth (bass)
22. Recitative: Straight opening her fertile womb (bass)
23. Aria: Now heaven in fullest glory shone (bass)
24. Recitative: And God created Man (tenor)
25. Aria: In native worth (tenor)
26. Recitative: And God saw everything (bass)
27. Chorus: Achieved is the glorious work
- 27a. Trio: On Thee each living soul
- 27b. Chorus: Achieved is the glorious work

## **PART THREE**

28. Recitative: In rosy mantle (tenor)
29. Duet and Chorus: By Thee with bliss (soprano and bass)
30. Recitative: Our duty we have now performed (soprano and bass)
31. Duet: Graceful consort (soprano and bass)
32. Recitative: O happy pair (tenor)
33. Chorus with Trio: Sing the Lord

## JOSEPH HAYDN (1732-1809)

In 1761 Joseph Haydn entered the service of the Esterházy family, and he remained in their salaried employment for thirty years. In the first years of this service he had charge of an orchestra which probably comprised at least six violins, three violas, three cellos and two double-basses, together with pairs of oboes and horns, other instruments being added on an occasional basis, as required. These conditions were not dissimilar to those he experienced in his previous appointment, to the Austrian nobleman Count Morzin's palace at Lukavec, in whose employ he worked from 1759.

His long relationship with the Esterházy establishment, first at Eisenstadt and then at Esterháza (which was modelled on the Palace of Versailles), enabled Haydn to develop the range of his creative work. He viewed his relative isolation at the court in positive terms: 'I was cut off, and I was therefore forced to become original.'

Haydn visited Vienna regularly, and his musical development was one of the most extraordinary features in the evolution of the new classical style. For although he did not invent the symphony, it was he more than any other composer who nurtured and developed the genre from its infancy to the full glories of its maturity. And the same might be said of his role in the development of the string quartet. It is hardly surprising, then, that he proved to be a great influence on Mozart.

When, after the death of Prince Nikolaus Esterházy in 1790, Haydn was given his contractual freedom, he settled immediately in Vienna. And such was his international reputation that the London-based impresario Johann Salomon travelled in person, on a journey taking some three weeks, in order to invite him to give concerts in the English capital. Haydn agreed, and was in London at the end of 1791 when he learned of Mozart's death. The two visits Haydn made to London were hugely successful, and when he returned to Vienna permanently in the mid-1790s, it was clear that he had gained creatively from the experience. In his final years, however, the misfortune of ill health meant that Haydn composed less and less. He died in Vienna on 31st May 1809, aged seventy-seven.

## THE CREATION

After the death of Prince Nikolaus Esterházy in September 1790, Haydn's regular commitments evaporated. Within three months of this date, the violinist-impresario Johann Salomon was accompanying him across Europe, en route for London. The new Prince had retained Haydn on full pay, but his duties were so nominal that at the age of fifty-eight he was able to challenge the world. The exhilaration of the trip to London, which included the experience of seeing the sea for the first time in his life, released from him a new flow of creativity; and after his return to Vienna in 1792 it became clear that his music had entered a new phase as a result of the London experience. Such was Haydn's success in London that he was invited to return, and he did so in 1794.

These London visits brought a transformation of Haydn's musical experience. No longer was he 'cut off from the world', as he had been at Esterháza; now he was an international celebrity, and this is reflected in the music he wrote after his final return to Vienna. His two oratorios, *The Creation* and *The Seasons* provide the clearest examples of this change, as well as of the intensity of Haydn's vision. He confessed that he prayed every day while composing them.

Although he was a devout Catholic, Haydn used as the basis of *The Creation* a libretto from Protestant England. This was given to him during 1794-5 by the impresario Johann Salomon and adapted by Thomas Linley from an original which had probably been written for Handel, though never set by him. Haydn took this back to Vienna in 1795 and gave it to the wealthy dilettante and baroque music enthusiast Gottfried van Swieten, who shortened it and translated it into German; he also gave useful advice on how the text might be set. When the score was published in 1800, the text appeared in both German and English. There is no doubt that the music was composed 'bilingually', since the first edition had alternative notations where necessary, according to the language to be used in performance. From the first the work achieved a notable success: during its first ten years there were no fewer than forty-five Viennese performances, and this popularity soon became international.

*The Creation* is conceived on an extensive scale and using the largest forces Haydn employed. His model was the Handelian oratorio,

examples of which had much impressed him while he was in London, and his subject an account of the creation of the universe, using a combination of narrative, description and glorification. The sources for the text and the imagery beyond were the *Book of Genesis*, Milton's *Paradise Lost* and verses from the *Psalms*.

