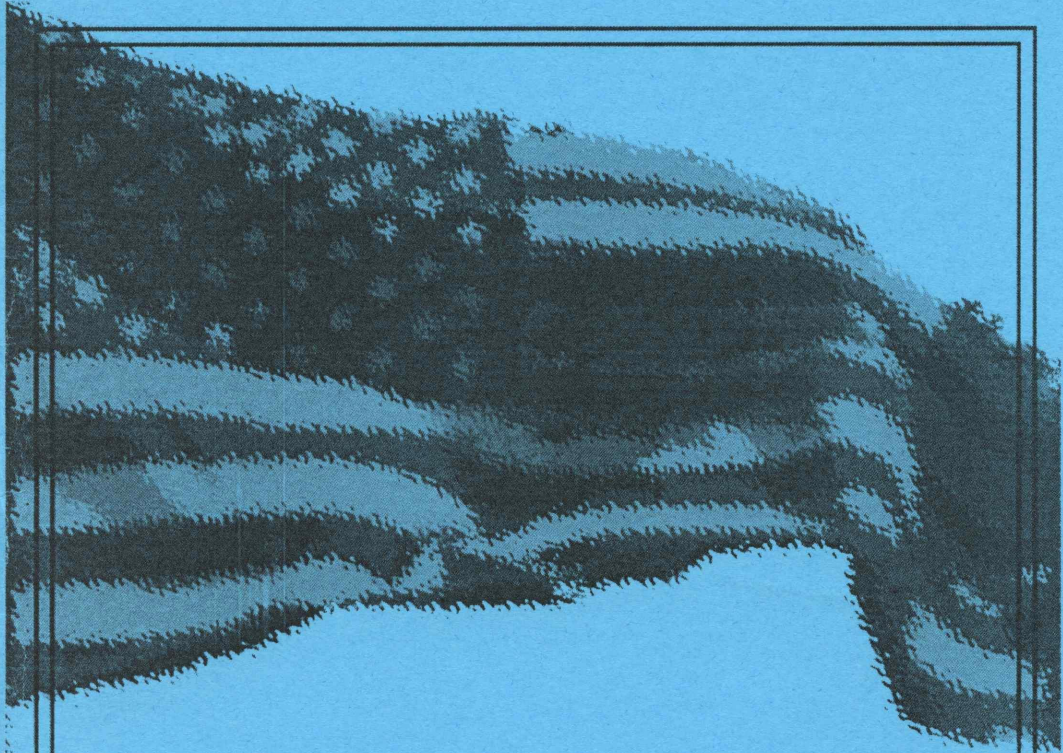
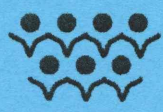


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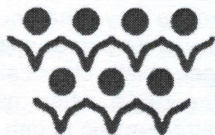


AN AMERICAN CELEBRATION

SATURDAY 20TH MARCH
GUILDFORD PHILHARMONIC CHOIR
THE FOREST PHILHARMONIC ORCHESTRA
CONDUCTED BY JEREMY BACKHOUSE



Guildford Philharmonic Choir



President Sir David Willcocks CBE MC

An American Celebration

Copland	Fanfare for the Common Man
Morten Lauridsen	O magnum mysterium
Barber	Adagio for Strings
Stravinsky	Symphony of Psalms
Copland	Old American Songs
Randall Thompson	Alleluia
Bernstein	Chichester Psalms

Robert Stephen Treble

Jeremy Filsell Piano

Forest Philharmonic Orchestra

Jeremy Backhouse

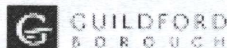
Saturday 20 March 2004 at 7.30pm
Guildford Cathedral



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

Sport and Arts, PO Box 20, Liverpool.

Financially assisted by



Aaron Copland 1900–1990

Aaron Copland was the pioneer of American music – he showed the world how to write classical music the American way. The young Copland went to Europe for serious study and, in the 1920s, wrote pieces with a strong jazz influence. But he was soon to move on to compose strictly classical yet modernist works.

With the great depression of the 1930s, when millions of Americans were unable to find work, the appeal of abstract music began to wane. So beginning in 1938, Copland produced a series of ballets that were to be widely heard and musically influential: *Billy the Kid* (about the legendary western outlaw, complete with cowboy songs), *Rodeo* (another Wild West ballet, about a cowgirl's search for a man) and *Appalachian Spring* (commissioned by the choreographer Martha Graham).

