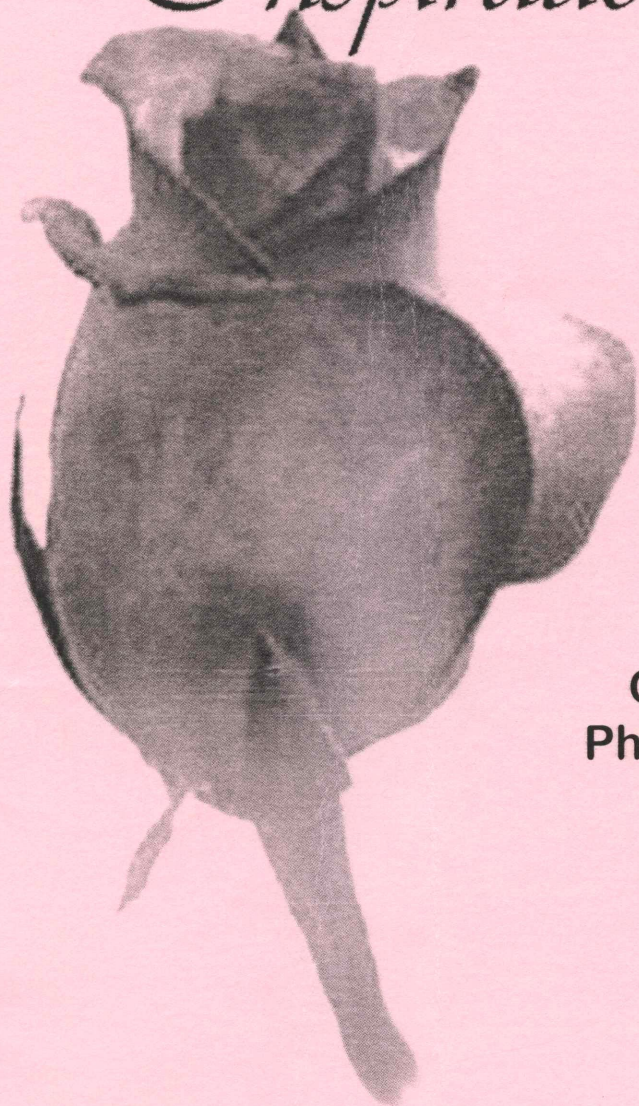


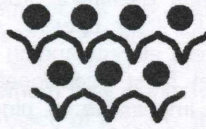
*Italian
Inspirations*



**Guildford
Philharmonic
Choir**



Guildford Philharmonic Choir



President Sir David Willcocks CBE MC

Mozart	The Marriage of Figaro (Overture)
Donizetti	Ave Maria
Verdi	Pater Noster
Puccini	Requiem
Mozart	Horn Concerto No. 4 in E flat, K 495
Rossini	Stabat Mater

Neil Shewan	Horn
Katy Tansey	Soprano
Janet Shell	Mezzo-soprano
Christopher Lemmings	Tenor
Richard Strivens	Bass-baritone

Brandenburg Sinfonia

Jeremy Backhouse

12th March 2005

Guildford Cathedral, 7.30 p.m.

Away from the opera house...

The composers featured in this evening's programme are, with one notable exception, renowned largely for their operatic output and little else. Rossini, Donizetti, Verdi and Puccini were all outstanding masters of Italian opera, but all ventured into other genres at least occasionally, and sometimes with equal success here too. Mozart is impossible to pigeonhole, being an outstanding performer and composer of all forms of music. He wrote around 20 opera scores, several as fine as any produced by his illustrious Italian successors mentioned above, and mostly in the Italian tradition (*Idomeneo*, *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte* [formerly known as *Il Flauto Magico*] and *Così fan tutte*).

This evening's programme is an opportunity to introduce some of the little-known and seldom-performed religious music from these Italian masters of opera.

Wolfgang Amadeus Mozart (1756 – 1791)

Mozart was born in Salzburg, at that time an autonomous city-state with a Prince-Archbishop who provided both temporal and spiritual leadership. Mozart's father, Leopold, was a musician and composer in the Prince-Archbishop's court, and provided Mozart's only formal teaching in music. Leopold, quickly recognizing his son's prodigious gifts, supplemented his meagre income by touring with Mozart and his sister, displaying their talents before the nobility of Europe. In all, Mozart spent about a quarter of all his days on the road, travelling throughout Europe, from London and Paris to Germany, Austria and Italy.

Following in his father's footsteps, Mozart's first position was with the musical establishment of the Archbishop of Salzburg – beginning with an unpaid appointment as Konzertmeister in 1769, which became salaried in 1772. However, the world traveller soon felt restricted under the musical limitations of provincial Salzburg and throughout his late adolescence and early twenties, he sought posts elsewhere.

In 1781 Mozart moved to Vienna, the imperial capital and a major cultural centre, working as a freelance composer and musician. He quickly ingratiated himself with the music connoisseurs among the nobility. He spent the next 9 years working as a teacher, pianist, concert promoter, and composer of some of the most sublime pieces in the history of Western music. Despite his genius, Mozart was never fully appreciated during his own lifetime and was better known as a performer than a composer. He died in relative poverty in 1791, at the tragically early age of 35.

