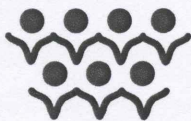


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Guildford Philharmonic Choir



President Sir David Willcocks CBE MC

**Holst: Mars, The Bringer of War
from The Planets, Op 32 (1919)**

Vaughan Williams: Dona Nobis Pacem (1936)

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

Sally Barber Soprano

Martin Johnson Baritone

Muezzin Jameel Muezzin

Forest Philharmonic Orchestra

Jeremy Backhouse

14 May 2005

Guildford Cathedral, 7.30 pm

Vaughan Williams compiled his text from Books of the Bible, poetry by the famous 19th century American poet Walt Whitman (1819 – 1892) and by John Bright (1811 – 1889) a British politician and noted orator who was a founder of the Anti-Corn Law League (1839). Bright was also a member of the Peace Society; his most memorable speech, *The Angel of Death*, was delivered on 23 February 1855, denouncing the Crimean War (1854 – 1856) as un-Christian, contrary to the principles of international free trade, and harmful to British interests.

Agnus Dei begins with the urgent cry of the solo soprano for peace. The tension builds and bursts out in the second movement, a violent depiction of war.

This is a setting for choir of Whitman's *Beat! Beat! Drums!*, heralded by volleys of brass and rattling percussion. Schools, churches, brides, farmers, sleepers, old men and children are in turn swept aside by the warring sounds. The movement fades into the lapping, tranquil rhythms of ...

Reconciliation, a tender lullaby for all the dead and the heart of the work. In this heart-wrenching poem, also by Whitman, Vaughan Williams changes his music to reflect the emptiness of grief in the grand tradition of melancholic English song, sung by the commanding yet gentle voice of the baritone. As the soldier left alive bids his enemy – and fellow human being – farewell, the soprano again intones on their behalf, *Dona nobis pacem*.

The music moves on to the powerful and haunting *Dirge for Two Veterans*. The drums return, no longer a march of war, but a funeral procession as Whitman describes two veterans, son and father, who "dropped together, and the double grave awaits them". Although it starts at a moderate level, the choir channels the words into a colossal paean of hope, before delivering a final hymn of peace, farewell and love.

The fifth movement begins with the famous lines by John Bright: *The Angel of Death has been abroad throughout the land...* giving way to a lament for the death of peace itself. This also passes and we hear a strong call for peace.

O man greatly beloved, the final movement, is a forerunner of the passacaglia of Symphony No. 5, and begins in Vaughan Williams' 'pastoral' manner. But the final message of the composer is optimistic. It breaks into a blaze of glory, and fades as the solo soprano leads the serene final prayer for peace, as in the beginning: *Dona nobis pacem*. Grant us peace.

Agnus Dei

Agnus Dei qui tollis peccata mundi

Lamb of God, who takes away the
sins of the world

Dona nobis pacem.

Grant us peace.

Beat! Beat! Drums!

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness
 must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering in his grain,
So fierce you whirr and pound, you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets:
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day – would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

WALT WHITMAN

Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly,
Wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

WALT WHITMAN

— INTERVAL —

Dirge for Two Veterans

The last sunbeam
Lightly falls from the finish'd Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo! the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined;
'Tis some mother's large, transparent face,
In heaven brighter growing.

O strong dead-march, you please me!
O moon immense, with your silvery face, you soothe me!
O my soldiers twain! O my veterans, passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

WALT WHITMAN

The Angel of Death

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one, as of old... to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold, trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land... and those that dwell therein...

The harvest is past, the summer is ended, and we are not saved...

Is there no balm in Gilead? Is there no physician there? Why then is not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22

O Man Greatly Beloved

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

DANIEL X. 19

The glory of this latter house shall be greater than the former... and in this place will I give peace.

HAGGAI II. 9

Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid; neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth. And it shall come, that I will gather all nations and tongues, and they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth which I will make, shall remain before me, so shall your seed and your name remain for ever. Glory to God in the highest, and on earth, peace, good-will toward men.

Adapted from MICAH IV. 3; LEVITICUS XXVI. 6; PSALMS LXXXV. 10 and CXVIII. 19; ISAIAH XLIII. 9 and LXVI. 18-22 and LUKE II. 14.

Dona nobis pacem.

~ **INTERVAL** ~

Karl Jenkins 1944 –

Karl Jenkins was born in the small Welsh coastal village of Penclawdd on the Gower Peninsula, west of Swansea. Karl is the only child of his father David and his mother Lily, who was of Swedish extraction. His father, a school teacher, was also an organist and choirmaster of the local Tabernacle Chapel and it was he who began teaching his son the piano when Karl was 6 years old. During these formative years, apart from being introduced to the classical world by his father via recordings and the occasional concert, he was also, as part of chapel life, exposed to the unique sound of Welsh hymn singing, echoes of which were to be heard in future compositions.

