



Guildford Philharmonic

Beethoven

Choral Symphony

Guildford Cathedral
Saturday 21 February 2004



To a sustainable future

Borax discovered one of nature's most bountiful borate deposits more than a century ago. Today, we supply the world with refined minerals that sustain life and our standard of living.

Borates feed the crops that nourish our society. They sustain life through medicines that protect us from disease, and safety devices that protect us from accidents.

Borates also protect our natural resources, helping to make glass and fibreglass which conserve energy in our homes and businesses through energy efficient lighting and insulation, protecting the wood we use to build our homes and providing the potential to create a clean, sustainable hydrogen energy fuel source for cars.

But our products are only part of our commitment to the future. We also work to make our practices sustainable - from how efficiently we mine borates, to how our operations help sustain the standard of living in our communities.

In other words, it's more than a pleasure to support Guildford Philharmonic - it's also part of our commitment to a sustainable future.



Borax Europe Limited
1A Guildford Business Park
Guildford, GU2 8XG

A member of the Rio Tinto Group



GUILDFORD PHILHARMONIC

HaydnTe Deum

BeethovenSymphony No.9 'Choral'

There will be no interval during this concert

There will be a short break between the two pieces

Rebecca Nash	soprano
Marie Elliott	contralto
Mark Wilde	tenor
James Gower	bass

Guildford Philharmonic Choir

(chorus master : Jeremy Backhouse)

Guildford Philharmonic Orchestra

David Towse	leader
--------------------	--------

Edward Gardner	conductor
-----------------------	-----------

All concerts in the current season are funded by Guildford Borough Council

The orchestra is grateful to the following for financial assistance:

South East Music Trust and Arts Council England

Major corporate sponsors in the 2003/2004 season:

BOC Gases, Borax Europe Ltd, Stevens & Bolton Solicitors



Programme Notes

Franz Joseph HAYDN (1732-1809)

In 1761 Haydn entered the service of the Esterházy family, and he remained in their full-time employment for more than thirty years. In the early years of this service he had charge of an orchestra which probably comprised at least six violins, three violas, three cellos and two double-basses, together with pairs of oboes and horns, other instruments being added on an occasional basis, as required. These conditions were not dissimilar to those he experienced in his previous appointment to the Austrian nobleman Count Morzin, at whose palace in Lukavec he was employed during the previous two years.

Haydn's relationship with the Esterházy establishment enabled him to develop the range of his creative work, and he viewed his relative isolation at the court in positive terms: 'I was cut off, and I was therefore forced to become original.' For although Haydn did not invent either the symphony or the string quartet, it was he more than any other composer who nurtured and developed these genres from their infancy to the full glories of their mature classical style.

After the death in September 1790 of Prince Nicholas Esterházy, his successor Anton retained Haydn on full pay, but reduced his duties as *Kapellmeister* to the court to no more than a nominal level. At the age of fifty-eight, Haydn was now free to challenge the world and so within three months he found himself accompanying the violinist-impresario Johann Salomon across Europe, en route for London. The exhilaration of the trip to London, which included the experience of seeing the sea for the first time in his life, released a burst of creativity from Haydn - after his return to Vienna in 1792, it became clear that his music had entered a new phase. After a return visit to London in 1794-95, he resumed his life in Vienna and continued to compose, his output including the great oratorios *The Creation* and *The Seasons*. In his final years Haydn was restricted by ill health and composed less and less - he died in Vienna in 1809, aged seventy-seven.

Te Deum in C 'Grosse Te Deum'

Haydn composed two settings of the *Te Deum*, both in C major. The first is a relatively early work dating from 1764, but the second, composed in 1800, is more thoroughly representative of his genius. By that time it was some five years since he had completed his final symphony, and he had recently been heavily involved in choral music, writing the Masses for the successive name days of the Princess Esterházy and also the great oratorio *The Creation* - he was clearly at the height of his powers.

