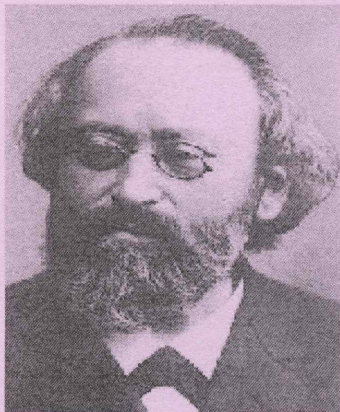


Guildford Philharmonic Choir



**Max Bruch:
Violin Concerto No 1**

**Antonín Dvořák:
Requiem**



**Saturday 26 October 2002 at 7.30pm
Guildford Cathedral**

Guildford Philharmonic Choir



President: Sir David Willcocks CBE MC

Bruch: Violin Concerto No.1

Chloë Hanslip
Solo Violin

Dvořák: Requiem

Patrizia Kwella Soprano

Catherine Denley Contralto

Paul Badley Tenor

Robert Rice Baritone

Brandenburg Symphony Orchestra

Jeremy Backhouse

Financially assisted by



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Max Bruch (1838-1920)

Concerto No. 1 in G Minor for Violin and Orchestra, Op. 26

1. Prelude: *Allegro moderato*
2. Adagio
3. Finale: *Allegro energico*

Max Bruch was born in Cologne on 6 January 1838. His father was a lawyer, his mother a soprano and his first music teacher. Bruch began his musical studies as a pianist and his precocious talent was recognised very early on - in 1852, he was awarded the Mozart Foundation Prize at only 14 years of age. Thirteen years later, in 1865, Bruch held his first important post, in Koblenz as Music Director. Bruch continued to have a distinguished career as composer, teacher and conductor, which took him to every major city in Germany, and finally to the Musikhochschule in Berlin as a professor of composition (1891-1911). (It was there he taught Ralph Vaughan Williams on whom he obviously had a significant influence.) Bruch accepted the post of conductor of the Liverpool Philharmonic in 1880, remaining in England for 3 years. In 1893, in the distinguished company of Grieg, Saint-Saëns, and Tchaikovsky, he received an honorary doctorate at Cambridge.

The famous Violin Concerto No. 1 in G Minor is one of nine works Bruch composed for violin, the others being the Second and Third Concertos (both in D Minor), the *Scottish Fantasy*, *Serenade*, *Konzertstück*, *In Memoriam*, *Romance* and *Adagio appassionato*.

The G minor Concerto was started in the summer of 1864 and completed in October 1867. Bruch then revised the work, with the help of the Hungarian-born violinist Joseph Joachim, who gave the premiere of the definitive edition in Bremen on 7 January 1868.

Bruch had originally called the first movement *Introduzione-Fantasia* but changed the title to *Vorspiel* (Prelude). Orchestral chord sequences and solo violin flourishes alternate: it is a lyrical variant of the opening of Beethoven's *Emperor* Concerto. The contrasting second subject, introduced by the violin, is a long, *cantabile* melody that slowly climbs through the instrument's higher register via a series of trills. The material is then developed, culminating in a rich passage for full orchestra. Bruch then brings back his opening chords and flourishes, using them this time to provide a transitional link to the central *Adagio*, the soul of this perennially fresh and touching concerto. The *adagio* unfolds as a string of lyrical themes which reappear throughout the movement, sometimes transformed by the orchestra and often in decorated versions played by the soloist.

The crackling, gypsy-tinged finale is a sparkling, dance-like *Allegro energico* with a strong Hungarian flavour, possibly a tribute to Joachim. After a few preparatory bars, the soloist enters with the main theme, much of which calls for 'quadruple stopping' (ie playing all four strings at once). The main theme of the movement is a soaring, triumphant melody given first by the full orchestra and then by the soloist, before moving towards the concerto's exciting *presto* finale.