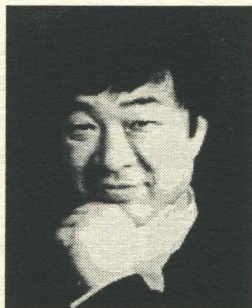
*The Creation* is constructed in three parts, using numbered movements which are based on the prevailing principles of recitative, aria and chorus. Parts I and II describe the six days of the biblical Creation, using recitative to announce the dawn of each new day, aria to describe its particular imageries, and concluding with choruses of praise. Swieten supplied three soloists whose names he took from Milton: the archangels Gabriel, Uriel and Raphael. Part III is less dramatic and therefore has less recitative, being an evocation of the Garden of Eden on the seventh day. The soprano and bass soloists take on the roles of Adam and Eve, while the music develops through a mixture of solo, duet and chorus, ending with a general chorus of praise.

In his music Haydn drew on his rich and diverse experience. The orchestral writing is both subtle and, when necessary, dramatic, while in terms of pacing, balancing and vocal writing his deep understanding of all the prevailing styles of opera was an invaluable asset. Is there, for instance, a more dramatic moment in the choral-orchestral repertory than that depicting the appearance of light?

But it is above all in the choruses that Haydn reached a new peak of achievement. Never before had he been given the opportunity to write for such large or talented choral forces, and the range and power he achieved are remarkable. *The Creation* is therefore a worthy successor and companion to the great oratorios of Handel, the composer whom Haydn described as 'the master of us all'.

At that time . . . .

The English chemist Humphry Davy produced laughing gas (nitrous oxide), finding it 'absolutely intoxicating' when inhaled; he therefore suggested its use as an anaesthetic in minor surgery. At the Battle of Aboukir in 1799, the French under Napoleon defeated a combined Turkish-British force. George Washington died at Mount Vernon, aged 67.



## **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 fifth 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.



## **Joanna Cole** - *soprano*

Joanna Cole was born in New South Wales and is a graduate of the Queensland Conservatorium of Music. Her success has led to several scholarships and awards with which she continued studying in Italy and Germany. In 1993 she represented Australia in the Cardiff Singer of the World Competition and in 1994 was a finalist at the Metropolitan Opera Auditions in New York.

In 1996 her spectacular performance in the role of Lucia in *Lucia di Lammermoor* with Australian Opera, when she stepped into the role at two hours notice, led to further performances and the invitation to sing the role in Perth with West Australian Opera Company in 1998. In 1997 Joanna Cole made a sparkling debut with Canterbury Opera in Christchurch, New Zealand as Gilda in *Rigoletto*, returning in 1998 to play Mimi in a new production of *La Bohème*. In Autumn 1998 she sang Gilda in *Rigoletto* for Opera Australia at Sydney Opera House to great acclaim and in spring 1999 sang her first performances of Adina in *L'Elisir d'amore* in Melbourne.

Joanna Cole has also established an excellent reputation on the concert platform and has broadcast for Australian Broadcasting Company many times. She has performed Canteloube's *Songs of the Auvergne* on several occasions and brought them to the London Coliseum with Australian Ballet in 1995. Conductors Joanna Cole has worked with include Sir Charles Mackerras, En Shao, Markus Stenz, Peter Robinson, Nicholas Cleobury and Richard Bonyngé with whom she performed at the Australia House, London, 70th Birthday Gala for Joan Sutherland in 1996.

Future operatic engagements include performances of Constanze in *Die Entführung aus dem Serail*, the Italian Singer in *Capriccio* and Gilda in *Rigoletto* with Opera Australia in Sydney and Melbourne and Aminta in *Il Re Pastore* at St John's Smith Square. She will perform *Messiah* with Richard Gill and the Sydney Philharmonia Choir in the Sydney Opera House Concert Hall this December and in February 2000 she will sing Mimi in *La Bohème* for the Spier Festival, Cape Province, South Africa.



### **Matthew Beale - tenor**

Matthew Beale was a choral scholar at New College, Oxford where he completed a degree in psychology. Following this he spent three years as a lay clerk at St George's Chapel, Windsor Castle. He is currently studying at the Royal College of Music as a senior exhibitor, supported by the Veronica Mansfield Scholarship. His singing teacher is Margaret Kingsley.