On entering Gowerton Grammar School aged 11, Karl began to play the oboe and within the next few years progressed through the Glamorgan Youth Orchestra and the National Youth Orchestra of Wales, Cardiff, where he read music, taking a Bachelor of Music degree. During his school and university years he became increasingly interested in jazz, which was to have a significant bearing on his compositional style in later years. After graduating, he continued post-graduate studies at the Royal Academy of Music, London.

Following his studies he won awards as a jazz oboist and took up the saxophone, working with, amongst others, Ronnie Scott. He co-founded *Nucleus* in 1972, winning first prize at the Montreux Jazz Festival, before joining the progressive rock band *Soft Machine*. When, in 1995, he started writing for the concert hall, he was writing what he calls "polystylist" work – for example, the finale of his second string quartet races through pastiches of Hollywood music and hoe-down – but he says: "I think my style now is more amalgamated, more cohesive." That said, "I'm still drawing from different elements, different cultures."

Karl Jenkins was awarded an OBE for Services to British Music in this New Year's Honours List.

THE ARMED MAN – A MASS FOR PEACE

1. The Armed Man
2. The Call to Prayers (Adhan)
3. Kyrie
4. Save Me from Bloody Men
5. Sanctus
6. Hymn Before Action
7. Charge!
8. Angry Flames
9. Torches
10. Agnus Dei
11. Now the Guns have Stopped
12. Benedictus
13. Better is Peace

To mark the millennium, Britain's Royal Armouries commissioned the composition of a mass which would reflect on war and peace in a multi-cultural, global society. In a manner reminiscent of Britten's *War Requiem*, *The Armed Man* interpolates a number of different texts within the usual Mass form. Classical poets, including Dryden, Tennyson and Kipling, biblical verses and text from Muslim, Hindu and Japanese sources contribute to a compelling account of the descent into and terrible consequences of war.

According to Guy Wilson, former Master of the Armouries at the Tower of London Royal Armouries, "The theme that 'the armed man must be feared' seemed to me painfully relevant to the 20th century and so the idea was born to commission a modern 'Armed Man' mass. What better way both to look back and reflect as we leave behind the most war-torn and destructive century in human history, and to look ahead with hope and commit ourselves to a new and more peaceful millennium."

The Armed Man received its world première in April 2000 at London's Royal Albert Hall. Reviews described it as "a firebomb of orchestral and human voices" (*The Times*) that drew "prolonged shouts of approval from the audience" (*The Independent*). This hour-long piece has been performed constantly since its first appearance. Large scale in both scope and scale, *The Armed Man* is a profoundly moving yet very accessible work which uses the most traditional of means to explore an all too contemporary subject. As Jenkins explained, "When I started composing *The Armed Man*, the tragedy of Kosovo unfolded. I was thus reminded daily of the horror of such conflict and so I dedicate this work to the victims of Kosovo."

The work starts in a six-century-old tradition of 'Armed Man' masses that take the 15th century French song *L'Homme Armé* as their starting point. This is introduced with a marching drumbeat and a simple tune played on whistles. The choir falls into the marching rhythm and strengthens it. The song is a strong call to arms and establishes the darkness to follow.

The second movement is the traditional Muslim *Call to Prayers*. This contrasts with the more elaborate *Kyrie*, which requests divine blessing in the Christian tradition.

This ecclesiastic contemplation is invaded by the dark sounds of the fourth movement, *Save Me from Bloody Men*, based on text from the Psalms. This starts out sounding like a traditional Gregorian chant for male voices, perfectly in line with the religious songs preceding it. The twist comes in the final phrase, where a sudden drumbeat and ominous notes invoke a sense of doom, and the voices sound more angry than afraid.

Sanctus is a hymn of praise, but at this point in the work overshadowed by its context. It is followed by the first two verses of the ominous poem *Hymn Before Action* (1896) by Rudyard Kipling (1865 – 1936), which establishes the mindset needed for battle, giving both motivation for the fight and encouraging the soldiers to sacrifice themselves for the greater good.

Charge! establishes the start of battle with powerful cries, trumpets and drums (all of which are also mentioned in the text, taken from *A Song for St. Cecilia's Day*, written in 1687 by John Dryden (1631 – 1700) and interspersed with the line *How blest is he who for his country dies* from *To the Earl of Oxford* by Jonathan Swift (1667 – 1745). The motivation and encouragement of the previous movement are thematically repeated and towards its conclusion, the abstract screams of the battle unfold. This is followed by silence, then the sounding of the *Last Post*.

Angry Flames starts with the sound of a lone trumpet followed by the ringing of a bell, a slow melody, and then the quiet, sad solos, sometimes supported by the chorus. The text is translated from the Japanese of Toge Sankichi (1921 – 1953), and clearly reflects the violence of the nuclear explosions of 1945, powerfully describing the horrors left behind as a city lies in flames.

