

Guildford Philharmonic Choir



Haydn: 'Nelson Mass'

Mozart: *Vesperae solennes de confessore*

Mendelssohn: Symphony No. 5 'Reformation'

Saturday 2 February 2002, at 7.30 pm

Guildford Cathedral

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Guildford Cathedral

Saturday 25 May 2002

Mendelssohn: Elijah

Guildford Cathedral

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Guildford Philharmonic Choir
President Sir David Willcocks CBE MC

Mozart

Vesperae solennes de confessore K.339

Mendelssohn

Symphony No. 5 in D, Op. 107 'Reformation'

-

Interval

-

Haydn

Missa in Angustiis 'Nelson Mass'

Helen Neeves	Soprano
Joya Logan	Contralto
Stephen Douse	Tenor
Chris Sheldrake	Baritone

Surrey Mozart Players
Jeremy Backhouse

Financially assisted by



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BOROUGH**



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Wolfgang Amadeus Mozart (1756 - 1791)

***Vesperae solennes de confessore* K. 339**

Dixit Dominus

Confitebor

Beatus vir

Laudate pueri

Laudate Dominum

Magnificat

Following in his father Leopold's footsteps, Mozart's first position was with the musical establishment of the Archbishop of Salzburg - beginning with an unpaid appointment as Konzertmeister in 1769. In 1772 the new Archbishop, Hieronymus Colloredo, confirmed Mozart's position and added a salary of 150 Gulden. Mozart soon felt restricted under the musical limitations of provincial Salzburg and the proprietary Colloredo, who was not only a power in the church but also temporal ruler of Salzburg, an independent enclave within the Austrian empire. By 1780, when the 23-year-old Mozart composed the *Vesperae solennes de confessore*, Colloredo had already dismissed Mozart from his service once, and would do so again in 1781, alleging a lack of diligence. Colloredo was probably unhappy about Mozart's prolific musical activity on behalf of other patrons, although Mozart was also writing church music of the highest calibre for Salzburg.

Vespers is the evening service of the Catholic Holy Office, traditionally performed at twilight when the lights are lit indoors and prescribing specific psalm texts that vary according to the church calendar. While Mozart's *Vesperae de Dominica*, K. 321, composed the previous year, was intended for ordinary Sunday use, *Vesperae solennes de Confessore*, as the title indicates, was composed for use on the feast day of a particular confessor (a saint who suffered persecution for the faith). As there is no information about the specific circumstances surrounding the work's composition or first performance, the particular saint that Mozart celebrated is unknown.

Taking advantage of a traditional looseness in the musical structure of the vespers service, Mozart used five different keys and a wide range of styles and techniques in the six movements of the Vespers. Each

movement is a model of the conciseness which Archbishop Colloredo required, yet the five psalms and the Magnificat are not set verse by verse with separate arias, ensembles and choruses, but are rather composed in a continuous movement, bound together by a common quality of brilliance and sense of exhilaration.

The first three movements have a lively dialogue between chorus and soloists. In the opening *Dixit Dominus*, marked *Allegro vivace*, a highly ornamented orchestral accompaniment conveys an appropriate sense of majesty, yielding to drama as the chorus winds its way through unexpected modulations but returns to C major for a triumphant finish. The second movement, *Confitebor*, unfolds at a more relaxed allegro and brings the quartet of soloists more into the foreground; in the third (*Beatus vir*) the tempo marking is again *vivace* and the soprano soloist is prominent.

Mozart set the fourth movement (*Laudate pueri*) as a long and complicated fugue, in which the fugue theme is heard not only right side up but also upside-down, and even both ways simultaneously. The movement uses a diminished seventh in its theme, reminiscent of 'And with His stripes' from Handel's 'Messiah'. By contrast to this contrapuntal tour de force, *Laudate Dominum* is one of the most lyrical of Mozart's melodies and arguably the most familiar movement, brief but magical, an ethereal soprano aria with lilting accompaniment.

Finally, the *Magnificat* closes out the work by returning to the key of C major, and expresses the spirit of its text through bold melodic phrases and closely knit polyphony.