Haydn began the composition of the *Te Deum* heard tonight during the autumn of 1799 and completed it in the spring of the following year. The

impetus to write the music sprang initially from a suggestion by Marie Therese, the wife of the Emperor Franz I, who was a talented soprano and an admirer of Haydn's music.

The choral writing is particularly assured and there is a notable absence of luxuriant orchestral textures. Richard Wagner, one of many 19th century musicians to admire this music, spoke of the 'sensitive coarseness' of the orchestration, noticing that Haydn deliberately eschews warm sonorities in order to achieve a more direct and pungent effect; there are also several occasions where the bold positioning of rests makes a strong impression.

The opening gesture is no less striking. Haydn admitted that his source came from plainchant, and the first line is boldly declaimed by the full orchestra and then by the chorus singing in octave unison. The famous Haydn scholar H.C. Robbins Landon claims that some eighty years later, Anton Bruckner modelled his *Te Deum* on this opening phrase of Haydn's.

One of the advantages of writing in C major was that it allowed Haydn to use trumpets and drums; the magnificence of the resulting ceremonial effects may well owe something to the oratorios of Handel that Haydn had heard a few years previously in London. In fact, the closing bars bear a remarkable resemblance to music from Handel's *Israel in Egypt*, though they are of course none the worse for that.

At that time . . .

The English chemist Humphry Davy produced laughing gas (nitrous oxide), finding it 'absolutely intoxicating' when inhaled. He therefore suggested its use as an anaesthetic in minor surgery. In August 1799 Nelson's British force destroyed much of Napoleon's fleet in Abukir Bay, an engagement that became known as the Battle of the Nile. On 14th December George Washington died at Mount Vernon, aged 67.

*Te Deum laudamus,
te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.*

*Tibi omnes Angeli,
tibi caeli, et universae Potestates,
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus Deus
Sabaoth.
Pleni sunt caeli et terra
majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.*

*We praise Thee, O God,
we acknowledge Thee to be the Lord.
Thee, the Father everlasting, all the earth
doth worship.
To Thee all the angels,
to Thee the heavens, and all the powers,
to Thee the cherubim and seraphim
cry out without ceasing:
Holy, holy, holy Lord God of hosts.*

*Full are the heavens and the earth
of the majesty of Thy glory.*

*Thee, the glorious choir of the apostles,
Thee, the admirable company of the
prophets,
Thee, the white robed army of martyrs doth
praise.*

*Te per orbem terrarum sancta confitetur
Ecclesia,
Patrem immensae majestatis;
venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.*

*Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,*

*non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.*

*Tu ad dexteram Dei sedes,
in gloria Patris.
Judex crederis esse venturus.*

*Te ergo quaesumus, famulis tuis subveni,
quos pretioso sanguine redemisti.*

*Aeterna fac cum Sanctis tuis
in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.*

*Et rege eos et extolle illos usque in
aeternum.*

*Per singulos dies benedicimus te.
Et laudamus nomen tuum
in saeculum et in saeculum saeculi.*

*Dignare, Domine, die isto
sine peccato nos custodire.*

*Miserere nostri, Domine,
miserere nostri !*

*Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.*

*In te, Domine, speravi:
non confundar in aeternum.*

*Thee, the holy Church throughout the world
doth confess:*

*The Father of incomprehensible majesty;
Thine adorable, true, and only Son,
and the Holy Ghost the Paraclete.*

*Thou, o Christ, art the King of glory.
Thou art the everlasting Son of the Father.
Thou, having taken upon Thee to deliver
man,
didst not disdain the Virgin's womb.
Thou, having overcome the sting of death,
hast opened to believers the kingdom of
heaven.*

*Thou sittest at the right hand of God,
in the glory of the Father.
Thou, we believe, art the Judge to come.*

*We beseech Thee, therefore, to help Thy
servants,
whom Thou hast redeemed with Thy
precious Blood.
Make them to be numbered with Thy saints
in glory everlasting.
O Lord, save Thy people,
and bless Thine inheritance.
And govern them, and exalt them for ever.*

*Day by day we bless Thee.
And we praise Thy name for ever;
yea, for ever and ever.
Vouchsafe, O Lord, this day,
to keep us without sin.
Have mercy on us, O Lord,
have mercy on us !
Let Thy mercy, O Lord, be upon us,
as we have trusted in Thee.
In Thee, O Lord, have I trusted:
let me not be confounded for ever.*

Ludwig van BEETHOVEN (1770-1827)

Beethoven is as central to our music as Shakespeare is to our literature. He was a key figure in the nineteenth century artistic consciousness, the very epitome of the 'artist as hero'; and the notion of the tempestuous romantic genius wrestling with his stormy creations in his world of silence remains highly potent.

