

GUILDFORD  
PHILHARMONIC

Saturday 10 March 2001  
Guildford Civic

Brahms Requiem



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As we set about re-shaping our own organisation to meet the challenges of the new Millennium, we wish Guildford Philharmonic Orchestra every success tonight, and throughout this, its 53<sup>rd</sup> season.

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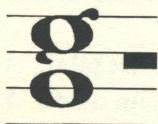
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 **BOC GASES**



## GUILDFORD PHILHARMONIC

# Brahms Requiem

1. Selig sind, die da Lied tragen *chorus*
2. Denn alles Fleisch, es ist wie Gras *chorus*
3. Herr, lehre doch mich *baritone & chorus*
4. Wie lieblich sind Deine Wohnungen *chorus*

### *Interval*

5. Ihr habt nun Traurigkeit *soprano & chorus*
6. Denn wir haben hie keine bleibende Statt *baritone & chorus*
7. Selig sind die Toten *chorus*

### Guildford Philharmonic Choir

(Jeremy Backhouse

chorus director)

David Towse

guest leader

Lynda Russell

soprano

Stephen Varcoe

baritone

**David Hill**

**conductor**

All concerts in the current season are funded by



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# Programmes Notes

## JOHANNES BRAHMS (1833-1897)

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

Such early fame - the eulogy was published in a national journal - put an enormous pressure on the young composer, but this grew to yet greater proportions when his friend and supporter died in 1856 at the age of just forty-six. Already Brahms found himself thrust into the very centre of German musical life with its great creative traditions, and one perfectly understandable result was that he became apprehensive about presenting major works before the public.

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

Throughout his life Brahms remained faithful to the classical principles of musical logic: to the sonata principle, passacaglia and variation form, for example. He found no interest in programme music, and felt no need to extend the orchestra with the addition of new colours or sheer weight of tone. Rather he preferred to take inspiration from German folksong and closely logical development procedures; for he was a perfectionist, as expressed in his own words: 'Go over your music again and again until there is not a bar you could improve upon.'

## Ein Deutsches Requiem, opus 45

1. *Selig sind, die da Lied tragen (Chorus)*
2. *Denn alles Fleisch, es ist wie Gras (Chorus)*
3. *Herr, lehre doch mich (Baritone & Chorus)*
4. *Wie lieblich sind Deine Wohnungen (Chorus)*
5. *Ihr habt nun Traurigkeit (Soprano & Chorus)*
6. *Denn wir haben hie keine bleibende Statt (Baritone & Chorus)*
7. *Selig sind die Toten (Chorus)*

Born and brought up in Hamburg, Brahms was a product of North German Protestantism. His early struggles to make his way in the world gave him great independence of mind, and as a creative artist the question of life's meaning and the possibility of an afterlife never ceased to absorb him. He found little consolation in religious faith, however; rather his returning theme was that of consolation for loss among the living, in the anticipation of the darkness to follow.

It is in this context that we should approach his setting of the *Requiem*, music based on the Holy Scriptures, whose outlook is summarised by the words from *The Beatitudes* (Matthew V.4) which are set in the opening movement: *Blessed are they that mourn, for they shall be comforted*. Brahms developed his ideas for the work over a ten year period, following the death in 1856 of his friend and mentor Robert Schumann. Certainly some of the music of the *Requiem* dates from earlier years, whereas the fifth movement, with its words of consolation from the *Book of Isaiah*, was added in 1868, following the death of Brahms's mother.

The composer confirmed that he had used the Lutheran Bible as his principal source, and thus was content to describe the work as a *German Requiem*: 'As far as the text is concerned, I confess that I would gladly omit even the word German and instead put in human; also with my best knowledge and will I would dispense with places like John III.16: *For God so loved the world that He gave His only begotten Son*. On the other hand, I have chosen one thing or another because I am a musician, and because with my venerable authors I cannot delete or dispute anything.'