1. *Dixit Dominus Domino meo* (Psalm 110)

Dixit Dominus Domino meo: sede dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emitet Dominus ex Sion, dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum, ex utero ante luciferum genui te. Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas, conquassabit capita in terra multorum. De torrente in via bibit, propterea exaltabit caput. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.

The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth. The Lord hath sworn, and will not repent, thou art a priest for ever after the order of Melchisedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way: therefore shall he lift up the head. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

2. Confitebor tibi Domine in toto corde meo (Psalm 111)

Confitebor tibi Domine in toto corde meo in consilio justorum et congregatione. Magna opera Domini, exquisita in omnes voluntates ejus. Confessio et magnificentia opus ejus manet in saecula saeculi. Memoriam fecit mirabilium suorum misericors et justus, escam dedit timentibus se. Memor in saeculum testamenti sui. Virtutem operum suorum annuntiabit populo suo. Ut det illis hereditatem gentium. Opera manuum ejus veritas et judicium. Fidelia omnia mandata ejus. Confirmata in saeculum saeculi. Redemptionem misit Dominus populo suo, mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus. Initium sapientiae timor Domini, intellectus bonus omnibus facientibus eum, laudatio ejus manet in saeculum saeculi. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.

Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation. The works of the Lord are great, sought out of all them that have pleasure therein. His work is honourable and glorious: and his righteousness endureth forever. He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion. He hath given meat unto them that fear him: he will ever be mindful of his covenant. He hath shewed his people the power of his works, that he may give them the heritage of the heathen. The works of his hands are verity and judgement; all his commandments are sure. They stand fast for ever and ever, and are done in truth and uprightness. He sent redemption unto his people: he hath commanded his covenant for ever: holy and reverend is his name. The fear of the Lord is the beginning

of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

3. *Beatus vir qui timet Dominum* (Psalm 112)

Beatus vir qui timet Dominum in mandatis ejus volet nimis. Potens in terra erit semen ejus, generatio rectorum benedicetur. Gloria et divitiae in domo ejus et justitia ejus saeculum saeculi. Exortum est in tenebris lumen rectis, misericors et miserator et justus. Jucundus homo, qui miseretur et commodat disponet sermones suos in judicio. Quia in aeternum non commovebitur. In memoria aeterna erit justus, ab auditione mala non timebit. Paratum cor ejus sperare in Domino. Non commovebitur donec despiciat inimicos suos. Dispersit dedit pauperibus, justitia ejus manet, in saeculum saeculi. Cornubitur in gloria. Peccator videbit et irascetur, dentibus suis fremet et tabescet, desiderium peccatorum peribit. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.

Blessed is the man that feareth the Lord, that delighteth greatly in his commandments. His seed shall be mighty upon earth: the generation of the upright shall be blessed. Wealth and riches shall be in his house: and his righteousness endureth for ever. Unto the upright there ariseth light in the darkness: he is gracious and full of compassion, and righteous. A good man sheweth favour, and lendeth: he will guide his affairs with discretion. Surely he shall not be moved for ever: the righteous shall be in everlasting remembrance. He shall not be afraid of evil tidings: his heart is fixed, trusting in the Lord. His heart is established, he shall not be afraid, until he see his desire upon his enemies. He hath dispersed, he hath given to the poor; his righteousness endureth for ever; his horn shall be exalted with honour. The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away: the desire of the wicked shall perish. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

4. *Laudate pueri Dominum* (Psalm 113)

Laudate pueri Dominum benedictum ex hoc nunc et usque in saeculum. A solis ortu usque ad occasum laudabile nomen Domini. Excelsus super omnes gentes Dominus et super coelos gloria ejus. Qui sicut Dominus

Deus noster, qui in altis habitat. Et humilia respicit in coelo et in terra? Suscitans a terra inopem et de stercore erigens pauperem. Ut colloquet eum, cum principibus populi sui. Qui habitare facit sterilem in domo, matrem filiorum laetantem. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.

Praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore. From the rising of the sun unto the going down of the same the Lord's name is to be praised. The Lord is high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, Who humbleth himself to behold the things that are in heaven, and in the earth! He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill. That he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

5. Laudate Dominum omnes gentes (Psalm 117)

Laudate Dominum omnes gentes, laudate eum omnes populi. Quoniam confirmata est super nos misericordia ejus, et veritas Domini manet in aeternum. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.

