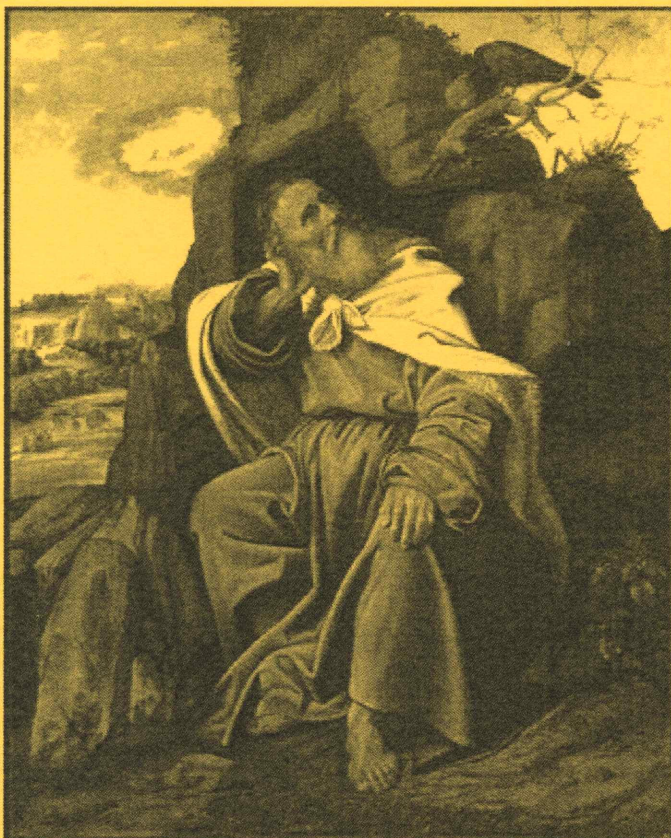


Guildford Philharmonic Choir



Mendelssohn: Elijah

Saturday 25 May 2002, at 7.00 pm
Guildford Cathedral

Dates for your Diary

Saturday 26 October 2002

Dvorjak: Requiem

Bruch: Violin Concerto No.1 in G minor, Op.26

venue to be announced

Sunday 22 December 2002

Mayor's Carol Concert

Guildford Civic Hall

Saturday 17 May 2003

Mahler: Symphony No 8

Guildford Cathedral

Guildford Philharmonic Choir



President Sir David Willcocks CBE MC

Mendelssohn: Elijah

Ben Porter	Treble
Lesley-Jane Rogers	Soprano
Jeanette Ager	Contralto
Eugene Ginty	Tenor
Michael Bundy	Baritone

Forest Philharmonic Orchestra

Jeremy Backhouse

Financially assisted by



GUILDFORD
B O R O U G H



The staging for this concert is owned by the Association of Surrey Choirs. To hire, please contact Stephen Jepson, tel: 01306 730383. It was purchased with financial assistance from the Foundation for Sport and Arts, PO Box 20, Liverpool.

Jakob Ludwig Felix Mendelssohn-Bartholdy

1809-1847

Felix Mendelssohn was born in Hamburg, the grandson of famous Jewish philosopher, Moses Mendelssohn, and the son of a wealthy banker, Abraham Mendelssohn, who raised his four children as Protestants. The family took the name 'Bartholdy' when they converted from Judaism to Christianity.

Mendelssohn's musical genius was quickly recognised and encouraged; he began composing aged 6, first performed in public aged 9, and by his teens had already composed numerous symphonies, cantatas, piano and string quartets.

In his early twenties, Mendelssohn travelled the world, becoming a great favourite in England. He considered England to be his second home, returning to London nine times.

Mendelssohn was by nature cheerful, contented and enthusiastic; his name - 'Felix', Latin for 'happy' - couldn't have suited him more. He had a penchant for making and keeping friends, among them Queen Victoria, and in rehearsals he was described as being modest and charming, with unflinching tact and politeness. He was music director in Düsseldorf from 1834, then conductor of the Gewandhaus Orchestra in Leipzig from 1835 to 1841, and the Royal Kapellmeister in Berlin until 1844.

Mendelssohn wrote his first great biblical oratorio, *St Paul*, in 1836. After that work's successful premier, he had already been already thinking of a setting of the biblical story of Elijah and in 1845 he was galvanised into action by being invited to write a new work for the 1846 Birmingham Music Festival. Dr. Julius Schubring, who had worked with Mendelssohn on *St Paul*, provided the biblical text (drawing particularly on the Books of Kings), which William Bartholomew then translated into English for the Birmingham performance.