Fanfare for the Common Man was composed in support of the Allied effort in World War II. Eugene Goossens, the British conductor who was then music director of the Cincinnati Symphony Orchestra, requested a series of fanfares from American composers to open the concerts of the 1942-43 season. Since its premier on 12 March 1943, *Fanfare for the Common Man* has been one of the most frequently performed works in the orchestral repertoire. Scored only for brass and percussion, Copland wanted everyone to know from the outset that this composition was written to announce the importance of all people in the world. After the strong opening statement from the bass drum and gong, Copland composed a powerful, robust theme for the trumpets; this theme is then repeated with the horns. The third time we hear the theme, Copland adds the trombones and tympani, which give the fanfare more strength, and the tubas appear on the fourth repetition.

Morten Lauridsen b.1943

Modern choral music for amateur singers may be America's biggest musical underground. That's the only explanation of why composer Morten Lauridsen, nominated in 1999 for a Grammy Award, can claim that his works are some of the most often-performed new pieces in years. Like the similarly popular John Rutter, Lauridsen inhabits an extremely conservative style directed simply and single-mindedly at showing off the beauty of choral singing while it illustrates inspiring texts. Unlike many of his fellow neo-Romantic conservatives, Lauridsen displays a brand of conservatism that is completely convincing and sincere.

Lauridsen is now professor and chair of the composition department at the University of Southern California Thornton School of Music. He has served as Composer/Artist-in-Residence at Westminster Choir College, Trinity University, Houston Baptist University, Washington State University, the Liederkrantz Choral Consortium and the University of Nevada. He has held this post twice at Cambrillo College, in 1999 and 2002, and is scheduled to be Artist-in-Residence at the University of New Mexico in 2004.

Lauridsen's love of poetry, inextricably linked to his love of vocal composing, is profound. This passion for poetry dictates that Lauridsen always chooses his own texts for composition. *O Magnum Mysterium* was first performed in Los Angeles in December 1994. The stark, evocative beauty of the text, describing the birth and adoration of Jesus, concentrates on the religious and symbolic aspect rather than on more secular imagery.

O magnum mysterium

*O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in præsepio.
Beata virgo, cujus viscera meruerunt*

*portare Dominum Christum,
Alleluia!*

O great mystery
and wondrous sacrament,
that animals should see the newborn
Lord lying in their manger.
Blessed is the Virgin whose womb was
worthy
to bear the Lord Jesus Christ.
Alleluia!

Samuel Barber (1910–1981)

Samuel Barber was one of the outstanding products of the Curtis Institute of Philadelphia. He won a number of awards, including the Prix de Rome in 1935. One year later, in 1936, he published a String Quartet in B Minor, the slow movement of which almost immediately won separate fame as the *Adagio for Strings*. It was indeed published in that form in 1938.

On a technical level, its wonderfully effective layout shows fine understanding of the string medium. The skill with which its gently winding main theme passes from one voice to another, preserving for the whole texture a superbly eloquent forward momentum, proclaims the restraint of true mastery. This is an emotionally charged piece, ideally suited to a religious occasion and used as an American national anthem at sombre occasions.

Igor Stravinsky (1882–1971)

The American connection here is that the *Symphony of Psalms* was the outcome of a commission received by Stravinsky in 1930 from Serge Koussevitzky, at that time conductor of the Boston Symphony Orchestra, to mark the orchestra's 50th anniversary. Although intended for Boston, the work in fact received its first performance in Brussels on 13 December 1930, with Stravinsky's friend Ernst Ansermet directing the Brussels Philharmonic Orchestra. Koussevitzky and the Boston Symphony gave the US première 6 days later. The piece is profoundly spiritual and stemmed from Stravinsky's own recent religious reawakening. In the mid-1920s he went through a personal crisis that culminated in his return to the Russian Orthodox Church in 1926, after a gap of some 26 years. For the *Symphony of Psalms*, Stravinsky drew on the Latin of the *Vulgate*, but even so, the whole ethos of the work is Eastern Orthodox.

The work consists of three movements played without a break. The first is a setting of verses 13 and 14 of Psalm 38 (in the *Vulgate* numbering), the second sets Verses 2-4 of Psalm 39, and the third sets Psalm 150 in its entirety. Stravinsky explained his reason for calling the work a 'symphony' by stating that "the order of the three movements presupposes a 'periodic' scheme and in this sense realizes a 'symphony'. For a periodic scheme is what distinguishes a 'symphony' from a collection of pieces with no scheme but one of succession, as in a suite."

