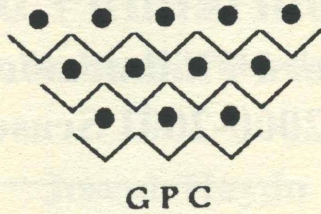


Guildford Philharmonic Choir



Joseph Haydn

Insanae et Vanae Curae

Wolfgang Amadeus Mozart

Symphony No 40

Mass in C Minor

Helen Neeves Ghislaine Morgan

Jon English Colin Campbell

Brandenburg Sinfonia

Jeremy Backhouse

Saturday 28 October 2000 at 7.30pm
Guildford Cathedral

£1.50

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Guildford Philharmonic Choir

President Sir David Willcocks CBE MC

Joseph Haydn

Insanae et Vanae Curae

Wolfgang Amadeus Mozart


Symphony No 40

interval

Mass in C Minor

| | |
|-------------------------|----------------|
| Helen Neeves | <i>Soprano</i> |
| Ghislaine Morgan | <i>Soprano</i> |
| Jon English | <i>Tenor</i> |
| Colin Campbell | <i>Bass</i> |

Brandenburg Sinfonia
Jeremy Backhouse

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BOROUGH

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Joseph Haydn (1732 - 1809)

Haydn's lifetime straddles a period of striking changes in the musical world. He was born at the end of the age of high Baroque and was central to the development of the Classical style which, by the end of his life, was already being challenged by the early intimations of the Romantic age.

The Austrian-born son of a farmer-wheelwright, Haydn was the second of 12 children. He demonstrated an early aptitude for music and by the age of five was sent to school in Hainburg for a musical education which, it was hoped, would enable him to become a clergyman. At school, his earliest biographers (writing just after his death and having personally known Haydn) quoted that he often received "more thrashings than food" but he "learnt to know all the usual instruments and to play several suitable to his age. His pleasant voice was a great recommendation for him." It was from here that he was accepted for the Cathedral Choir of St Stephen's, Vienna, to where he moved in 1740 at the age of eight and stayed for over 20 years.

Vienna in the eighteenth century was not only the capital of a great empire but was at the centre of a great musical tradition dating back many generations. The Kapellmeister of St Stephen's was at the heart of this tradition and it was in the Kapellmeister's house that the choirboys lodged and where they received their education, both musical and otherwise. Whilst the teaching concentrated on choral training, Haydn received sufficient additional instruction to enable him to earn a modest living by giving keyboard lessons. He was dismissed from the cathedral choir at the age of 16 when his voice broke, at which time he found a "miserable attic room without a stove" and divided his time between giving lessons, studying his art and performing. It was said to be a time of desperate poverty.

Life for Haydn became easier when he moved into the Michaelerhaus. It was during this time that he began to develop contacts who would stand him in good stead for much of his life. In addition to teaching, it is clear that he started serious composing at this time and towards the end of the 1750's began to achieve greater prominence. In 1760 he married Maria Anna Keller. It was to be a lifelong union but not a particularly happy one. His early biographers tell that he wanted to marry a sister of Maria Anna but agreed (out of gratitude for the father's kindness) to marry the elder daughter.

In 1761 Haydn's standing was such that he was appointed to the service of Prince Paul Esterházy, head of one of the wealthiest families of the Hapsburg ruling class. His duty was to compose music in accordance with the Prince's needs. Prince Paul died in 1765 and was succeeded by his brother Prince Nikolaus, who turned out to be an active patron, requiring twice-weekly concerts and even building a small opera house at his new palace so as to enjoy Haydn's operatic works. The most important names on the European stage at the time were constant visitors - the French Ambassador, The Empress Maria Theresa and Archduke Ferdinand - and Haydn provided a steady flow of original composition for every occasion. By the 1770's such was his musical talent that his reputation was established not only at home but also internationally.