The oratorio *Elijah* constitutes the last great achievement of Mendelssohn's brief but productive life. At the first performance, when Mendelssohn stood on the rostrum of Birmingham Town Hall on August 26, 1846, he had an orchestra of 125 players and a chorus of 271 singers. *Elijah* was an immediate and tremendous success; however, Mendelssohn was not satisfied with it and made extensive revisions before the next performances. It is this revised edition which has been performed ever since.

The work's great dramatic qualities, allied to its magnificent musical craftsmanship, appealed strongly to audiences and performers alike, and it has remained one of the most popular oratorios to the present time.

Within a year of the work's premier, Mendelssohn's beloved sister Fanny died. She had been his closest friend and confidante and the loss was overwhelming. Mendelssohn became ill himself, and died on November 4, after a series of debilitating strokes, only 5 months after Fanny's death. A chorus of 600 sang his funeral service in Leipzig, and a thousand mourners carried his coffin to the railway station. He was buried in Berlin.

Synopsis of the Story of Elijah

The background of the oratorio's story is that God promised, in a covenant with the people of Israel, to protect them if they obeyed His commandments. He forbade the worship of other gods, but when Ahab, the king of Israel, took the foreign princess Jezebel as his queen, he also adopted her religion. He built idols to Baal and other gods for the people of Israel to worship. This broke the covenant.

Part One

1 Kings 17, 18

Before the overture, Elijah takes centre stage and prophesies a drought, punishment for the people's deserting the true God and worshipping Baal. The overture portrays the suffering from the famine that the drought brings and the people of Israel plead for relief. Obadiah, who has stayed faithful to God, reminds the people that the drought is to punish them for worshipping idols and tells them to be true to God.

An angel advises Elijah to go into hiding to avoid Ahab's wrath. Later, the angel returns to tell Elijah to go back to Zarephath by the sea, where a widow takes him in. While Elijah stays with her, miracles occur - food supplies replenish themselves, and when her son dies, he is brought back to life.

After 3 years of drought, Elijah presents himself before King Ahab and proposes the contest on Mount Carmel before the Israelites between God and the prophets of Baal to show who is the true God. Elijah calls on the God of Abraham, who sends fire to burn the sacrificial offering while all entreaties to Baal prove worthless.

Elijah orders the people to kill the prophets of Baal and glories in God's fearsome justice; he then helps the people pray to God to end the drought. After each prayer, he sends a youth to look out to sea for rain clouds. When the storm arrives, the people rejoice and the first half of the oratorio ends with the crowd acknowledging God's mercy and omnipotence.

Part Two

1 Kings 19; 2 Kings 1, 2

The second part opens with God's words of reassurance to his people. Ahab and Jezebel, however, persist in worshipping Baal, and Elijah condemns them, prophesying that God will again punish Israel. This gives Jezebel the chance to incite the people against Elijah and Obadiah warns the prophet to flee to the desert (watched over by a trio of angels); A desperate Elijah asks God to let him die, but care from the angels and his witnessing the glory of the Lord at Mount Horeb (Mount Sinai) restore his courage. Afterward, the angels tell Elijah to return to Israel as a prophet to the people, who describe the vigour with which he returns to proclaim God's power. The chorus describes Elijah's ascension into heaven in a chariot of fire at the end of his life, and pronounce the prophesy of the coming of the Messiah.

***Elijah, Op. 70* COMPLETE TEXT**

PART I

Introduction: *As God The Lord*

Elijah: As God the Lord of Israel liveth, before whom I stand: There shall not be dew nor rain these years, but according to my word.

OVERTURE

1. Chorus: *Help, Lord!*

The People: Help, Lord! Wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

2. Duet and Chorus: *Lord, Bow Thine Ear*

The People: Lord, bow Thine ear to our prayer!

Two Women: Zion spreadeth her hands for aid, and there is neither help nor comfort.

3. Recitative: *Ye People, Rend Your Hearts*

Obadiah: Ye people, rend your hearts and not your garments for your transgressions: the prophet Elijah hath sealed the heavens through the word of God. I therefore say to ye: forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

4 Aria: *If With All Your Hearts*

Obadiah: 'If with all your hearts ye truly seek Me, ye shall ever surely find Me.' Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence!