Another important factor is Brahms's veneration for earlier German music, and in particular Bach and Schütz, composers he greatly admired. Yet

although these masters had been closely involved in writing music for the church, the *Requiem* of Brahms does not follow their precedent in being a liturgical work. Rather it is a deeply personal and sensitive response to human loss and the transience of life, and as such is one of the most important religious compositions of the 19th century.

### 1. *Selig sind, die da Lied tragen*

The opening movement sets a comforting and an appropriately sombre tone, the darkness of the music resulting particularly from the omission of the violins. Thus the orchestral sound gives a special focus to the richness of the violas, while the cello section is divided, adding an extra subtlety to the orchestral textures. The oboe offers a moment of special beauty, its song-like phrase echoed by the chorus as if in meditation; indeed, the vocal writing in this movement confirms Brahms's mastery as a song-writer.

### 2. *Denn alles Fleisch, es ist wie Gras*

Brahms here makes reference to the words and melody of a chorale by Georg Neumark (1621-1681): *Wer nir den lieben Gött lässt walten (If thou but suffer God to guide thee)*. Bach had been especially fond of this, and used it in eight of his church cantatas as well as four organ chorale preludes. Brahms adapts the chorale theme immediately, using the first two notes in the lower strings to embark upon the heavy tread of a funeral march. Then a noble melody is introduced, which later appears as a counterpoint to the principal theme sung by the chorus.

While the funeral march is the recurring feature of this extensive treatment, there are contrasting features of great richness and variety. For example, a tender episode offers consolation, but leads only to a stern reminder of the brevity of human life. The 'positive' outlook returns, however, inspired by the blissful inheritance offered by redemption. Now the music becomes bright and confident, building towards an elated climax, until Brahms closes this wonderful movement with a serene coda of acceptance.

### 3. *Herr, lehre doch mich*

The baritone introduces the third movement, searching for the individual's spiritual peace. The prayer is taken from *Psalm 39: Lord, make me to know mine end*. The orchestra adds a piercing theme which is like a cry of pain, and in due course the chorus joins the solo line. Then the anguish is swept away by a resounding double fugue: *The souls of the righteous*

*are in the hands of God.* Throughout the turbulent activity of this fugal development, there runs a low pedal D, surely reflecting upon God's eternal steadfastness.

#### 4. *Wie lieblich sind Deine Wohnungen*

The choral fourth movement relieves these tensions. The music gains much from the subtlety of the woodwind writing, but the initial calm and serenity prove to be only one dimension of this music, which has frequently taken on a separate identity as a motet. The brief central climax, for example, attains a powerful intensity bordering on the ecstatic, while the closing phrase anticipates the imagery of the sixth movement.

#### 5. *Ihr habt nun Traurigkeit*

Once more the focus moves away from the general towards the personal. The soprano solo leads the way in this movement which was a late addition to the work, inspired by the death of the composer's mother. The words, taken from *St John, Isaiah* and *Ecclesiasticus*, share the common theme of comfort for the bereaved. No wonder the music is the most tender in the whole work.

#### 6. *Denn wir haben hie keine bleibende Statt*

The sixth movement, featuring the chorus with baritone soloist, ranges widely in its imageries and confirms that there can be no easy solutions. The brooding intensity of the opening section anticipates later masterpieces, namely the *Alto Rhapsody* and the *Four Serious Songs*, until the baritone solo brings a greater sense of purpose and belief. In due course this generates the full-toned choral response: *Where is thy victory?* The great fugal development sets words from the *Book of Revelation*: *Thou art worthy, O Lord, to receive glory and honour and power.* Thus does Brahms convey the sense of spiritual triumph, in a display of choral counterpoint worthy of Handel.

#### 7. *Selig sind die Toten*

The opening soprano line harks back to the conclusion of the first movement, but now the purity of high violins adds a new dimension, emphasised by Brahms's 'maestoso' description. At the heart of this finale lies an essential calmness and serenity, resulting in particular from the oboe's beautiful theme, while the last word sung by the chorus, *selig* (*blessed*), echoes the very opening of the *Requiem* and confirms the

attainment of everlasting peace.