When Beethoven arrived in Vienna in the early 1790s, he soon made a strong impression with the musical public, but as a pianist rather than as a composer. Contemporary evidence suggests that his improvisations at the keyboard abounded in brilliant ideas and featured sudden changes of mood, but despite his individuality Beethoven did

not seek to break with the tradition of the Viennese classical style, the tradition which had drawn him to the city; rather, his intention was to modify the formal procedures of the time in order to suit his own expressive needs.

This development can be traced clearly in Beethoven's celebrated series of nine symphonies, which span the years from the turn of the nineteenth century to the 1820s, and which have remained at the very heart of western repertoire to this day.

Symphony No. 9 in D minor, Opus 125

1. *Allegro ma non troppo, un poco maestoso*
2. *Molto vivace*
3. *Adagio molto e cantabile - Andante moderato - Adagio*
4. *Presto - Allegro ma non troppo - Allegro assai - Allegro assai vivace - Alla marcia - Andante maestoso - Allegro energico, sempre ben marcato - Allegro ma non tanto - Poco adagio - Prestissimo*

In his celebrated fifth symphony Beethoven had extended the range and scale of the symphony by use of the imagery of triumph over fate; in the ninth, his final symphonic composition, he moved on to a conception even more profound: the brotherhood of all mankind. In no work of art is the philosophical spirit which developed out of the French Revolution more clearly expressed.

The popular title *Choral Symphony* is misleading. Beethoven's own description of the work was *Symphony with Final Chorus on Schiller's Ode to Joy*, and the choral forces which provide the culmination and resolution of the work take part only in the second half of the finale - until that point the music is purely instrumental. Yet despite its revolutionary features, which must have made a powerful impression in 1824 when the work was new, the ninth symphony still owes much to the classical tradition, especially in its general structure and pacing. The expressive and technical demands extend the scale of the classical symphony, but the instruments are never allowed the indulgence of virtuosity, and solo passages quickly merge again into ensemble. Thus the orchestral writing directs the listener's attention towards the strength of the musical argument rather than to superficial effects.

The opening of the first movement is an immediate revelation of Beethoven's powers. It is as though the preoccupation is with the act of creation itself, since the music seems to grow from nothing, taking the form of a huge crescendo. Some commentators have gone so far as to suggest that this first subject has had the deepest and widest influence of any single theme upon later musical developments - those who know the symphonies of Bruckner, for example, would hardly disagree. At its best symphonic music is intensely dramatic, and here Beethoven achieves a drama of unparalleled proportions. The music evolves on an extended scale, finding richness, diversity and continuity, the moods alternating in the expression of doubt and consolation. In the closing phase of the movement, the self-sufficiency of the main material is emphasised by the way that it is extended and brought to its close with a statement which has an unequivocal finality.

The second movement has a quite different personality, since it is a striking intensification of the possibilities of the scherzo and its predecessor, the minuet. This symphonic scherzo is an extraordinary example of the possibilities of scale, energy and economy. Thus the trio section, to which Beethoven gave a very leisurely metronome marking, is played once only, rather than twice, as had become his usual preference. Here the sheer scale of the movement allows only a passing reference to a second statement, immediately prior to the emphatic conclusion.

The *Adagio* is a theme and variations, with the addition of two interludes. The lyrical nature of this music could hardly be further removed from the dynamism of the scherzo, and the second theme has a profound beauty, which Sir George Grove suggested was 'guaranteed to bring tears to the eyes of strong men with whiskers'. However the music still engages a full range of development, and towards the close there are some martial outbursts which confirm that there is more than a single dimension. The effect of this storm, however, is to make the closing bars seem even more serene.