Overture: *Le Nozze di Figaro*, K 492

Mozart's comic opera *Le Nozze di Figaro* was given its first performance in 1786, in Vienna. The opera was based on the French playwright Beaumarchais's 1784 play *La Folle Journée, ou Le Mariage de Figaro*, a sequel to his earlier play, *Le Barbier de Séville*, familiar to opera audiences through Rossini's great opera (Mozart's opera premiered in 1786; Rossini's premiered in 1816).

Mozart's librettist, Lorenzo da Ponte, took this popular play, removed 'political' content that would have offended the Viennese imperial censors (the French Revolution was only a few years away), and faithfully translated the rest into Italian – the customary opera language of the day. Much happens on a single *'folle journée'* – a crazy day, which reveals a complicated story of Figaro and his bride Suzanna on their wedding day, and of their involvement with the Count Almaviva and his wife the Countess, for whom they work. The plot is full of deceptions and confusion; with Mozart's masterpiece of a score, the resultant opera is a witty yet profound tale of love, betrayal and forgiveness, characterised by its comic vitality. This finds expression in Mozart's well-known overture, which throughout is bustling with joy and gaiety.

Gaetano Donizetti (1797 – 1848)

Donizetti was born in Bergamo, Italy, in extreme poverty. His family had no tradition of music but the opera composer Mayr, Maestro di Cappella at S. Maria Maggiore in Bergamo, persuaded a local charitable institution to open a free music school, primarily to train choirboys, but also to impart a well-grounded musical education. Donizetti was in the first group to enrol in 1806 (the school is still running and is now named after him). He then transferred to Bologna for further counterpoint and orchestration studies.

Donizetti arrived in Paris, where Rossini had invited him, in October 1838. Upon arriving, Donizetti had hoped to follow Rossini's example and retire at an early age, but he became ill and clung to his career. In 1842 Donizetti went to Vienna and was offered the position of Kapellmeister to the Austrian court. However, his health continued to deteriorate; by 1844 he had lost the ability to concentrate sufficiently to compose works of more than a limited compass. In 1845 he was placed in a sanatorium, where he stayed for 17 months. He never composed again and was brought back, paralysed, to Bergamo, where he died in 1848.

From the earliest days, Donizetti had been an amazingly fast composer, often writing whole compositions in one day. Although he died aged only 51, he had composed 73 operas – serious, semi-serious, grands-opéras and opéras-comiques. Most popular are *Lucrezia Borgia* (1833), *Lucia di Lammermoor* (1835) and *Linda di Chamounix* (1842), all serious operas; *La Fille du régiment* (1840), a French *opéra comique*; and *L'Elisir d'amore* (1832) and *Don Pasquale* (1843), outstanding examples of *opéra buffa*.

To all this must be added more than 250 songs and duets, numerous instrumental chamber pieces, including 19 quartets, 28 cantatas, two oratorios and around 100 works of a religious nature, including a *Requiem* in memory of Bellini (1835) and *Ave Maria* (1842).

<i>Ave Maria, gratia plena</i>	<i>Hail Mary, full of grace</i>
<i>Dominus tecum, benedicta tu</i>	<i>The Lord is with you, blessed are you</i>
<i>In mulieribus et benedictus</i>	<i>Among women and blessed</i>
<i>Fructus ventris tui Jesus.</i>	<i>The fruit of your womb, Jesus</i>
<i>Sancta Maria,</i>	<i>Holy Mary,</i>
<i>Mater Dei, ora pro nobis,</i>	<i>Mother of God, pray for us,</i>
<i>Nobis peccatoribus,</i>	<i>For us sinners,</i>
<i>Nunc et in ora mortis nostrae.</i>	<i>Now and in the hour of our death.</i>

Giuseppe Verdi (1813 - 1901)

The son of an innkeeper and grocer, Verdi displayed undoubted musical talent very early. After studying with the local organist of Roncole, he continued his musical studies in nearby Busseto, where he came under the patronage of Antonio Barezzi, a rich merchant and the president of the local philharmonic society, who offered to pay for him to study at Milan Conservatory. But having gone there, in 1832, Verdi was not admitted, mainly as his piano technique was judged to be unsatisfactory. He studied privately in Milan for 2 years and in 1836 he returned to Busseto, where he was appointed Maestro di Musica.

After 3 years and keen to test his ability as an opera composer, he moved back to Milan, where the impresario Merelli accepted his first opera, and commissioned another. However, between 1838 and 1840, Verdi's wife (Barezzi's daughter) and two children died. In this most painful period of his life, he considered giving up composition, but was persuaded by Merelli to compose *Nabucco* (1841); its triumphant success at La Scala in 1842 made him the most prominent of young Italian composers.

Thereafter Verdi wrote series of operas, some more successful than others at their premières, but each eagerly sought by impresarios, making his stature as one of the greatest opera composers unchallengeable. He also wrote several songs and choral music, producing occasional masterpieces into his old age, including *Messa da Requiem* in memory of the revered Manzoni, which Verdi himself conducted in the Church of San Marco in Milan in 1874. *Otello* (1887) and then *Falstaff* (1893), were the two masterpieces which crowned his operatic achievements. Honoured all over the world, Verdi died in 1901, at the dawn of the new century.

