

11/2003

*An Evening of the*  
*Baroque*





# **Guildford Philharmonic Choir**

**President Sir David Willcocks CBE MC**



<b>Bach</b>	<b>Brandenburg Concerto No.3</b>
<b>Pachelbel</b>	<b>Canon in D Major</b>
<b>Handel</b>	<b>Dixit Dominus</b>
<b>Kuhnau</b>	<b>Tristis est anima mea</b>
<b>Albinoni</b>	<b>Adagio for organ and strings</b>
<b>Vivaldi</b>	<b>Gloria</b>

<b>Sally Barber</b>	<b>Soprano</b>
<b>Olivia Maffet</b>	<b>Soprano</b>
<b>Joya Logan</b>	<b>Contralto</b>
<b>Graham Voke</b>	<b>Tenor</b>
<b>Martin Johnson</b>	<b>Bass</b>

## **Brandenburg Sinfonia**

**Jeremy Backhouse**

**Saturday 29 November 2003 at 7.30pm**

**Guildford Cathedral**

## AN EVENING OF THE BAROQUE

The term 'baroque' came into use in the arts for a new style committed to genuine emotion and the imaginatively ornamental. Human drama became a vital element in paintings from this period. They were typically acted out with highly expressive, theatrical gestures, striking treatment of light and shade and rich colour combinations. Other art forms, especially music, also developed a dramatic and ornamental style during the same period.

By the end of the 15th century, the city of Rome had supplanted Florence as the primary focal point of Renaissance culture. Massive papal patronage of the arts began to enrich Rome. It was hardly surprising that music too should flourish against this rich visual background. Typical of baroque musicians active in Rome was the composer and violinist Corelli (1653-1713), whose style of playing became the basis for the violin technique of the 18th and 19th centuries. Many eminent composers of the baroque period sojourned in Rome, which also featured on the 'Grand Tour', enjoyed by the wealthy of Europe, and especially England, in increasing numbers during the 1700s.

Rivalling Rome in its musical influence, Naples owed its outstanding reputation to both the inordinate number of talented musicians which the city produced and to its music conservatories, which educated and served them so well. The universally acknowledged master of Neapolitan baroque music was Alessandro Scarlatti (1660-1725).

Also featured on the 'Grand Tour' was Venice, the great independent trading city-on-the-water in the north, which was also a place of great wealth, architectural masterpieces and musical influence, the most famous among its musical sons being Antonio Vivaldi (1678-1741).

Though highly influenced by developments in Italy, Germany was in fact grafting these forms and styles onto its own indigenous traditions. The Reformation brought religion to the masses, both through Luther's translations of biblical texts into German, and through the extensive use of the chorale as an essential textual/musical accompaniment to the church service. From the traditional chorale melodies, much of German baroque music was to grow and develop.

Given the difficulties of travel and communication at this time, it might easily be assumed that composers would know relatively little of other composers or countries. Nothing could be further from the truth. Travel by stage-coach may have been lengthy, and probably only for the well-to-do, but music-making was highly prized by many of the royal courts, and leading musicians would often be financed for their journeys to bring back the latest styles and compositions. During the first half of the 1700s, German music adopted the Italian forms of the concerto and sonata, and with them, much of the Italian baroque 'vocabulary', together with the latest Italian compositions.

## Johann Sebastian BACH 1685–1750

Johann Sebastian Bach was the son of Johann Ambrosius, court trumpeter for the Duke of Eisenach and director of the musicians of the town of Eisenach in Thuringia. Young Johann Sebastian was taught by his father to play the violin and harpsichord, and was initiated into the art of organ playing by his famous uncle, Johann Christoph Bach, who was then organist at the Georgenkirche in Eisenach. Orphaned by the age of 10, Johann Sebastian was taken into the home of his eldest brother, Johann Christoph, former pupil of Pachelbel, and now well-established as organist of the St. Michaeliskirche, Ohrdruf. Johann Sebastian at once settled down happily in this household, studying the organ and harpsichord with great interest under his brother.

It was his excellent soprano voice that secured Johann Sebastian a position in the choir of the wealthy Michaelis monastery at Lüneburg, where he had a unique chance to study and participate in choral and orchestral performances on a scale unknown in his homeland. When nearly 18, Bach embarked on his professional career, firstly as a violinist and then as an organist.