Beethoven had known and loved Schiller's *Ode to Joy* (written in 1785) for more than thirty years, and he had always intended to set it to music. But the idea of a choral ending to the symphony had not been present from the first, rather it emerged during the evolution of the work. Schiller's words, with their focus on the emotion of joy, made an ideal solution to the symphonic problem Beethoven sought to resolve in his finale; his decision was to precede the vocal entry with a substantial prelude consisting of purely instrumental music. A powerful recitative introduction contrasts with quotations from the previous movements, out of which emerges the famous 'joy' theme, whose character has elements of hymn, folk tune and symphony. The sublime simplicity of this theme was surely the result of long labours on the composer's part.

When the baritone enters, his words speak for Beethoven (who added them himself): '*Oh friends, not these sounds! Let us rather strike up something more pleasing and more joyfull*' The choral section begins with the 'joy' theme, which becomes the basis of variations and developments setting Beethoven's rearranged selection from Schiller's *Ode*. The music achieves both diversity and unity, as the four soloists and chorus deliver treatments of the theme which range through many moods and presentations, from the awestruck to the delirious. It is no wonder, then, that the influence of the ninth symphony has been so profound and so enduring.

At that time . . .

Vienna remained a leading musical centre throughout Beethoven's lifetime. The city numbered some quarter of a million inhabitants - more than Berlin but fewer than Paris or London - and was one of the focal points of European artistic and political life.

In London the National Gallery opened and the Society for the Prevention of Cruelty to Animals was founded. George Stephenson developed the first public railway, to carry trains between Stockton and Darlington, using his engine *Locomotion*. Lord Byron died in Greece at the age of thirty-six, and Eugène Delacroix exhibited *The Massacre at Shios* in Paris, where Rossini became the director of the Théâtre-Italien.

O Freunde, nicht diese Töne! sondern
laßt uns angenehmere anstimmen und
freudenvollere !

O friends, not these sounds ! But let us strike
up more pleasant and more joyful ones.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmliche, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, o wondrous divine spark,
Daughter of Elysium,
Drunk with fire we enter,
Heavenly one, your holy shrine.
Your magic powers join again
What fashion has divided severely;
All men will become brothers
Wherever your gentle wings spread.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein !
Ja - wer auch nur eine Seele
Sein nennt auf dem Erdenrund !
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund !

The person with the good fortune
To be the friend of a friend,
And he who has won a good woman,
Let them add their jubilation.
Also he who calls just one soul
His own here on earth.
And he who never did this, let him steal away
Weeping from our midst.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All beings drink in joy
From Nature's breast,
All good people, all bad people
Follow her rosy path.
She gave us kisses and vines
And one friend, tested in death,
She gave the serpent base desire
And the cherub stands before God.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Gladly, as his suns fly
Through the heavens' splendid plan,
Run, brothers, your own course,
Joyfully like a victorious hero.

Seid umschlungen, Millionen !
Diesen Kuß der ganzen Welt !
Brüder - überm Sternenzelt
Muß ein lieber Vater wohnen.

Embrace each other , you millions.
This kiss is for the whole world
Brothers - above the canopy of the stars
A beloved Father must surely live.

Ihr stürzt nieder, Millionen ?
Ahnest du den Schöpfer, Welt ?
Such ihn überm Sternenzelt,
Über Sternen muß er wohnen.

Do you plunge down, you millions ?
Do you sense the Creator, o world ?
Seek him above the canopy of the stars
For he lives above the stars.