In 1790 when Prince Nikolaus died, Haydn paid the first of two visits he was to make to London. He was fêted upon his arrival and was a visitor to court. Haydn settled in Vienna but remained in constant demand across Europe and continued to make regular visits to the Esterházy estate, as well as to receive numerous visitors from home and abroad who came to honour the 'grand old man' of the European Classical music scene. In the weeks leading up to his death, he saw the invasion of Vienna by Napoleon's troops but such was his reputation that Napoleon had a guard of honour placed in front of his house. He died quietly at home on 31 May 1809 and was buried the next day. Two weeks later a great memorial service was held in the Schottenkirche in Vienna, at which Mozart's Requiem was performed. "The whole art-loving world of Vienna was present, mostly in mourning. Everything was very solemn and worthy of Haydn."

Insanae et Vanae Curae

This is in fact a chorus from Haydn's Italian oratorio *Il ritorno di Tobia*. It was composed in the winter of 1774-5 for the concerts of the Tonkünstker-Sozietät, a benevolent fund for musicians' dependants. Haydn conducted two performances in Vienna in April 1775 in which some of his own singers and musicians took part.

At its winter concerts in 1781, the society planned to revive the oratorio and asked Haydn to make some revisions. *Tobia* is in a different style and tradition from his better-known later oratorios, and consists primarily of arias in the grand manner. Haydn was willing to make some changes, but it was not until March 1784 that two performances took place, with two new choruses added, one of which has become well-known as this separate 'motet' with a Latin text, "Insanae et Vanae Curae".

Insanae et vanae curae
Invadunt mentes nostras,
Saepe furore replent
Corda, privata spe.

*Foolish and vain thoughts
Come into our minds,
Often our hearts are filled with frenzy
And deprived of hope.*

Quid prodest O mortalis
Conari pro mundanis,
Si coelos negligas.

*What does it profit thee O mortal man
To strive for things of the world,
If you neglect the things of heaven.*

Insanae et vanae curae
Invadunt mentes nostras,
Saepe furore replent
Corda, privata spe.

*Foolish and vain thoughts
Come into our minds,
Often our hearts are filled with frenzy
And deprived of hope.*

Sunt fosta tibi cuncta
Si Deus est pro te.

*All things are for your good
If God is for you.*

Wolfgang Amadeus Mozart (1756-1791)

Mozart was born on 27 January 1756 in Salzburg. He was the seventh and last child born to Leopold Mozart and his wife Maria Anna. Mozart and his older sister Anna Maria (Nannerl) were the only two of their children to survive into adulthood.

Mozart showed his musical gifts from an extremely early age. At three years old he began to play the harpsichord. In his sister's music book his father noted that Mozart had learnt some of the pieces when he was four. His earliest known compositions, an Andante and Allegro were written, Leopold noted, early in 1761 when Mozart was five. Leopold devoted himself to both his children's musical instruction, a large part of which being to take the two children on numerous tours to the royal courts and great cities of Northern Europe. They embarked upon their first tour in 1761 and before Mozart was 15, he and his sister had played before the Royal Courts and audiences in France, Germany, Holland, Italy and England. The family stayed longest in London, where they remained for 15 months during 1764 and 1765.

Mozart wrote his first symphony at the age of eight and his first opera four years later, in 1768. In 1769 he was appointed Konzertmeister to the Archbishop of Salzburg. In 1777 Mozart obtained leave of the Archbishop to journey to Paris for a concert tour and to look for work. His mother accompanied him but her health began to fail and she died in Paris in 1778. Mozart stayed on in Paris trying to find work, a search which proved largely fruitless. He returned to Salzburg in 1779. Upon his return Mozart was summoned to Vienna, where the Archbishop of Salzburg and his retinue were residing for the celebrations of the accession of Emperor Joseph II. Once in Vienna, Mozart was irritated by the restrictions placed on his musical activities due to his being in the Archbishop's service. His irritation eventually led to him being released from his post in June 1781. Mozart moved into the house of his Mannheim friends, the Webers, where during the autumn and winter of 1781-1782 his intimacy with one of the daughters, Constanze, developed. On 4 August 1782, Constanze and Mozart were married, one day before Mozart received his father's consent to the match. Constanze was 20 and Mozart was 26. Their marriage seems to have been very happy. Constanze was loyal and affectionate, and Mozart's letters to Constanze testify to a relationship of warmth and intimacy. Their first child, Raimund Leopold, was born on 17 June 1783.