In 1708, the Duke of Weimar, one of the most distinguished and cultured nobles of his time, offered Bach a post among his Court chamber musicians and as Organist to the Court. During this time, interest was in the new Italian style of music which was then becoming the rage of Europe, one of the chief exponents being the Venetian composer Vivaldi. In 1717, Bach moved to the small Court of Anhalt-Cöthen to hold the position of Capellmeister, the highest rank given to a musician during the Baroque. His master was the young prince Leopold of Anhalt-Cöthen, who had well-developed musical tastes. In the happy atmosphere at Cöthen, Bach's days were devoted to music and he wrote much of his chamber music; violin concertos, sonatas, keyboard music, etc. However, he wished to give his sons a good education, and there was no university at Cöthen, nor the cultured atmosphere and facilities of a larger city, so Bach decided to look around for a new position.

It may have been this hope of prospective employment which in 1721 led Bach to revive an old invitation to produce what are now known as the *Brandenburg Concertos*, what he described as "six concertos for several instruments", Bach had already met the Margrave of Brandenburg, and had been invited to provide some orchestral music, but there is no record of Bach's having subsequently visited the Margrave at his Brandenburg Court. However, the death in June 1722 of Johann Kuhnau, Cantor of the Thomasschule at Leipzig, led to a more attractive opportunity. Bach already had many musical and courtly connections in Leipzig; where there was also a famous university and a distinctly cosmopolitan atmosphere. So Bach left for Leipzig, where he spent the remaining 27 years of his life as Cantor, or Director of Choir and Music.

## **Brandenburg Concerto No. 3 in G, BWV 1048**

*Allegro moderato*

*Adagio*

*Allegro*

The *Brandenburg Concertos* are less a coherent collection of pieces than a demonstration of Bach's skill in working with different orchestral textures and colours, and some of the music may date back to 1713. The pieces are of the *concerto grosso* type, with one group of instruments standing in contrast to the rest of the orchestra. Sometimes the contrast is established by differences in tone colour between the group and the orchestra, sometimes it is achieved by texture and weight. *Brandenburg Concerto No. 3 in G* is of this latter type. It is scored for strings only. The strings are divided into nine parts, and there is a tenth part for basso continuo. The parts join together in the *tutti* sections, or split into groups of violins, violas and cellos (three of each instrument), or individual solo instruments. The first movement takes the form of a *da capo* aria, but the second section is not an exact repetition of the first and contains additional developments of the music. The second movement is something of a mystery. All that Bach provided in the manuscript at this point were the tempo indication *Adagio* and two chords, constituting a Phrygian, or imperfect, cadence. Most musicologists accept that this movement was intended to be an improvised extended cadenza by a solo instrument, possibly a violin. The final movement is an exuberant dance in triple time, in two sections.

## **Johann PACHELBEL 1653–1706**

Johann Pachelbel was south German born, but spent much of his career in middle Germany. He studied in Nuremberg, Altdorf and Regensburg before becoming the organist of St. Stephen's Cathedral Vienna, Austria, in 1674. He returned to Germany in 1677 as the court organist at Eisenach, the city of Bach's birth 8 years later. The following year he obtained the organist post at the Predigerkirche at Erfurt, remaining there for 12 years. During this time he taught Johann Christoph Bach, Johann Sebastian's older brother and guardian in Ohrdruf. In 1690, Pachelbel became court organist at Stuttgart. Two years later he took his final post, in Nuremberg, where he lived until his death in 1706. Pachelbel's repertoire is the stylistic ancestor of J S Bach's, and he wrote both free works (toccatas, fantasies, fugues, etc) and chorale settings. Pachelbel was one of the great organist-composers of his day, a man who could count Bach's teacher among his pupils.

The *Canon in D Major*, which was written in or around 1680, is a minor piece by comparison to Pachelbel's large-scale sacred works, but its charming grace has made it a favourite. It has appeared in numerous transcriptions, including for piano, guitar, woodwind, chorus and string quartet as well as rock, jazz and synthesiser versions; tonight's performance is a more conventional arrangement for continuo strings.