The work opens with a prelude-like section in which Stravinsky's predilection for rhythm is immediately apparent. An accompaniment of flowing decorative figurations is punctuated irregularly by urgent E minor chords. The choral singing of the psalm is led out by the altos, chanting a melody comprising basically only two notes (E and F) a minor second apart. This interval proves to be a defining characteristic of the whole movement. The chorus sings out its lines mainly in slow block chords (with passing notes) over a busy, running accompaniment. Stravinsky described this first movement as "the prayer of the sinner for divine pity".

The second movement, which he described as "the recognition of grace received", is a double fugue, one subject assigned to the accompaniment, characterised by wide leaps, the other to the chorus, less angular in structure but complementing the first perfectly.

The final movement is a "hymn of praise and glory". It begins with a slow *Alleluia* that leads straight into an allegro full of quirky rhythms. After an instrumental section, the choir enters with the word "*Laudate*" ("Praise ye"). This final movement is an almost hypnotic dance. Towards the end we hear an echo of the introductory *Alleluia*, and the work finishes on a radiant chord of C major.

Symphony of Psalms

Psalm 39, verses 12 and 13

*Exaudi orationem meam, Domine,
et deprecationem meas;
auribus percipe lacrimae meae.
Ne sileas, quoniam advena ego sum apud
te,
et peregrinus, sicut omnes patres mei.
Remitte mihi,
priusquam abeam et amplius non ero.*

Hear my prayer, o Lord,
and give ear to my cry;
hold not thy peace at my tears.
For I am thy passing guest,

a sojourner, like all my fathers.

Look away from me,
before I depart and be no more.

Psalm 40, verses 1-3

*Expectans expectavi Dominum,
et intendit mihi.
Et exaudivit preces meas,
et eduxit me de lacu miseriae et de luto
faecis.
Et statuit super petram pedes meos,
et direxit gressus meos.
Et immisit in os meum canticum novum,
carmen Deo nostro.
Videbunt multi, et timebunt,
et sperabunt in Domino.*

I waited patiently for the Lord;
he inclined to me and heard my cry.
He drew me up from the desolate pit,
out of the miry bog,

And set my feet upon a rock,
making my steps secure.
He put a new song in my mouth,
a song of praise to our God.

Many will see and fear,
and put their trust in the Lord.

Psalm 150

Alleluia.

Laudate Dominum in sanctis ejus;

Laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus;

*Laudate eum secundum multitudinem
magnitudinis ejus.*

Laudate eum in sono tubae;

Laudate eum in psalterio et cithara.

Laudate eum in tympano et choro;

Laudate eum in chordis et organo.

*Laudate eum in cymbalis bene
sonantibus;*

Laudate eum in cymbalis jubilationis.

Omnis spiritus laudate Dominum!

Alleluia.

Praise the Lord.

Praise God in his sanctuary;

Praise him in his mighty firmament!

Praise him for his mighty deeds;

Praise him according to his
exceeding greatness!

Praise him with trumpet sound;

Praise him with lute and harp!

Praise him with timbrel and dance;

Praise him with strings and pipe!

Praise him with sounding cymbals;

Praise him with loud clashing cymbals!

Let everything that breathes praise the
Lord!

Praise the Lord!

~ INTERVAL ~

Aaron Copland (1900–1990)

The *Old American Songs* were published as two sets each of five songs and encompass a wide variety of styles. The first set (published 1950) comprises: *Boatman's Dance*, *The Dodger*, *Long Time Ago*, *Simple Gifts* and *I Bought Me A Cat*.

The second set (published 1952) comprises: *The Little Horses*, *Zion's Walls*, *The Golden Willow Tree*, *At The River* and *Ching-A-Ring Chaw*. Five of the collection, a selection from both sets, are being performed this evening:

- no. 5. I Bought Me a Cat [SATB] (Children's song)
- no. 9. At the River [SATB] (Hymn Tune)
- no. 4. Simple gifts [SA] (Shaker folk song)
- no. 3. Long Time Ago [SATB] (Ballad)
- no. 10. Ching-a-ring Chaw [SATB] (Minstrel song)

Randall Thompson (1889–1984)

The American composer, conductor and teacher Randall Thompson was educated at Harvard University, where later he was on the staff for a number of years. His compositions include orchestral and instrumental music, but he is best known for his choral works. They are written in an uncomplicated, immediately comprehensible style, and frequently evoke an amiable and patriotic vision of American history.