Pater noster

During 1880, while working on the libretto of *Otello* with Boito, Verdi received official recognition of his talents from several quarters. Vienna made him an honorary member of the Gesellschaft der Musikfreunde; while in Paris he was nominated Grand Officer of the Foreign Legion; and on his return to Italy, the King conferred on him the title of Cavaliere of the Grand Cross. The same year also saw the premieres of his *Pater Noster* and *Ave Maria*, at a benefit concert at La Scala, Milan. Verdi's music for The Lord's Prayer sets Dante's free Italian translation of the traditional text, and as a result the music reflects more the colourful aspects of Dante's words than the original text may have offered. This *Pater noster* is not often performed. Its unaccompanied five-part textures are often reminiscent of the Renaissance motet, though echoes of the opera house can be heard in the abundant supplies of typically Verdian touches of colour, drama and ardent sentiment.

*O Padre nostro, che ne' cieli stai,
santificato sia sempre il tuo nome,
e laude e grazia di ciò
che ci fai.*

O our Father, who art in heaven,
hallowed be thy name always,
and praise and thanks be for everything
that thou doest.

*Avvenga il regno tuo, siccome pone
questa orazion: tua volontà si faccia,
siccome in cielo, in terra in unione.*

Thy kingdom come, as this prayer entreats:
Thy will be done,
On earth, as it is in heaven.

*Padre, dà oggi a noi pane, e ti piaccia
che ne perdoni li peccati nostri;
nè cosa noi facciam che ti dispiaccia.*

Father, give us this day our daily bread,
and may it please thee to forgive us our sins:
and let us not do anything that displeases
thee.

*E che noi perdoniam,
tu ti dimostri esempio a noi
per la tua gran virtute;
acciò dal rio nemico
ognun si schiostri.*

And in order that we may forgive,
thou makest thyself an example to us
through thy great goodness;
so that we can all escape
from the cruel enemy.

*Divino Padre, pien d'ogni salute,
ancor ci guarda dalla tentazione
dell'infernai nemico e sue ferute.*

Heavenly Father, fount of all salvation,
keep us always from temptation,
from the satanic enemy and his onslaughts.

*Si che a te facciamo orazione,
che meritiam tua grazia,
e il regno vostro a posseder vegniam
con divozione.*

As we pray to thee
that we may deserve thy grace,
and that we may devoutly enter
into thy kingdom.

*Preghiamti, re di Gloria
e signor nostro,
che tu ci guardi da dolore: e fitto
la mente abbiamo in te,
col volto prostro.
Amen.*

We beg thee, King of Glory
and our Lord,
to preserve us from sorrows: and we have
our minds fixed on thee,
with head lowered.
Amen.

Giacomo Puccini 1858 – 1924

Puccini was the fifth generation of a family of professional musicians and composers, living and working in and around Lucca, in Tuscany. All the previous generations of his family were basically church composers and organists at Lucca's Cathedral – San Martino.

When his father died, Puccini took over the position of choir master and organist at San Martino at the age of 14. It was expected that he would continue the long family tradition; however, one night in 1876 all that changed, when Puccini and a friend walked all of 13 miles to the city of Pisa to see a production of Verdi's *Aida*. This made such an impact on him that he decided to follow his instinct for operatic composition. With a scholarship and financial support from an uncle, he entered

the Milan Conservatory in 1880. During his 3 years there, he studied under Bazzini and Ponchielli, the composer of *La Gioconda*.

While still a student, Puccini entered a competition for a one-act opera announced in 1882. He failed to win, but came to the attention of the great Milanese music publisher Giulio Ricordi, beginning Puccini's life-long association with the house of Ricordi. In Giulio Ricordi, Puccini found a fatherly friend and wise guide. With the first performance of *Manon Lescaut*, produced at Turin in 1893, Puccini achieved his greatest ever success, and he became known outside Italy. He continued to write mainly operatic works; the wide range and diversity of which are defined by *La Bohème* at one end and *Turandot*, unfinished at his death, at the other.

Puccini was the last of the great Italian composers, and represents Verdi's only true successor. His choral, orchestral and instrumental works date mainly from his early years; however, the *Requiem* was composed for celebrations held in 1905 to mark the fourth anniversary of Verdi's death. This short piece, for three-part chorus, is inspired and represents the mature sentiments of the composer. It was not published until 1976, so was only occasionally performed, and only in Italy, before that time.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Requiescant in pace. Amen*

Grant them eternal rest, Lord,
And may perpetual light shine on them.
May they rest in peace. Amen.

Mozart: Horn Concerto No. 4 in E flat, K 495

Allegro moderato
Romanza (Andante)
Allegro vivace

Mozart's instrumental concertos were always composed either for personal use in concert, as was the case with his piano and violin concertos, or at the behest of renowned and excellent soloists. The set of four Concertos and *the Rondo in E flat* were written for the Viennese horn player Ignatz Leutgeb (or Leitgeb) between 1781 and 1786. Leutgeb was an exceptional player, achieving fame as far afield as Paris; he played the French horn in the Salzburger Hofkapelle until 1777, and was well acquainted with Mozart at the time. In 1781, the composer and the virtuoso met again in Vienna, where Leutgeb ran a lucrative cheese business alongside his musical activities.