## George Frederick HANDEL 1685–1759

George Frederick Handel was born in Halle, Germany, one month before Johann Sebastian Bach and 50 miles from Eisenach, Bach's birthplace. His father was a barber-surgeon who wanted George to go into law. However, with his father in 1692, the young Handel visited the Saxon court at Weissenfels, where Duke Johann Adolf heard him play the organ. The Duke advised the father to have his son properly tutored, so at the age of 10, Handel began to receive composition lessons from the organist at the Marienkirche, Friedrich Wilhelm Zachow.

His first employment, aged 17, was as organist at the local church in Halle, then in 1703, Handel was appointed violinist-composer for Hamburg's German opera. For a while he travelled Europe, enjoying considerable success from the various operas he composed. Handel was 21 when, in 1706, he undertook an extended visit to Italy. He was not to leave until 1709 as he was soon in demand, first as an organist, then as a composer of secular cantatas and from early 1707, as composer of sacred music for Cardinal Carlo Colonna, an important supporter of the Carmelite Order in Rome. While in Italy, he met Corelli and both Scarlattis (Alessandro and Domenico) and wrote over 100 chamber cantatas and other pieces.

His return to Hanover was to assume the post of Kapellmeister to the Elector (soon to become King George I of England). In 1712 Handel moved to London; 2 years later, upon the accession of the House of Hanover, he gained immediate access to the royal circle of England and, in 1726, became a naturalised British subject.

*Dixit Dominus* is the musical centrepiece of Handel's setting of the complete Vespers service for the Feast of Our Lady of Mount Carmel, composed during the early stages of his stay in Rome in 1707. It is a setting of Psalm 110 (109 in the Catholic psalter) and the most brilliant and famous of Handel's three Vesper psalms (the others being *Laudate pueri Dominum* and *Nisi Dominus*).

Handel was in Rome both to practice his art and also to learn. He seems to have assimilated the techniques of contemporary Italian style with little effort. Writing music for the Catholic Church would also have been a new experience for a North German protestant, yet he faced few obstacles here, either. *Dixit Dominus* can lay claim to being Handel's first piece of Latin church music, and as such, is a remarkable achievement. It shows that in only a few months following his arrival in Italy, Handel had thoroughly assimilated the highly charged, emotional style that characterised Italian music of the late Baroque.

Handel was only 22 at the time, and the music overflows with youthful exuberance and infectious vitality; there is little of that relaxed grandeur that is so typical of his English music. *Dixit Dominus* is a large-scale work arranged for five soloists, five-part chorus, strings and continuo. Each of the nine movements

is strongly characterised, reflecting a powerful combination of Italian techniques and textures that owe much to Corelli, Alessandro Scarlatti and other contemporaries, with Handel's own strong, very German grounding in counterpoint.

The power and vitality are evident from the first movement, a spirited *Allegro* revolving around four contrasting musical ideas. After two delightful Italianate arias for alto and soprano respectively, the ensuing chorus *Juravit Dominus* opens with a passage marked *grave*, the harmonisation of which is rather advanced. The G minor *Allegro* that alternates with it in this movement is fiery. The brisk but stately chorus that follows contrasts a dignified rising figure at the words *Tu es sacerdos in aeternum* with cascading semiquavers. (This same music was reworked 30 years later into an eight-part chorus in *Israel in Egypt*.) A flowing *allegro*, opened by the five soloists and taken up by the full chorus, builds in intensity to depict God in his anger breaking the kings.

*Judicabit in nationibus* is a beautifully crafted chorus in two distinct but complementary sections, the second of which gives the choir an opportunity for some delicate, virtuosic runs. The music of both sections merges towards the end. Following the ravishing yet enigmatic duet (with chorus) *De torrente in via bibet*, the choir takes off upon a dazzling finale, in which the virtuoso prelude leads into a driving fugue at double the previous speed, a fiery precursor of the great oratorio choruses still 30 years in the future. This is the youthful Handel at his most virile.