Other choral work includes performing with The Sixteen, The King's Consort, The Academy of Ancient Music and Polyphony. In addition to his choral singing he regularly gives recitals, and performs in opera and oratorio. His oratorio work ranges from Bach's Passions to Arvo Part's *Johannespassion* and includes such classics as the *Messiah*, *The Creation*, and *Elijah*. His operatic roles include Paulino in Cimarosa's *The Secret Marriage*, Ferrando in Mozart's *Così fan Tutte*, Berengario in Handel's *Lotario*, Sir Philip in Britten's *Owen Wingrave*, Don Ottavio in Swayne's *Le Nozze di Cherubino*, and the title role in the world premiere of Francis Grier's *St Francis of Assisi*. As a recitalist he has specialised in English Song appearing in Japan, London and Oxford. He was the soloist in the

Warlock Society centenary concert and has recently performed Schumann's *Dichterliebe* at the Royal College. He last appeared with the Guildford Philharmonic in *Carmina Burana* last November

Future engagements include *Carmina Burana* with the Liverpool Philharmonic, Handel's *Messiah* at Worcester Cathedral, and Bach's *B minor Mass* at St John's Smith Square.

He is grateful for support from the Countess of Munster Musical Trust and the Ian Fleming Charitable Trust.



## Andrew Foster - bass

Andrew Foster was born in Lancashire and studied at the Royal Academy of Music where he won many prizes including the Oratorio, Lieder and English Song Prizes. He won second prize in the 1998 Kathleen Ferrier Awards and currently holds a Fellowship position in the Vocal Department.

Andrew's recent opera engagements have included Podesta *The Thieving Magpie* for Opera North, Don Alfonso *Così fan tutte* for British Youth Opera, Farasmane *Radamisto* and Marziano *Alessandro Severo* for the London Handel Society and Hortensius *The Daughter of the Regiment* for English Touring Opera. His repertoire also includes Sarastro and Papageno *Die Zauberflöte*, Dr Bartolo *Le Nozze di Figaro*, Pistol *Falstaff*, Bottom *A Midsummer Night's Dream* and Superintendent Budd *Albert Herring*.

Andrew has sung Haydn's *Nelson Mass* in Guildford Cathedral and at the Queen Elizabeth Hall with Ivor Setterfield, Haydn's *Creation* at the Gloucester Three Choirs Festival, Mozart *Requiem* at St Martin-in-the Fields and at St John's Smith Square, Handel's *Messiah* at Dundee Caird Hall and Hanover Square, Bach at The Usher Hall, Edinburgh and he recently made his Barbican debut singing Bach's *St Matthew Passion* with Nicholas Kraemer and The City of London Sinfonia. A busy concert artist, his repertoire also includes Bach's *St John Passion* and *B Minor Mass*, Handel's *Acis and Galatea* and *Solomon*, and Rossini's *Messa Di Gloria*. He last sang with the Guildford Philharmonic in a performance of Mozart's *Requiem* in May 1998 in Guildford Cathedral.

Andrew recently made his Purcell Room début in recital in Schumann's *Dichterliebe*.

His future engagements include Doctor in Debussy's *Pelleas and Melisande* for Glyndebourne Touring Opera, Garibaldo *Rodelinda* with Nicholas McGegan at the Göttingen Handel Festival, and Bach's *St Matthew Passion* with the Aalborg Symphoniorkester in Denmark.

# Guildford Philharmonic

The Guildford Philharmonic is at the heart of music-making in the south east, with a huge repertoire extending from the 17th century to the present day. The main concert season runs from October to July in a variety of venues including the Guildford Civic, Guildford Cathedral, the Electric Theatre, Holy Trinity Church, the Yvonne Arnaud Theatre, and, for the first time this season, Guildford Castle grounds. In addition, the orchestra is invited to give 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.

The Guildford Philharmonic's scope ranges from concerts for children and with children, via chamber concerts in more intimate venues, to large-scale choral and orchestral works. The repertoire covers everything from jazz and light music to new music, and the emphasis is to work with young soloists at the outset of their careers. En Shao was appointed Principal Conductor in 1995, following in the illustrious footsteps of Crossley Clitheroe, Vernon Handley, Sir Charles Groves and Sir Alexander Gibson. The orchestra continues its work of attracting new audiences for all types of classical music and of making concert-going an exciting experience.

Guildford Borough Council has funded and managed the Philharmonic as part of its arts provision for the Borough since the orchestra's inception in 1945 (when it was the Guildford Municipal Orchestra). The Council is grateful to the South East Arts Board, South East Music Trust and to its major corporate sponsors BOC Gases, Borax Europe Ltd, Hart Brown Solicitors, The Guildford Nuffield Hospital and Coutts & Co for financial assistance towards the costs of running the orchestra during the 1999/2000 season.