Biographies



photo : Lottie Davies

Born in Melbourne, **Rebecca Nash** studied Arts at Monash University in Melbourne and singing with Dame Joan Hammond. She was awarded a Senior Exhibitioner scholarship to study for an Advanced Postgraduate Diploma in Opera at the Royal College of Music, which she completed in 1999. In 1996 she was selected to participate in the inaugural Vocal Program at the Australian National Academy of Music where she was awarded the Dame Joan Sutherland Singing Award (Australia's major singing prize). Among her numerous awards have been the Herald-Sun Aria, the Marianne Mathy Scholarship at the Australian Singing Competition, the Temple Square Concert Series Prize and the Royal College of Music Prize. Rebecca performed her recital for the Temple Square Concert Series in Salt Lake City, Utah in August 1997.

In Australia Rebecca performed extensively with regional opera companies and symphony orchestras. She has performed the role of Lady Billows in Britten's *Albert Herring* at the Royal College of Music and at the Perth Festival in Scotland and the role of Donna Anna (*Don Giovanni*) with the European Opera Players in Ireland. Most recently, she has prepared and covered *Katya Kabanova* and Donna Anna for Scottish Opera, *Arabella* and Magda (*La Rondine*) for Opera North, *Katya Kabanova* for Welsh National Opera and Desdemona (*Otello*) for the Glyndebourne Festival.

In 2000 she sang Cio Cio San in *Madama Butterfly* for Scottish Opera and made her debut with Opera Australia as the Countess in *Le nozze di Figaro* at the Sydney Opera House. In concert she has sung Strauss' *Vier letzte Lieder* with the Norrköping Symphony Orchestra and Daniel Harding.

Last season she made her debut at the Royal Opera House, Covent Garden as Barena in *Jenufa* under Bernard Haitink (also recorded) and in concert performances of *Daphne* under Stefan Soltesz, her debut with the Scottish Chamber Orchestra in Beethoven's *Egmont* under Frans Brüggen, her debut at the BBC Proms with the London Philharmonic Orchestra and Kurt Masur and a tour of Japan with the Orchestra of the Eighteenth Century and Frans Brüggen (Beethoven 9th Symphony). In recital she has appeared at the Klavier Festival Ruhr with Graham Johnson and the Bath Festival with Iain Burnside. Her engagements include a tour of Spain and the Netherlands with Frans Brüggen (Beethoven's *Egmont*), *Elektra* under Semyon Bychkov at the Royal Opera House and under Donald Runnicles at the BBC Proms, her first Marschallin for English National Opera and Verdi's Requiem at the Royal Albert Hall.

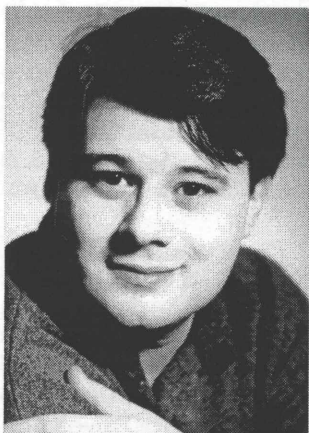


Marie Elliott was born in Devon. She studied at the Guildhall School of Music and Drama and on the Opera Course at the Royal Academy of Music where she was awarded a DipRAM, their most prestigious accolade. While at the Academy, she also received the Lucille Graham award, the Isabel Jay Prize for Opera and the Isabella Lucas prize for Contralto Singing.

Marie has performed many of the major oratorio works for her voice type, notably the works of Verdi, Mozart, Elgar and especially those of Handel and Bach. She has worked with many choirs and conductors including Lutz Köhler and Sir David Willcocks; most recently she performed Handel's *Messiah* with The Sixteen in Lincoln Cathedral, conducted by Harry Christophers,

Opera roles have included Mistress Quickly in Verdi's *Falstaff* with Royal Academy Opera, Teodata in Handel's *Flavio* with the London Royal School's Opera, Florence Pike in Britten's *Albert Herring* with Almaviva Opera and Marcellina in Mozart's *Marriage of Figaro* with Eastern Opera. As well as this, Marie has covered the role of Irene in Handel's *Theodora* for Glyndebourne Touring Opera.

Forthcoming engagements include Haydn's *Stabat Mater* with the St Alban's Choral Society; Marie will also be covering the role of Edwige in Handel's *Rodelinda* for Glyndebourne Festival Opera in 2004.