5. Chorus: *Yet Doth The Lord See It Not*

The People: Yet doth the Lord see it not, He mocketh at us; His curse hath fallen down upon us, His wrath will pursue us till He destroy us.

For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him.

His mercies on thousands fall, on all them that love him and keep his commandments.

6. Recitative: *Elijah, Get Thee Hence*

An Angel: Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

7. Quartet & Recitative: *For He Shall Give His Angels Charge Over Thee*

Angels: For He shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

An Angel: Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail until the day that the Lord sendeth rain upon the earth.

8. Recitative, Aria & Duet: *What Have I to do With Thee?*

The Widow: What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither?

Help me, man of God! My son is sick! and his sickness is so sore that there is no breath left in him! I go mourning all day long; I lie down and weep at night. See my affliction, Be thou the orphan's helper! Help my son!

Elijah: Give me thy son. Turn unto her, O Lord my God; O turn in mercy, help this widow's son! For Thou art gracious and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return that he again may live!

The Widow: Wilt thou shew wonders to the dead? Shall the dead arise and praise thee? The Lord hath heard thy prayer, the soul of my son reviveth!

Elijah: Now behold, thy son liveth!

The Widow: Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

Elijah: Thou shalt love the Lord thy God, love him with all thine heart...

Duet:... with all my soul and with all my might. O blessed are they who fear Him!

9. Chorus: Blessed Are the Men

People: Blessed are the men who fear Him, they ever walk in the way of peace. Through darkness riseth light, light to the upright. He is gracious, compassionate; He is righteous.

10. Recitative & Chorus: As God The Lord

Elijah: As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will shew myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab: Art thou Elijah? Art thou he that troubleth Israel?

The People: Thou art Elijah, thou he that troubleth Israel!

Elijah: I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands: and thou hast follow'd Baalim. Now send, and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

The People: And then we shall see whose God is the Lord.

Elijah: Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices and call the god ye worship, and I then will call upon the Lord Jehovah; and the god who by fire shall answer, let him be God.

The People: Yea, and the God who by fire shall answer, let him be God.

Elijah: Call first upon your god, your numbers are many. I, even I only, remain, one prophet of the Lord! Invoke your forest gods, and mountain deities.

11. Chorus: *Baal, We Cry to Thee*

Prophets of Baal: Baal, we cry to thee, hear and answer us! Heed the sacrifice we offer! Hear us, Baal! Hear, mighty god! Baal, oh answer us! Baal, let thy flames fall and extirpate the foe!

12. Recitative & Chorus: *Call Him Louder*

Elijah: Call him louder, for he is a god! He talketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeth: so awaken him: call him louder, call him louder.

Prophets of Baal: Hear our cry, O Baal, now arise! Wherefore slumber?

13. Recitative & Chorus: *Call Him Louder*

Elijah: Call him louder! He heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him and prophesy! Not a voice will answer you: none will listen, none heed you.

Prophets of Baal: Baal! Baal! Hear and answer, Baal! Mark how the scorner derideth us!

Elijah: Draw near, all ye people, come to me!

14. Aria: *Lord God of Abraham*

Elijah: Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and that I am Thy servant! Lord God of Abraham! O shew to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me! Lord God of Abraham, Isaac and Israel, O hear me and answer me, and shew this people that Thou art Lord God, and let their hearts again be turned!

15. Quartet: *Cast thy Burden*

Angels: Cast thy burden upon the Lord, and he shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed, that wait upon Thee!

16. Recitative & Chorus: *O Thou, who Makest / The Fire Descends*

Elijah: O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires: let them now descend!

The People: The fire descends from heaven, the flames consume his offering! Before Him upon your faces fall! The Lord is God, the Lord is God! O Israel, hear! Our God is one Lord, and we will have no other gods before the Lord.

Elijah: Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook, and there let them be slain.

The People: Take all the prophets of Baal and let not one of them escape us: bring all and slay them!

17. Aria: *Is Not His Word Like a Fire?*

Elijah: Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day: and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

18. Aria: *Woe Unto Them Who Forsake Him!*

Alto: Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him, from Him have they fled.

19. Recitative & Chorus: *O Man of God / O Lord, Thou Hast Overthrown Thine Enemies*

Obadiah: O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah: O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people. Open the heavens and send us relief. Help, help Thy servant now, O God!