## **First violins:**

David Towse  
Maurice Brett  
Paul Buxton  
Christine Read  
Emer Calthorpe  
Martin Palmer  
Peter Newman  
Clive Dobbins  
Phillip Augar  
Erica Cottrell

## **Second violins:**

Donald Weekes  
Jennifer Buxton  
Peter Hembrough  
Andrew Bernardi  
Ruth Knell  
Catherine Belton  
Nicholas Levy  
Sarah Voigt

## **Violas:**

Justin Ward  
Christopher Wellington  
Anne Rycroft  
John Meek  
Karen Demmel  
Robert Winqvist  
Patricia Humphreys

## **Cellos:**

George Ives  
John Cullis  
Duncan Moulton  
Nicholas Boothroyd  
Christine Clutton

## **Basses:**

Michael Lea  
Maurice Neal  
Peter Hamilton Box  
Stephen Rossell

## **Flutes:**

Kate Hill  
Anna Pyne  
Jane Koster

## **Oboes:**

Neil Black  
Caroline Marwood

## **Clarinets:**

Hale Hambleton  
Alan Andrews

## **Bassoons:**

Peter Williams  
Tamsin Rowlinson

## **Contra Basson**

David Chatterton

## **Horns:**

Martin Heppell  
Jane Hanna

## **Trumpets:**

Gareth Bimson  
Andrew Dunn

## **Trombones:**

Jeremy Gough  
John Edney

## **Bass Trombone:**

Andrew Waddicor

## **Timpani:**

Roger Blair

## **Keyboard:**

Leslie Pearson

## **General Manager**

Nicola Goold

## **Music Administrator:**

Peter Holt

## **Secretary:**

Shirley Ewen

## **Music Development**

### **Officer (SEMT):**

Clare Lister

## **Stage Assistant:**

Kenneth Davidson

# Guildford Philharmonic Choir

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. The Choir is now independent from the Borough of Guildford but still maintains close links with the Guildford Philharmonic Orchestra with joint performances such as the one this evening.

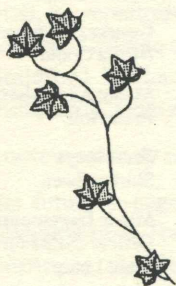
The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the Choir as its current President and Jeremy Backhouse has been Chorus Director since 1995.

Notable achievements in recent years include 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. Last season's highlights included Philip Moore's *De Profundis* and Poulenc's *Gloria* in collaboration with the University of Surrey choir and orchestra. In March 1999 the Choir gave widely acclaimed performances of Mahler's Second Symphony - *Resurrection* and Bruckner's Mass in E Minor.

The Choir has a challenging and exciting concert programme for the 1999/2000 season. On 19 December 1999 the choir is singing in the Carol Concert at Guildford Civic. On March 11 2000 the Choir is hosting a Gala Concert to celebrate the Millennium and 20 years of the twinning of Guildford and Freiburg with a performance of Bach's *St Matthew Passion* in Guildford Cathedral with the Freiburger Bachchor and the Brandenburg Sinfonia. On June 10 the Choir will perform Walton's *Belshazzar's Feast* at Guildford Civic. There will also be another concert in collaboration with the University of Surrey Choir and Orchestra at Guildford Cathedral on 12 February 2000, when the programme will include *A Prayer* by Frank Bridge.

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 on 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)



## Sherwoods

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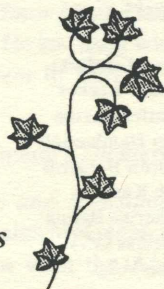
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# Guildford Philharmonic Choir

## Sopranos

Jacqueline Alderton  
Olivia Ames-Lewis  
Joanna Andrews  
Noreen Ayton  
Penny Baxter  
Sally Bayton  
Elizabeth-Claire Bazin  
Elizabeth Blake  
Mary Broughton  
Elaine Chapman  
Maura Dearden  
Rachel Edmondson  
Josephine Field  
Angela Hand  
Nora Kennea  
Jane Kenney  
Mo Kfour  
Judith Lewy  
Gayle Mayson  
Pat McCully  
Jacqueline Norman  
Susan Norton  
Robin Onslow  
Alison Palmer  
Margaret Parry  
Susan Ranft  
Alison Rawlinson  
Kate Rayner  
Gillian Rix  
Jill Scott  
Maureen Shortland  
Judy Smith  
Caroline Starck  
Vicki Steele  
Kathy Stickland  
Claire Strudley  
Enid Weston  
Tessa Wilkinson  
Christine Wilks  
Elisabeth Willis  
Lucinda Wilson