During this period, teaching provided Mozart with his basic income. He also gave many concerts and continued to compose at a prolific rate. The mid 1780's represented what was probably the peak of his reputation as a composer and a pianist during his lifetime. Opera was central to his ambitions and in 1786 *Le Nozze di Figaro* was performed for the first time. In 1787 Mozart journeyed to Prague, where *Figaro* had been a great success. He was well received during his short stay and from correspondence it is clear how much he relished his popularity.

In April 1787 it is thought that Mozart may have given piano lessons to Beethoven, then on his first visit to Vienna. Mozart continued to work on many varied compositions during this year, including *Eine kleine Nachtmusik* and *Don Giovanni*. The latter received a mixed reception. Towards the late 1780's the family's money

problems became acute. It is often said that the root cause was Constanze's extravagance; their first documented troubles started a few weeks after their marriage. However, there is little evidence to show that Constanze was to blame and Mozart's sister's comment that Mozart was incapable of managing his own financial affairs and that Constanze was unable to help him is certainly far closer to the truth.

His later years were characterised by a constant struggle against debt. He continued to compose until his death; some of his most successful works were completed in the last year of his life, including *Die Zauberflöte*, *La Clemenza di Tito* and, of course the unfinished *Requiem*. His health, which had never been good, began to fail in the late summer of 1791 and despite working feverishly on the *Requiem*, he was confined to his bed by the end of November. He was nursed during his final illness by Constanze and her younger sister, Sophie. Although his condition seemed to improve slightly (on 3 December a few friends gathered to sing over with him parts of the unfinished *Requiem*), he died just before one o'clock in the morning on 5 December. He was quietly buried in a mass grave in accordance with contemporary Viennese custom at St Mark's Churchyard outside the city.

The obituary notices were unanimous in acknowledging Mozart's greatness. Concerts and requiems were given in his memory, including some for the benefit of Constanze as, although the estate was considerable, it was of little financial value.

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Symphony No. 40

- I *Molto allegro*
- II *Andante*
- III *Minuetto (Allegretto) and Trio*
- IV *Finale (Allegro assai)*

In the summer of 1788, following the success of *Don Giovanni* and just three years before his death, Mozart was penniless. However, from this pit of deep despair sprang his final three symphonies composed in just six weeks, each of very different character but all genuine masterpieces.

Symphony No. 40, his second symphony in G minor, was the middle of the three and the only mature symphony to be composed in a minor key.

It is, of the final group of three, the piece that best illustrates the ironic contrast of light and shade, of hope and despair. It combines the classical characteristics of balance and equanimity with an undercurrent of a very different dark troubled world, producing an experience as dramatic as any of his great operas. This is a symphony for enthusiasts of both sonata form and the viola (Mozart's favourite instrument).

Each of the movements apart from the so-called *Minuetto* is in sonata form, giving the whole piece a taut underlying structure. The viola section is never far from the limelight, colouring the emotional palette with a bittersweet flavour.

From the turbulent opening of the first movement, the constant unsettling quaver movement is maintained almost throughout. The throbbing quality is maintained in the second movement but is rather more relaxed. The agitated feeling returns in the syncopated Minuette and the final movement maintains the dark driving emotion to the very end.

Mozart wrote to his father in 1781; “ Nevertheless, the passions, whether violent or not, should never be so expressed as to reach the point of causing disgust: and music, even in situations of the greatest horror, should never be painful to the ear but should flatter and charm it, and thereby always remain music.”

Mass in C Minor K427 (417a)

- I *Kyrie*
- II *Gloria*
- III *Credo*
- IV *Sanctus*
- V *Benedictus*

On 4 August 1782, Mozart married Constanze Weber, a daughter of a prompter and copyist. This followed an eventful and turbulent period in Mozart's life which included the death of his mother, and the popular success of his *Idomeneo* at the Carnival in Munich in 1781, promptly followed by his sacking from the household of the disagreeable Archbishop Colloredo of Salzburg, after the last of many wrangles.