The People: Open the heavens and send us relief: help, help Thy servant now, O God!

Elijah: Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

The Child: There is nothing. The heavens are as brass, they are as brass above me.

Elijah: When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn away from their sins when Thou dost afflict them: then hear from heaven, and forgive the sin! Help, send Thy servant help, O God!

The People: Then hear from heaven, and forgive the sin! Help! send Thy servant help, O Lord!

Elijah: Go up again, and still look towards the sea.

The Child: There is nothing. The earth is as iron under me!

Elijah: Hearest thou no sound of rain? Seest thou nothing arise from the deep?

The Child: No; there is nothing.

Elijah: Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

The Child: Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with cloud and with wind; the storm rusheth louder and louder!

The People: Thanks be to God for all His mercies!

Elijah: Thanks be to God, for He is gracious; and His mercy endureth for evermore!

20. Chorus: Thanks Be to God!

The People: Thanks be to God! He laveth the thirsty land! The waters gather, they rush along, they are lifting their voices! The stormy billows are high, their fury is mighty. But the Lord is above them and almighty!

INTERVAL

PART II

21. Aria: Hear Ye, Israel

Soprano: Hear ye, Israel, hear what the Lord speaketh: 'Oh, hadst thou heeded my commandments!' Who hath believed our report? To whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and His Holy One to him oppressed by tyrants, thus saith the Lord:

'I am He that comforteth. Be not afraid, for I am thy God! I will strengthen thee! Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Say, who art thou?'

22. Chorus: *Be Not Afraid*

Chorus: 'Be not afraid,' saith God the Lord, 'be not afraid, thy help is near!' God, the Lord, thy God, saith unto thee: 'Be not afraid!' Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

23. Recitative & Chorus: *The Lord Hath Exalted Thee*

Elijah: The Lord hath exalted thee from among the people: and o'er His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know he is the Lord.

The Queen: Have ye not heard, he hath prophesied against all Israel?

Chorus: We heard it with our ears.

The Queen: Hath he not prophesied against the king of Israel? And why hath he spoken the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me, and more if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon! Hath he not destroyed Baal's prophets? Yea, by sword he destroyed them all!

Chorus: He shall perish! He destroyed them all! He also closed the heavens! And called down a famine upon the land.

The Queen: So go ye forth and seize Elijah, for he is worthy to die; slaughter him! Do unto him as he hath done!

24. Chorus: *Woe to Him!*

Chorus: Woe to him, he shall perish; he closed the heavens! And why hath he spoken in the Name of the Lord? Let the guilty prophet perish! he hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

25. Duet: *Man of God*

Obadiah: Man of God, now let my words be precious in thy sight. Thus saith Jezebel; 'Elijah is worthy to die'. So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they say slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone and bless me also!

Elijah: Though stricken, they have not grieved. Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

26. Aria: *It Is Enough*

Elijah: It is enough! O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity. I have been very jealous for the Lord God of Hosts, for the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets, slain them with the sword. And I, even I only am left: and they seek my life to take it away! It is enough! O Lord, now take away my life, for I am not better than my fathers! Now let me die, Lord, take away my life!

27. Aria: *See, Now He Sleepeth*

Tenor: See, now he sleepeth beneath a juniper tree in the wilderness, but the angels of the Lord encamp round about all them that fear Him.

28. Trio: *Lift Thine Eyes*

Angels: Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved, thy Keeper will never slumber.

29. Chorus: *He Watching Over Israel*

Chorus: He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

30. Recitative: *Arise, Elijah!*

An Angel: Arise Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

Elijah: O Lord, I have laboured in vain; yea, I have spent my strength for naught! O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy Name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways and harden their hearts that they do not fear Thee? O that I now might die!

31. Aria: *O Rest in the Lord*

An Angel: O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

32. Chorus: *He That Shall Endure*

Chorus: He that shall endure to the end, shall be saved.

33. Recitative: *Night Falleth Around Me*

Elijah: Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

An Angel: Arise now, get thee without, stand on the mount before the Lord: for there His glory will appear, and shine on thee! Thy face must be veiled, for He draweth near.

34. Chorus: *Behold, God the Lord*

Chorus: Behold, God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord: but yet the Lord was not in the tempest.

Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken: but yet the Lord was not in the earthquake.