The two musicians apparently had a very friendly relationship, because the concertos are filled with fun and mischief: the Fourth Concerto is written with different coloured inks, said to be an attempt to rattle the performer, to suggest different cheeses, or perhaps – as is more likely – to emphasise individual voices and thematic lines, and also mark subtle differences in dynamics.

Due to its rather modest musical capacities, the horn of the time was not a first choice for a solo instrument. As it did not yet have any valves, its tonal range was restricted to natural harmonics. Not until halfway through the 18th century was it

possible, by means of so-called 'stopping' (ie by inserting a hand in the bell of the instrument) to manipulate the pitch, which made it possible to play the notes in between the harmonics, and thus diatonic scales in the lower reaches. Considering the numerous high demands made by Mozart, it is clear that Leutgeb must have virtually mastered this technique.

In the final 'hunt' movement, even a modern player, with the advantage of the latest valve technology, will be hard-pressed to keep up with the musical demands invented 200 years ago by the master melodist who just wanted to have a bit of fun with a good friend.

Like its predecessors, the Fourth Concerto is a virtuoso vehicle that allows the soloist to show a variety of abilities. The first movement is in orthodox sonata form, with the orchestra announcing the main themes, the first fanfare-like and the second more lyrical, which are then taken up and extended by the soloist. The development subjects part of the first theme to different harmonic treatment, and there is a short cadenza at the end of the recapitulation. The second movement, a beautiful romance, shows off the horn's expressive qualities and is followed by a jaunty allegro, dominated throughout by the theme with which the horn opens the movement and which reflects the horn's hunting ancestry. This is arguably the most familiar horn tune in the whole repertoire, and it fairly romps along in 6/8.

~ INTERVAL ~

Gioacchino Rossini (1792 – 1868)

Rossini was born into a musical family in Pesaro, Italy. He learnt the horn and singing, and as a boy, sang in at least one opera in Bologna, where the family lived. He studied there and began his operatic career when, at 18, he wrote a one-act comedy for Venice. Further commissions followed, from Bologna, Ferrara, Venice again and Milan; seven operas were written in 16 months, all but one of them comic.

This level of activity continued in the ensuing years. His first operas to win international acclaim come from 1813, written for different Venetian theatres: the serious *Tancredi* and the farcically comic *L'italiana in Algeri*. In 1815 Rossini went to Naples as musical and artistic director of the Teatro San Carlo, which led to a concentration on serious opera. But he was allowed to compose for other theatres, and two of his supreme comedies, *Il barbiere di Siviglia* and *La Cenerentola*, were written for Rome and date from this time.

In 1823 Rossini moved to Paris, where he took on the directorship of the Théâtre-Italien, composing for that theatre and the Opéra. His last opera, and his 36th in 19 years, was *Guillaume Tell*, completed in 1829. It is hardly surprising, therefore, that he wrote no more stage works during the remaining 40 years of his life. He left Paris in 1837 to live in Italy, but his health was poor and he composed hardly at all during this period (the *Stabat Mater* belongs mainly to his Paris years). Rossini went back to Paris in 1855, and his health and humour returned, together with his urge to compose. One product of his late period was the graceful and economical *Petite Messe Solennelle* (1863). He died, universally honoured, in 1868.

The story behind the composition of the *Stabat Mater* is as involved as one of Rossini's own libretti. In 1832 he was invited by Don Francisco Fernandez Varela, Knight of the Grand Cross of the Order of Charles III of Spain, to compose a setting of the 13th-century text. After some initial reluctance, Rossini agreed, on the understanding that the work would be for private use only, and never published. He originally planned 12 movements, but having written Nos. 1 and 5-9, a severe attack of lumbago (either real or strategic) prevented him from continuing. The other sections were composed by Giovanni Tadolini from Bologna.

The collaboration was kept a closely-guarded secret, the work being passed off as entirely Rossini's; in this form it was played in Madrid in 1832. Don Varela died in 1837, and immediately a Parisian music publisher successfully bid for the manuscript. Rossini was furious that the agreement had been broken, and no doubt fearful that his secret would be revealed, with dire consequences for his reputation. He successfully prevented the publication of the original version, and in 1841 removed Tadolini's contributions and wrote four more sections of his own, bringing the total number of movements to ten. In 1842 the work had its premiere in its definitive form, and was an enormous success, with no less than 29 performances in its first year.

In view of his background of composing mainly comic operas, Rossini's religious compositions (*Petite Messe Solennelle*, *Stabat Mater*) are sometimes criticised as less serious. Notwithstanding the strong operatic tendencies, especially in the latter, this was absolutely not Rossini's intention. To the contrary, as we can learn from his note to the manuscript of the *Petite Messe*, he composed these works from a real religious feeling: "Here it is then, this poor little Mass. Have I written truly sacred music, or just damn bad music? I was born for *opera buffa*, as you well know. Not much skill, but quite a bit of feeling – that's how I'd sum it up. Blessed be thy name, and grant me a place in Paradise".

The extreme solemnity of the text, a devotional poem about the Virgin Mary's grief-stricken vigil at the foot of the Cross, could not be in greater contrast to the prevailing mood of much of the music, which at times seems completely incongruous. As evidence of Rossini's serious purpose, however, the work ends with a great double fugue.