O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

6. Magnificat anima mea Dominum (Luke 1:46-55)

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatum me dicent omnes generationes. Quia fecit mihi magna qui potens est et sanctorum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo, dispersit superbos mente cordis. Deposuit potentes de sede et exaltavit humiles. Esurietes implevit bonis et divites dimisit inanes. Suscepit Israel puerum

known as the 'Dresden Amen', which Wagner was later to use in *Parsifal*. The first movement proper then begins, a stormy, passionate movement in D minor which again quotes the 'Dresden Amen' before the recapitulation. A friend of Mendelssohn stated that the composer tried the experiment of orchestrating this first movement from top to bottom, bar by bar, like a vast mosaic. Apparently the effort exhausted him and he thereafter gave it up, but it may account for the uncharacteristic thick scoring of much of the movement.

A dance-like scherzo follows (although it is not so called), with some delicate woodwind writing, and a chance for the violas and cellos to shine in the central section. The slow movement is little more than a short interlude, grave and solemn in tone, and the finale follows without a break. A solo flute announces Luther's confessional chorale '*Ein feste burg ist unser Gott*' (A safe stronghold is our God) and gradually the rest of the wind join in to enrich the tune and gradually to proclaim it joyfully. The main body of the Finale is an exuberant, contrapuntal structure whose quieter passages are overlaid by the Chorale theme, and it is this theme that returns in full orchestral dress to close the work with a triumphant statement of this Lutheran affirmation of faith.

Haydn and Mozart

Despite the generation gap between them, Haydn and Mozart were very close friends. They probably met in Vienna in 1781 at a gathering organised by Baron von Swieten to hear the music of J.S. Bach. In Vienna, Mozart and Haydn were the founders of the Viennese classical 'school'. Obviously Mozart had great affection for Haydn, in whom he found not only a composer whose achievements were on a level with his own, but a warm and sympathetic friend in whom he could confide. This contrasted strongly with the strained relationship that Mozart enjoyed with his father, Leopold. Haydn would give advice and criticism to Mozart, who was half his age but who attached more importance to Haydn's opinion than to that of any other, including his father. The two men differed considerably in character: Mozart was a virtuoso concerning composing and playing the pianoforte, but he could not deal with money and was casual with everything except music; compared with his young friend, Haydn was a relatively slow worker but an astute business man.

Haydn's Opus 20 string quartets of 1772 may have provided models for the quartets Mozart wrote over the next two years. In 1781 Haydn published a set of six highly original quartets, Opus 33, in Vienna. It probably inspired Mozart to begin his own set of six string quartets. The last of the set, Kv 465 in C, was finished in 1785. Mozart dedicated these string quartets to Haydn with the words "A father who has decided to send his sons out into the wide world thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time and who, moreover, happened to be his best friend". Mozart wrote to Haydn: "In like manner I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and laborious study; but the hope which many friends have given me that this toil will be in some degree rewarded, encourages me and flatters me with the thought that these children may one day prove a source of consolation to me." The string quartets were published by Artaria in Vienna in 1785, Opus 10 (Kv 387, 421, 428, 458, 464 and 465).

Haydn had thought his opera *Armida* to be one of his best compositions, but after he had heard several operas of Mozart, he recognised their superiority and lost the desire to write operas himself. After a performance of *Don Giovanni* (May 1788) Haydn declared that Mozart was the greatest composer the world possessed. Mozart invited Haydn for the last rehearsals of *Così fan tutte* in Vienna (January 1790), and every morning the two composers walked arm-in-arm to the theatre.

In 1791 Haydn told Mozart he wanted to visit London. Mozart said: "I fear, Papa, that this will be our last farewell." Perhaps Mozart had a premonition of his coming death, which occurred on 5 December 1791. Haydn heard the news when he was in London, but at first refused to believe it. In January 1792, Mozart's death was confirmed to him. This affected Haydn greatly and, years later, if Mozart's death was mentioned, tears came to his eyes. Haydn declared to Dr. Charles Burney in the London music shop of Broderip: "Friends tell me often I am brilliant, but he (Mozart) stood far above me."