Antonín Dvořák (1841-1904)

Requiem in B flat minor, Op. 89

PART I

1. *Requiem aeternam* (soloists and chorus)
2. *Graduale* (soloists and chorus)
3. *Dies irae* (chorus)
4. *Tuba mirum* (soloists and chorus)
5. *Quid sum miser* (soloists and chorus)
6. *Recordare, Jesu pie* (solo quartet)
7. *Confutatis maledictis* (chorus)
8. *Lacrimosa* (soloists and chorus)

INTERVAL

PART II

9. *Offertorium* (soloists and chorus)
10. *Hostias* (soloists and chorus)
11. *Sanctus* (soloists and chorus)
12. *Pie Jesu* (soloists and chorus)
13. *Agnus Dei* (soloists and chorus)

Antonín Dvořák was born on 8 April 1841 at Nelahozeves, a quiet village on the Moldau, not far from Prague. Passionately fond of music, the boy received some rudimentary lessons in singing and violin playing from Josef Spitz, the village schoolmaster. At the age of 12 he was sent to live with an uncle at Zlonic, where he began to study the organ. In October 1857, aged 16, he entered the Organ School in Prague.

For three years he worked very hard at his studies and lived in poverty, joining a small band of performers and earning a meagre pittance at the cafés and restaurants of the city, and on Sundays, playing the viola at a private chapel. Despite all his hardship, he worked on with enthusiasm, and in 1860 he graduated as a prize-winner from the Organ School.

In 1862 he became a member of the orchestra of the National Theatre at Prague, where he was helped by Smetana, who held the conductorship from 1866 to 1874. Upon obtaining the appointment of organist of St. Adalbert's Church, Prague, in 1873, Dvořák gave up his orchestral post and aged 32, began to earn his living as a composer. He produced one work after another with rapidity, and his genius, together with his poverty, became known. He was granted a pension from the Kultusministerium, a timely and well-bestowed pecuniary aid that brought him the recognition and help of Brahms. The publication in 1878 of a series of '*Slavische Tänze*' for pianoforte duet spread his fame far and wide, after which Dvořák became a frequent visitor to most of the capitals of Europe.

The name of Dvořák first appeared in an English concert programme on 15 February 1879, when the Slavonic Dances for orchestra were performed at Sydenham. The Musical Times, in a notice of the concert, said:

'Three Slavonic Dances by Antonín Dvořák, a composer new to this country, concluded the concert. These interesting little pieces are somewhat similar in style to Brahms' Hungarian Dances, the national characteristics being strongly prominent. They are excellently orchestrated, and produced a favourable impression'.

On 10 March 1883, the London Musical Society gave the first performance of Dvořák's '*Stabat Mater*' in England. So greatly was it appreciated that the composer accepted an invitation to conduct the work at the Albert Hall on 13 March 1884, his first visit to this country.

On subsequent visits to England, he spent his time between fulfilling commissions and conducting his own works for the great choral festivals. The *Requiem*, written in 1890, was first given at the Birmingham Festival of 1891, with the composer conducting. In the same year the University of Cambridge conferred upon him the honorary degree of Doctor of Music.

Dvořák's *Requiem* is a setting of the conventional portions of the ancient Roman Catholic Mass for the Dead. The whole work revolves round its motto theme, stated and expanded by the orchestra from the outset; hence careful listening to these opening bars is vitally important for its appreciation. The '*Dies Irae*' is, unusually, divided into six separate sections (3-8), and in Part II there is an additional item, with the closing words, '*Pie Jesu*', being repeated to link the exultation of the '*Sanctus*' and the final '*Agnus Dei*'.

1. **REQUIEM AETERNAM**

*Requiem aeternam dona eis,
Domine
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in
Jerusalem.
Exaudi orationem meam, ad te
omnis caro veniet.*

Grant them eternal rest, Lord,
And may perpetual light shine on
them.
Thou, Lord, art praised in Sion,
And a vow shall be paid to Thee in
Jerusalem.
Hear my prayer, to Thee all flesh
shall come.