And after the earthquake there came a fire: but yet the Lord was not in the fire.

And after the fire there came a still small voice; and in that still voice onward came the Lord.

35. Recitative, Quartet & Chorus: *Holy is God*

Alto: Above Him stood the Seraphim, and one cried to another:

Seraphim: Holy, holy, holy is God the Lord, the Lord Sabaoth! Now His glory hath filled all the earth.

36. Chorus & Recitative: *Go, Return Upon Thy Way*

Chorus: Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way! Thus the Lord commandeth.

Elijah: I go on my way in the strength of the Lord For Thou art my Lord; and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth; and my flesh shall also rest in hope.

37. Aria: *For the Mountains*

Elijah: For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me; neither shall the covenant of Thy peace be removed.

38. Chorus: *Then Did Elijah*

Chorus: Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, lo! There came a fiery chariot with fiery horses, and he went by a whirlwind to heaven.

39. Aria: *Then Shall the Righteous*

Tenor: Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

40. Recitative: *Behold, God Hath Sent Elijah*

Soprano: Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children to their fathers; lest the Lord shall come and smite the earth with a curse.

41. Chorus & Quartet: *But the Lord / O Come Every One*

Chorus: But the Lord from the north hath raised one, who from the rising of the sun shall call upon on His Name and come on princes. Behold, my servant and mine elect, in whom my soul delighteth! On him the spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

Quartet: O come every one that thirsteth, O come to the waters, O come unto Him, O hear, and your souls shall live for ever.

42. Chorus: *And Then Shall Your Light*

Chorus: And then shall your light break forth as the light of morning breaketh: and your health shall speedily spring forth then: and the glory of the Lord ever shall reward you.

Lord, our Creator. how excellent Thy Name is in all the nations! Thou fillest heaven with Thy glory. Amen.



Lesley-Jane Rogers studied singing and piano at the Royal Academy of Music, taking both subjects successfully to postgraduate level, and was awarded three Principal's prizes. She now specialises in oratorio and solo cantatas, and is heralded as one of the most versatile soloists of today, with a vast repertoire of several hundred works.

A keen exponent of contemporary music, Lesley-Jane has given several world premières, most notably Ivan Fedele's *La chute de la maison Usher* with the Ensemble InterContemporain in Paris's prestigious Cité de la Musique, and, at the sharp end of music technology, Lesley-Jane recently gave two world premières live on the Internet, the occasion also encompassing a simultaneous live webcast from New York. Other contemporary music exploits include performing and recording the electronic soprano rôle in Sir Peter Maxwell Davies' opera *Resurrection* for Collins Classics, and recording the soprano solos in Carl Rüttli's *Magnificat* and *Alpha et Omega* for ASV, the latter CD being awarded "Editor's Choice" in Britain's Gramophone magazine. She is also the soprano soloist in Sadie Harrison's *Aster* recorded for Metier, this CD being awarded "Disc of the Month" by Classical London.

By far the greatest part of Lesley-Jane's concert diary is mainstream solo oratorio work, but she is also in ever-increasing demand as a "vocal concerto" soloist; in particular her affinity with Canteloube's *Songs of the Auvergne*, the Strauss *Four Last Songs*, Mozart's *Exsultate jubilate* and Bach's solo cantata *Jauchzett Gott* makes her a popular choice for this task. For recitals, she works with the pianist Christopher Ross, and together they have recently recorded a CD of Schubert *Lieder*, due for release in 2002.

Respected too for her baroque work, Lesley-Jane has sung with various "authentic instrument" groups, and is a founder member of the Wren Baroque Soloists.



Jeanette Ager, who was born in Dorset, began her singing studies at the age of 12. She was awarded an Exhibition to study at the Royal Academy of Music, where she won many prizes. In 1996 she won the Gold Medal in the Royal Over-Seas League Music Competition, and an award from the Tillett Trust Young Artist Platform. In June 1998 she won the Richard Tauber Prize. She is now continuing her studies with Linda Esther Gray.

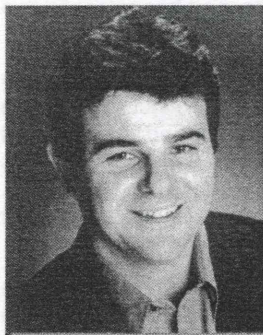
Her recent work has included: Handel's *Messiah* at St David's Hall, Cardiff; Elgar's *Dream of Gerontius* at Chichester Cathedral; Beethoven's *Missa Solemnis* at

Truro and Exeter Cathedrals; and Tippett's *Child of our Time* at Salisbury Cathedral.