Born in Scotland, **Mark Wilde** was a chorister at Dundee Cathedral. He then went on to study at the University of East Anglia and the Royal College of Music.

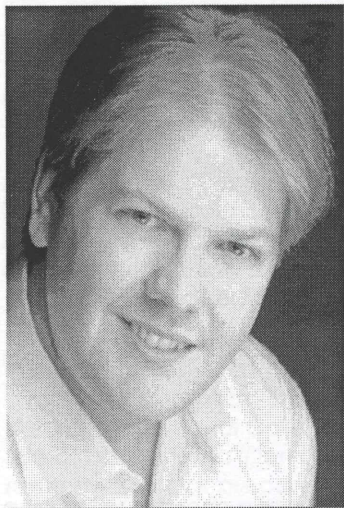
Recent operatic repertoire includes the title role in Graham Vick's highly acclaimed *Candide* for Birmingham Opera, Tamino (*Magic Flute*) for Scottish Opera, Ferrando (*Il Trovatore*) for Welsh National Opera, Gianetto (*La Gazza Ladra*) and Don Ottavio (*Don Giovanni*) for Garsington Opera and the Mostly Mozart Festival, and Male Chorus (*Rape of Lucretia*) in Riga and St Petersburg. Mark has also performed with Glyndebourne Festival Opera, Glyndebourne Touring Opera, English National Opera and Netherlands Opera. Future operatic roles include Count Almaviva (*Barber of Seville*) for the newly-formed Savoy Opera Company

and The Mad Woman (Britten's *Curlew River*) for Birmingham Opera Company at the 2004 BBC Proms.

Mark makes regular appearances on the concert platform both in the UK and abroad. Previous engagements have included appearances with The Hallé Orchestra, London Mozart Players, City of London Sinfonia, The Sixteen, The Hanover Band, the Aalborg

Symphony Orchestra and Lahti Symphony Orchestra. Future engagements include Bach's *St John Passion* with The Academy of Ancient Music, and Elgar's *Dream of Gerontius* in Tokyo.

Mark has recorded Handel's *Ode to St Cecilia's Day* (to be released in 2004) and *Dettingen Te Deum* for Naxos Records, Sullivan's *The Golden Legend* and *The Prodigal Son* for Hyperion Records, and 'Ancient Melodies', a recital CD of songs for tenor and guitar on Docker Records. During 2004 he will record for Hyperion Records a CD of the songs of Ronald Stevenson with Lisa Milne and Graham Johnson.



James Gower was born in Newport, South Wales. He read music and was a choral scholar at St John's College, Cambridge before gaining a scholarship to study singing with Mark Wildman and Jonathan Papp at the Royal Academy of Music on the London Royal Schools' Opera and Royal Academy Opera courses. There he won several prizes and awards and participated in masterclasses given by Graham Johnson, Stuart Burrows, John Tomlinson, Sarah Walker, Thomas Allen and Kiri te Kanawa. For BBC Television he recorded a masterclass with Robert Tear, which was broadcast in December 2000.

In 2001 he sang the role of the Commendatore in the LRSO production of *Don Giovanni* produced by John Copley and directed by Sir Colin Davis. For Royal Academy Opera he has performed *L'Arbre (L'Enfant et les Sortilèges)*, *Pistola (Falstaff)* and *Seneca (L'incoronazione di Poppea)*. James'

other opera roles have included Doctor Grenvil (*La Traviata* - Pimlico Opera), Il frate (*Don Carlos* - Stowe Opera), Angelotti (*Tosca* - Opera Brava), Chubukov in the world première performance of *The Proposal* by Richard Dubugnon and Basilio (*Barber of Seville* - British Youth Opera). For the ENO Baylis Project he sang the Sun in *Firestone*, a new opera written by John Browne and performed with 150 primary school children from the Tower Hamlets area of London.