## **Dixit Dominus, HWV 232**

- I. *Dixit Dominus* – Soloists & Chorus
- II. *Virgam virtutis* – Alto solo
- III. *Tecum principium* – Soprano solo
- IV. *Juravit Dominus* – Chorus
- V. *Tu es sacerdos* – Chorus
- VI. *Dominus a dextris tuis* – Soloists & Chorus
- VII. *De torrente in via* – Chorus
- VIII. *Gloria Patri* – Soloists & Chorus

<i>Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.</i>	The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy footstool.
<i>Virgam virtutis tuae emitet Dominus ex Sion, dominare in medio inimicorum tuorum.</i>	The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies.
<i>Tecum principium in die virtutis tuae in splendoribus sanctorum, ex utero ante luciferum genui te.</i>	Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.
<i>Juravit Dominus et non poenitebit eum: Tu es sacerdos in aeternum secundum ordinam Melchisedech.</i>	The Lord hath sworn, and will not repent; Thou art a priest for ever according to the order of Melchisedech.
<i>Dominus a dextris tuis confregit in die irae suae reges.</i>	The Lord at thy right hand shall strike through kings in the day of his wrath.
<i>Judicabit in nationibus, implebit ruinas, conquassabit capita in terra multorum.</i>	He shall judge among nations, he shall fill the places with dead bodies and smite in sunder the heads over many countries.
<i>De torrente in via bibet: propterea exaltabit caput.</i>	He shall drink of the brook in the way: therefore shall he lift up his head.
<i>Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper in saecula saeculorum. Amen.</i>	Glory be to the Father and to the Son and to the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.

### **Johann KUHNNAU 1660–1722**

In 1684, the year before Bach was born, Kuhnau became organist at the Thomaskirche in Leipzig. Upon the death of Johann Schelle (1701) Kuhnau became music director of the Nikolaikirche, the university, and cantor at the Thomasschule as well. Bach, who succeeded Kuhnau in all of these positions except the university, knew Kuhnau from at least 1716 when together they had tested the new organ at the Liebfrauenkirche in Halle. Kuhnau's keyboard works exerted a tremendous influence upon keyboard style of the period and his *Neue Clavierübung* (New Keyboard Practice) was the precedent for Bach's own four volumes, the last of which contained the *Goldberg Variations*.

Kuhnau composed church cantatas, suites and descriptive sonatas for harpsichord, and showed mastery of an astonishing array of styles and forms. He shared with Bach the ability to assimilate a large number of influences and to forge new musical complexes. Moreover, the textual declamation and the fluid interchange between polyphony and homophony reveals something of Handel's heritage too (Handel encountered Kuhnau as a student and borrowed from Kuhnau's keyboard works in his own compositions). Indeed, just as Kuhnau is the most significant link between Schütz and Bach, he might also be the only German composer who was of immediate influence on the development of both Bach and Handel.

The short motet *Tristis est anima mea* is written for choir, five soloists and organ, and shows the preservation of the traditional church style (in keeping with the traditional Latin text). The precise date of this work is unknown, and it is more conservative in texture but extremely expressive within the bounds of the motet style. The piece was highly thought of by Bach, who performed and also arranged it.

*Tristis est anima mea  
usque ad mortem;  
sustinete hic et vigilate mecum.*

My soul is exceedingly sorrowful,  
even unto death;  
tarry ye here and watch with me.  
(Matthew 26, 38)

*Jam videbitis turbam,  
quae circumdabit me,  
vos fugam capietis.  
Et ego vadam  
immolari pro vobis.*

Soon you will see the crowd  
that will surround me;  
you, however, will take flight.  
And I shall go forth  
to be sacrificed for you.

### **Tomaso ALBINONI 1671–1751**

Tomaso Albinoni, eldest son of a wealthy paper merchant, was born in Venice in 1671 and resided in Venice all his life. At an early age he became proficient as a singer and, more notably, as a violinist, soon turning his hand to composition. In his youth, Albinoni flirted unsuccessfully with the composition of church music. He first came to public notice as a composer when, in 1694, his first opera, *Zenobia, regina de Palmireni*, was produced in Venice and his first collection of instrumental music (*Sonata a tre*, op.1) appeared. Thereafter he divided his attention almost equally between vocal and instrumental composition. His vocal music, circulated largely only in manuscript, was comparatively little known outside Italy. His instrumental music (108 works published as op. 1–3 and 5–10, plus 17 works published in 'unauthorised' collections and about 50 authenticated works remaining in manuscript) enjoyed a vogue in northern Europe, particularly through the activity of publishing houses in Amsterdam and London.