1. Introduction: *Stabat mater dolorosa*
2. Air (tenor): *Cujus animam gementem*
3. Duet (1st & 2nd sopranos): *Quis est homo*
4. Air (bass): *Pro peccatis suae gentis*
5. Recitative (bass) & chorus: *Eia mater, fons amoris*
6. Quartet: *Sancta mater, istud agas*
7. Cavatina (2nd soprano): *Fac ut portem*
8. Air (1st soprano) & chorus: *Inflammatum et accensum*
9. Chorus: *Quando corpus morietur*
10. Finale: *In sempiterna saecula*.

*Stabat mater dolorosa
Juxta crucem lacrimosa
Dum pendebat Filius.*

The mother stood sorrowing
by the cross, weeping
while her Son hung there.

*Cujus animam gementem,
Contristatam et dolentem,
Pertransiuit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti.
Quae moerebat et dolebat,
et tremebat cum videbat
Nati poenas inelyti.*

Whose soul, lamenting,
sorrowing and grieving,
has been pierced by the sword.
O how sad and afflicted
was that blessed
Mother of her only-begotten Son.
Who wept and grieved
and trembled to behold
the torment of her glorious child.

*Quis est homo, qui non fleret,
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum Filio?*

What man would not weep
if he saw the Mother of Christ
in such torment?
Who could not be sorrowful
to behold the pious mother
grieving with her Son?

*Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.*

For the sins of His people
she saw Jesus in torment
and subjected to the whip.
She saw her sweet Son
dying, forsaken,
as He gave up the spirit.

*Eia, Mater, fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac, ut ardeat cor meum,
In amando Christum Deum
Ut sibi complaceam.*

Ah Mother, fount of love,
let me feel the force of grief,
that I may grieve with you.
Make my heart burn
with the love of Christ, the God,
that I may be pleasing to Him.

*Sancta Mater, istud agas,
Crucifixi fige plagas,
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.
Fac me vere tecum flere,
Crucifixo condolare,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In plancto desidero.
Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.*

Holy Mother, bring this to pass,
transfix the wounds of Him
who is crucified firmly onto my heart.
Of your wounded Son,
who deigns to suffer for my sake,
let me share the pains.
Make me truly weep with you,
grieving with Him who is crucified
so that I may live.
To stand by the cross with you,
to be freely joined with you
in lamentation, I desire.
Virgin of virgins, resplendent,
do not now be harsh towards me,
let me weep with you.

*Fac, ut portem Christi mortem,
Passionis fac consortem
Et plagas recolare.
Fac me plagis vulnerari,
Cruce hac inebriari
Ob amorem Filii.*

Let me carry Christ's death,
the destiny of his passion,
and meditate upon his wounds.
Let me suffer the wounds
of that cross, steeped
in love of your Son.

*Inflamatus et accensus
Per te, Virgo, sim defensus
In die iudicii.
Fac me Cruce custodiri
Morte Christi praemuniri
Confoveri gratia.*

Inflamed and excited
by you, O Virgin, let me be defended
on the day of judgement.
Let me be shielded by the cross,
protected by Christ's death,
cherished by grace.

*Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.*

When my body dies,
let my soul be given
the glory of paradise.

*In sempiterna saecula.
Amen.*

Through everlasting ages.
Amen.

The notes in this programme include material supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies, who are acknowledged with thanks.

Some of the printed music for this evening's concert has been hired from SCC Performing Arts Library, Novello & Co Ltd Hire Library and Peters Edition Ltd Hire Library.



Neil Shewan

Neil Shewan began learning the Horn at the age of nine at his local primary school. He originally wanted to learn the Violin, but when given his chance to choose an instrument from the school music cupboard, the only two left were a bass drum and an old French Horn! In 1997, Neil began studying at The Guildhall School of Music & Drama with teachers Hugh Seenan, Jeff Bryant and Richard Bissill, finally graduating in 2001 with a BMus (Hons) degree.

In his final year at college, Neil was asked to join the Fine Arts Brass Quintet. For 2 years he toured with the group giving recitals, radio broadcasts and master classes around the world. In 2001, while still in his final year, Neil won the prestigious international Paxman Young Horn Player of the Year Competition, the first Briton to have done so.

Neil's solo debut in London was at St John's, Smith Square in 1995, at the age of 17, when he performed Mozart's *Horn Concerto No. 4*; he has since performed many different concertos around the country. Neil recorded Julia Gomelskya's *Bagatelle* in 2001 for the Guildhall Young Composers Series.

Neil now has a busy freelance career, regularly performing with many of the country's leading professional orchestras and chamber ensembles. These include the London Symphony Orchestra, Philharmonia, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Hallé Orchestra, City of Birmingham Symphony Orchestra and the BBC National Orchestra of Wales.



Katy Tansey

Katy Tansey read music at Selwyn College, Cambridge and subsequently studied at the Guildhall School of Music & Drama. Whilst there she won a scholarship to study Russian song at the Britten-Pears School with Galina Vishnevskaya, with whom she continued to study privately. She now studies with Marie McLaughlin.