Alleluia for unaccompanied four-part choir was written at the request of Serge Koussevitzky for the inauguration of the Berkshire Music Center in Massachusetts, and first performed there by a student choir on 8 July 1940. This setting of the repeated word '*Alleluia*', with a concluding '*Amen*', begins quietly, very slowly building up to a loud climax before dying away again to a quiet close.

Leonard Bernstein (1918–1990)

Leonard Bernstein occupies an important place in American music as conductor, pianist and composer, a triple career he pursued with flamboyant vigour throughout the five decades of his professional life.

As a composer, Bernstein was best known for his stage musical *West Side Story* (1957), which was filmed in 1961. He also produced the scores of several other shows for both stage and screen, notably the great Gene Kelly movie *On the Town* (1949). But he was more than a populist. He produced three powerful symphonies, a sparkling opera on the subject of Voltaire's *Candide* and a very unconventional *Mass*, among other works.

It is rather misleading to classify his compositions as either popular or serious, since his overall style is both deeply American and very eclectic. It draws on the influences of Stravinsky and – no doubt partly via his teacher Aaron Copland – of traditional and popular sources. In particular it owes much to the song styles of American musicals. Yet most of his large-scale non-theatrical works deal with religious themes and include settings of Biblical or liturgical texts.

The *Chichester Psalms* were commissioned by the Very Rev. Walter Hussey, Dean of Chichester, for the 1965 Southern Cathedrals Festival. The work was given in Chichester Cathedral on 31 July 1965. However, the world première had already taken place in New York on 15 July, with the composer conducting the New York Philharmonic Orchestra and a mixed choir.

The work consists of three movements, each an affirmative setting of the original Hebrew text of one complete psalm, together with one or more verses of a second psalm. The piece is always performed in Hebrew: Bernstein never sanctioned an English translation.

Part I: The first movement begins with a short introduction in the form of a slow yet forceful chorale-like setting of Psalm 108 verse 2. The main part of this movement is an exuberant and joyful setting of Psalm 100 in 7/4 time. At the end an instrumental interlude and a short section lead to a resounding coda.

Part II: The second movement begins with a setting of the first part of Psalm 23 for alto solo, followed by the sopranos and altos in canon. The music is recognisably that of the composer of *West Side Story*. Its 'bluesy' feel signals the influence of American popular music. Yet Bernstein is careful to direct that it be sung "without sentimentality" by a boy or an alto.

This gentle music, which is in 3/4 time, is suddenly interrupted by an agitated and menacing setting for tenors and basses of the first four verses of Psalm 2. This angry music is in common time, and yet Bernstein contrives to combine these two elements as the upper parts join in to sing the remainder of Psalm 23.

Part III: The final movement begins with an extended instrumental prelude based on the music of the opening chorale of the whole work, and on a rising motif that forms the basis of much of the subsequent setting of Psalm 131.

As in the opening movement, the rhythm of this setting uses an asymmetrical time signature (in this case bars of ten beats divided into two halves of five). Yet the mood is quite opposite to the exuberance of Movement I, and carries the direction "peacefully flowing". Much of the choral writing is in two parts, the upper voices answering the lower. At the end, the opening chorale of the first movement returns, this time slowly and quietly, set to the first verse of Psalm 133. The mood is one of awe and resignation.

Chichester Psalms

Part I

Urah, hanevel, v'chinor!
A-irah shahar!

Hariu l'Adonai kol haarets.

Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nahah.

D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.

Amo v'tson mar'ito.

Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'olam has'do,

V'ad dor vador emunato.

Psalm 108, verse 2

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

Make a joyful noise unto the Lord all ye
lands.

Serve the Lord with gladness.
Come before his presence with singing.

Know ye that the Lord, He is God.
It is He that hath made us, and not we
ourselves

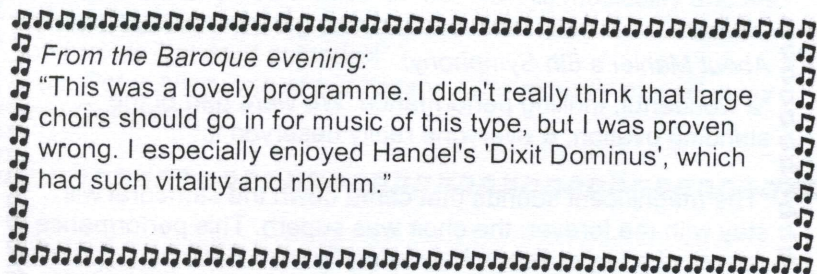
We are His people and the sheep of His
pasture.