**At that time . . . .**

These were the years when the German Confederation (which comprised all the long-established principalities and kingdoms), under the leadership of Bismarck's Prussia, moved on to unity after defeating first Austria and then the France of Napoleon III. In 1871 Wilhelm I was proclaimed Emperor of Germany at Versailles.

The world of science saw several significant discoveries, including Alfred Nobel's patenting of dynamite, which would revolutionise the explosives industry and the nature of warfare. The German Gustav Nachtigall became the first European to explore the central Sahara, while in Egypt the Suez Canal was nearing completion.

Among contemporary publications were Louisa M. Alcott's *Little Women*, Emil Zola's *Thérèse Raquin* and the first volume of Karl Marx's *Das Kapital*. In music, besides the completion of the *German Requiem*, 1868 was a particularly eventful year, with the founding of the Berlin Philharmonic, the deaths of Berwald and Rossini, the premiere of Wagner's *Die Meistersinger*, and the composition of Bruch's G minor Violin Concerto and Grieg's Piano Concerto.

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# Text and Translation

## i) poco andante e con espressione

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.  
Die mit Tränen säen,  
werden mit Freuden ernten.

Sie gehen hin und weinen,  
und tragen edlen Samen,  
und kommen mit Freuden,  
und bringen ihre Garben.

*Blessed are they that mourn:  
for they shall be comforted.  
They that sow in tears  
shall reap in joy.*

*He that goeth forth and weepeth,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.*

## ii) moderato in modo di marcia poco sostenuto - allegro non troppo

Denn alles Fleisch, es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde,  
und ist geduldig darüber,  
bis er empfahe  
den Morgenregen  
und Abendregen.

Aber des Herrn Wort  
bleibet in Ewigkeit.  
Die Erlöseten des Herrn  
werden wiederkommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude wird über ihrem  
Haupte sein;  
Freude und Wonne werden sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.

*All flesh is grass  
and all the glory of man  
as the flower of the grass.  
The grass withereth,  
the flower thereof falleth away.*

*Be patient therefore, brethren,  
unto the coming of the Lord.  
Behold, the husbandman waiteth  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive  
the early  
and latter rain.*

*But the word of the Lord  
endureth for ever.  
And the ransomed of the Lord  
shall return,  
and come to Zion with songs  
and everlasting joy upon their heads;*

*they shall obtain joy and gladness,  
and sorrow and singing shall flee away.*

## iii) andante moderato

Herr, lehre doch mich,  
dass ein Ende mit mir haben muss,  
und mein Leben ein Ziel hat,  
und ich davon muss.  
Siehe, meine Tage sind einer Handbreit  
vor dir,  
und mein Leben ist wie nichts vor Dir.

Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe:  
sie sammeln und wissen nicht,  
wer es kriegen wird.  
Nun, Herr, wes soll ich mich trösten?  
Ich hoffe auf Dich.  
Der Gerechten Seelen sind  
in Gottes Hand,  
und keine Qual rühret sie an.

*Lord, make me to know  
mine end, and the measure of my days,  
what it is; that I may know  
how frail I am.  
Behold Thou hast made my days  
as an handbreadth;  
and mine age is as nothing before Thee.*

*Verily every man at his best state  
is altogether vanity.  
Surely every man walketh in a vain shew:  
surely they are disquieted in vain:  
he heapeth up riches,, and knoweth not  
who shall gather them.  
And now, Lord, what wait I for?  
My hope is in Thee.  
But the souls of the righteous are  
in the hand of God,  
and there shall no torment touch them.*

#### iv) con moto moderato

Wie lieblich sind Deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in Deinem Hause wohnen,  
die loben Dich immerdar.