In oratorio she has performed widely, including Haydn's *St Nicholas* with the London Mozart Players and the Choir of St John's College Cambridge, Handel's *Messiah* in the Barbican Concert Hall and in Bermuda with the Bermuda Philharmonic Society, and *Judas Maccabaeus* at Winchester Cathedral.

Her operatic work has included chorus for Glyndebourne Opera and solo roles for Kent Opera, Broomhill Opera and Diva Opera, with whom she has performed *Cherubino* in England, the Channel Islands and France.

For Hyperion, Jeanette Ager has recorded five pieces by Lili Boulanger as mezzo soloist with the New London Chamber Choir conducted by James Wood. She was a soloist in a Deutsche Grammophon recording of three songs, *To An Unkind God*, for women's choir by Ruth Crawford. Jeanette has recently recorded Haydn's *Stabat Mater* with the choir of Christ Church, Oxford, and her future engagements will include a performance of Elgar's *Dream of Gerontius* at the Queen Elizabeth Hall.

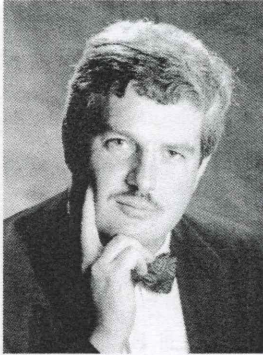


Eugene Ginty started singing while reading Music at Durham University. He spent two seasons with Pavilion Opera and has also sung with the Academy of Ancient Music, Collegium Musicum, Monteverdi Choir and the Finzi Singers. He joined the BBC Singers in 1994.

Since 1987 Eugene has sung in a wide range of oratorios, including Lloyd-Webber's *Requiem*, Haydn's *The Creation*, Mendelssohn's *Elijah*, Tippett's *Negro Spirituals* and Orff's *Carmina Burana*, to name a few.

His operatic roles have included Ferrando in *Così fan tutte*, Fenton in *Falstaff*, Don José in *Carmen*, Don Basilio in *Le Nozze di Figaro*, Don Ottavio in *Don Giovanni* and Rodolfo in *La Bohème*. He made his American debut as Tamino in *Die Zauberflöte* in Boston in 1995. Closer to home he has worked for Opera North, Scottish Opera, Opera Theatre Company (Dublin) and English National Opera. Television appearances include *The Gondoliers* from a 1997 Promenade Concert; he has also broadcast on BBC Radio 2, 3 and 4.

Eugene also enjoys singing Lieder, and has just completed performances of Brahms' *Liebeslieder Waltzer* and Schumann's *Spanische Liebeslieder* in Ireland with Songcircle and Iain Burnside. He recently sang Schubert's *Mondenschein* at the Wigmore Hall accompanied by Andras Schiff; he later recorded this work with the BBC Singers and Jane Glover. He has also recorded Strauss' *Deutsch Motette* with Stephen Cleobury, and *Der Rosenkavalier* and *Il Trovatore* for the Chandos Opera in English conducted by David Parry.



Michael Bundy was educated at Trinity College, Cambridge, where he gained an honours degree in music, and at the Guildhall School of Music and Drama, London, studying on the post-graduate singing and opera courses. Further study was taken at the Britten-Pears school in Aldeburgh and with the late Erich Vietheer. Since turning professional, he has performed widely in very diverse genres, ranging from the early Baroque period to musicals, from grand opera to contemporary music. He has appeared as soloist with groups as varied as The Sixteen, The Orchestra of the Age of Enlightenment and the Futurum Ensemble of Sweden, and was for nearly 5 years a member of the BBC Singers.

With an operatic repertoire in excess of forty roles he has travelled extensively, and has been under contract to English National Opera, Kent Opera and the Royal Opera House, Covent Garden.

As a recitalist he has appeared at a number of English festivals and at St John's, Smith Square, specialising in the French melodie, and has released two series of commercial recordings featuring songs of Parisian organists.