Enter into His gates with thanksgiving,
And into His courts with praise.

Be thankful unto Him, and bless His
name.

For the Lord is good, His mercy is ever-
lasting.

And His truth endureth to all generations.

 *From the Baroque evening:*
"This was a lovely programme. I didn't really think that large
choirs should go in for music of this type, but I was proven
wrong. I especially enjoyed Handel's 'Dixit Dominus', which
had such vitality and rhythm."

Part II

Adonai ro-i, lo ehsar.

Bin'ot deshe yarbitseini,

Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,

Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neced tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.

N'natkah et mos'roteimo,
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Psalm 23

The Lord is my shepherd, I shall not want.

He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow of death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me

In the presence of mine enemies,

Thou annointest my head with oil,

My cup runneth over.

Surely goodness and mercy

Shall follow me all the days of my life,

And I will dwell in the house of the Lord

Forever.

Psalm 2, verses 1-4

Why do the nations rage,

And the people imagine a vain thing.

The kings of the earth set themselves,

And the rulers take counsel together

Against the Lord and against His

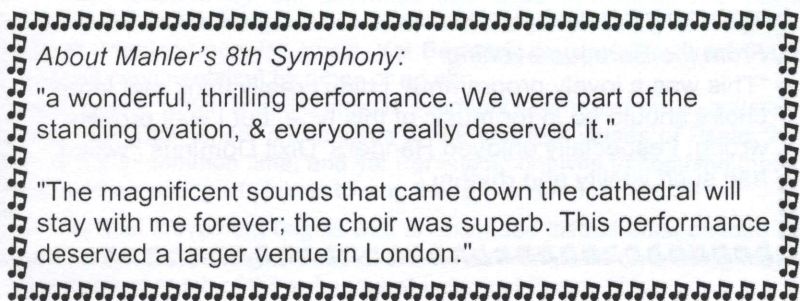
annointed.

Saying, let us break their bonds asunder,

He that sitteth in the heavens

Shall laugh, and the Lord

Shall have them in derision!

A decorative border of musical notation (treble clefs and notes) surrounds the text.
About Mahler's 8th Symphony:
"a wonderful, thrilling performance. We were part of the standing ovation, & everyone really deserved it."
"The magnificent sounds that came down the cathedral will stay with me forever; the choir was superb. This performance deserved a larger venue in London."

Part III

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,

Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 131

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Psalm 133, verse 1

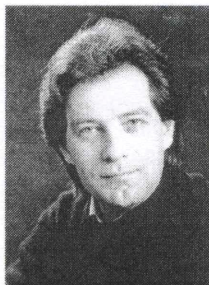
Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

The notes in this programme include material supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies. Authors acknowledged with thanks include William Gould (Stravinsky) and Kingsley G Boulton (Thompson).

About the choir in general:

"I would like to say how much I have enjoyed singing with GPC over the past 6 years - it has been a really valuable experience that has enriched my life and has given me a new appreciation of choral music that will stay with me. I also realise what a great conductor Jeremy Backhouse is - both for his musicality and his calm, funny, unassuming manner and clear direction. Other conductors just don't compare!"

(from Peter Allen, one of our basses, who recently moved away from Guildford)



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. 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, and now conducts the majority of the choir's concerts. In March 1999, Jeremy gave a "masterly" performance of Bruckner's *Mass in E minor* and Mahler's *Symphony No.2* in Guildford Cathedral; last season he significantly extended his Mahler repertoire with a performance of Mahler's *Symphony No.8*, the monumental *Symphony of a Thousand*.

Jeremy has worked with a number of the leading choirs in the country, including the Philharmonia Chorus (preparing for Sir Colin Davis), the London Choral Society (for Ronald Corp) and the Brighton Festival Chorus (for Carl Davies). In September 1998, Jeremy became the Music Director of the Wooburn Singers, only the third conductor in the distinguished history of the choir, following Sir Richard Hickox (who founded the choir in 1967) and most recently, Stephen Jackson.

The Forest Philharmonic Orchestra

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

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

Guildford Philharmonic Choir warmly welcomes the orchestra back for their sixth concert in what is becoming an eagerly anticipated and challenging annual event.