*Kyrie eleison.
Christe eleison.*

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

2. **GRADUALE**

*Requiem aeternam dona eis,
Domine
Et lux perpetua luceat eis.
In memoria aeterna erit Justus: Ab
auditione mala non timebit.*

Grant them eternal rest, Lord,
And may perpetual light shine on
them.
The righteous man shall be in
everlasting remembrance. He shall
not be afraid of evil tidings.

3. **DIES IRAE**

*Dies irae, dies illa
Solvat saeculum in favilla.
Teste David cum Sybilla.
Quantus tremor est futurus
Quando Judex est venturus
Cuncta stricte discussurus.*

Day of wrath, that day
Will dissolve the earth in ashes
As David and the Sibyl bear witness.
What dread there will be
When the Judge shall come
To weigh all things strictly.

4. **TUBA MIRUM**

*Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.
Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.*

A trumpet, spreading a wondrous
sound
Through the graves of every land,
Will drive all before the throne.
Death and Nature will be astonished
When all creation rises again
To answer to the Judge.
A book of writing will be brought forth
Containing everything for which the
world shall be judged.

*Judex ergo cum sedebit
Quidquid latet apparebit
Nil inultum remanebit.*

Therefore when the Judge takes his seat
Whatever is hidden will appear.
Nothing will remain unavenged.

5. QUID SUM MISER

*Quid sum miser tunc dicturus
Quem patronem rogaturus
Cum vix justus sit securus?*

What then shall I say, wretch that I am,
What advocate entreat to speak for me,
When even the righteous are hardly
secure?

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

King of dread majesty,
Who freely savest the redeemed,
Save me, fount of pity.

6. RECORDARE, JESU PIE

*Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quarens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.*

Remember, merciful Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.
Seeking me Thou didst sit down weary,
Thou didst redeem me on the cross,
Let not such toil be in vain.

*Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.*

Just and avenging Judge,
Grant remission
Before the day of reckoning.
I groan like a guilty man,
I blush for my wrong-doing,
Spare a suppliant, God.

*Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum presta,
Et ab hoedis me sequestra,
Statuens in parte dextra.*

Thou who didst absolve Mary
And hearken to the thief,
To me also hast given hope.
My prayers are not worthy,
But Thou in Thy merciful goodness,
Grant that I burn not in everlasting fire.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.

7. CONFUTATIS MALEDICTIS

*Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.*

When the wicked are confounded
And consigned to bitter flames,
Call me with the blessed.
I pray in supplication on my knees,
My heart contrite as ashes.
Take care of my end.

8. LACRIMOSA

*Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine,
Dona eis requiem.
Amen.*

Tearful that day
When from the dust shall rise
Sinful man to be judged.
Therefore spare him, God.
Merciful Jesu, Lord,
Grant them rest.
Amen.

INTERVAL

Part II

9. OFFERTORIUM

*Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium
defunctorum de poenis inferni
Et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus ne
cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti et
semini ejus.*

Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful
departed from the pain of hell
And from the deep pit.
Deliver them from the lion's mouth,
That hell may not swallow them up,
and may they not fall into darkness;
But may the holy standard-bearer,
Michael, lead them into the holy light;
Which Thou didst promise of old to
Abraham and his seed.

perform again for the Duke of Edinburgh at the Royal Naval College, Greenwich in May 2002.

In October 2001 Chloë performed at the Royal Albert Hall with the Philharmonia Orchestra and at New Year she gave two performances of the Mendelssohn Concerto as soloist with the London Symphony Orchestra at the Barbican. In 2001/02 she performed the Bruch Concerto No.1 with both the London Mozart Players and the City of London Sinfonia, Mendelssohn with the Sønderjyllands Symfoniorkester and performed with the St Gallen Sinfonieorchester to great acclaim. Future plans include her Wigmore Hall evening recital debut in November 2002, concerto performances with The Royal Liverpool Philharmonic, the BBC Philharmonic and the Royal Scottish National Orchestra. Chloë will make her concerto debut in Japan, with the Tokyo Philharmonic, in 2003.

In addition to her musical achievements, Chloë has German and Music 'A' Level to her credit. Chloë plays a 1735 Guarneri 'del Gesu' violin, courtesy of Ealing Strings.