*How amiable are Thy tabernacles,  
oh Lord of Hosts!  
My soul longeth, yea, even fainteth  
for the courts of the Lord:  
my heart and my flesh crieth out  
for the living God.  
Blessed are they that dwell in Thy house;  
they will be still praising Thee.*

#### v) andante

Ihr habt nun Traurigkeit;  
aber ich will euch wieder sehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand  
von euch nehmen.  
Ich will euch trösten,  
wie einen seine Mutter tröstet.  
Sehet mich an:  
ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe grossen Trost funden.

*And ye now therefore have sorrow:  
but I will see you again,  
and your heart shall rejoice,  
and your joy no man  
taketh from you.  
As one whom his mother comforteth  
so will I comfort you.  
Behold with your eyes,  
how that I laboured  
but a little,  
and found for myself much rest.*

#### vi) andante - vivace allegro

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.  
Siehe, ich sage euch ein Geheimnis:  
wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich,  
in einem Augenblick,  
zu der Zeit der letzten Posaune.

*For here have we no continuing city;  
but we seek one to come.  
Behold, I shew you a mystery;  
we shall not all sleep,  
but we shall all be changed,  
in a moment,  
in the twinkling of an eye,  
at the last trump.*

Denn es wird die Posaune schallen,  
und die Toten werden auferstehen  
unverweslich,  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht:  
Der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, Du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn Du hast alle Dinge erschaffen  
und durch Deinen Willen  
haben sie das Wesen  
und sind geschaffen.

*For the trumpet shall sound,  
and the dead shall be raised  
incorruptible,  
and we shall be changed.  
Then shall be brought to pass  
the saying that is written:  
Death is swallowed up in victory.  
O death, where is thy sting?  
O grave, where sit thy victory?  
Thou art worthy, O Lord, to receive,  
glory and honour and power,  
for Thou hast created all things,  
and for Thy pleasure  
they are  
and were created.*

#### vii) maestoso

Selig sind die Toten,  
die in dem Herren sterben, von nun an.  
Ja, der Geist spricht,  
dass sie ruhen von ihrer Arbeit,  
denn ihre Werke folgen ihnen nach.

*Blessed are the dead,  
which die in the Lord, from henceforth.  
Yea, saith the Spirit,  
that they may rest from their labours:  
and their works do follow them.*



## David Hill - conductor

David Hill is Master of the Music at Winchester Cathedral, Music Director of The Bach Choir and Director of the Waynflete Singers. Born in Carlisle, he was educated at Chetham's School, Manchester and was made a Fellow of the Royal College of Organists at the age of 17, winning five prizes. He went as Organ Scholar to St John's College, Cambridge, where he was assistant to Dr George Guest and studied the organ with Gillian Weir and Peter Hurford.

David held the post of sub-organist at Durham Cathedral and in 1982 he became Master of the Music at Westminster Cathedral. He was appointed Organist and Master of the Music at Winchester Cathedral in 1987 and has had great critical acclaim on tour with the Cathedral Choir in the USA and Australia. He was Musical Director of the Alexandra Choir from 1980-87 and in 1986 was appointed Associate Conductor of the Philharmonia Chorus, later holding the post of Artistic Director until 1997. He is frequently invited to direct choral workshops and summer schools, particularly in Britain, USA and Australasia and his book on choir training *Giving Voice* was published in 1996.

He has a broad-ranging discography recorded for Decca/Argo, Hyperion and Virgin Classics conducting the Bournemouth Symphony Orchestra, Brandenburg Consort, City of London Sinfonia, Parley of Instruments as well as the choirs of Westminster and Winchester Cathedrals. His recordings have included the Rachmaninov **Vespers** with the Philharmonia Chorus for Nimbus, **Carmina Burana** for Virgin, **Zadok The Priest** and other Handel Coronation Anthems for Decca, and the Fauré **Requiem** for Virgin with Nancy Argenta and Simon Keenlyside. He has conducted the Bournemouth Symphony Orchestra, the Waynflete Singers and the Winchester Cathedral Choir in two Christmas concerts for television. He has recently recorded Elgar's **The Dream of Gerontius** with the Bournemouth Symphony Orchestra for Naxos, three volumes of Stanford choral works for Hyperion and **Lux Aeterna**, a compilation of choral masterpieces for Virgin Classics. Awards for his recordings include a 1997 Grammy as Chorus Master for Decca's **Belshazzar's Feast**.

