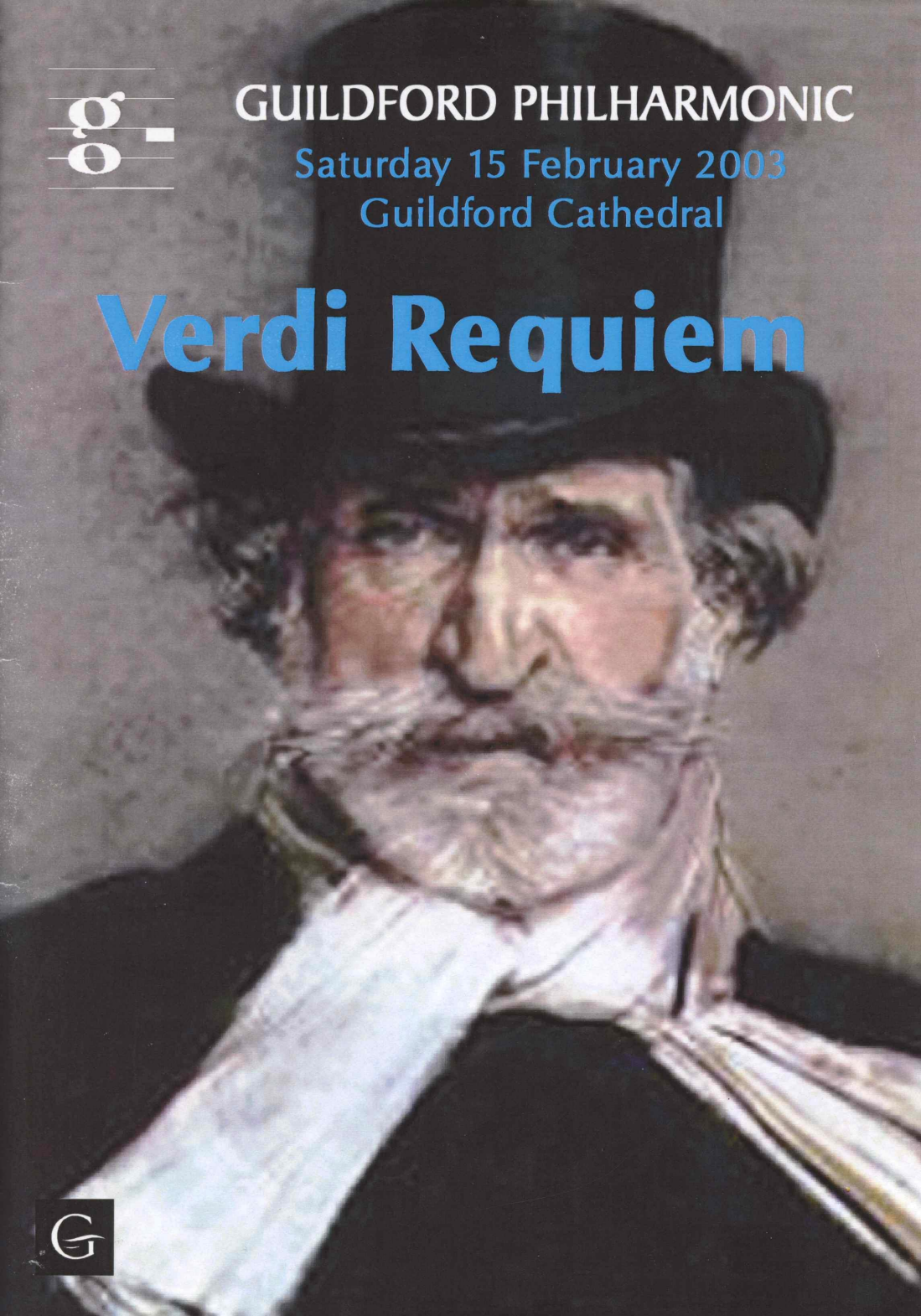


GUILDFORD PHILHARMONIC

Saturday 15 February 2003

Guildford Cathedral

Verdi Requiem



Verdi's Requiem

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GUILDFORD PHILHARMONIC

Verdi Requiem

There will be no interval

Guildford Philharmonic Choir

Wokingham Choral Society

Soprano

Claire Weston

Mezzo-soprano

Jean Rigby

Tenor

Rhys Meirion

In his place - William Kendall
(supported by the Sir Charles Groves Memorial Fund)

Bass-baritone

D'Arcy Bleiker

(supported by the Sir Charles Groves Memorial Fund)

Leader

David Towse

Conductor

Edward Gardner

All concerts in the current season are funded by



**GUILDFORD
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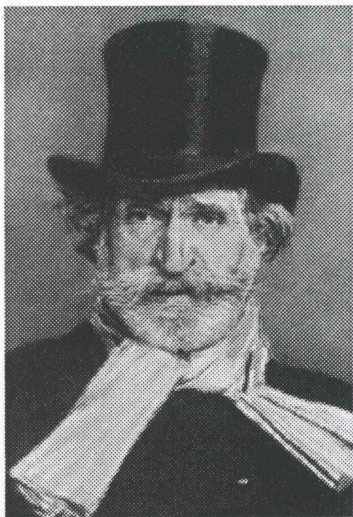


Tonight's concert is sponsored by **BORAX**



Programmes Notes

GIUSEPPE VERDI (1813-1901)



Many of Verdi's twenty six operas are permanently in the international repertory, and all are of great interest. As his career developed, from the time of the sensational early success of *Nabucco* (Milan, 1842), he composed a series of masterpieces which show a continual development and refinement of his technical and expressive powers. However, the most essential of his qualities, his direct, noble and intense sense of drama, remained present throughout his career, right up to the time of his last operas, *Otello* (Milan, 1887) and *Falstaff* (Milan, 1893), which are generally regarded as his supreme achievements.