Patrizia Kwella

Patrizia Kwella studied at the Royal College of Music, where she achieved the unusual distinction of being selected for three subjects, winning the McKenna scholarship for singing, and a separate bursary for the 'cello and the piano. Her first live broadcast was a performance of "impassioned eloquence" (the Daily Telegraph) of Monteverdi's great solo *Lamento della ninfa* under Sir John Eliot Gardiner from the Royal Albert Hall during the BBC Promenade Concert season. She has since returned often to the Proms and sung at many of Europe's greatest festivals, including Salzburg, Edinburgh, Bath and Aldeburgh, collaborating with conductors such as Sir Charles Mackerras, Christopher Hogwood, Phillippe Herreweghe, Harry Christophers and Richard Hickox.

After her US debut with the San Diego Symphony Orchestra, of which the San Diego Tribune said "the solo performances of one voice lifted this beyond the ordinary .. with a tenderness that was riveting", she has sung with the San Francisco, Houston and Washington Symphony Orchestras. The South China Morning Post noted her "stunningly beautiful voice" after the Fauré *Requiem* with the Hong Kong Philharmonic Orchestra under David Atherton. Patrizia Kwella also sang the title role in Handel's *Theodora* at a gala performance in the British Embassy in Paris.

Though best known for the baroque and classical masterpieces, Miss Kwella's wide repertoire ranges from the 16th to the 20th century. She gave the world premières of Colin Matthews' *Night's Mask* and *Pli de Lin*, with the Nash Ensemble at the Aldeburgh Festival, and the Allegri String Quartet, respectively. With the Nash Ensemble she subsequently recorded *Night's Mask* and at the Prague Spring Festival sang the world première of David Matthews' *The Sleeping Lord*, repeating the performance at the Bath Festival and in London's Wigmore Hall. She also gave the first performances of Holst's song cycle *Dream City*, orchestrated by Colin Matthews.

In May 2001 she gave the first performances of Handel's *Gloria in excelsis Deo* following its discovery in the archives of the Royal Academy of Music. Other recent appearances have included Haydn's *Creation*, the first UK performance of Samuel Wesley's *Messa di Spiritu Sancto*, Vaughan Williams' *Sea Symphony*, Tippett's *A Child of Our Time*, solo Bach cantatas at the Madrid Early Music Festival and Mahler's *Symphony no.2*. Future engagements include appearances with the Ulster and Royal Scottish National Orchestras, Mozart's *Davidde Penitente* and *Requiem* in London's Barbican Hall, Beethoven's *Mass in C*, Mozart's *Requiem* and *Regina Coeli* with the London Mozart Players and on Maundy Thursday, *St Matthew Passion* in St John's Smith Square, London.

Her many recordings include the title role in *Esther* (Handel) with Christopher Hogwood and the Academy of Ancient Music, *L'Allegro, il Penseroso ed il Moderato* (Handel) with Sir John Eliot Gardiner, *St John Passion* with Harry Christophers and Colin Matthews' orchestration of Holst's *The Dream City* with Richard Hickox. *The Coronation Mass K.317* from Patrizia Kwella's Mozart series for EMI was recommended by Radio 3's Building a Library series as the recommended version, citing "the outstanding soprano Patrizia Kwella".

As part of the trio TREmusici, Miss Kwella gives many shared recitals of 17th and 18th century music with 'cellist Jenny Ward Clarke and harpsichordist Laurence Cummings. She still awaits the opportunity to sing some 21st century music, but her commitment to the contemporary does extend to a website at www.kwella.co.uk

Catherine Denley

Catherine Denley has devoted most of her long and successful career to the oratorio repertoire. She studied at Trinity College of Music, and after a brief time with the BBC Singers, embarked on a solo career which has taken her all over the world. She has worked with all of the major British orchestras.



Notable highlights have included the premiere of *Europera* by John Cage in London, Paris and Berlin; Britten's *Spring Symphony* with Kent Nagano; Handel's *Messiah* with the Boston Symphony Orchestra at the Tanglewood Festival; Beethoven's *9th Symphony* with Sir John Eliot Gardiner in Japan; Mahler's *Resurrection Symphony* in Odessa and Kiev and his *Symphony of a Thousand* for TV in Dublin, and Mozart's *Requiem* in the Salzburg Mozartwoche and at the BBC Proms.