He regularly appears with the Bournemouth Symphony Orchestra, his engagements having included Brahms' **Piano Concerto No 2** with Peter Donohoe, and more recently Verdi's **Requiem** and Mozart's **Mass in C Minor**, Tavener's **The Protecting Veil** and Tchaikovsky's **Violin Concerto** with Tasmin Little. He has conducted Mozart's **Requiem** with the Philharmonia Chorus and Orchestra De Porto in Lisbon; Arvo Pärt's **Passio** in the South Bank's *Emerging Light* series; the Verdi **Requiem** for the Southern Cathedrals Festival with The Philharmonia Chorus and Orchestra; Brahms and Mozart with the Ulster Orchestra; Bach with the Zagreb Philharmonic Orchestra; Bach and Fasch with The English Chamber Orchestra and **Messiah** with The Sydney Symphony Orchestra. He regularly directs the BBC Singers. Recent concerts with The Bach Choir have included Elgar's **The Dream of Gerontius** and Bach's **Mass in B minor**.

His future plans include appearances with the BBC Singers, English Chamber Orchestra, BBC National Orchestra of Wales, Bournemouth Symphony Orchestra and the BBC Philharmonic Orchestra at The Proms. David Hill continues to record for Virgin Classics and Hyperion Records.



## Lynda Russell - soprano

Lynda studied at the Royal College of Music with Meriel St Clair where she was awarded several prizes and scholarships including the *Oratoria* and leading *Singer's Prize*. She went on to win the Kathleen Ferrier Memorial Scholarship and then studied in Paris and Vienna with Eugenie Ludwig.

Lynda Russell has sung in many of the world's leading opera houses, where her roles have included Marcelline **Fidelio** in Madrid, Vicenza, Bologna and Strassbourg, and the title role in Mozart's **Zaide** in Vincenza and **La Fenice**, Venice. In Britain, she has sung Queen of the Night **Die Zauberflöte**, Adele **Die Fledermaus** for Opera North, First Lady **Die Zauberflöte** for the Royal Opera House, Covent Garden and Marie **La Fille du Regiment** for Opera Northern Ireland.

Lynda's recordings include Teixeira's **Te Deum**, Händel's **Esther**, Bach's **Christmas Oratorio** and the newly released recording of Händel's **Samson** with Harry Christophers and The Sixteen on Collins Classics; Mahler's **Symphony No 4** with the Polish National Radio Symphony Orchestra, Schubert **Lieder** with Peter Hill and Britten's **War Requiem** with the BBC Scottish Symphony Orchestra for Naxos Records. Lynda has also recorded Händel's **Messiah** for BBC TV with Harry Christophers and The Sixteen.

At home, concert engagements have included performances with the London Symphony Orchestra under Mstislav Rostropovich and Michael Tilson Thomas, the CBSO with Sir Simon Rattle and Walter Weller, the Royal Liverpool Philharmonic Orchestra with Libor Pesek in the BBC Proms, the BBC Symphony Orchestra with Richard Hickox and Alexander Lazarev and the Bournemouth Symphony Orchestra, the Hallé, BBC Scottish Symphony and Ulster orchestras. Lynda also sings regularly with Harry Christophers and The Sixteen, and she has just returned from singing three concerts of the **Messiah** with Harry Christophers and the Saint Louis Symphony Orchestra in St Louis.