The ability of Verdi to create operatic characters matches the ability of Shakespeare to do so in his plays. For Verdi, alongside Mozart and Wagner, is undoubtedly as great an opera composer as the world has known.

Messa da Requiem

1. *Requiem and Kyrie*
2. *Dies Irae*
3. *Offertorio*
4. *Sanctus*
5. *Agnus Dei*
6. *Lux aeterna*
7. *Libera me*

Verdi's *Requiem* grew out of a project which he initiated in 1868 in order to commemorate the death of Rossini. His intention was to involve the foremost Italian composers of the day to collaborate in composing a setting of the *Requiem Mass*, by each contributing a movement. Verdi himself immediately set to work on the final movement, the *Libera Me*.

Although such ties of friendship as existed between Verdi and Rossini were only slight, Verdi felt the latter's death represented a major event for Italians, not least because this was the period immediately before the creation of an independent and unified Italian state. 'Rossini's reputation,' he wrote, 'was the most widespread and the most popular of our time; it was one of the glories of Italy. When the other which is comparable with it, that of Manzoni, exists no longer, what will remain for us?'

Despite Verdi's best efforts, his plan fell through. By then he had already completed the *Libera Me* movement, but during 1869-70 he left the *Requiem* project aside, turning his attention instead to *Aida*, which he completed in 1871. His next composition was a string quartet, which was finished in March 1873. Two months after this came the news of Manzoni's death, which came as a terrible blow to the composer.



Alessandro Manzoni
To whom Verdi dedicated the *Requiem*

Alessandro Manzoni (1785-1873) had been the leading Italian writer of the century, with an international reputation. To his publisher, Giulio Ricordi, Verdi wrote, 'I shall not go to Milan tomorrow; I could not bear to be present at the funeral. I shall come later to the grave, alone and unseen. I may have a proposal to make to you as to how his memory should be honoured.'

Verdi determined that his previous *Requiem* project, including the existing *Libera Me* movement, should be the basis for a new work. But there was an important difference. Now he would compose the whole score on his own.

The first performance, with Verdi himself conducting, took place in the church of San Marco in Milan, on 22nd May 1874. This was the first anniversary of Manzoni's death.

Requiem and Kyrie

Muted cellos play a slow, descending phrase, which is taken up by the remaining strings as the chorus enters with a monotone chant. A beautiful violin phrase introduces the *Lux aeterna*, and there is a new, unaccompanied vocal melody for *Te decet hymnus*. With the *Kyrie*, the soloists enter in turn, on an expansive and lyrical theme, before combining with the chorus in an ensemble of both beauty and fervour. The closing phase returns to the hushed chant, *Christe eleison*.

Dies Irae

This is the longest movement, comprising several linked sections. The imagery of the day of wrath is immediately generated by the orchestra, with four shattering G minor chords and a wildly swirling theme. The chorus responds with terrified cries, while the off the beat strokes of the bass drum complete the picture of the Last Judgement.

As the music subsides, four trumpets in the orchestra are combined with four in the distance, rising to a climax at which the full ensemble joins for the *Tuba mirum*. But the impressive volume breaks off suddenly, and the solo bass enters pianissimo with *Mors stupebit*, accompanied by a march rhythm in the strings, emphasised by the bass drum.

The *Liber scriptus* is a passionate solo for the mezzo soprano, occasionally contrasted with quiet interjections of *Dies Irae* from the chorus, and later from the orchestra too. This heralds the fierce return of the intensities of the opening music, which in turn subsides as the mezzo begins the trio, *Quid sum miser*, with the soprano and tenor, plus an obbligato bassoon. This delicate trio leads into the contrast of *Rex tremendae*, which begins imposingly with the chorus basses, moving through to *Salva me* for soloists and chorus. Here the pleading vocal line ranks among Verdi's finest inspirations.

A gentle duet, *Recordare, Jesu pie*, is sung by the two female soloists, followed by the tenor's *Ingemisco tanquam reus*. At the words *Inter*

oves, a solo oboe alternates with the vocal line, creating a certain tension and moving towards a climax, a proud cry on a sustained high B flat: *Statuens in parte dextra*.

The bass solo, *Confutatis maledictis*, inspired one of Verdi's most noble tunes, but its progress is halted by the return of the *Dies Irae* music, which this time receives a full recapitulation. The sequence ends with the *Lacrymosa*, which is introduced by the mezzo and the other soloists, while the chorus add a tearful figure of rising semitones.