Joseph Haydn (1732 - 1809)

Missa in Angustiis - 'Nelson Mass'

1. Kyrie
2. Gloria *Qui tollis Quoniam*
3. Credo *Et incarnatus Et resurrexit*
4. Sanctus
5. Benedictus
6. Agnus Dei

The Mass in D was written in the summer of 1798, about five years before ill-health forced an end to Haydn's composition. He had just completed his oratorio *The Creation*, inspired by Handel works he heard on his London visits. The name chosen by Haydn for this mass was *Missa in Angustiis*, perhaps meaning 'Mass in Fear' or 'Mass for Stress'; this may have reflected personal stresses or Esterhazy family events, or it may have arisen from Austria-Hungary's stressful political situation. Two years previously, Haydn had written a *Mass in Time of War*, recognising the concern gripping all of Europe, which was cowering before the shadow of the ambitious young Napoleon; the Mass in D may similarly have reflected political concerns, although it may be significant that this title does not read 'Mass in Time of Fear', to parallel the title of the earlier work. The title *Nelson Mass* was applied to this music by others after 1800, probably because the work was among those performed for Lord Nelson and Lady Hamilton when they visited Prince Esterhazy at Eisenstadt Castle in September 1800. Ironically, the Battle of Aboukir, in which Nelson's fleet took the French by surprise and decimated them, occurred while Haydn was at work on the Mass; Haydn, however, could not have known of Nelson's victory until weeks after the Mass was finished, and apparently never sanctioned naming the mass for the English hero.

Considering Haydn's own title for the Mass, it is surprising that it does not demonstrate obvious sorrow, stress or fear. Much of the work appears to evoke joy and feelings of hope, which seem unrelated to its sombre title. However, all six of Haydn's last masses, which includes this one, were written for the name day of Princess Esterhazy, and the celebratory nature of such an event probably accounts for the positive nature of this work.

1. Kyrie

Kyrie eleison. Christe eleison.

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

2. Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Dominus Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe.

Dominus Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe, cum sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace to men of goodwill. We praise Thee, we bless Thee, we give thanks to Thee for Thy great glory, O Lord God, heavenly King, God The Father Almighty. O Lord the only begotten Son, Jesus Christ.

O Lord, Lamb of God, Son of the Father, 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, O Jesus Christ, with the Holy Spirit, art most high in the glory of God The Father. Amen.

3. Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium omnium ante omnia saecula. Deum de Deo, Lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum: sedet ad dexteram Patris; et iterum venturus est cum gloria, iudicare vivos et mortuos; cujus regni non erit finis. Et in Spiritum sanctum, Dominum, et vivificantem. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

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, and born of the Father before all ages. God of God; Light of Light; true God of true God; begotten not made; consubstantial with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

And was conceived by the Holy Spirit, born of the Virgin Mary; and was made man. He was crucified also for us; He suffered under Pontius Pilate, and was buried.

And the third day He rose again according to the scriptures and ascended into heaven, and sitteth at the right hand of the Father: and He shall come again with glory to judge both the quick and the dead; of whose Kingdom there shall be no end. And I believe in the Holy Spirit, the Lord and Giver of life, who spoke by the prophets. And in one Holy Catholic and Apostolic Church. I confess one baptism for the remission of sins and I look for the resurrection of the dead, and the life of the world to come. Amen.

4. Sanctus

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

Holy, holy, holy, Lord God of Hosts. Heaven and Earth are full of Thy glory. Hosanna in the highest.

5. Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

6. *Agnus Dei*

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy upon us. Lamb of God, who takest away the sins of the world, grant us peace.

The notes in this programme were based on material supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies.



Helen Neeves

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

Helen's performance experience includes work in and around both York and London. Helen made her Purcell Room debut performing songs by Dowland and Whythorne with the English Cornett and Sackbut Ensemble, whom she recently joined for a Christmas concert at the Blackheath Concert Halls. Having performed in Dupré's *De profundis* with the Vasari Singers, she went on to record a CD of the same, and will be joining them again later this month to perform and record Dupré's *La France au Calvaire*. Recent choir and consort work include a tour of Handel's *Solomon* with the Gabrieli Consort, and, in last year's York Early Music Festival, a programme of early Northern Italian motets and cantatas with the consort Harmonie Universelle.