Katy's operatic experience has included a European tour covering the role of Marzelline (*Leonore*) for Sir John Eliot Gardiner, Fiordiligi (*Così fan tutte*) at the Snape Proms under Tadaaki Otaka, and British tours performing Tatyana (*Eugene Onegin*) and Fiordiligi (*Così fan tutte*) for Pimlico Opera. She also regularly sings with the Monteverdi Choir and the choir of the English Concert under Trevor Pinnock, with whom she sang Pilate's Wife in Bach's *St Matthew Passion* in a series of performances at major concert halls throughout Europe and at the 2002 BBC Proms.

She has also performed a wide range of oratorio and concert works; highlights have included Handel's *Solomon* with the Northern Sinfonia in York Minster, Britten's *War Requiem* in St Albans Abbey, Mahler's *Symphony No. 2* in Guildford Cathedral and Verdi's *Requiem* in Westminster Abbey. She made her Purcell Room debut singing Handel and Vivaldi Cantatas and has given a song recital in the Septembre Musical de l'Orne Festival in France.

Forthcoming engagements include Verdi's *Requiem* and Brahms' *Ein deutsches Requiem*, Rossini's *Petite Messe Solennelle*, Beethoven's *Missa Solemnis* and Strauss' *Four Last Songs*.



Janet Shell

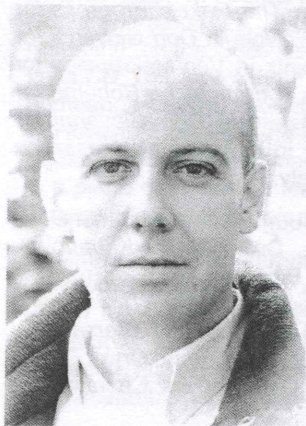
Janet Shell left a teaching career to study singing at the Guildhall School of Music but continues her association with schools in her educational work, devising workshops for Spitalfields Market Opera and Co-opera Youth, and founding the Musical Tuckshop – master classes and workshops for aspiring singers. In 1989 she won the Royal Tunbridge Wells International Concert Artist's Competition and was then selected for representation by the Young Concert Artist's Trust (1990–1993). In 1996 she won the Poulenc prize at the Concours Triptyque, the international French song competition in Paris, followed by the Roussel prize in 1998.

In recent years Janet's operatic roles have included Dorabella in *Così fan tutte* for the festival at Gawsorth Hall, the title role in *Carmen* for European Chamber Opera and Rosina in *The Barber of Seville*. She also worked on *Il Rè Pastore* for Opera North and has featured on two CDs of opera highlights for Opera Interludes.

Other operatic roles have included Orlofsky in *Die Fledermaus* for European Chamber Opera, Niklausse in *The Tales of Hoffmann* for Neath Opera and Olga in *Eugene Onegin* for Opera Interludes. Previous experience includes a début at the Göttingen Festival singing the role of Oronte in Handel's *Riccardo Primo* and a début at English National Opera in the world premier of John Buller's *Bakxai*. She has also performed the roles of Proserpina in Monteverdi's *L'Orfeo* for the English Bach Festival at Covent Garden, Dama in Verdi's *Macbeth* for Welsh National Opera, Fortune and Melanto in Monteverdi's *The Return of Ulysses* for Kent Opera, Phyllis in Howard Blake's *The Station* in the Purcell Room, *Carmen* for Opera Interludes and the Sorceress in Purcell's *Dido and Aeneas* in Southwark Cathedral. More recently Janet has sung the role of Dido. Her other roles have included Eduige in Handel's *Rodelinda* at Hopetoun House, Katisha in *The Mikado* and Second Lady in *The Magic Flute*, Flora and Annina in *La Traviata*, Suzuki in *Madame Butterfly* for Holland Park Opera and Volpino in Haydn's *Der Apotheker* for Aix-en-Provence Chamber Opera.

Notable performances on the concert stage include Mahler's *Symphony No. 8* in Canterbury Cathedral, the Royal Albert Hall and in Lille in October 1997 and in December, a performance of *Messiah* in Pamplona; the Angel in Elgar's *The Dream of Gerontius*, *The Music Makers*, Verdi's *Requiem*, Mozart's *Coronation Mass* with the Royal Flanders Philharmonic Orchestra, Honneger's *King David*, Beethoven's *Symphony No. 9* with the Cairo Philharmonic Orchestra, Beethoven's *Missa Solemnis* with the Royal Philharmonic Orchestra in the Albert Hall, Canteloube's *Songs of the Auvergne* and a Last Night of the Proms with the Bournemouth Symphony Orchestra, Tippett's *A Child of our Time*, Mozart's *C minor Mass*, Mahler's *Lieder eines fahrenden Gesellen*, Elgar's *Sea Pictures*, Berlioz's *Les nuits d'été*, Rossini's *Petite Messe Solennelle* at St. John's Smith Square, Bach's *St Matthew Passion*, Haydn's *Harmonie Messe* at the Barbican and *St Nikolai Messe* with the Scottish Chamber Orchestra on tour in Brazil. She gave the world premier of *Goroesiad Cenedl* by Richard Elfyn Jones, a major new work for mezzo-soprano, choir and orchestra for the Montgomeryshire Music Festival in May 2000, her first experience of singing in Welsh. She returned to Wales to repeat this in May 2001.

Christopher Lemmings



Christopher Lemmings studied at the Guildhall School of Music & Drama under Johanna Peters and Margaret Lensky, and currently studies with Michelle Wegwart.