Offertorio

The Offertorio is scored for the four soloists and orchestra. It begins with a warmly lyrical theme, but at *Quam olim Abrahae* the music becomes altogether more vigorous. This makes the tenor's *Hostias* seem the more beautiful in its hushed lyricism. A reprise of *Quam olim Abrahae* is followed by the return of the initial cello theme, now sung as a vocal unison. There is a brief, but highly effective, orchestral postlude.

Sanctus

The Sanctus contains the most directly brilliant music in the work. Trumpet fanfares introduce the movement, which is constructed as a double fugue. The choral writing is light and animated, the orchestral parts virtuoso, the rhythmic vitality immensely impressive in its splendour.

Agnus Dei

A peaceful Andante tune is sung by the female soloists in unaccompanied octaves, then repeated by the chorus. The soloists repeat the tune, now in the minor key, and the chorus develops the material further. When the tune returns for a third time, there is the addition of a flowing contrapuntal line played by three flutes.

Lux aeterna

Verdi uses only three of the soloists in this movement: mezzo, tenor and bass. The mezzo has an opening recitative arioso, which is answered by the dark chords which underlie the bass in the setting of *Requiem aeternam*. This conflict between images of light and darkness is eventually resolved by the appearance of a radiant lyrical theme, which dominates the remainder of the movement.

Libera me

The final movement reworks the material Verdi originally composed in connection with the 'Requiem for Rossini' project. The opening, which was conceived at that time, is immensely impressive: an urgent unaccompanied recitative for the soprano, followed by the hushed fear of the chorus. The soprano's agitated *Tremens, factus* suddenly brings a restatement of the *Dies Irae* music, which in turn leads to the return of the soprano and chorus, unaccompanied. The soprano's skill is taxed to the limit, as she moves up to a high B flat marked *pppp*, before returning to an even more urgent delivery of the *Libera me*. The chorus bursts in with a dramatic fugue, the soprano soaring above, and the music moves to a magnificent climax. This dies away, until at the end only the awe struck whisper of the prayer remains.

At that time . . .

In October 1874 Pope Pius IX called on all Catholics not to participate in politics. However, the pace of the Risorgimento had resulted in the achievement of a unified Italy and the separate Papal States were no more; only the Vatican remained.

Elsewhere that year, General Charles Gordon succeeded Sir Samuel Baker as Governor General of Sudan, and the 70 year old Benjamin Disraeli became British Prime Minister for the second time. The rules for a new game were patented by Major Walter Wingfield, who stated his belief that 'lawn tennis will establish itself as a firm favourite'.

REQUIEM

No. 1 REQUIEM

Requiem aeternam dona eis
Domine: et lux perpetua luceat eis.

Rest and peace eternal give them, Lord
our God; and light for evermore shine
down upon them.

Te decet hymnus, Deus, in Sion, et tibi
redetur votum in Jerusalem:
exaudi orationem meam, ad te
omnis caro veniet.

Oh God, a hymn becomes Thee in Sion,
and vows shall be rendered to Thee in
Jerusalem: hear this my supplication, for
all flesh shall come to Thee.

Requiem aeternam dona eis,

Rest and peace eternal grant them, Lord
Our God; and light for evermore shine
down upon them.

Domine: et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Kyrie eleison, Christe eleison.

No. 2 DIES IRAE

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

Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.
What a trembling shall possess them
When the Judge shall come to judgment,
Searching all the souls before Him!

TUBA MIRUM

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Trumpets sounding loud as thunder
Call the buried dead from slumber,
To the throne of God Almighty.
Death shall marvel, Earth shall wonder
When departed generations
Rise again to answer judgment.

LIBER SCRIPTUS

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit,
Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

Open lies the book before them,
Where all records have been written,
When creation comes to trial,
Then the Lord shall sit in judgment.
What was hidden is uncovered,
Naught forgotten, naught unpunished.
Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.

QUID SUM MISER

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus!

What shall I plead in my anguish?
Who will help me, give me counsel,
When the just are not acquitted?

REX TREMENDAE

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

King omnipotent and mighty,
King of dreadful power and glory,
Thou dost save the true repentant,
Save Thou me, Oh fount of mercy!

RECORDARE

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas ilia die.
Quaerens me, sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ah, remember, gentle Jesus,
'Twas for my sake Thou didst suffer.
On that day do not forsake me.
Seeking me Thou wast afflicted,
To redeem me by Thy Passion;
Let such labour not be useless.
Just and upright Judge Almighty,
Grant me grace for my atonement
Ere the day I stand before Thee.

INGEMISCO

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
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 praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

I lament for I am guilty:
And I blush for my wrong-doing:
I implore Thee, Saviour spare me.
Thou hast dried the tears of Mary,
And the robber won Thy pity,
So shall I, too, hope for pardon.
My petitions are unworthy,
Yet have mercy, do not send me
To the fire flaming for ever.
In Thy sheepfold let me enter,
Do not herd me with the guilty,
Set me there upon Thy right hand.

CONFUTATIS

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.
Dies irae, dies ilia,
Solvat saeculum in favilla,
Teste David cum Sybilla.

When the cursèd all are banished,
Doomed to that devouring furnace,
Summon me among the blessèd.
On my knees I fall before Thee,
Sorrow turns my heart to ashes,
Grant me grace at my departing.
Day of anger, Day of terror,
All shall crumble into ashes,
This was David's revelation.