Most recently she has sung Schumann's *Scenes from Faust* with Sir John Eliot Gardiner in New York and the Proms; Britten's *Spring Symphony* for Dutch Radio; Handel's *Hercules* and *La Resurrezione* with Marc Minkowski in Paris and Lyon; concert tours with Ton Koopman; and Bach's *Easter Oratorio* and Vivaldi solo cantatas with the Israel Camerata. On stage, she has taken part in the Halle Opernhaus productions of *Semele* and *Ezio* by Handel, and many other such roles, primarily from the baroque repertoire.

Catherine Denley has over 40 recordings to her credit. She has recorded a wide ranging repertoire from Monteverdi to Copland and Messiaen, with conductors such as John Eliot Gardiner, Roger Norrington, Neville Marriner, Robert King, Trevor Pinnock, Richard Hickox and Harry Christophers. Recent additions include Haydn's *Paukenmesse*; the *Requiem* by Michael Haydn; Schubert Songs with the *Songmaker's Almanac*; three highly acclaimed volumes of Sacred Music by Vivaldi, and Mendelssohn's version of Bach's *St Matthew Passion*, recorded in the Gewandhaus, Leipzig.



Paul Badley

Paul Badley began his musical career at Wells Cathedral as a Lay Vicar Choral; following this he won a scholarship to the Royal Northern college of Music, where he studied singing with Nicholas Powell. He then spent time at St Paul's Cathedral since when his career has encompassed both opera and oratorio. In 1986 he was chosen to sing at the centenary Solistenpresentatie of the Koninklijke Christelijke Sangersbond in Holland, later singing the Evangelist in J.T.Rhomhildt's *Matthew Passion* in Innsbruck, which was

broadcast on Austrian Radio. He has also recorded as a soloist with

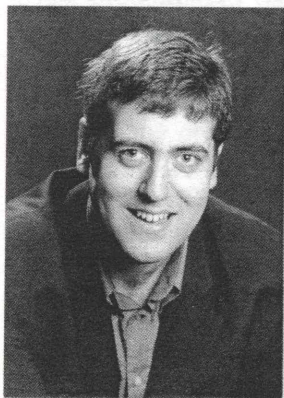
Christopher Hogwood and the academy of Ancient Music.

In 1999 Paul added three new roles to his operatic repertoire, namely Don Curzio in *Le Nozze di Figaro*, Turiddu in *Cavalleria Rusticana* and Calisis in Rameau's *Les Boreades*. He also performed Alfredo in *La Traviata* in Italy and Almaviva in *Il Barbieri* in England. Most recently he sang the role of Ben F Pinkerton III in *Mr Butterfly* at the Edinburgh Festival.

Paul's operatic roles have included Jacuino in *Fidelio* and Tamino in *Die Zauberflote* for Richard Hickox, *Il Viaggio di Rheims* for the European Centre for Opera, Belmonte in *Il Seraglio* at the Azuriales Opera Festival and *Il Duca Di Mantura* at the Bermuda Festival.

His Oratorio repertoire performed with choral societies throughout Great Britain, is exceptionally wide - over 50 works - ranging from all the standard works of Bach and Handel through to *Carmina Burana*, Nielsen's *Springtime on Funen* and Leighton's *Columba Mea*.

Recent concert works highlights include Purcell with the King's Consort, Bach *B Minor Mass* with Richard Hickox and *Johannes Passion* with Trevor Pinnock, and Haydn's *Die Schöpfung* at the Singapore Festival of Arts. Paul sang in a performance of Beethoven's *Ninth Symphony* at the Queen Elizabeth Hall broadcast on Radio 3.



Robert Rice

Robert Rice was educated at Tiffin School, Kingston-upon-Thames and at King's College, Cambridge, where he held a choral scholarship. In 1997 he graduated from the Royal Academy of Music with the prestigious DipRAM, having studied under Mark Wildman and won many prizes. He now studies with Richard Smart.