His marriage with Constanze had been preceded by a youthful and short-lived romance with her elder sister Aloisia in 1777, nipped in the bud by his outraged father. His marriage also met with his father's disapproval, but there is no doubt of Mozart's commitment. He vowed that if Constanze married him he would have a new mass performed in Salzburg, saying in a letter to his father “I have made a promise in my heart of hearts and hope to be able to keep it. The score of half a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise.” The incomplete mass referred to was the Mass in C minor, which was composed in the atmosphere of utter devoutness and religious conviction surrounding his marriage. Einstein describes it as “his entirely personal coming to terms with God and his art, with what he conceived to be true church music”. It is not entirely clear what was sung when the mass was performed on 26 August 1783 in the Church of St Peter's Abbey. The remaining manuscript is incomplete, omitting half the Credo and the whole of the *Agnus Dei*. These sections may have been lost, but is more likely that Mozart ‘borrowed’ from his earlier masses to have the work complete on time.

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I KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II GLORIA

Gloria in excelsis Deo.
et in terra pax hominibus
bonae voluntatis.

Laudamus te, benedicimus te,
Adoramus te, Glorificamus te.

Gratias agimus tibi
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
God
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus.

Jesu Christe.

Cum Sancto Spiritu
in gloria Dei Patris,
Amen.

I KYRIE

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

II GLORIA

*Glory be to God on high,
and on earth peace
goodwill towards men.*

*We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.*

*We give thanks to Thee
For Thy great glory.*

*O Lord God, heavenly King,
God the Father Almighty,
the only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.*

*Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of
the Father
Have mercy upon us.*

*For Thou only art holy,
Thou only art the Lord,
Thou only art most high.*

Jesus Christ.

*With the Holy Ghost
in the glory of God the Father,
Amen.*

III CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo, et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.

Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Credo, qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

IV SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domine.

Osanna in excelsis.

III CREDO

*I believe in one God,
the Father Almighty,
Maker of heaven and earth,
And of all things visible and invisible.
I believe in one Lord, Jesus Christ,
the only begotten Son of God,
begotten of his Father before all
worlds,
God of God,
Light of Light,
Very God of Very God,
begotten, not made,
being of one substance with the Father,
By whom all things were made.
Who for us men
and for our salvation
Came down from heaven.*

*And was incarnate by the Holy Ghost
of the Virgin Mary, and was made man.*

IV SANCTUS

*Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory
Hosanna in the highest.*

*Blessed is He that cometh in the
name of the Lord.
Hosanna in the highest.*

Performing in Mozart's Shadow

The pleasures and pitfalls of a Mozart performance

It is the choir summer recess and I am driving from Guildford to Cheshire. I reach into the glove box for a CD to break up the monotony of the drive and pull out Mozart's Mass in C Minor, thinking with some smugness of being able to go to the first rehearsal in September having sung along to the Mass what will be, I calculate, at least eight times on my return journey. Soon the Oxfordshire countryside is flowing by in a green wash and I am lost in the sublime intricacies of the Sanctus.

Back in Guildford and it is Monday night. The summer recess is over and we have some ten two-hour rehearsals to produce a perfect performance. With the printed music before me, the sublime becomes the ridiculous and I am reminded yet again that the genius of Mozart was to portray such intricate ideas with such apparent simplicity, adhering to such rigid forms whilst taking music to levels never previously (and arguably since) experienced. Bother. I thought I knew this piece.

Mozart is one of the few greats whose music transcends the modern day boundaries of popular and classical. His tunes (if he permits me to call them such) permeate popular culture. They are film soundtracks, late-night art programme theme tunes and background music to adverts. They fill hotel lobbies and pack the crowds in night after night for tourist concerts in Saint Chappelle and St Martin-in-the-Fields. Yet they also pack the Vienna State Opera house and the Carnegie Hall. It is music that reaches out to everyone from Oasis fans to Wagner fanatics.

And herein lies the problem. With such universal recognition come opinions – opinions in all shapes and sizes. No matter how hard you try, it will have been done or thought of before. Any thought of a unique performance is forgotten; one that simply pleases would suffice. The mental tut-tutting of an audience disappointed is tangible to the anxious performer still grappling with the notation. Universal ownership has heightened expectations and disappointment is never far away.