Since our first joint and memorable concert of Mahler's Symphony No 2 – 'Resurrection' in May 1999, subsequent programmes comprised Walton's *Belshazzar's Feast*, Vaughan Williams' *Sea Symphony*, Mendelsohn's *Elijah*, and culminated in last season's tremendous performance of Mahler's Symphony No 8.

Guildford Philharmonic Choir

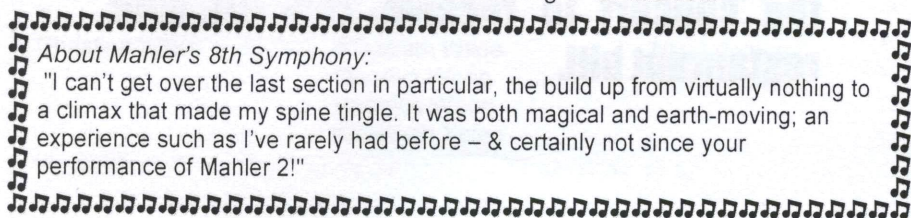
The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. Since this time, the Choir has grown both in stature and reputation and can now rightly claim its place as one of the foremost Choruses in the country. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the Choir as its current President, and the Choir is now independent from the Borough of Guildford.

In March 1999 the Choir gave a widely acclaimed performance of two works which must surely rank among the greatest choral works of all time, Mahler's Symphony No.2 – 'Resurrection' and Bruckner's *Mass in E minor*. The Choir enjoyed a challenging and exciting concert programme for the 2000/01 season, which included Brahms' *Ein deutsches Requiem* and Vaughan Williams' *Sea Symphony*.

The 2001/02 season included a performance of Handel's *Messiah*, a charity concert for the Guildford Prostate cancer project (*Mozart's Vesperae Solennes de Confessore* and Haydn's *Nelson Mass*) and a patriotic and thrilling concert to celebrate the Queen's Golden Jubilee. The choir also performed with the tenor Russell Watson in two concerts: at the Royal Albert Hall, London, and at Brighton. The 2002/03 season started with a performance of Dvorák's rarely heard and beautiful *Requiem* and was followed by a powerful performance of Verdi's *Requiem*, having combined forces with Wokingham Choral Society for the annual Guildford Borough concert. Undoubtedly, the climax of the season was Mahler's Symphony No 8, where the choir combined forces with Lewisham Choral Society, the South West Essex Choir and the Grey Coat Hospital Girls Choir.

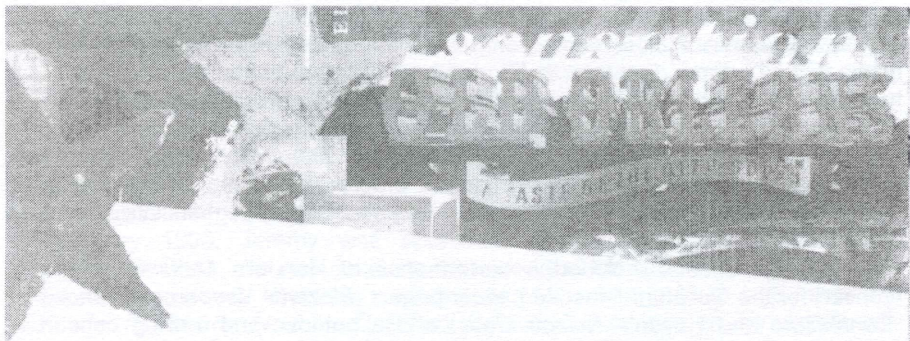
This season opened with an evening of Baroque music, followed by the last Christmas Carol concert to be held in Guildford Civic. In February the choir sang Haydn's *Te Deum* and Beethoven's Symphony No 9, with the Guildford Philharmonic Orchestra for the annual Guildford Borough concert.

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.

A decorative border of musical notation (treble clefs and notes) surrounds the text of the testimonial.

About Mahler's 8th Symphony:
"I can't get over the last section in particular, the build up from virtually nothing to a climax that made my spine tingle. It was both magical and earth-moving; an experience such as I've rarely had before – & certainly not since your performance of Mahler 2!"

About Mahler's 8th Symphony:
 "I'm not normally a fan of Mahler but I was tremendously impressed, not only by the sheer size of the production, but by how all the different groups came together to produce such a glorious sound. I was also very pleased to see that the concert was a sell-out, and felt it was no less than you all deserved; I will be coming to more of your concerts, & bringing my friends!"