Helen's other recording work includes solo and ensemble broadcasts for BBC Radio 3 and West Deutsche Rundfunk. She recently performed in a concert of Byrd motets with Corona Coloniensis at the Herne Festival, and this March will be joining the group again in Holland and Germany for a programme of early English verse anthems. Last November, Helen

appeared as Rowan the maid in Britten's *The Little Sweep* with the Jubilee Opera in Aldeburgh.



Joya Logan

Joya studied piano, flute and singing at Trinity College of Music and now concentrates on singing, studying with Miles Johnson. She is an accomplished consort singer and has performed throughout Europe and the UK with the English Consort, Serenata Voices and Schutz Choir, and is a member of the Guards Chapel Choir. She has appeared regularly on BBC Radio 2's Friday Night is Music Night and recorded for Radio 3 and 4. She has appeared as soloist on many recordings for Hyperion with the

Corydon Singers.

Her solo repertoire includes Bach's *Magnificat*, *St Matthew Passion*, *St John Passion*, *Christmas Oratorio*, Britten's *Rejoice in the Lamb*, *Ceremony of Carols*, Copeland's *In The Beginning*, Handel's *Messiah*, *Dixit Dominus*, Haydn's *Nelson Mass*, Respighi's *Laud to the Nativity*, Vaughan Williams' *Mass in G* and Vivaldi's *Gloria*. She has performed Duruflé's *Requiem* at York Minster and Queen Elizabeth Hall and has recorded Rachmaninov's *Vespers* for Hyperion and the Corydon Singers with Matthew Best. Future engagements include a recital of French, Russian and English songs in 2002.

Joya also runs 'Mini Crotchets', a pre-school music group for toddlers in South West London.



Stephen Douse

Stephen Douse was born in Nottingham and studied Voice and Piano at the Royal Academy of Music. He is pursuing a diverse and varied career. He has appeared regularly with the London Savoyards, Kent Opera, D'Oyly Carte Opera Company and Welsh National Opera. He has also appeared on BBC 2's Friday Night is Music Night as well as on Classic FM, with *The Marchioness Requiem*. Stephen was the first

soloist to be heard in 'Messiah for the Hospice' broadcast for the Llangollen International Arena.

Stephen is currently a member of the World Music Jazz Ensemble, the Grand Union Orchestra and recently performed with them at the Queen Elizabeth Hall in a newly composed piece 'Now Comes the Dragon's Hour'.

Specialising in the music of J.S. Bach, he has sung the tenor solos in over 120 Bach Cantatas in a series of the complete cycle in the City of London. He has performed the role of the Evangelist in the *St. John*, *St Matthew* and *St Luke Passions*.

In April 2001, he toured the USA with St Margaret's Westminster Abbey Church Choir. Stephen also has an active career teaching singing to actors, and is presently Musical Director at The Academy of Live and Recorded Arts.



Christopher Sheldrake

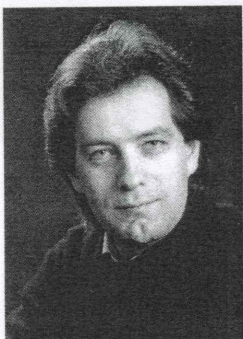
Christopher was a Junior Exhibitioner at the Royal Academy of Music, studying piano under Harold Craxton and cello with the late Lily Phillips. Whilst at the Royal College of Music, studying voice under Edward Brooks and piano with Robert Sutherland and Richard Nunn, Christopher won several college prizes, notably the Chilver Wilson and Thomas Moherrer singing prizes, also coming second in the Godfrey Van Somersen singing competition. Christopher has performed in masterclasses both as a pianist, cellist and singer with Geoffrey Parsons, William Pleeth, Thomas Allen, Igor Oistrakh, Willard White, Michael George, Sarah Walker, Emma Kirkby and The King's Singers.

After graduating, Christopher became a Lay Clerk in The Queen's Free Chapel, Windsor Castle and undertook a Postgraduate course at the Royal College of Music.