In 1999 Lynda sang Bach **St Matthew Passion** in St Paul's Cathedral with the London Mozart Players, and concert performances as Marzelline in Beethoven's **Fidelio**, conducted by Walter Weller with the CBSO in Birmingham. In January 2000 she sang the role of Ermione in Händel's **Oreste** in the opening production of the Covent Garden Studio Theatre conducted by Howard Williams. She will reappear at Garsington in Summer 2001 as Anner in Richard Strauss's **Intermezzo** as well as continuing her full programme of oratorio appearances including a tour of Japan with Harry Christophers and The Sixteen performing the **Messiah**.



## Stephen Varcoe - *baritone*

Stephen Varcoe has established a reputation as one of Britain's most versatile baritones, and has sung in opera, concerts and recitals covering a wide range of repertoire in Europe, the USA and the Far East.

Stephen has appeared with leading orchestras throughout the world including the Royal Philharmonic Orchestra, the Chamber Orchestra of Europe, the Vienna Symphony Orchestra, The Hanover Band, the Aarhus & Odense Symphony Orchestra, and at the Gulbenkian Foundation in Portugal, at the National Arts Centre Orchestra, Ottawa, with the Kings Consort, at the Festival Cervantino in Mexico, throughout Europe with the Monteverdi Choir and Orchestra, at the BBC Proms and with conductors Brügggen, Daniel, Gardiner, Hickox, Lindberg, Mackerras, Malgoire, Minkowski, Östman, Pinnock, Rifkin, Roszdevensky and Tortelier. Recent engagements have included Bach's **St John Passion** with The Orchestra of the Age of Enlightenment/Leonhardt, Bach's **St Matthew Passion** with Trevor Pinnock in Ottawa, Bach Cantatas with the Bach Sonnerie at the Spitalfields Festival, Vaughan Williams' **Sir John In Love** with the Northern Sinfonia/Hickox, Schubert's **Mass in E flat** with the Vienna Symphony Orchestra/Norrington and **Messiah** with the City of London Sinfonia/Stuart Bedford.

Stephen appears regularly in recital here and abroad and is heard frequently in recital with the Songmakers' Almanac and on BBC Radio 3. Recent recital work has included a programme of Finzi and Somervell with Iain Burnside, Schubert's **Winterreise** with Eugene Asti, a Lieder tour with Peter Seymour entitled **The Rise of The Lied** which was recorded for BBC Radio 3, Brahms, Schumann and Wolf at the Wigmore Hall with Graham Johnson, Grainger with Penelope Thwaites for BBC Radio 3, Schubert with Roger Vignoles in Belfast and with Graham Johnson at the Bury St Edmund's Festival.

Stephen has made over 125 recordings including Purcell, Handel and Bach with Pinnock, Gardiner, Hickox and Kuijken, Mozart with Marriner, Fauré with Rutter, Holst with Hickox, Richard Strauss with Norrington, recitals of Finzi and Parry with Clifford Benson and French songs with Graham Johnson. Awaiting future release are Haydn's **Paukenmesse** for Chandos/Hickox and Bach Cantatas for Deutsche Grammophon with Gardiner.

His future engagements include appearances with the Brooklyn Philharmonic Orchestra, Royal Philharmonic Orchestra and Netherlands Bach Society. He continues to record for Hyperion and Chandos.

# Guildford Philharmonic

The Guildford Philharmonic presents one of the most successful concert seasons in the U.K. with audiences averaging 98% last season. It 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 and, for the first time this season, Abbot's Hospital. In addition, the orchestra is invited to give concerts throughout London and the south of England in venues which have included Kenwood Park, Royal Festival Hall, King's College Cambridge, St George's Chapel Windsor, Eton College 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 Music Trust, and to its major corporate sponsors BOC Gases, Borax Europe Ltd, Daniels Holt, Hart Brown Solicitors, The Guildford Nuffield Hospital and Roffe Swayne for financial assistance towards the costs of running the orchestra during the 2000/2001 season.