In the field of Oratorio he has a wide and varied repertoire, and has sung in most of the cathedrals and major concert halls in this country, including all the venues in London's South Bank, Symphony Hall Birmingham and the Liverpool Philharmonic Hall, in such works as Beethoven's *'Choral' Symphony*, Elgar's *The Dream of Gerontius* and *The Kingdom*, and Walton's *Belshazzar's Feast*. He has also broadcast for BBC Radio 3 and performed the arias from Bach's *St Matthew Passion* in concerts around Europe and also Istanbul and Japan.

He maintains a strong interest in contemporary music, and was involved in the Contemporary Music Network tour of Johnathon Harvey's opera-oratorio *Passion and Resurrection*. He premiered the chamber opera *Flowers*, by the composer John Hardy and recently undertook a tour of *Helen of Braemore*, by the Scottish composer Eddie McGuire. On a lighter note, he frequently broadcasts for Radio 2, making regular appearances on Friday Night is Music Night as a 'star singer'.

He is currently researching and writing two books; one covers the unknown French song repertoire and the other, by way of complete contrast, the organs constructed by the 19th century builder William Thynne.



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. Their list of CDs is lengthening annually; the latest to be released on the Guild label, featuring premieres of works by Marcel Dupré, received outstanding reviews and was selected as an Editor's Choice CD of the Month in the October 2001 edition of Gramophone. In February 2002 the Vasari Singers performed the UK Premiere of Dupré's oratorio *La France au Calvaire*, followed by a World Premiere CD recording for Guild.

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 Forest Philharmonic Orchestra was founded in the London Borough of Waltham Forest in 1962 and has since become this country's leading community orchestra. Rivalling the highest professional standards, it uniquely combines the talents of London's best amateur musicians with those of its up-and-coming music students. The orchestra has been joined by many international artists, such as pianists John Lill and Ronan O'Hora, violinists Gyorgy Pauk and Tasmin Little, cellists Robert Cohen and Natalie Clein, and singers Lesley Garrett, Della Jones and Patricia MacMahon.

The Forest Philharmonic Orchestra is also regularly invited to perform around the country, acting as an ambassador for the Borough of Waltham Forest and broadening the orchestra's repertoire of orchestral and choral works.

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.

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 2000/01 season, with Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem* and Vaughan Williams' *Sea Symphony*.

The 2001/02 season has included a performance of Handel's *Messiah*, a charity concert for the Guildford Prostate cancer project (Mozart's *Vesperae Solennes de Confessore* and Haydn's *Nelson Mass*) and, most recently, a patriotic and thrilling concert to celebrate the Queen's Golden Jubilee. This season the choir has also performed with the tenor Russell Watson in two concerts, at the Royal Albert Hall, London, and at Brighton.

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 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.

GUILDFORD PHILHARMONIC CHOIR

SOPRANOS

Marian Adderley
Jacqueline Alderton
Joanna Andrews
Noreen Ayton
Mary Broughton
Miranda Champion
Elaine Chapman
Sara Dann
Rachel Edmondson
Paula Frankson
Mandy Freeman
Josephine Field
Angela Hall
Angela Hand
Calli Hayes
Nora Kennea
Jane Kenney
Mo Kfour
Judith Lewy
Julia Maitland
Krystyna Marsden
Gayle Mayson
Hilary Minor
Susan Norton
Robin Onslow
Alison Palmer
Margaret Parry
Kate Peters
Rosalind Plowright
Alison Rawlinson
Kate Rayner
Jill Scott
Ann Sheppard
Dawn Smith
Judy Smith
Maggie Smith
Kathy Stickland
Carol Terry
Enid Weston
Tessa Wilkinson
Christine Wilks

ALTOS

Marion Arbuckle
Sally Bailey
Iris Ball
Penny Baxter
Evelyn Beastall
Iris Bennett
Alison Blenkinsop
Jane Brooks
Mary Clayton
Anna Cowell
Hilary Davenport
Margaret Dentskevich
Carolyn Edis
Valerie Edwards
Celia Embleton
Valerie Garrow
Ingrid Hardiman
Joanna Harman
Susan Hinton
Carol Hobbs
Sheila Hodson
Joy Hunter
Valerie Leggatt
Kay McManus
Christine Medlow
Rosalind Milton
Brenda Moore
Jean Munro
Penny Muray
Jacqueline Norman
Anne Philps
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

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

BASSES

Peter Allen
Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
John Britten
Philip Davies
Michael Dudley
Geoffrey Forster
Terence Ellis
James Garrow
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
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