Roles include Covent Garden debut as Stingo in Nicholas Maw's *Sophie's Choice* under Sir Simon Rattle, Caliban in Thomas Ades' new opera *The Tempest*, also for Covent Garden and BBC Television; for Glyndebourne Tour: Tito in *La Clemenza di Tito*; Belmonte in *Die Entführung*; Lechmere in *Owen Wingrave*; for Glyndebourne Festival: Il Maestro di Ballo in *Manon Lescaut*, and Bartholomew, a role he created, in Sir Harrison Birtwistle's *The Last Supper*, premièred at the Staatsoper, Berlin under Daniel Barenboim;

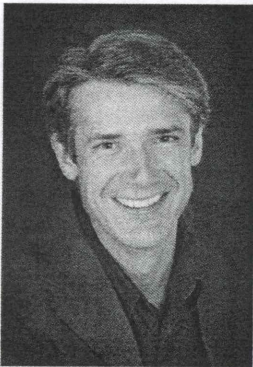
Don Ottavio in *Don Giovanni* (Cologne/Verona); Albert in *Albert Herring* (English Touring Opera); L'abate di Chazeuil in *Adriana Lecouvreur* and Ferrando in *Così Fan Tutte* for Holland Park Opera.

Other 20th century/contemporary music includes: Edmund in Toshio Hosokawa's *King Lear*, Linbury Theatre, Royal Opera House; Beauty in Gerald Barry's *Triumph of Beauty and Deceit* with Almeida Festival in Aldeburgh, London and Berlin; Molqi in *The Death of Klinghoffer* for Finnish National Opera; Perelà in Pascal Dusapin's *Perelà L'uomo di Fumo Bastille* (Montpelier) and Nihilist in *Lady Macbeth of Mtsensk* (English National Opera).

Opera in concert includes: Hotel Porter in *Death in Venice*, Lechmere in *Owen Wingrave* and Molqi in *The Death of Klinghoffer* at the Concertgebouw Amsterdam

under Edo de Waart; Itulbo in *Il Pirata* for Chelsea Opera Group, Queen Elizabeth Hall. Other concert appearances include Finzi's *Intimations of Immortality* with the Royal Liverpool Philharmonic; Rossini's *Stabat Mater* with the RTE Concert Orchestra, National Concert Hall, Dublin and Haydn's *Stabat Mater* with the Norwegian Radio Symphony Orchestra.

Performances in 2004 included Janacek's *Glagolitic Mass* with the Brighton Festival Chorus, Scaramuccio in *Ariadne auf Naxos* for both the Royal Opera, Covent Garden and Welsh National Opera, and Caliban in Thomas Ades' *The Tempest* in Strasbourg.



Richard Strivens

Richard Strivens was born in Thanet. Following a degree in chemistry at Oxford University, Richard studied at the Royal Northern College of Music, Manchester, EurOperaStudio, Milan and the National Opera Studio in London.

He has sung Nick Shadow in *The Rake's Progress* for English Touring Opera, the title role in *Don Giovanni* for Ryedale Festival Opera, Strojnik in *Vèc Makropulos* for Glyndebourne Festival Opera, Colline in *La Bohème* for Scottish Opera on Tour, Masetto in *Don Giovanni* for Cologne Opera and Tergisto in Pallavicino's *Messalina* at the Batignano Festival in Italy.

His other operatic roles include Mozart's Figaro and Count Almaviva, Simone (*La finta semplice*) for the Classical Opera Company, Dikoj (*Kàt'a Kabanovà*), Collatinus (*The Rape of Lucretia*), Hel Helson (*Paul Bunyan*), the bass roles in *The Martyrdom of St Magnus* for The Opera Company, Vermeer (*The Second Mrs Kong*), Zoroastro (*Orlando*), Tiridate (*Radamisto*) and Ariodate (*Serse*) with the Cambridge Handel Opera Group; Le Gouverneur (*Le Comte Ory*), Zuniga (*Carmen*) and Don Quichotte. He appeared as Giovanni in Channel 4's *Don Giovanni Masterclass* with Sir Thomas Allen.

Richard's concert appearances include *The Dream of Gerontius* for St David's Cathedral Festival; Bach's *Ich habe genug*, *St Matthew Passion* and *Christmas Oratorio* with Nicholas Cleobury and the Britten Sinfonia; Bach's *Magnificat* with the Northern Sinfonia and Nicholas McGegan; Strauss' *Deutsche Motette* and Handel's *Messiah* with the Joyful Company of Singers; *The Creation*, *St John* and *St Matthew Passions*; Purcell's *Jehova quam multi sunt omnes* at the St Endellion Festival; Verdi's *Requiem* at Bridgewater Hall; Mendelssohn's *Elijah*, Brahms' *Ein deutsches Requiem*, Saint-Saëns' *Christmas Oratorio* and Berlioz's *L'enfance du Christ*.



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 5 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 from April 1990 he combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor. In November 2004, he took the post of music editor at Boosey & Hawkes Music Publishers.

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' recent 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. Their CD of Howells' *Requiem* and Frank Martin's *Mass For Double Choir* was released by Signum Records in January 2004, and a CD of Brahms' *Ein deutsches Requiem*, in a piano duet version featuring the Guildford Philharmonic Choir's accompanist, Jeremy Filsell, will be released later this year on the Guild label.