Robert is in great demand as a concert artist throughout the British Isles and abroad. He has worked as soloist with many distinguished conductors, including Sir David Willcocks, Tamas Vasary and Walter Weller, and with such well-known orchestras as the CBSO and the Philharmonia. Last year he made his debut at London's Royal Festival Hall and gave recitals in London and Birmingham. Recent engagements have included Mozart's *Requiem* at St John's Smith Square and Orff's *Carmina Burana* in Oxford and Cambridge.

On stage, his experience includes much contemporary repertoire; he made his South Bank debut as the King in Peter Maxwell Davies' *Eight Songs for a Mad King*, shortly thereafter appearing in György Ligeti's

Aventures/Nouvelles Aventures at the Bonn Chance festival. In 1999 he also covered the role of Borilee in *Les Boreades* (Rameau) for the Salzburg Festival under Sir Simon Rattle. He has also appeared in *The Martyrdom of St Magnus*, also by Peter Maxwell Davies, for The Opera Group.

In addition to his many radio appearances, Robert has taken part in a BBC Masterclass recording with Barbara Bonney, whilst his most recent radio appearance was when he sang 2nd rock baritone in a live broadcast of Leonard Bernstein's music theatre work *Mass for BBC Music Live*. Robert is a teacher of singing at Eton College and Harrow school, he is also increasingly in demand as an arranger of vocal music, and is published by Novello.



Jeremy Backhouse

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; their recording featuring premieres of works by Marcel Dupré and released on the Guild label, 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, also for Guild, which was released in July 2002.

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 Brandenburg Symphony Orchestra is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The Orchestra performs regularly in the majority of the major venues across the country, and in London at the Barbican, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.

The Brandenburg Symphony Orchestra is also in great demand abroad and has recently visited France, USA, Bermuda, the Channel Islands, Barbados and St Petersburg. Future tours include, France, Germany, USA, Japan, Hong Kong and Barbados.

In 1999 the orchestra established major concert series at both St Martin-in-the-Fields and Crystal Palace Bowl. In Autumn 2001 the orchestra undertook a major Classical Music cruise on the QE2.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt.

Its repertoire ranges from Bach to Lloyd Webber and its members give around three hundred performances of orchestral, chamber, choral and operatic music during the year.

The orchestras for a number of touring companies are formed from members of the Brandenburg Symphony Orchestra including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

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 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*); Mendelssohn's *Elijah* and a patriotic and thrilling concert to celebrate the Queen's Golden Jubilee. Last season the choir 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

Jacqueline Alderton
Joanna Andrews
Anna Arthur
Noreen Ayton
Elizabeth Claire Bazin
Helen Beevers
Mary Broughton
Miranda Champion
Elaine Chapman
Alex cope
Sara Dann
Rachel Edmondson
Mandy Freeman
Ingeborg Frese FBC
Katrin Gotz FBC
Josephine Field
Rena Hadji-Cheykh FBC
Angela Hall
Angela Hand
Calli Hayes
MiriamHeupel-Reuter FBC
Helga Kaiser FBC
Jane Kenney
Mo Kfour
Judith Lewy
Julia Maitland
Krystyna Marsden
Gayle Mayson
Hilary Minor
Heide Muller-Optiz FBC
Susan Norton
Robin Onslow
Alison Palmer
Margaret Parry
Kate Peters
Rosalind Plowright
Alison Rawlinson
Kate Rayner
Gillian Rix
Jill Scott
Ann Sheppard
Maureen Shortland
Dawn Smith
Judy Smith
Maggie Smith
Kathy Stickland
Carol Terry
Daniela Topolarova
Ursula Weltzien FBC
Tessa Wilkinson
Christine Wilks
Jing Yuan FBC