Notable solo performances have included Mozart's *Requiem* with London Mozart Players in Madrid and Segovia, the *St Matthew Passion* conducted by Sir David Willcocks for Sir Keith Falkner's memorial concert, the world premiere of *And The Music Plays On*, by Hungki-Joo

at the Huddersfield Contemporary Music Festival, the British Premiere of John Joubert's *Three Faces Of Love* at the Spitalfields Festival and the Premiere of Stanley Glasser's *Ezra* in St. George's Chapel, Windsor. Christopher made his Wigmore Hall debut in 1999 with the Musicke Company.

Christopher moved to Wells in 2001 to become a Vicar Choral in the Cathedral church of Saint Andrew, and has recently been appointed as senior piano tutor at Downside Abbey School.



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.

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, as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. In 1998, he took the Vasari Singers on a fascinating and highly successful tour of Tuscany, singing in churches and cathedrals connected with Giorgio Vasari, performing in the church in Arezzo in which Vasari is buried and in the Duomo in Florence.

In January 1995, Jeremy 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 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, and in March 1999 gave a "masterly" performance of

Bruckner's *Mass in E minor* and Mahler's *Symphony No. 2* in Guildford Cathedral.

He has worked with a number of the leading choirs in the country, including the Philharmonia Chorus (preparing for Sir Colin Davis), the London Choral Society (for Ronald Corp) and the Brighton Festival Chorus (for Carl Davies). In September 1998, Jeremy became the Music Director of the Wooburn Singers, only the third conductor in the distinguished 30-year history of the choir, following Richard Hickox and most recently, Stephen Jackson.

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. Since this time, the Choir has grown both in stature and reputation and can now rightly claim its place as one of the foremost Choruses in the country. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the Choir as its current President, and the Choir is now independent from the Borough of Guildford.

Notable achievements in recent years include Handel's *Israel in Egypt* with the Freiburger Bachchor in Freiburg in May 1998, and an outstanding performance of Elgar's *The Dream of Gerontius* at the Guildford Civic Hall in March 1998. In March 1999 the Choir gave a widely acclaimed performance of two works which must surely rank among the greatest choral works of all time, Mahler's *Symphony No.2 - Resurrection* and Bruckner's *Mass in E minor*.

The Choir enjoyed a challenging and exciting concert programme for the 2000/1 season, with Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem* and Vaughan Williams' *Sea Symphony*.

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 the season in central Guildford, and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition.

GUILDFORD PHILHARMONIC CHOIR

SOPRANOS

Marian Adderley
Jacqueline Alderton
Joanna Andrews
Noreen Ayton
Mary Broughton
Miranda Champion
Elaine Chapman
Sara Dann
Rachel Edmondson
Josephine Field
Angela Hand
Nora Kennea
Jane Kenney
Mo Kfourri
Judith Lewy
Julia Maitland
Krystyna Marsden
Gayle Mayson
Lois McCabe
Hilary Minor
Susan Norton
Robin Onslow
Alison Palmer
Margaret Parry
Kate Peters
Rosalind Plowright
Alison Rawlinson
Kate Rayner
Gillian Rix
Jill Scott
Ann Sheppard
Dawn Smith
Judy Smith
Maggie Smith
Kathy Stickland
Carol Terry
Sally Thomas
Christine Tollman
Enid Weston
Christine Wilks

ALTOS

Marion Arbuckle
Sally Bailey
Iris Ball
Penny Baxter
Evelyn Beastall
Iris Bennett
Jane Brooks
Mary Clayton
Hilary Davenport
Margaret Dentskevich
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Mandy Freeman
Valerie Garrow
Ingrid Hardiman
Joanna Harman
Lucy Hatcher
Carol Hobbs
Sheila Hodson
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Brenda Moore
Jean Munro
Jacqueline Norman
Sue O'Connell
Penny Overton
Anne Philps
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Rima Sköld
Prue Smith
Alex Stevens
Hilary Steynor
Rosey Storey
Jane Sweaney
Hilary Trigg

June Windle
Maralyn Wong
Beatrice Wood

TENORS

David Baxter
Paul Bielatowicz
Bob Bromham
Douglas Cook
Tony Cousins
Bob Cowell
Geof Edge
Leslie Harfield
Chris Robinson
John Trigg