The *Adagio for Organ and Strings* is based on a fragment of manuscript discovered in the Dresden State Library after the Second World War by Remo

Giazotto, a Milanese musicologist who was at that time completing a biography of Albinoni and a listing of his music. Only the bass line and six bars of melody had survived, possibly from the slow movement of a Trio Sonata. Based on the surviving fragment, Giazotto 'reconstructed' the now-famous *Adagio* into a piece for organ and string orchestra (with solo violin) in 1945. To him it suggested a piece that would be played in church, so he added an organ and turned it into a very stately and elegant piece with a strong melodic line. Although it has been criticised as being too romantically orchestrated for a piece of genuine baroque music, it nevertheless carries a beautiful dignity and warmth. It is perhaps ironic that Albinoni's rediscovery by the wider public in our own times was largely based on this ever-popular piece which Albinoni himself would only barely recognise.

### **Antonio VIVALDI 1678–1741**

Born in Venice in 1678, the son of a professional violinist in the orchestra of the prestigious Basilica di San Marco, Antonio Vivaldi was a gifted violinist himself, and in 1703 was appointed maestro di violino at the *Ospedale della Pietà*, a Venetian orphanage for girls. In this same year he was ordained a priest, but within a short time of his ordination, he gave up the priesthood. Even so, he became known as the 'Red Priest', because of the colour of his hair, but was probably better suited to his life as a freelance musician and impresario. The demands for his services were considerable and necessitated travelling widely throughout Europe promoting his own compositions, as well as working in opera in a number of theatres.

Vivaldi's music is universally associated with his native city of Venice. For much of his life he enjoyed a fruitful musical association with the *Ospedale* in a variety of capacities, at different times as violin teacher, musical director and external supplier of compositions, making the girls' orchestra one of the most admired and accomplished in Europe. The now famous *Gloria* was probably written for the Feast of the Blessed Virgin in 1713 or 1714, this being the Patronal Feast of the *Ospedale*.

Vivaldi was a prolific and hugely influential composer. The cycle of violin concerti (Opus 8, nos. 1–4) known as the *Four Seasons* is the best known example from a catalogue of more than 500 instrumental concerti which he wrote. In addition, more than 50 sacred vocal compositions and at least 40 cantatas are known, many of them exhibiting the same depth and mastery as the *Gloria* itself. Vivaldi was also active in the field of opera, as both composer and impresario, having around 50 operas to his credit, at least 16 of which are extant and complete. His influence is readily discernable in the forms of later baroque music, notably in original compositions by Johann Sebastian Bach and also in Bach's many transcriptions of Vivaldi's concerti.

Vivaldi's setting of the *Gloria*, a joyful hymn of praise and supplication, is for four-part chorus and orchestra with three soloists, two soprano and one alto, though

it is customarily performed with only two soloists. It is divided into 12 contrasting movements, each characterised by its own mood and musical texture, yet still managing to preserve a sense of formal coherence.

The introductory movement, *Gloria in Excelsis*, with its octave leaps in the strings and subsequent run with the trumpet, shows the festive brilliance of Vivaldi's church music. He maintains momentum throughout the movement with the voices entering in declamatory style before exploring the musical material sequentially. The second movement, *Et in terra pax*, with gently pulsating string accompaniment, is quiet and contemplative, perfused with profound sadness. This is followed by an exuberant duet, *Laudamus te*; in turn the voices imitate each other and then join almost playfully to sing in thirds together.

The sixth movement, *Domine Deus*, is long melody in C major and unfolds as a dialogue between solo soprano alongside an equally beautiful instrumental obbligato for either oboe or violin (Vivaldi left the choice of instrument to the performers). The chorus *Domini Fili unigenite*, with its relentless dotted rhythms, is followed by a serene slow movement, *Domine Deus, Agnus Dei*, for the alto soloist and choir.

The *Quoniam tu solus sanctus* is a truncated form of the opening movement. The final chorus, *Cum Sancto Spiritu*, is not an original work by Vivaldi. As was common practice at the time, Vivaldi 'borrowed' from an existing work, (in this case the fugue from a *Gloria* by the minor Veronese composer Giovanni Maria Ruggieri) and largely rewrote it, adding virtuoso trumpet solos, to make this a dignified end to a masterpiece of choral music.