LACRYMOSA

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

Day of bitter lamentation
When man rises up from ashes,
Doomed to judgment, lost and guilty,
Then, Lord, pity this Thy servant.
Blessed Jesus, Christ Our Lord,
Saviour, grant them rest and peace.
Amen.

No. 3 OFFERTORIO

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.

Hostias et preces tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu, de morte transire ad vitam.

Lord of Lords, Jesus, Our Lord and Saviour Jesus Christ, King of Kings and King of Glory, free the souls of all the faithful departed from Hell and its torments, and from the soundless chasm.

Oh Lord, deliver them from the mouth of the lion, that they may not be swallowed up by Hell and perish in its darkness: but may Michael raise his holy sign and lead them onward into Thy clear light of heaven, which Thou didst promise of old to Abraham and his seed to the last generation.

Sacrifice and prayers, Oh Lord, we offer Thee. Hear our prayers, Oh Lord, mingled with songs of praise.

Do Thou receive them for those souls departed, whom we this day here commemorate; grant them, Oh Lord, to pass from death into life everlasting, which Thou didst promise of old to Abraham and his seed to the last generation.

Oh Lord, deliver the souls of all the faithful departed from Hell and the dark pit, to pass out of death into life everlasting.

No. 4 SANCTUS

Sanctus Dominus Deus Sabaoth,
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis
Benedictus, qui venit in nomine
Domini.
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Holy, holy, holy Lord God of Sabaoth,
Earth and heaven are full of echoes to Thy
glory.

Hosanna in the highest!
Blessed is he that cometh in the name of
the Lord of Lords.

Earth and heaven are full of echoes
praising Thy glory.

Hosanna in the highest!

No. 5 AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam

Lamb of God, Thou that bearest the
world's wrong-doing, grant them, grant
Thy servants rest for evermore.

Help Thy servants, grant that they may find
rest and peace never-ending.

No. 6 LUX AETERNA

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Light for ever shine down upon them, Christ the Lord with all Thy blessed Saints in all ages, since Thou art just and good.

Light that never fades shine down upon them with all Thy Saints for evermore, since Thou art just.

Grant them rest and peace.

No. 7 LIBERA ME

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.

Tremens factus sum ergo et timeo, dum discussio venerit atque ventura ira.

Dies irae, dies ilia, dies calamitatis et miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.

Libera me, Domine, de morte aeterna, in die illa tremenda.

Libera me, Domine.

Lord, deliver me out of everlasting death, Oh Lord, upon that day of terror, when the earth and the heavens shall be shaken. When Thou shalt come and the whole world know the fire of judgment.

Trembling, frightened and full of despair am I, full of terror and great fear, till the trial shall be at hand, and the wrath to come.

Day of anger, Day of terror, Day of disaster and of misery, Day most fearful, hopeless, and exceeding bitter.

Rest and peace for ever, grant them rest and peace eternal, and light for evermore shine down upon them, Lord our God.

Lord, deliver me out of everlasting death upon that day of terror, when the earth and the heavens shall be shaken, when Thou shalt come, then shall mankind know the fire of judgement.

Oh Lord, deliver me from death everlasting in that dread day of terror.

Save me, Oh Lord



Edward Gardner - conductor

In the past two seasons, British-born Edward Gardner has emerged as one of the most talented of the new generation of conductors. In 2002, he conducted a diverse range of projects, including his first concerts as Assistant Conductor of the Hallé Orchestra in Manchester, a special compilation of early Mozart operas with the original-instrument ensemble Bampton Classical Opera, and three major choral works (including his first Verdi Requiem) in his final year as Music Director of the Wokingham Choral Society.

Edward studied at King's College Cambridge and the Royal Academy of Music. Since graduating from the Royal Academy in 2000 with a distinction, his engagements have included the English Touring Opera (*Rake's Progress* and *La Traviata*), City of Oxford Symphony (*Messiah*), as well as assisting on major productions at Glyndebourne Festival Opera, the Royal Opera, Covent Garden, and at the Salzburg Festival. As a keen advocate of 20th and 21st Century Music, Edward set up the Chimera Ensemble while still a student at the Royal Academy. The group's performances include *Twice through the Heart* by Turnage and Schoenberg *Pierrot Lunaire* and made its St. John's Smith Square debut in March 2000 with a programme based around Britten's two song cycles, *Les Illuminations* and *Nocturne*.

In the future, his engagements include a number of interesting programmes with the Hallé Orchestra, most significantly his debut at Bridgewater Hall in March 2003, conducting Ravel *Le Tombeau de Couperin*, Janacek *Diary of One who Disappeared*, Debussy Three Preludes, and Mussorgsky *Pictures at an Exhibition*. Edward recently conducted two performances of *Eugene Onegin* with Glyndebourne Touring Opera in November 2002, and he has been invited by Gerard Mortier to conduct a new production on the history of opera for the Ruhr Festival with nine performances in June-July 2003.