## First Violin

David Towse  
Maurice Brett  
Paul Buxton  
Martin Gill  
Avril MacLennan  
Emer Calthorpe  
Peter Newman  
Martin Palmer  
Anthony Short  
Ginny Wray

## Second Violins

Maurice Cavanagh  
Christine Read  
Andrew Bernardi  
Peter Hembrough  
Catherine Woehrel  
Nicholas Levy  
Thomas Pilz  
Sarah Voigt

## Violas

Christopher Wellington  
Anne Rycroft  
John Meek  
Jean Burt  
Robert Winquist  
Karen Demmel  
Pat Humphreys

## Cellos

Peter Esswood  
John Stilwell  
Nicholas Boothroyd  
Clare Deniz  
Christine Clutton  
Sharon Beale

## Basses

Michael Lea  
David Jones  
Paul Moore  
Stephen Rossell

## Flutes

Jane Pickles  
Robert Manasse  
Patrick Taggart

## Oboes

Neil Black  
Janice Knight

## Clarinets

Hale Hambleton  
Victor Slaymark

## Bassoons

John Orford  
Rebecca Menday  
Francesca Carpos

## Horns

Kevin Elliott  
Jane Hanna  
David Clack  
Christine Norsworthy

## Trumpets

Gareth Bimson  
Giles Liddiard

## Trombones

Ian White  
Roger Willey  
Ian Fasham

## Tuba

David Powell

## Timpani

Roger Blair

## Harp

Helen Tunstall

## General Manager

Nicola Goold

## Music Administrator

Peter Holt

## Secretary

Shirley Ewen

## Music Development

Officer  
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 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 have included Mozart's **Great C-minor Mass**, Walton's **Belshazzar's Feast**, Bach's **St Matthew Passion**, Vaughan Williams' **Dona nobis pacem**, Haydn's **Creation**, Mahler's **Resurrection Symphony**, Orff's **Carmina Burana** and Elgar's **Dream of Gerontius**.

Guildford is twinned with Freiburg-im-Breisgau, capital of the Black Forest region in Germany, and for the last ten years, the Guildford Philharmonic Choir has collaborated with the Freiburger Bachchor to present some outstanding joint performances. Last March's performance of Bach's St Matthew Passion in the Cathedral was the most recent visit by the Bachchor to Guildford. Plans for this year include a return visit in November by Guildford Philharmonic Choir to sing Bruckner's **D-minor Mass** with the Bachchor in Freiburg's magnificent new Konzerthaus.

Guildford Philharmonic Choir's concert programme for the rest of this season includes a performance of Ralph Vaughan Williams' **A Sea Symphony** on May 12<sup>th</sup> in a concert which includes Jeremy Filsell as soloist in Rachmaninov's **Second Piano Concerto**. Next season starts with Handel's **Messiah** on November 3<sup>rd</sup> in the Cathedral.

The Choir is always searching for new members to maintain its high standard and prospective members are always welcome to attend rehearsals, which are held on Monday evenings in central Guildford. Please telephone the Membership Secretary, Noreen Ayton, on 01932 221918 for more information.

The Choir also enjoys the support of a group of Friends and if you are interested in becoming a Friend (or Patron) of the Choir please contact Marion Arbuckle on 01483 572621.

### Guildford Philharmonic Choir's next concert:

**Mendelssohn:** *The Hebrides Overture*

**Rachmaninov:** *Piano Concerto No. 2*

**Vaughan Williams:** *A Sea Symphony*

Saturday, May 12th 2001, Guildford Cathedral

## **SOPRANOS**

Marian Adderley  
Jacqueline Alderton  
Joanna Andrews  
Noreen Ayton  
Mary Broughton  
Elaine Chapman  
Sara Dann  
Rachel Edmondson  
Josephine Field  
Angela Hand  
Nora Kennea  
Jane Kenney  
Mo Kfour  
Judith Lewy  
Gayle Mayson  
Lois McCabe  
Hilary Minor  
Susan Norton  
Robin Onslow  
Margaret Parry  
Rosalind Plowright  
Alison Rawlinson  
Kate Rayner  
Gillian Rix  
Jill Scott  
Maureen Shortland  
Dawn Smith  
Judy Smith  
Vicki Steele  
Claire Strudley  
Kathy Stickland  
Carol Terry  
Enid Weston  
Christine Wilks  
Elisabeth Willis  
Lucinda Wilson