Altos

Marion Arbuckle
Sally Bailey
Iris Ball
Penny Baxter
Evelyn Beastall
Iris Bennett
Jane Brooks
Mary Clayton
Anna Cowell
Hilary Davenport
Margaret Dentskevich
Andrea Dombrowe
Carolyn Edis
Valerie Edwards
Celia Embleton
Valerie Garrow
Ingrid Hardiman
Susan Hinton
Katy Hood
Carol Hobbs
Sheila Hodson
Monica Jost
Valerie Leggatt
Julia Marmon FBC
Main McCuish
Kay McManus
Julia McNeill
Christine Medlow
Rosalind Milton
Mary Moon
Brenda Moore
Jean Munro
Penny Muray
Jacqueline Norman
Penny Overton
Vivienne Parsons
Anneli Petrak FBC
Anne Philips
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Rima Sköld
Prue Smith
Alex Stevens
Rosey Storey
Jane Sweaney
Hilary Trigg
Maralyn Wong
Beatrice Wood
Pamela Woodroffe

Tenors

David Baxter
Bob Bromham
Douglas Cook
Anthony Cooksey
Tony Cousins
Bob Cowell
Hanspeter Graner FBC
Klaus Graner FBC
Leslie Harfield
Oliver Hinterlang FBC
Michael Hope
Ian Landsborough
Nick Manning
Chris Robinson
Pierre Sager FBC
John Trigg

Basses

Peter Allen
Dan Adderley
Peter Andrews
Stephen Arthur
Roger Barrett
Alan Batterbury
John Britten
Norman Carpenter
Philip Davies
Michael Dudley
Geoffrey Forster
Terence Ellis
James Garrow
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
Tim Keller
Alec Leggatt
Tony Macklow-Smith
Neil Martin
Maxwell New
Chris Newbery
Armin Optiz FBC
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Chorus Master: Jeremy Backhouse

Accompanist: Jeremy Filsell

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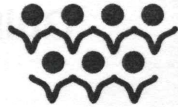
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Chorus Master: Jeremy Backhouse
Accompanist: Jeremy Filsell



Guildford Philharmonic Choir

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Dates for your Diary

Sunday 15 December 2002

The Mayor of Guildford's Christmas Family Concert

Guildford Civic Hall

Promoted by Guildford Rotary

Saturday 15 February 2003

Verdi: Requiem

Guildford Cathedral

Promoted by Guildford Borough Council, GPO

Saturday 17 May 2003

Mahler: Symphony No 8

Guildford Cathedral

Promoted by Guildford Philharmonic Choir

Programme production by ARCS Desktop Publishers
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If you are interested in supporting the choir financially, please contact
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MAHLER 8 COMES TO GUILDFORD

“Imagine that the Universe bursts into song. We hear no longer human voices, but those of planets and suns which revolve.” These were Mahler’s own words to the revered Dutch conductor Willem Mengelberg on the subject of his Eighth Symphony. Widely regarded as the crowning achievement of his career, Mahler’s Symphony No.8 received overwhelming recognition at its first performance in 1910. It is scored for a huge orchestra (including quadruple woodwind with eight horns, as well as mandolin, piano and harmonium), off-stage brass of four trumpets and three trombones, eight soloists, a double symphonic chorus, a boys’ choir and organ. In fact, at its first performance, the impresario who mounted Mahler’s “Barnum and Bailey” work (Mahler’s epithet) advertised it as “The Symphony of A Thousand” owing to the fact that one thousand performers took part. The work is in two parts: Part I is a stunning setting of the Latin Hymn “Veni Creator Spiritus”; Part II is an intensely dramatic setting of the final part of Goethe’s “Faust” which ends with an hugely powerful, glorious and uplifting peroration.

Because of the sheer scale and size of the work it is seldom programmed, so the performance staged by the Guildford Philharmonic Choir in Guildford Cathedral on 17 May next year will be a rare opportunity to hear the work performed in all its magnificence. You may have been thrilled by the performance given by Sir Simon Rattle at the Proms this year – if so, come and be thrilled again. And if you came to the GPC’s memorable and exhilarating performance of Mahler’s Symphony No.2 in 1999, you cannot fail but be elated by this work.

This will be a day to remember in the musical life of Guildford.

Don’t miss it!