BASSES

Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Philip Davies
Michael Dudley
James Garrow
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
Tony Macklow-Smith
Neil Martin
Maxwell New
Chris Newbery
Chris Peters
Nigel Pollock
David Ross
Philip Stanford

The Surrey Mozart Players
Principal Conductor: Paul Hoskins

The orchestra was founded (originally as the Woking Mozart Players) in the early 1970s by Richard Temple Savage (1909 – 1996) who had been a distinguished bass clarinettist and librarian with both the London Philharmonic and Royal Opera House Orchestras. It gave its first concert on 16 January 1971 and Richard continued to direct it until his retirement in 1990. After working with a number of guest conductors, Paul Hoskins was appointed Music Director in 1992.

The orchestra's musicians, numbering about fifty, are drawn from the adjacent parts of Berkshire, Hampshire and Surrey and normally give five or six concerts per season. Its repertoire extends from the baroque to late 20th century works, and it recently premiered Jonathan Willcocks' *Guildford Variations*, specially commissioned by the orchestra for the Millennium.

As well as engaging established international artists, it has always been policy to encourage and foster emerging young musicians. Over the years Tamsin Little (violin), Emma Johnson (clarinet), Andrew Haveron (now leader of the Brodsky String Quartet), Natasha Elvin (violin) and Katherine Hunka (violin) – as well as the distinguished pianist, Ronan O'Hora, Michael Cox (principal flute, BBC Symphony Orchestra), Philip Dukes (viola), Roderick Williams (baritone) and Crispian Steele-Perkins (trumpet) have all performed with the orchestra.

The orchestra has continued to enjoy a fruitful collaboration with various guest conductors such as Sarah Ioannides, Ben Pope (now Assistant Conductor, BBC Concert Orchestra), Peter Stark, well-known for his work with the National Youth Orchestra, and Jacques Cohen. Concerts have been given at venues throughout the county, including Chertsey, Epsom, Farnham, Witley and Woking. However since providing the inaugural concert at the Electric Theatre, Guildford in February 1997, this has become the orchestra's home base.

The Surrey Mozart Players

Violin 1

Sally Dewey
Gill Herbert
Sue Thomas
Judy Dudley
Karen Burgess
Mary Sandbrook
Katharine Gilbertson
Hazel Crossley

Violin 2

Jana Sims
Gill Martin
Marcus Suranyi
Leon Crampin
Tessa Wilkinson
Ken Fudge

Viola

Richard Wood
Stephen Jones
Helen Mathew
Alan Winn
Michael Winkler

Cello

Andrew Hoy
Muriel Rattray
Hilary Taylor
Max Page
Joanna Levi

Double Bass

Debbie Rogers
Roger Smeeton
Chris Kerse
John Daniel

Flutes

Rachel Wood
Cassie Heritage

Oboes

Michael Crieff
Sue Rooke

Clarinets

Alan Dewey
David MacKenzie

Bassoons

Lisa Margetts
Jeffrey Cox

Contra Bassoon

Lindsay Dubery

Horns

Joe Harper
Katie Lang

Trumpets

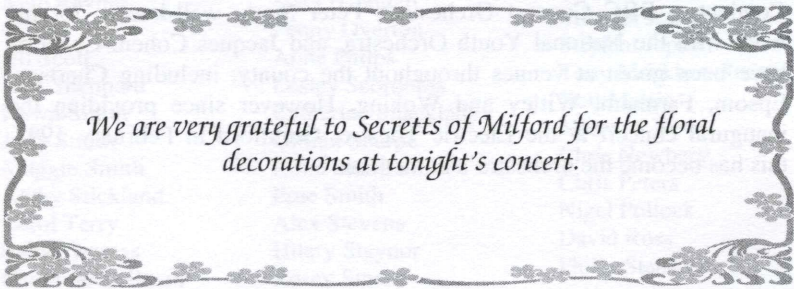
Stephen Dawes
Tony Adie
David Wright

Trombones

Richard Pyewell
Dylan Brewer
Stephen Browning

Timpani

Sally Basker



*We are very grateful to Secretts of Milford for the floral
decorations at tonight's concert.*

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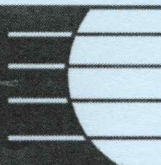
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