Claire Weston - soprano

Claire Weston graduated from the Royal Northern College of Music in 1996. She completed her postgraduate studies with Caroline Crawshaw and joined English National Opera as a junior Principal Artist in 1999. She became a full Company Principal in the 2000/2001 season. During her time at the RNCM she has won many prestigious prizes including the Leslie and Dorothy Blond Award for lyric/dramatic singers and the 1998 Frederic Cox Award.

In 1995 Claire Weston made her BBC debut with the Northern Sinfonia recording the premiere of Britten's *Three Small Songs*. Her roles at the RNCM included **Lady Billows** (*Albert Herring*), a role she had already sung for British Youth Opera, and **Kostelnicka** (*Jenufa*). She made her ENO debut as **Berta** (*Barber of Seville*), and has since appeared in *the Magic Flute*, *Ernani*, *Il Trovatore*, *Nabucco* and *La Traviata*, in a staged production of Verdi's *Requiem*, **Fiordiligi** in *Così fan tutte*, **Donna Elvira** in *Don Giovanni*, and **Marcellina** in *The Marriage of Figaro*. Future commitments include roles in ENO's new production of *The Ring*.

Claire Weston sings regularly in concert and recital around the UK, and recent engagements include the Verdi Requiem with the Philharmonia and Paul Daniel.

Claire Weston is generously sponsored by the Peter Moores Foundation.



Jean Rigby - mezzo-soprano

Jean Rigby studied at the Birmingham School of Music and subsequently at the Royal Academy of Music with Patricia Clarke, with whom she still studies.

She has a long association with English National Opera, where her many roles have included **Penelope** (*The Return of Ulysses*), **Jocasta** (*Oedipus Rex*), the title role in *Carmen*, **Octavian** *Der Rosenkavalier*, the title role in *The Rape of Lucretia*, **Rosina** *The Barber of Seville*, **Helen of Troy** (*King Priam*), **Hyppolyta** (*A Midsummer Night's Dream*), **Maddalena** (*Rigoletto*), **Amastris** (*Xerxes*) and **Nicklausse** (*The Tales of Hoffmann*).

She is a regular guest at the Glyndebourne Festival, where her roles have included **Irene** (*Theodora*), **Genevieve** (*Pelleas et Melisande*), **Eduige** (*Rodelinda*) and **Emilia** (*Otello*). For the Royal Opera, Covent Garden she has sung **Nicklausse** and **Dryade** (*Ariadne auf Naxos*). She has sung **Isabella** (*L'Italiana in Algeri*) for

the Buxton Festival and both **Angelina** (*La Cenerentola*) and **Idamantes** (*Idomeneo*) for Garsington Opera. Abroad, she has appeared with the Netherlands Opera (Stravinsky's *Biblical Fragments*), the Flanders Opera (Suzuki), Seattle Opera (Charlotte) and San Diego Opera (Nicklausse).

Jean Rigby appears with the major orchestras and is a regular soloist at the BBC Promenade concerts. Recent engagements have included concerts with Sir Neville Marriner, Trevor Pinnock, Mikhail Pletnev, Matthias Bamert, Robert King, Richard Hickox, Sir Andrew Davis, Sir Charles Mackerras and Leonard Slatkin.

Jean Rigby's extensive discography ranges from Bach, Vivaldi and Handel to Britten, Janacek and Birtwistle and includes the title role in the *Rape of Lucretia* (with Richard Hickox), Mahler's *Das Lied von der Erde* with Mark Wigglesworth and Berg's *Wozzeck* with Paul Daniel.

Recent engagements include Walton's *Troilus and Cressida* with the Philharmonia Orchestra and Hickox, Mahler's *Symphony No 2* with the Royal Philharmonic and Andrew Litton and Edouard (Rodelinda) at the Chatelet, Paris conducted by William Christie. She appears with the BBC Proms, Opera North (*Troilus and Cressida*), The King's Consort (*Elijah* and *Juditha Triumphans*), Huddersfield Choral Society and sings *Das Lied von der Erde* for the Royal Ballet.



Rhys Meirion - tenor

William Kendall

Born in Wales, Rhys Meirion graduated as a Bachelor of Education and worked as a head-teacher before beginning his training as a singer. From 1997 to 1999 he was a member of the Opera Course at the Guildhall School of Music and Drama, and currently studies with David Pollard.

In 1999, Rhys made his Glyndebourne Festival debut as **Edmondo** in *Manon Lescaut*. In 1999, Rhys also joined English National Opera as a Company Principal, where his roles have included **Rodolfo** *La Boheme*, **Alfredo** *La Traviata*, **Nemorino** *L'Elisir d'Amore*, **Nadir** *The Pearl Fishers*, **Marcello** in Leoncavallo's *La Boheme*, **Rinuccio** *Gianni Schicchi*, **Italian Singer** *Der Rosenkavalier*, **Froh** *Das Rheingold*, and **Zinovy** *Lady Macbeth of Mtzensk*.

Rhys recently made his Australian debut as **Rodolfo** *La Boheme* for West Australian Opera, and also his European debut as **Rodolfo** for Städtische Bühnen, Frankfurt-am-Main. Forthcoming engagements include **Duke** *Rigoletto* and **Sailor** *Tristan und Isolde* for ENO and **Rodolfo** for WNO.