### **Gloria in D major, RV 589**

- I. *Gloria* – Chorus
- II. *Et in terra pax* hominibus – Chorus
- III. *Laudamus te* – Duet: Soprano and II
- IV. *Gratias agimus tibi* – Chorus
- V. *Propter magnam gloriam* – Chorus
- VI. *Domine Deus* – Soprano
- VII. *Domine Fili Unigenite* – Chorus
- VIII. *Domine Deus, Agnus Dei* – Alto & Chorus
- IX. *Qui tollis peccata mundi* – Chorus
- X. *Qui sedes ad dexteram Patris* – Alto
- XI. *Quoniam tu solus Sanctus* – Chorus
- XII. *Cum Sancto Spiritu* – Chorus

<i>Gloria in excelsis Deo</i>	Glory to God in the highest
<i>Et in terra pax hominibus bonae voluntatis.</i>	And on earth peace to men of goodwill.
<i>Laudamus te, benedicimus te, adoramus te, glorificamus te.</i>	We praise thee, we bless thee, we worship thee, we glorify thee.
<i>Gratias agimus tibi</i>	We give thanks to thee
<i>Propter magnam gloriam tuam.</i>	For thy great glory.
<i>Domine Deus, Rex coelestis, Deus Pater omnipotens</i>	Lord God, heavenly King, God the Father almighty
<i>Domine Fili Unigenite, Jesu Christe</i>	O Lord, the only-begotten Son, Jesus Christ
<i>Domine Deus, Agnus Dei, Filius Patris, Domine Deus, Rex coelestis, Domine Fili unigenite, miserere nobis.</i>	O Lord God, Lamb of God, Son of the Father, O Lord God, heavenly King, O Lord the only-begotten Son, have mercy upon us.
<i>Qui tollis peccata mundi, Agnus Dei, Filius Patris, miserere nobis.</i>	Thou that takest away the sins of the world, Lamb of God, Son of the Father, have mercy upon us.
<i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Thou that takest away the sins of the world, receive our prayer.
<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	Thou that sittest at the right hand of the Father, have mercy upon us.
<i>Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.</i>	For thou only art holy, thou only art the Lord, thou only art most high, Jesus Christ.
<i>Cum Sancto Spiritu, in gloria Dei Patris, Amen.</i>	With the Holy Ghost, in the glory of God the Father, Amen.



### **Sally Barber**

Sally Barber studied oboe and singing as part of her BA in German and Music at the University of Exeter. She has studied with Tim Penrose and, more recently, Catherine Denley and sung, broadcast and recorded with a variety of highly acclaimed groups including the Tallis Chamber Choir, New London Chamber Choir and Vasari Singers, touring extensively in the UK and overseas. She is a long-standing member of the Chapel Choir of the Royal Hospital, Chelsea.

Solo work includes Handel's *Messiah*, *Dixit Dominus* and *Acis and Galatea*, Vivaldi's *Gloria*, Leighton's *Crucifixus pro Nobis*, Darke's *As the Leaves Fall*, Vaughan Williams' *Mass in G Minor*, Mozart's *Mass in C Minor* and *Missa Brevis in D*, Brahms' *Liebesliederwalze* and Haydn's *Kleine Orgelmesse*. Future plans include a tour of Luxembourg and a performance of Francis Pott's *My Song is Love Unknown* at St John's Smith Square.



### **Olivia Maffett**

Olivia originally trained as an actor at the Webber Douglas Academy. Theatrical experience includes repertory at Ayr, two seasons for Channel Theatre, Bernstein's *Trouble in Tahiti* at the Bridewell Theatre for director Clive Paget, Wendy Toy's acclaimed production of *The Sound of Music* (National Tour), and Tom Stoppard's *Indian Ink* (Aldwych Theatre). Her musical activities range from the Almeida Contemporary Music Festival through regular chorus work for the Royal Opera to BBC Radio 2's 'Friday Night is Music Night'. She sang in Ligeti's *Le Grand Macabre* and John Adams' *El Nino* at the Châtelet Theatre in Paris, both

directed by Peter Sellars, and appeared as Elektra in *Oresteia* by Xenakis at the Linbury Studio Theatre.