As a concert soloist James enjoys a wide repertoire ranging from Monteverdi to Pärt. His favourite pieces include Bach's *Christmas Oratorio*, which he has performed with the Oxford Philomusica in the Sheldonian Theatre, Oxford; Haydn's *Creation* which he sang with Nottingham Bach Choir and Verdi's *Requiem* with Bedford and Emanuel Schools. James is in demand as a recitalist and has also performed live on Radio 3's *In Tune* programme.

James has recently covered Dr Grenvil (*La Traviata*) and La Voce di Nettuno (*Idomeneo*) for Glyndebourne Touring Opera and performed *Israel in Egypt* in the new Dortmund Konzerthaus. In April he will return to Glyndebourne to perform Pinellino (*Gianni Schicchi*) and cover Erster Priester and Zweiter geharnischter Mann in *Die Zauberflöte*; he will perform these roles with Glyndebourne Touring Opera in the autumn.



In the past two seasons, British-born **Edward Gardner**, recently appointed as Music Director of the Glyndebourne Touring Opera, has emerged as one of the most talented of the new generation of conductors.

Edward made his debuts earlier this season with the London Philharmonic Orchestra, Royal Scottish National Orchestra, Camerata Salzburg, Belgrade Philharmonic and Melbourne Symphony Orchestra in two programmes, and he looks forward to engagements with the Liege Philharmonic and the Omaha and Alabama Symphony Orchestras, as well as a televised performance of Handel's *Messiah* in Johannesburg.

Edward Gardner's first production as Music Director of Glyndebourne Touring Opera will be in Autumn 2004 with Puccini *La Boheme*; future productions include Rossini *La Cenerentola* in 2005 and Britten *Turn of the Screw* in Autumn 2006, and he will make his debut in the main Glyndebourne season with performances of Beethoven *Fidelio* in August 2006. In January 2005, Edward will make his debut at the Paris Opera conducting Kurt Weill *The Seven Deadly Sins*. He is invited in addition for performances of Prokofiev *Love of Three Oranges* and Verdi *Simon Boccanegra*, as well as a new production of Donizetti *L'Elisir d'amore* in the 2005/06 season.

Later this year, Edward conducts his first new production of an opera on continental Europe in his debut with Strasbourg Opera (l'Opera National du Rhin) for a new production of Meyerbeer *L'Africaine*. Last season, his opera conducting included performances of Tchaikovsky *Eugene Onegin* with the Glyndebourne Touring Opera as well as *Sentimenten*, a new music-theatre piece for the Ruhr Triennale Festival.

Edward Gardner continues his work with the Hallé (where he has served as Assistant Conductor for the past two seasons) with concerts in a diverse range of repertoire in the orchestra's two main subscription series at the Bridgewater Hall and across the UK.

Edward studied at King's College Cambridge and the Royal Academy of Music. Since graduating in 2000, his engagements have included the Deutsche Oper am Rhein (Humperdinck *Hansel and Gretel*), English Touring Opera (Stravinsky *Rake's Progress* and Verdi *La Traviata*), Guildford Philharmonic (Verdi *Requiem* and Tippett *Child of our Time*), Bampton Classical Opera original-instrument ensemble (Mozart *Lo Sposo deluso*), as well as assisting on major productions at Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Paris Opera and at the Salzburg Festival.

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 Guildford Civic, Guildford Cathedral, the Electric Theatre, Holy Trinity Church, the Yvonne Arnaud Theatre and Abbot's Hospital. In addition, the orchestra is invited to give concerts throughout London and the south of England in a number of venues which include Kenwood Park, Royal Festival Hall, King's College Cambridge, St George's Chapel Windsor, and the cathedrals of Winchester, Chichester, Canterbury and St Albans.

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 Arts Council England, South East Music Trust, and to its major corporate sponsors BOC Gases, Borax Europe Ltd and Stevens & Bolton for financial assistance towards the costs of running the orchestra during the 2003/2004 season.