Concert highlights include soloist in Vaughan Williams *Serenade to Music* at the opening night of the 2001 BBC Proms televised on BBC 2, Verdi *Requiem* at the

Royal Albert Hall, London conducted by Humphrey Burton, Desert Island Discs Anniversary Concert at Royal Festival Hall, **Sailor** in a concert performance of *Tristan und Isolde* with The Hallé Orchestra conducted by Mark Elder and a live BBC recording of Beethoven's 9th Symphony. Rhys has appeared at the Henley Festival, Cheltenham Festival, Swansea Festival and in concerts in Barbados, Toronto, Ottawa and Florida.

Rhys's debut solo album was released on the Sain label.



D'Arcy Bleiker - *bass-baritone*

D'Arcy Bleiker was born in Yorkshire and studied at the Royal Northern College of Music. At the RNCM D'Arcy won the Alexander Young Competition, and has also received scholarships from the Countess of Munster and Peter Moores Foundation. In 1998 he won the Bayreuth Bursary Prize from the Wagner Society.

D'Arcy has been a member of the Glyndebourne Festival Chorus and in recognition of his outstanding achievement at Glyndebourne was awarded the coveted John Christie Award in 1999. D'Arcy has performed the role of **Masetto** *Don Giovanni* and **Sergeant of the Archers** *Manon Lescaut* for Glyndebourne Festival Opera, and **Masetto** *Don Giovanni* and **Conte Almaviva** *Le Nozze di Figaro* for Glyndebourne Touring Opera, *Six Pack* for the ENO Contemporary Studio. Other operatic work includes **Herod** *San Giovanni Batista* and **Giove** *Il Pomo D'Oro* for Musica nel Chiostro in Batignano, **Junius** *The Rape of Lucretia* in Antwerp and Gent, **Don Cassandro** *La Finta Semplice* for The Classical Opera Company and title role *Don Giovanni* for Diva Opera.

D'Arcy's extensive concert repertoire includes a tour of Europe and the United States of *Jephtha* with the Orchestra of the Age of Enlightenment and Rene Jacobs, *Elijah*, Puccini's *Messa di Gloria* and roles in Bernstein's *Candide* with the Royal Liverpool Philharmonic Orchestra, Verdi's *Requiem* with the London Philharmonic Orchestra at the Royal Festival Hall, *Israel in Egypt* with the RIAS Kammerchor and Akademie fur Alten Musik in Berlin, Halle, Gottingen and Hamburg, and **Polydorus** in *L'Enfance du Christ* with Kent Nagano at the Bridgewater Hall in Manchester.

Engagements in the 2002/03 season include his Covent Garden debut in *Ariadne auf Naxos*, title role in **Don Giovanni** for English Touring Opera, **Farfallo** in *Die Schweigsame Frau* for Garsington Opera and **Zebul** in *Jephtha* at the Innsbruck Festival. Future plans include **Masetto** for the Stockholm Opera.

Guildford Philharmonic

The Guildford Philharmonic is at the heart of music-making in the south east, with a huge repertoire extending from the 17th century to the present day. The main concert season runs from October to July in a variety of venues including the Guildford Civic, Guildford Cathedral, the Electric Theatre, Holy Trinity Church, the Yvonne Arnaud Theatre, Abbot's Hospital, Wanborough Barn, Castle Grounds, Shalford Park and the Lido. In addition, the orchestra is invited to give concerts throughout London and the south of England.

The Guildford Philharmonic's scope ranges from concerts for children and with children, via chamber concerts in more intimate venues, to large-scale choral and orchestral works. The repertoire covers everything from jazz and light music to new music, and the emphasis is to work with young soloists at the outset of their careers. En Shao was appointed Principal Conductor in 1995, following in the illustrious footsteps of Crossley Clitheroe, Vernon Handley, Sir Charles Groves and Sir Alexander Gibson. The orchestra continues its work of attracting new audiences for all types of classical music and of making concert-going an exciting experience.

Guildford Borough Council has funded and managed the Philharmonic as part of its arts provision for the Borough since the orchestra's inception in 1945 (when it was the Guildford Municipal Orchestra). The Council is grateful to the South East Arts Board, South East Music Trust, and to its major corporate sponsors BOC Gases, Borax Europe Ltd, The Guildford Nuffield Hospital, and Stevens & Bolton for financial assistance towards the costs of running the orchestra during the 2002-2003 season.

The orchestra has recently recorded Stainer's *Crucifixion*, orchestrated and conducted by Barry Rose, in Guildford Cathedral, with the Guildford Camerata and soloists Peter Auty (tenor) and Roderick Williams (baritone). It will shortly be released on the Lammas label.