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 *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). From September 1998 to the end of 2004, Jeremy was 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 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 visited France, USA, Bermuda, the Channel Islands, Barbados and St Petersburg. Other tours include Germany, Japan and Hong Kong.

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.

Myself and my companion were both extremely impressed with the standard of the singing, which is not easy a) in the cathedral and b) with an orchestral accompaniment. We were also hugely impressed with the Forest Orchestra, who were probably the most exceptional community orchestra I have ever heard and again played a very tricky score in difficult acoustics with ease. Jeremy Blackhouse is obviously a fantastic director and Michael Bundy in particular as the Priest and Angel of the Agony simply blew us both away. A very strong interpretation and an unrivalled so-called 'amateur' one in my experience, worthy of the music.—'Gerontius' from *Simon Ashall*; Chief Reporter *Surrey Advertiser*

Brandenburg Sinfonia

Violin 1

Simon Fischer
Charles Sewart
Emil Chakalov
Liang Lee
John Smart
Tom Jackson

Flute

Anna Pyne
Debbie Davis

Horn

Richard Steggal
Rebecca Hill
Terry Shew
Susie Walker

Violin 2

Anna Biggin
Catrina Hepburn
Caroline Holloway
Catherine Lett

Oboe

James Beatty
Helen Barker

Trumpet

Craig Patterson
Ben Godfrey

Viola

Rachel Bolt
Stephen Wright
Hannah Biss

Clarinet

Juan Lluna
Stephen Mass

Trombone

Mark Townend
S Cordiner
Dougal Prophet

Cello

Sue Dorey
Dominic O'Dell
Emma Vidgeon

Bassoon

Simon Estell
Joanna Cackett

Timpani

Janne Metsapelto

Bass

Albert Dennis
Jonathan Moss

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 performances of Handel's *Messiah*, Mozart's *Vesperae Solennes de Confessore*, 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 Dvořák's rarely heard and beautiful *Requiem* and was followed by a powerful performance of Verdi's *Requiem* 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.

The 2003/4 season opened with an evening of Baroque music. 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. This was followed in March by a concert of American music, featuring works by Barber, Bernstein, Copland, Stravinsky and others. The season concluded with thrilling performances of Borodin's *Polovtsian Dances* and Prokofiev's *Alexander Nevsky* (both in Russian), and Rachmaninov's *Piano Concerto No. 3*, performed by the choir's outstanding accompanist, Jeremy Filsell.

The current season opened with a highly acclaimed performance of Elgar's *The Dream of Gerontius*, and we are already looking forward to the challenges of our next concert on 14 May.

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.

The Choir's website can be found at www.guildfordphilharmonicchoir.org.uk

Guildford Philharmonic Choir

FIRST SOPRANOS

Gemma Allred
Noreen Ayton
Helen Beevers
Mary Broughton
Miranda Champion
Sara Dann
Gemma Davis
Claire Day
Rachel Edmondson
Calli Hayes
Kathryn Leigh
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Margaret Parry
Margaret Perkins
Emma Purvis
Gillian Rix
Judy Smith
Carol Terry
Nikki Vale

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Josephine Field
Lucy Foster
Mandy Freeman
Heather Godfrey
Jane Kenney
Judith Lewy
Krystyna Marsden
Lois McCabe
Alison Newbery
Alison Palmer
Kate Peters
Rosalind Plowright
Susannah Priede
Alison Rawlinson
Ann Sheppard
Maggie Smith
Kathy Stickland
Rachel Wheldon
Christine Wilks

FIRST ALTOS

Penny Baxter
Jane Brooks
Jo Dickson
Celia Embleton
Ingrid Hardiman
Susan Hinton
Valerie Leggatt
Kay McManus
Christine Medlow
Rosalind Milton
Penny Muray
Jacqueline Norman
Penny Overton
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Maureen Shortland
Jane Sweaney
Hillary Trigg
Pamela Woodroffe

SECOND ALTOS

Marion Arbuckle
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
Prue Smith
Alex Stevens
Rosey Storey
Elisabeth Yates

FIRST TENORS

Bob Cowell
Tim Hardymont
Nick Manning
Chris Robinson
John Trigg

SECOND TENORS

Bob Bromham
Tony Cousins
Stephen Linton

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John Britten
Tony Bundy
Michael Dudley
Geoffrey Forster
Vaidotas Gerikas
Michael Golden
Keith Hester
Laurie James
Chris Peters
David Ross
Philip Stanford
Kieron Walsh

SECOND BASSES

Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
James Garrow
Nick Gough
Michael Jeffery
Stephen Jepson
Neil Martin
Maxwell New
Roger Penny
Nigel Pollock
Michael Taylor

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Jeremy Backhouse Chorus Director
Jeremy Filsell Accompanist

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'Contemporary Choral Classics Cycle' Year 1

Vaughan Williams: Dona Nobis Pacem (1936)

Karl Jenkins: The Armed Man: A Mass for Peace (2000)

Promoted by Guildford Philharmonic Choir

Saturday, 22 October 2005: Guildford Cathedral 7.30pm

Holst: The Hymn of Jesus

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

Promoted by Guildford Philharmonic Choir



The staging for this concert is owned by the Association of Surrey Chors. 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.

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