First Violin

David Towse
Maurice Brett
Paul Buxton
Rebecca Jones
Avril MacLennan
Donald Weekes
Peter Graham
Miriam Teppich
Peter Newman
Dominic Moore
Malcolm Allison
Audrey Rousseau

Second Violin

Martin Gill
Jenny Buxton
Andrew Bernardi
Sarah Voigt
Martin Gwilym-Jones
Ruth Funnell
Vladimir Naumov
Emma Blanco
Melanie Hornsby
Catherine Woehrel

Viola

Justin Ward
Stephen Wright
Christopher Wellington
Angela Bonetti
John Meek
Ellen Jackson
Pat Humphreys
Jean Burt

Cello

Miriam Lowbury
Katharine Wood
Jonathan Ayling
Jonathan Kitchen
Penny Bradshaw
Erica Simpson

Bass

Jack McCormack
Stacey Watton
Helen Rowlands
Andrew Wood

Flute

Kate Hill
Judith Havard
Fergus Davidson

Oboe

Victoria Walpole
Janice Knight

Clarinet

David Rix
Peter Sparks

Bassoon

Mark Pollard
Shelly Organ
Rachel Simms

Horn

Kevin Elliott
Jane Hanna
David Clack
Christine Norsworthy

Trumpet

Tim Hawes
Giles Liddiard
Adam Wright

Trombone

Roger Willey
Geoffrey Nash
Richard Wall

Timpani

Roger Blair

Percussion

Chris Nall
Jackie Kendle
Nigel Shipway

General Manager

Nicola Gould

Music Secretary

Maryon Lordan

Music Development Officer

Howard Bates

Orchestra Management

Nick Bomford

Guildford Philharmonic Choir

chorus master : Jeremy Backhouse

Soprano

Jacqueline Alderton
Joanna Andrews
Anna Arthur
Helen Beevers
Mary Broughton
Miranda Champion
Elaine Chapman
Sara Dann
Josephine Field
Abby Freeman
Mandy Freeman
Anna-Maria Gross
Angela Hand
Calli Hayes
Mo Kfour
Judith Lewy
Krystyna Marsden
Lois McCabe
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Alison Palmer
Lesley Peek
Margaret Perkins
Kate Peters
Rosalind Plowright
Susannah Priede
Alison Rawlinson
Gillian Rix
Ann Sheppard
Judy Smith
Maggie Smith
Kathy Stickland
Carol Terry
Rachel Wheldon
Christine Wilks

Alto

Valerie Adam
Marion Ar buckle
Sally Bailey
Penny Baxter
Evelyn Beastall
Iris Bennett
Monika Boothby
Jane Brooks
Margaret Dentskevich
Carolyn Edis
Valerie Edwards
Celia Embleton
Valerie Garrow
Ingrid Hardiman
Barbara Hilder
Susan Hinton
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Valerie Leggatt
Kay McManus
Christine Medlow
Rosalind Milton
Mary Moon
Brenda Moore
Jean Munro
Penny Muray
Kate New
Jacqueline Norman
Lesley Scordellis
Catherine Shacklady
Prue Smith
Rosey Storey
Jane Sweaney
Suleen Syn
Hilary Trigg
Elizabeth Wilde
Maralyn Wong
Beatrice Wood
Pamela Woodroffe
Elisabeth Yates

Tenor

David Baxter
Bob Bromham
Tony Cousins
Bob Cowell
Leslie Harfield
Ian Landsborough
Nick Manning
Chris Robinson
John Trigg

Bass

Peter Andrews
Stephen Arthur
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
Keith Hester
Laurie James
Michael Jeffery
Neil Martin
Maxwell New
John Parry
Roger Penny
Chris Peters
Nigel Pollock
David Ross
Ian Savill
Philip Stanford
Michael Taylor
Kieron Walsh

Forthcoming Concerts in 2004

(all concerts start at 7.30 pm unless otherwise indicated)

Fauré Requiem

Saturday 6 March
Guildford Cathedral

Guildford Camerata
David Hill conductor

Barry Rose 70th Birthday

Saturday 29 May
Guildford Cathedral

Guildford Camerata
Barry Rose conductor

Last Night of the Proms

Saturday 10 July 8.00 pm
Shalford Park

BOX OFFICE: 01483 444777