### **Joya Logan**

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



Her solo repertoire includes Bach's *Magnificat*, *St Matthew Passion*, *St John Passion* and *Christmas Oratorio*, Britten's *Rejoice in the Lamb* and *A Ceremony of Carols*, Copeland's *In the Beginning*, Handel's *Dixit Dominus* and *Messiah*, Haydn's *Nelson Mass*, Mozart's *Requiem* and *Vesperae Solennes de Confessore*, Pergolesi's *Stabat Mater*, Respighi's *Laud to the Nativity*, Vaughan Williams' *Mass in G*, Vivaldi's *Gloria*, and Durufle's *Requiem*. Joya has recorded Rachmaninov's *Vespers* for Hyperion. Last year Joya appeared as Guest soloist in the *Spirit of Christmas* at the Grosvenor Chapel, in the presence of HRH Prince and Princess Michael of Kent.

Joya also founded 'Mini Crotchets', a pre-school Music Group for toddlers in South West London, aiming to encourage young children to enjoy music through action and counting songs, percussion playing, nursery rhymes and popular children's songs.

### **Graham Voke**



Graham Voke started his musical career in Old St Paul's Church Edinburgh, where he became Head Chorister. He was the second person in Scotland to receive the RSCM (Royal School of Church Music) Senior St Nicholas Award. He has sung with the Scottish Philharmonic and the Scottish Chamber Choir, with whom he has toured Europe.

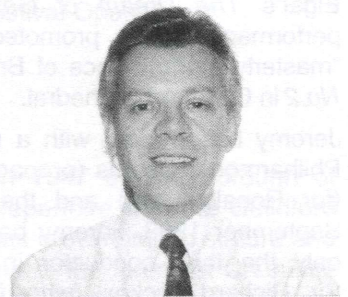
Since moving to London he has performed with the New London Singers, under Barry Rose, and now appears regularly with the Tallis Chamber Choir and St Alfege Parish Church in Greenwich. He has also appeared regularly in the music festival at Quille in Southern France.

### **Martin Johnson**

Martin Johnson has enjoyed many years of making music across a wide spectrum of activities. He first started singing with Sir David Willcocks at Kings College School Cambridge, followed by several years as a viola player in the National Youth Orchestra. He was then awarded a choral scholarship to Durham University, where he read English Literature.

After graduation he appeared on the London music scene, performing for many years as a soloist in the London Handel Festival at Hanover Square.

His singing activities then embraced everything from Handel to Light Opera to Close Harmony (and back again) with several recordings as well as



appearances on BBC radio and BBC TV. He is passionate about music and tries to combine it wherever possible with work, travel and raising a family. He is delighted to be making his first appearance with the Guildford Philharmonic Choir.



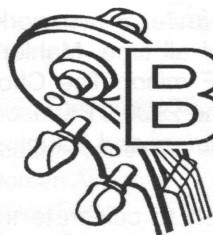
### **Jeremy Backhouse**

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. 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, on the Guild label. As a new departure, the Vasari Singers' latest Guild label CD, 'Our love is here to stay' is a collection of close harmony, blues and jazz numbers, including several arrangements by Ward Swingle, their Patron.

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.

Jeremy has worked with a number of leading choirs in the UK, 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 history of the choir, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson.



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**Brandenburg**  
sinfonia

The Brandenburg Sinfonia 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 Sinfonia 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 100 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 Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

### **The 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. Since this time, the Choir has grown both in stature and reputation and can now rightly claim its place as one of the foremost Chorus 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 patriotic and thrilling concert to celebrate the Queen's Golden Jubilee and a performance of Mendelssohn's *Elijah*. A novel experience for the choir was two concerts with the tenor Russell Watson, at the Royal Albert Hall, London, and at Brighton.

Last season began with a moving performance of the rarely-heard Dvořák *Requiem*. Members of the choir were then invited to perform Vivaldi's *Gloria* at St Martin-in-the-Fields. This was followed by a powerful performance of Verdi's *Requiem*, having combined forces with Wokingham Choral Society for the annual Guildford Borough concert. However, the highlight of the year was another Mahler performance, the *Symphony No. 8 "Veni Creator Spiritus"*, ('Symphony of a Thousand'). For this massive undertaking, the Choir was joined by Lewisham Choral Society, the South West Essex Choir and the children of the Grey Coat Hospital Chamber Choir.