I talk to Guildford Philharmonic Choir choral director and conductor for the evening, Jeremy Backhouse. How does he meet the challenge of performing Mozart? "Mozart's music is so great that it is always inspirational both for conductor, performer and hopefully listener. It simply isn't possible to think "oh no, not Mozart again" because great music always bears repetition." So what about Jeremy's own approach to performing Mozart? Is he not daunted by the thought of giving voice to such genius? "Although one may approach such inspired music with a certain degree of apprehension, one can be consoled in the knowledge that great music can withstand any number of interpretations" he comments. Rather a convenient theory for a conductor perhaps, but Jeremy warms to his subject. "There really isn't a right way or a wrong way to interpret his works, as long as one is aware and sensitive to the soul of the music. My approach is to let the music speak for itself without

too much Jeremy Backhouse to obscure the view. Certainly some interpretations gain popularity from time to time but if you look back even over the last 50 years, different styles come and go and they are often more a statement of the musical tastes current at the time rather than the definitive statement of how a piece should be performed.”

So where does this work rank for Jeremy amongst Mozart’s enormous output? “In choral terms, certainly alongside the Requiem, if not slightly in front, if only because we know Mozart wrote more of this piece than the Requiem! The music moves from the exquisite to the exuberant, from the sublime to the energetic, from the intense to the jubilant. He wrote the Mass at the time when he was deeply in love with Constanze and one senses this in the beauty of passages such as ‘et Incarnatus est’ in the Credo and the ‘Christe eleison’ from the first movement, which are just heavenly.”

So I return, inspired, to the rehearsal room. Jeremy’s exhortations that “if you don’t know the notes, you *must* practice at home” are paying off and I feel, yet again, the satisfaction of successfully having grasped an intricate piece of music. I begin to anticipate eagerly my favourite moments and it becomes clear that, despite the undoubted familiarity of the work, the choir is looking forward to the performance. I begin to worry less about the possibility of disappointment. Mozart’s works are indeed great and one of the hallmarks of this greatness is that his music is written in such a way as to simply not allow the well-prepared performer to disappoint.

I re-read this last sentence and decide to close the computer and hurry away to the piano. There is always time for one last practice.

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

Helen’s performance experience includes work in and around both York and London. Last year Helen made her Purcell Room debut performing songs by Dowland and Whythorne with the English Cornett and Sackbut Ensemble; she also sang with them last December in a concert of early Christmas music. Other recent performances include Haydn’s Marie Theresenmesse in St Michael’s Church, Croydon. Having sung with the Clerks group in the 1999 Edinburgh Festival, she joined them again in the Wigmore Hall last May.

Helen's voice featured recently on a British Airways television advertisement, but her more conventional recording work includes broadcasts for BBS Radio 3 and West German Radio. Earlier this year Helen's recorded Sweelinck motets with Corona Coloniensis in Holland, and in this year's York Early Music Festival she took part in a performance of Schutz Passion music with Yorkshire Baroque Soloists. Next month Helen will be performing works by Handel and Vivaldi at the Royal Armouries Museum in Leeds. Forthcoming work also includes a concert and broadcast in Cologne next June with Corona Coloniensis.



Ghislaine Morgan has gained a considerable reputation as both a singer and singing teacher. She trained at the Royal College of Music, where she was awarded the Sacher Scholarship.

She has performed throughout Europe, India, Japan and the USA. Engagements include a tour of South Africa singing Mahler's Resurrection Symphony and Das Knaben Wunderhorn, work with Ballet du Nord and premieres of Gritton, Warton-Steward and Wishart, as well as numerous appearances in London and the provinces. Stage experience includes Mrs Japheth in Britten's Noye's Fludde, Aix-en-Provence Opera, Bath Festival Opera and Opera du Lyon.

Ghislaine is as equally at home with early music as with more contemporary genres, having sung for ten years with such groups as the Tallis Scholars, the Sixteen and the Monteverdi Choir before pursuing her own individual career. According to demand, she has appeared as a washing machine, tongue trilled in a Calcutta garden and sung Mozart from under a table cloth!

Ghislaine can be heard regularly on Classic FM and also on the EMI, Gimell, Naxos, Richmond and Regent labels, Mozart's Laudate Dominum being singled out for acclaim by the Gramophone.