## Altos

Marion Arbuckle  
Sally Bailey  
Iris Ball  
Mary Anne Barber  
Evelyn Beastall  
Iris Bennett  
Jane Brooks  
Amanda Clayton  
Mary Clayton  
Margaret Dentskevich  
Andrea Dombrowe  
Valerie Edwards  
Celia Embleton  
Mandy Freeman  
Ingrid Hardiman  
Jo Harman  
Susan Hinton  
Carol Hobbs  
Sheila Hodson  
Joy Hunter  
Carol Jones  
Helen Lavin  
Valerie Leggatt  
Krystyna Marsden  
Lisa McCully  
Kay McManus  
Christine Medlow  
Rosalind Milton  
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  
June Windle  
Maralyn Wong  
Pamela Woodroffe

## Tenors

Bob Bromham  
Douglas Cook  
Tony Cousins  
Bob Cowell  
Leslie Harfield  
Andrew Reid  
Chris Robinson  
John Trigg  
Maggie van Koetsveld

## Basses

Peter Allen  
Peter Andrews  
Richard Austen  
Roger Barrett  
Alan Batterbury  
John Britten  
Norman Carpenter  
Neil Clayton  
Philip Davies  
Simon Doran  
Michael Dudley  
Terence Ellis  
Geoffrey Forster  
Michael Golden  
Nick Gough  
Peter Herbert  
Laurie James  
Michael Jeffery  
Stephen Jepson  
Tony Macklow-Smith  
Neil Martin  
Barry Norman  
John Parry  
Roger Penny  
Nigel Pollock  
David Ross  
Philip Stanford

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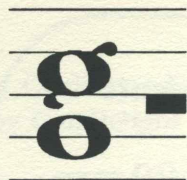
Mrs J M Waldron

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Mr and Mrs Wood



# GUILDFORD PHILHARMONIC

Friday 28 January 2000 7.30pm  
Guildford Civic



## The Magic of Vienna

John Bradbury conductor & soloist

Ann Mackay soprano

Maurice Murphy trumpet



Box Office: (01483) 444555

**Guildford Philharmonic Choir presents**

**Saturday 11th March 2000 7.00 pm**

**Guildford Cathedral**

**GALA CONCERT**

*To celebrate the Millennium and 20 years  
of the twinning of Guildford and Freiburg*

**Bach: Mattheus-Passion**

*Guildford Philharmonic Choir  
with Freiburger Bachchor*

*Brandenburg Sinfonia*

*Helen Neeves      Jeanette Ager*

*Stephen Douse*

*Jeremy Backhouse*

Tickets at £10 and £14 (with concessions) available  
from Guildford Civic on (01483) 444555 or  
Roger Penny on (01483) 564076

# Forthcoming Concerts

**A Christmas Fanfare  
by Candlelight**

**Wednesday 15 December 8.00pm** SOLD OUT  
Holy Trinity Church, Guildford

**Handel's Messiah**

**Saturday 18 December 7.30pm**  
Guildford Cathedral  
Guildford Cathedral Choir  
Guildford Camerata  
Stephen Farr conductor

**The Magic of Vienna**

**Friday 28 January 2000 7.30pm**  
Guildford Civic  
Ann Mackay soprano  
Maurice Murphy trumpet  
John Bradbury conductor & soloist

**Mozart, Beethoven and  
Schubert by Candlelight**

**Friday 18 February 7.30pm** SOLD OUT  
Holy Trinity Church, Guildford

**The Mad Hatter's  
Musical Tea Party**

**Friday 25 February 2.30pm**  
Guildford Civic  
John Wilson conductor  
Alasdair Malloy presenter

**The Tallis Scholars  
From Taverner to Taverner**

**Friday 10 March 7.30pm** SOLD OUT  
Holy Trinity Church, Guildford

**Russian Romantics**

**Friday 17 March 7.30pm**  
Guildford Civic  
Jorge Luis Prats piano  
En Shao conductor  
Tchaikovsky Symphony No.5 in E minor  
Rachmaninov Piano Concerto No.2 in C minor

**Faure and Rutter Requiems**

**Saturday 8 April 7.30pm**  
Guildford Cathedral  
Guildford Camerata  
Guildford Chamber Choir  
Ruth Holton soprano  
Dr Barry Rose conductor

**Tickets: (01483) 444555**

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Boron is an element we all depend on, but one which we will never see.

It is one of nature's vital elements; it is essential to life and it is all around us.

Plants cannot live without it; the healthier our diet, the more boron we take in. For borates are found in healthy vegetables, fruit, nuts and wine.

In our homes, borates are found in crockery, cookware, ceramic tiles, fire retardant materials, insulation materials and even humble light bulbs.

Gentle skin lotions, eye drops and medicinal ointments all contain derivatives of boron.

So boron, like music, touches all our lives. Like music, boron is essential for life.



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