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.

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# Guildford Philharmonic Choir

## FIRST SOPRANOS

Joanna Andrews  
Noreen Ayton  
Helen Bates  
Helen Beevers  
Elaine Chapman  
Mirander Champion  
Sara Dann  
Calli Hayes  
Mo Kfour  
Hilary Minor  
Susan Norton  
Robin Onslow  
Margaret Parry  
Lesley Peek  
Judy Smith  
Carol Terry

## SECOND SOPRANOS

Jacqueline Alderton  
Anna Arthur  
Josephine Field  
Mandy Freeman  
Angela Hall  
Angela Hand  
Jane Kenney  
Judith Lewy  
Krystyna Marsden  
Lois McCabe  
Alison Palmer  
Kate Peters  
Rosalind Plowright  
Susannah Priede  
Alison Rawlinson  
Jill Scott  
Ann Sheppard  
Maggie Smith  
Kathy Stickland  
Christine Wilks

## FIRST ALTOS

Marion Adderley  
Penny Baxter  
Monika Boothby  
Jane Brooks  
Margaret Dentskevich  
Valerie Edwards  
Celia Embleton  
Ingrid Hardiman  
Susan Hinton  
Valerie Leggatt  
Kay McManus  
Rosalind Milton  
Mary Moon  
Penny Muray  
Jacqueline Norman  
Penny Overton  
Lesley Scordellis  
Jane Sweaney  
Hillary Trigg  
Pamela Woodroffe

## SECOND ALTOS

Valerie Adam  
Marion Arbuckle  
Sally Bailey  
Evelyn Beastall  
Iris Bennett  
Mary Clayton  
Andrea Dombrowe  
Carolyn Edis  
Valerie Garrow  
Carol Hobbs  
Sheila Hodson  
Yvonne Hungerford  
Brenda Moore  
Jean Munro  
Prue Smith  
Alex Stevens  
Rosey Storey  
Suleen Syn Wong  
Beatrice Wood

## FIRST TENORS

Bob Cowell  
Ian Landsborough  
Nick Manning  
Chris Robinson  
John Trigg

## SECOND TENORS

David Baxter  
Tony Cousins  
Leslie Harfield

## FIRST BASSES

John Britten  
Philip Davies  
Michael Dudley  
Terence Ellis  
Geoffrey Forster  
Vaidotas Gerikas  
Michael Golden  
Keith Hester  
Laurie James  
Chris Peters  
David Ross  
Ian Savill  
Philip Stanford  
Kieron Walsh

## SECOND BASSES

Dan Adderley  
Peter Andrews  
Roger Barrett  
Alan Batterbury  
Norman Carpenter  
James Garrow  
Nick Gough  
Peter Herbert  
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President: Sir David Willcocks CBE MC

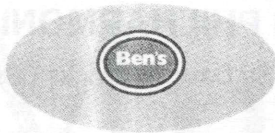
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## **DATES FOR YOUR DIARY**

**Sunday 14 December 2003 at 2.30pm**  
**The Mayor of Guildford's Christmas Concert**

Guildford Civic

Promoted by Guildford Rotary

**Saturday 21 February 2004 at 7.30pm**

**Beethoven: Symphony No.9**

**Haydn: Te Deum**

Guildford Cathedral

Promoted by Guildford Borough Council

**Saturday 20 March 2004 at 7.30pm**

**'American Celebration'**

**Copland: Fanfare for the Common Man**

**Thompson: Alleluia**

**Lauridsen: O Magnum Mysterium**

**Stravinsky: Symphony of Psalms**

**Barber: Agnus Dei (a cappella version of Adagio for Strings)**

**Bernstein: Chichester Psalms**

Guildford Cathedral

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**Saturday 22 May 2004 at 7.30pm**

**'Russian Spectacular'**

**Rachmaninov: Piano Concerto No.3 in D minor, Op.30**

**Borodin: Polovtsian Dances**

**Prokofiev: Alexander Nevsky**

Guildford Cathedral

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