A taste of the "deep south" to complete your American Celebration!

The Old Orleans Restaurant in Bedford Road, Guildford, (next to the Odeon Cinema) wishes the choir every success with this evening's concert.

Present this programme tonight after the concert to receive 25% off your restaurant bill.

Guildford Philharmonic Choir

FIRST SOPRANOS

Joanna Andrews
Noreen Ayton
Helen Beevers
Mary Broughton
Miranda Champion
Elaine Chapman
Rachel Edmondson
Calli Hayes
Mo Kfour
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Margaret Parry
Lesley Peek
Margaret Perkins
Gillian Rix
Judy Smith
Carol Terry

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Josephine Field
Abby Freeman
Mandy Freeman
Anna-Maria Gross
Angela Hand
Judith Lewy
Krystyna Marsden
Lois McCabe
Alison Palmer
Kate Peters
Rosalind Plowright
Susannah Priede
Alison Rawlinson
Ann Sheppard
Maggie Smith
Kathy Stickland
Rachel Wheldon
Christine Wilks

FIRST ALTOS

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

SECOND ALTOS

Valerie Adam
Marion Aruckle
Sally Bailey
Evelyn Beastall
Iris Bennett
Mary Clayton
Andrea Dombrowe
Carolyn Edis
Valerie Garrow
Barbara Hilder
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Jean Munro
Kate New
Prue Smith
Alex Stevens
Suleen Syn
Elizabeth Wilde
Maralyn Wong
Beatrice Wood
Elisabeth Yates

FIRST TENORS

Bob Cowell
Ian Landsborough
Nick Manning
Chris Robinson
John Trigg

SECOND TENORS

David Baxter
Bob Bromham
Tony Cousins
Leslie Harfield

FIRST BASSES

Stephen Arthur
John Britten
Philip Davies
Michael Dudley
Geoffrey Forster
Vaidotas Gerikas
Michael Golden
Keith Hester
Laurie James
Chris Newbery
Chris Peters
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
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Michael Jeffery
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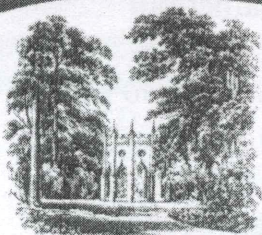
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President	Sir David Willcocks CBE MC
Chorus Director	Jeremy Backhouse
Accompanist	Jeremy Filsell

The Committee:

Chairman	John Trigg
Hon. Treasurer	Bob Cowell
Patrons Contact and Mailing List	Tel: 01483 770896
Hon. Secretary	Miranda Champion
Membership Secretary	Noreen Ayton Tel: 01932 221918
Projects and staging overview	Stephen Jepson
Fundraising, social events and ladies' uniforms	Jackie Alderton
Minutes Secretary	Carol Terry
Website coordinator	Michael Taylor
Members	Hilary Trigg Rachel Edmondson Alison Rawlinson

Other responsibilities:

Publicity	Alan Batterbury
Music Librarian	Christine Medlow
Ticket Sales	Roger Penny Tel: 01483 444334
Orchestra and soloist liaison	Stephen Arthur
Front of House	Chris Alderton

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Guildford Philharmonic Choir is extremely grateful to all Patrons and Friends for their financial support.

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Last concert for this season: 'A Russian Spectacular'

Borodin: Polovtsian Dances
Rachmaninov: Piano Concerto No.3 in D minor
Prokofiev: Alexander Nevsky

Jeremy Filsell (piano)
Teresa Shaw (mezzo-soprano)

Guildford Philharmonic Choir
Forest Philharmonic Orchestra

Conductor Jeremy Backhouse
Guildford Cathedral, Saturday 22 May
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Tel: 01483 444334

Future concerts:

30 October 2004

Elgar: The Dream of Gerontius

March 2005

Programme to include

Rossini: Stabat Mater

May 2005

Vaughan Williams: Dona nobis pacem

Karl Jenkins: The Armed Man
(A Mass for Peace)

29 October 2005

Holst: The Hymn of Jesus

Mendelssohn: *Symphony No 2* in B flat major
'Lobgesang' (Hymn of Praise)

Programme production:

Cover design by Kate Peters

Text by Jo Andrews, Brenda Moore and Anne Shepard

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