Ghislaine is widely sought after as a coach of individuals and choirs. Her driving passion is encouraging others to be expressive with confidence. She is adviser to the Finchley Children's Music Group and the Mathieson Music School, Calcutta, and is a member of the faculty of the Charles Wood Summer Music School, the Lacock Summer School, Oakham International Summer School and the Saeculum Festival of Early Music.



Jon English studied music and French at the University of Sheffield, gaining the degree of BA (Hons). He has been taught by many professional singers over the years and currently studies with Richard Smart.

Jon's career as a soloist has involved him with ensembles and choral societies nationwide. He has appeared as a soloist in the Cheltenham International Festival and recorded for Dutch television with the Corydon Singers. He has also been involved

in recordings with many choirs, both professional and amateur. Jon is a member of the choir of St Paul's Cathedral, London, and the versatility and flexibility of his voice and musicianship enable him to combine this post with a busy solo career at venues around the country. He sings regularly with the BBC Singers and has undertaken chorus work for English National Opera, as well as singing for the Monteverdi Choir, the Orchestra of the Age of Enlightenment, Polyphony and Collegium Musicum 90.

Jon's most recent oratorio performances include Rossini's *Stabat Mater*, Bach's *St John Passion*, *B Minor Mass*, *St Matthew Passion*, Handel's *Messiah*, Finzi's *Dies Natalis* and Haydn's *Creation*.

Engagements in the next few weeks include Mendelssohn's *Elijah*, Gounod's *Messe Solennelle* and Handel's *Messiah*. His longer-term future engagements reflect this wide variety of styles and repertoire.

Colin Campbell was born in London and studied at the Royal Northern College of Music. He has appeared as a concert soloist throughout the UK, including London's South Bank, the Royal Albert Hall and St John's, Smith Square, and also in numerous festivals on the continent, the USA and the Far East. His operatic repertoire is extensive, having sung principal roles with companies including English Touring Opera, Pavilion Opera, Kent Opera and the English Bach Festival. He has broadcast on RTE Television, BBC Television, Radios 2 and 3 and Classic FM. His discography is growing, having recorded on the Hyperion, Decca, Naxos, Philips and Deutsche Grammophon labels.

Concert engagements have included several appearances with the Gabrieli Consort and Players as *Cold Genius* in Purcell's *King Arthur*, the arias in Bach's *St John Passion* with Trevor Pinnock and The English Concert, *Messiah* with Christopher Hogwood and The Academy of Ancient Music and appearances with the King's Consort in Purcell programmes at the Wigmore Hall and at the BBC Proms.

Recent performances include *Messiah* in Israel and Poland; appearances in Beethoven's *Leonore* at the Lincoln Center, New York, the Salzburg Festival and the Amsterdam Concertgebouw; Mozart's *Requiem* in Santiago de Compostela; Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Brahms' *Requiem* at the St Endellion Easter Festival and Bach's *B Minor Mass* in Japan and Korea with the English Baroque Soloists.



Gerald Place

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.

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 March 1998, he conducted a memorable performance of Elgar's *The Dream of Gerontius* in Guildford's Civic Hall, the first public performance to be promoted by the choir itself. In March 1999 Jeremy gave a "masterly" performance of Bruckner's *Mass in E minor* and Mahler's *Symphony No.2* in Guildford Cathedral.

Jeremy is also 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 in London.

In April 1995 he was invited for the first time to conduct the BBC Singers "the country's leading professional choir" in a programme of music by Lennox Berkeley, broadcast on BBC Radio 3; since then he has conducted them in broadcast programmes of Holst (for the BBC's 'Fairest Isle' celebrations), Rubbra, Massenet and Delibes.

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. With this choir and the Hanover Band he conducted a "magnificent" performance of Bach's *Mass in B minor* in October 1999 followed by an extremely well received performance of Bach's *St Matthew Passion* in March 2000.

The **Brandenburg Sinfonia** is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance.