First Violins

David Towse
Maurice Brett
Paul Buxton
Donald Weekes
Eddie Roberts
Sue Kinnersley
Avril MacLennan
Rachel Hess
Peter Newman
Jane Gomm
Gini Wray
Gillian Brightwell
Phillip Augar
Anthony Short

Second Violins

Martin Gill
Jennifer Buxton
Peter Hembrough
Andrew Bernardi
Ruth Knell
Carl Beddow
Nicholas Levy
Catherine Woehrel
Sarah Voigt
Adrian Charlesworth
Elizabeth Binks
Gillian Austin

Violas

Justin Ward
Christopher Wellington
John Meek
Angela Bonetti
Naomi Fairhurst
Karen Demmel
Pat Humphreys
Ellen Jackson
Susan Appel
Sarah Pope

Cellos

Peter Esswood
John Stilwell
Muriel Daniels
Christopher Irby
Christine Clutton
Nicholas Boothroyd
Sharon Beale
Clare Deniz

Basses

Michael Lea
Jack McCormack
David Jones
Paul Moore
Gaynor James
Helen Rowlands

Flutes

Kate Hill
Sarah De Bats
Jane Koster

Piccolo

Jane Koster

Oboes

Vicky Walpole
Janice Knight

Clarinets

Roy Jowitz
Victor Slaymark

Bassoons

David Miles
Tim Mallett
Sarah Burnett
Francesca Carpos

Horns

Kevin Elliott
Jane Hanna
David Clack
Christine Norsworthy

Trumpets

Ray Simmons
Giles Liddiard
Nick Thompson
David Hilton

Offstage Trumpets

John Ellwood
Alex Cromwell
Andrew Mitchell
Geoffrey Lawrence

Trombones

Ian White
Roger Willey
Ian Fasham

Cimbasso

Stephen Wick

Timpani

Roger Blair

Percussion

Nigel Shipway

General Manager

Nicola Goold

Music Administrator

Peter Holt

Music Secretary

Marylon Lordan

Music Development Officer

Clare Lister

Guildford Philharmonic Choir

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. The Choir is now independent from the Borough of Guildford but still maintains close links with the Guildford Philharmonic Orchestra, with joint performances once a year. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Jeremy Backhouse, appointed in 1995, holds the position of conductor at the present time, with Jeremy Filsell as rehearsal accompanist. Sir David remains in close contact with the Choir as its current President.

In the past five years the Choir's repertoire has included Elgar's *The Dream of Gerontius*, Mahler's 'Resurrection' *Symphony No.2* and Bruckner's *Mass in E minor*, Haydn's *Creation*, Bach's *St Matthew Passion* sung in German, Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem*, Vaughan Williams' *A Sea Symphony*, Handel's *Messiah* and Haydn's 'Nelson' *Mass*.

In October, at the beginning of the 2002-03 season, we welcomed members of the Freiburg Bachchor to join with us in a performance of Dvorak's rarely heard *Requiem*. The concert opened with Bruch's *Violin Concerto No. 1 in G minor*, the soloist being the talented young Guildford-born Chloë Hanslip. Subsequently, a party from the Guildford Philharmonic Choir travelled to Germany to sing the Dvorak *Requiem* in Freiburg in November.

Following tonight's performance of Verdi's *Requiem*, our major venture of the season is on 17th May 2003, once again at Guildford Cathedral. This will be a unique chance to hear Mahler's massive *Symphony No. 8 in E flat*, ("Veni Creator Spiritus"), popularly known as 'Symphony of a Thousand'. The Choir will be combining with members of the Lewisham Choral Society, the South West Essex Choir, a youth choir, eight soloists and the Forest Philharmonic Orchestra. Jeremy Backhouse will conduct.

The Choir is always looking for new members, especially sopranos and tenors; prospective members are welcome to come along to rehearsals on a Monday evening in central Guildford, on an informal basis, before committing to an audition. If you would like any further information about the Choir or its forthcoming programmes, please phone Noreen Ayton, our Membership Secretary, on 01932 221918. The Choir's website is www.guildfordphilharmonicchoir.org.uk. Printed details of the Choir's current season and tickets for performances can also be obtained from the Tourist Information Office, Tunsgate, Guildford, 01483 444334. Tickets can also be obtained from Gill Sharpe on 01306 882456.

Soprano

Jacqueline Alderton
 Joanna Andrews
 Noreen Ayton
 Helen Beevers
 Mary Broughton
 Miranda Champion
 Elaine Chapman
 Sara Dann
 Rachel Edmondson
 Josephine Field
 Mandy Freeman
 Christine Hagge
 Angela Hall
 Angela Hand
 Calli Hayes
 Philippa Heggs
 Tracy Huggins
 Jane Kenney
 Judith Lewy
 Krystyna Marsden
 Lois McCabe
 Hilary Minor
 Susan Norton
 Robin Onslow
 Alison Palmer
 Margaret Parry
 Kate Peters
 Rosalind Plowright
 Alison Rawlinson
 Kate Rayner
 Jill Scott
 Ann Sheppard
 Maureen Shortland

Judy Smith
 Maggie Smith
 Kathy Stickland
 Daniela Topolarova
 Christine Wilks

Alto

Marian Adderley
 Marion Arbuckle
 Sally Bailey
 Iris Ball
 Penny Baxter
 Evelyn Beastall
 Iris Bennett
 Jane Brooks
 Mary Clayton
 Anna Cowell
 Margaret Dentskevich
 Andrea Dombrowe
 Carolyn Edis
 Celia Embleton
 Valerie Garrow
 Ingrid Hardiman
 Susan Hinton
 Carol Hobbs
 Sheila Hodson
 Yvonne Hungerford
 Valerie Leggatt
 Mairi McCuish
 Kay McManus
 Julia McNeill
 Christine Medlow
 Rosalind Milton