## **ALTOS**

Marion Arbuckle  
Sally Bailey  
Iris Ball  
Penny Baxter  
Evelyn Beastall  
Iris Bennett

Jane Brooks  
Anne Clausing  
Mary Clayton  
Margaret Dentskevich  
Andrea Dombrowe  
Valerie Edwards  
Celia Embleton  
Mandy Freeman  
Valerie Garrow  
Lorna Gray  
Ingrid Hardiman  
Jo Harman  
Lucy Hatcher  
Susan Hinton  
Carol Hobbs  
Sheila Hodson  
Joy Hunter  
Carol Jones  
Valerie Leggatt  
Krystyna Marsden  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Mary Moon  
Brenda Moore  
Jean Munro  
Jacqueline Norman  
Sue O'Connell  
Emma Odell  
Penny Overton  
Anne Philps  
Lesley Scordellis  
Catherine Shacklady  
Gillian Sharpe  
Rima Sköld  
Prue Smith  
Alex Stevens  
Rosey Storey  
Jane Sweaney  
Hilary Trigg  
June Windle  
Maralyn Wong  
Beatrice Wood  
Pamela Woodroffe

## **TENORS**

Paul Bielatowicz  
Steve Brelsford  
Bob Bromham  
Douglas Cook  
Tony Cousins  
Bob Cowell  
Geof Edge  
Leslie Harfield  
Michael Hope  
Charles Martin  
Chris Robinson  
John Trigg  
Noel Turner  
Maggie Van Koetsveld

## **BASSES**

Dan Adderley  
Peter Allen  
Peter Andrews  
Roger Barrett  
Alan Batterbury  
John Britten  
Norman Carpenter  
Philip Davies  
Michael Dudley  
Terence Ellis  
Geoffrey Forster  
James Garrow  
Michael Golden  
Nick Gough  
Peter Herbert  
Laurie James  
Michael Jeffery  
Stephen Jepson  
Alec Leggatt  
Tony Macklow-Smith  
Neil Martin  
Maxwell New  
Chris Newbury  
John Parry  
Roger Penny  
Nigel Pollock  
David Ross  
Philip Stanford

# Forthcoming Concerts

**Stainer's Crucifixion  
Duruflé's Requiem**

**Saturday 31 March 7.30pm**

**Guildford Cathedral**  
Guildford Camerata  
Guildford Chamber Choir  
**Robert Johnston** tenor  
**Stephen Charlesworth** bass  
**Barry Rose** conductor

**The Planets & Prokofiev**

**Friday 6 April 7.30pm**

Guildford Civic  
**Vasari Singers**  
**Jorge Luis Prats** piano  
**James Lockhart** conductor

**A Midsummer Night's Music**

**Friday 22 June 8.00pm**

**Abbot's Hospital, High Street,  
Guildford**  
Musicians of the Globe  
Directed by **Philip Pickett**

**Rule, Britannia! with  
Fireworks**

**Saturday 14 July 8.00pm**

**Shalford Park, Guildford**  
**En Shao** 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.

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INRI  
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PHILHARMONIC

# Stainer's Crucifixion

(world premiere of Barry Rose's orchestrated version)

# Durufle's Requiem

Saturday 31 March 7.30pm, Guildford Cathedral  
Guildford Camerata  
Guildford Chamber Choir

Robert Johnston  
Stephen Charlesworth  
Barry Rose

tenor  
bass  
conductor



Box Office: (01483) 444555

[www.guildfordphilharmonic.co.uk](http://www.guildfordphilharmonic.co.uk)