The orchestra performs regularly in the majority of the major venues across the country, and in London at the Barbican Halls, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's, Smith Square. The Brandenburg Sinfonia is also in great demand abroad and has recently visited France, USA, Bermuda, the Channel Islands, Barbados and Russia. Future tours include France, Germany, USA, Japan, Hong Kong and Barbados. In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Ian Watson, Michael Thompson and Gordon Hunt. Its repertoire ranges from Bach to Lloyd Webber and its members give around 300 performances of orchestral, chamber, choral and operatic music during the year.

The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia; they include First Act Opera, London City Opera, Opera Holland Park and London Opera Players.

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THE TIMES

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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 is now independent from the Borough of Guildford.

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.

Notable achievements in recent years include Handel’s Israel in Egypt with the Freiburger Bachchor in Freiburg in May 1998 and a widely acclaimed performance of two works which must surely rank among the greatest choral works of all time, Mahler’s Second Symphony – ‘Resurrection’ and Bruckner’s Mass in E minor in March 1999.

The Choir enjoyed a challenging and exciting concert programme for the 1999/2000 season. On 20 November 1999 it performed The Creation by Haydn with the Guildford Philharmonic Orchestra and in March it held a gala performance of Bach’s St Matthew Passion with its twin choir, the Freiburger Bachchor, also to critical acclaim. The forthcoming season reflects the choir’s increasingly varied repertoire. Details of future performances can be found at the front of this programme.

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 Marion Arbuckle (Tel: 01483 572621).

1ST SOPRANOS

Olivia Ames-Lewis
 Noreen Ayton
 Elizabeth-Claire Bazin
 Mary Broughton
 Elaine Chapman
 Sara Dann
 Rachel Edmondson
 Mo Kfour
 Susan Norton
 Margaret Parry
 Kate Rayner
 Judy Smith
 Claire Strudley
 Jane Sweaney
 Carol Terry
 Sally Varley
 Enid Weston
 Elisabeth Willis

1ST ALTOS

Margaret Dentskevich
 Valerie Edwards
 Carole Elliott
 Celia Embleton
 Mandy Freeman
 Ingrid Hardiman
 Jo Harman
 Susan Hinton
 Carol Jones
 Valerie Leggatt
 Kay McManus
 Christine Medlow
 Emma Odell
 Penny Overton
 Lesley Scordellis
 Catherine Shacklady
 Maureen Shortland
 Hilary Trigg
 Pamela Woodroffe

1ST TENORS

Bob Cowell
 Chris Robinson
 John Trigg
 Maggie Van Koetsveld

1ST BASSES

Peter Allen
 Philip Davies
 Simon Doran
 Michael Dudley
 Terence Ellis
 Geoffrey Forster
 Michael Golden
 Laurie James
 Alec Leggatt
 Chris Newbery
 David Ross
 Philip Stanford

2ND SOPRANOS

Marian Adderley
 Jacqueline Alderton
 Penny Baxter
 Josephine Field
 Nora Kennea
 Jane Kenney
 Judith Lewy
 Gayle Mayson
 Lois McCabe
 Jacqueline Norman
 Alison Palmer
 Rosalind Plowright
 Alison Rawlinson
 Gillian Rix
 Jill Scott
 Vicki Steele
 Kathy Stickland
 Tessa Wilkinson
 Christine Wilks

2ND ALTOS


Marion Ar buckle
 Sally Bailey
 Iris Ball
 Evelyn Beastall
 Iris Bennett
 Mary Clayton
 Andrea Dombrowe
 Carol Hobbs
 Sheila Hodson
 Joy Hunter
 Helen Lavin
 Krystyna Marsden
 Brenda Moore
 Jean Munro
 Anne Philps
 Gillian Sharpe
 Prue Smith
 Hilary Steynor
 Rosey Storey
 Maralyn Wong

2ND TENORS

Douglas Cook
 Tony Cousins
 Leslie Harfield

2ND BASSES

Dan Adderley
 Roger Barrett
 Alan Batterbury
 John Britten
 Norman Carpenter
 Nick Gough
 Peter Herbert
 Michael Jeffery
 Stephen Jepson
 Tony Macklow-Smith
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Membership of the Group is not a requirement, but you may also be interested in the monthly meetings on topics of social interest and concern.

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Marion Arbuckle (Tel: 01483 572621)