Mary Moon

Brenda Moore
 Jean Munro
 Penny Muray
 Jacqueline Norman
 Penny Overton
 Anne Philps
 Lesley Scordellis
 Catherine Shacklady
 Gillian Sharpe
 Rima Sköld
 Prue Smith
 Rosey Storey
 Jane Sweaney
 Suleen Syn
 Hilary Trigg
 Tessa Wilkinson
 Maralyn Wong

Tenor

David Baxter
 Adam Boniface
 Bob Bromham
 Douglas Cook
 Tony Cousins
 Bob Cowell
 Leslie Harfield
 Paul Heggs
 Ian Landsborough
 Nick Manning
 Charles Martin
 Chris Robinson
 John Trigg

Bass

Dan Adderley
 Peter Andrews
 Roger Barrett
 Alan Batterbury
 John Britten
 Norman Carpenter
 Philip Davies
 Michael Dudley
 Terence Ellis
 Geoffrey Forster
 James Garrow
 Vaidotas Gerikas
 Michael Golden
 Nick Gough
 Peter Herbert
 Laurie James
 Michael Jeffery
 Stephen Jepson
 Neil Martin
 Maxwell New
 Chris Newbery
 John Parry
 Roger Penny
 Chris Peters
 Nigel Pollock
 David Ross
 Philip Stanford
 Michael Taylor
 Kieron Walsh

Wokingham Choral Society

Wokingham Choral Society was founded in 1951 and has grown in both size and reputation over the last 50 years. With a mixed membership of about 140 singers, they specialise in major choral works both mainstream and less well known, performed with outstanding professional orchestras and superb soloists.

This season they have a sparkling new Musical Director, Aidan Oliver, who took over the baton from tonight's conductor Edward Gardner on his recent appointment to the Hallé Orchestra. They follow in the footsteps of Wokingham's previous young conductors who have gone on to glittering

careers: Graeme Jenkins, now Director of Music at Dallas Opera, Paul Daniel, Director of Music at English National Opera and Stephen Layton whose choral recordings have been gaining huge critical acclaim.

The society's next concert will be a Baroque Extravaganza at Eton College on Sunday 30th March, followed by a Shakespearean Evening on Saturday 14th June at Saint Paul's Church, Wokingham. Tickets can be obtained from Sue Bryant 0118 934 0283.

Soprano

Sue Alghita
Audrey Brown
Sue Budge
Fiona Butler
Viv Canning
Christine Couper
Jenny Eaglen
Margaret El Kheir
Kristen Gallagher
Inger Grindley
Ann Haycocks
Mary Henschel
Claire Hiscock
Rachel Holland
Hazel Hunter
Carole Hurst
Yvonne Hutchinson
Karin Iding
Ann Iles
Jeanne McIntosh
Sheila Milne
Ann Paterson
Lesley Platt
Marion Provall
Amy Robins
Barbara Robins
Marilyn Rogers
Ellen Singleton-Wood
Irene Simons
Angela Smith
Linda Topp
Sue Tuck
Sally Virgo
Ellen Wallis
Liz Ward

Alto

Caroline Bailey
Hilary Blake
Angela Borland
Jos Bowyer
Liz Davies
Rosemary Dempster
Joy Dennis
John Douglas
Ros Dunmore
Marjorie Fletcher
Hazel Flower
Anne Frank
Caroline Fulton
Astrid Jennings
Anne Lane
Diane Lawton
Rachel Masters
Judy McLennan
Jane Mellor
Judith Mills
Libby Newman
Joanna O'Neill
Claire Pusey
Sharon Renew
Margaret Rowntree
Paula Seddon
Jill Smith
Janet Sole
Anne Stenborn
Alison Sutton
Valerie Tidball
Jill Womak
Olwen Wood
Marilyn Wright

Tenor

Peter Ambrose
Greg Callaghan
Brian Carroll
Martyn Clark
Eric Cox
Rob Edwards
Victor Forsyth
Rob Grindley
John T Redpath
Gordon Siveter
Noel Turner
David Ward
Ed Wilson

Bass

Andrew Bateman
Rod Bromley
John Budd
John Cobb
Hugh Dempster
Richard Emery
Nigel Hampton-Chubb
Michael King
Brian Lambe
Nigel Mellor
Ernest Paterson
Fred Preston
Peter Rowntree
Gerald Townsend
John Wallis
Bill Watson
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Julian Bigg conductor

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Mozart *Coronation Mass*
Rutter *Mass of the Children*
(UK premiere)

Saturday 8 March 7.30pm
Guildford Cathedral
Guildford Camerata
Farnham Youth Choir
John Rutter conductor

Tallis Scholars

Friday 28 March 7.30pm
Guildford Cathedral
Programme includes *Allegri's Miserere*
Peter Phillips conductor

Elgar & Sibelius

Friday 4 April 7.30pm
Guildford Civic
Boris Belkin violin
Frank Shipway conductor

Music for Elizabeth R

Friday 20 June 8.00pm
Abbot's Hospital, Guildford
Musicians of the Globe
Directed by Philip Pickett

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