The ninth movement **Torches** continues the mournful mood, using ancient text from *The Mahābhārata* and describing the sad fate of the victims of war. The melody, instrumentation and singing are all quite subdued, as if fearful of disturbing the dead. Only the final word, *torches*, is sung loudly and angrily. This is followed by the **Agnus Dei**, using the traditional Latin text of the Mass and asking for divine peace.

Now the Guns have Stopped uses text by the former Master of the Royal Armouries, Guy Wilson, and is a song of mourning and loneliness sung by a weary battle survivor. This beautiful, sparse, chilling threnody describes the horror of war at a very intimate level.

Benedictus starts out quietly with the orchestra, followed by the choir, sounding as if in the distance. Upon the entry of the horns, the chorus becomes a powerful song of praise with a strong melody.

The final movement, **Better is Peace** begins with text by Sir Thomas Malory (? – 1471) from *Le Morte d'Arthur*, (1469 – 1470) and continues with the same melody that started the piece – *The Armed Man*. Optimism comes with encouraging words by Tennyson (1809 – 1892) from *In Memoriam A. H. H.* (1850) and is completed by biblical text from the Book of Revelations. Using joyful instrumentation and choral text, the movement establishes a new beginning, with hopes for a brighter future.

The Armed Man

*L'homme armé doit on douter;
On a fait partout crier
Que chacun se veigne armer
d'un haubregon de fer.*

The Armed Man must be feared;
Everywhere it has been decreed
That everyman should arm himself
With an iron coat of mail.

ANON. TRAD. c1450 – 1463

The Call to Prayers (Adhan)

<i>Allaho-Akbar-U'llaho-Akbar</i>	Allah is great, Allah is great
<i>Ash-Hadu-Anlaa-Ilaha Ill'Allah</i>	I bear witness that there is no God but Allah
<i>Ash-Hadu-Anna-Muhammadan</i>	I bear witness that Muhammad is the
<i>Rasoul-U-Llah</i>	Messenger of Allah
<i>Ha-Ya Ala-Ssalah</i>	Come fast to prayer (turning the face to the
<i>Ha-Ya Ala-Lfalah</i>	right)
<i>Allaho-Akbar-U'llaho-Akbar</i>	Come fast to success (turning the face to the
<i>Laa-Ilaha Ill'Allah.</i>	left)
	Allah is great, Allah is great
	There is no God but Allah.

Kyrie

<i>Kyrie eleison.</i>	Lord have mercy upon us.
<i>Christe eleison.</i>	Christ have mercy upon us.
<i>Kyrie eleison.</i>	Lord have mercy upon us.

Save Me from Bloody Men

Be merciful unto me, O God:
For man would swallow me up;
He fighting daily oppreseth me.
Mine enemies would daily swallow me up;
For they be many that fight against me,
O thou most high.

PSALM 56

Defend me from them that rise up against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

Sanctus

<i>Sanctus, Sanctus, Sanctus</i>	Holy, Holy, Holy
<i>Dominus Deus Sabaoth,</i>	Lord God of Hosts,
<i>Pleni sunt coeli et terra gloria tua.</i>	Heaven and Earth are full of Thy glory.
<i>Hosanna in excelsis.</i>	Hosanna in the highest.

PSALM 59

Hymn Before Action

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!

High lust and froward bearing,
Proud heart, rebellious brow;
Deaf ear and soul uncaring,
We seek Thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee,
Lord, grant us strength to die!

RUDYARD KIPLING

Charge!

The trumpet's loud clangor
Excites us to Arms,
With shrill notes of anger,
And mortal alarms.

How blest is he who for his country dies.

The double double beat
Of the thundering drum
Cries Hark! the Foes come;
Charge, 'tis too late to retreat!

How blest is he who for his country dies.

Charge, charge.

SWIFT/DRYDEN

Angry Flames

Pushing up through smoke
From a world half-darkened
By overhanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge,
Scatter glittering sparks,
Already tower over the whole city.

Quivering like seaweed, the mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire,
Countless human beings on all fours.
In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smoulders a curse.

TOGE SANKICHI, translated by RICHARD H MINNEAR

Torches

The animals scattered in all directions, screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered mindlessly, their eyes bulging.
Some hugged their sons, others their fathers and mothers,
Unable to let them go, and so they died.

Others leapt up in their thousands, faces disfigured
And were consumed by the fire, everywhere were bodies
Squirming on the ground, wings, eyes and paws all burning.
They breathed their last as living torches.

from THE MAHĀBHĀRATA, translation edited by GUY WILSON

Agnus Dei

*Agnus Dei qui tollis peccata mundi
Miserere nobis.
Agnus Dei qui tollis peccata mundi
Dona nobis pacem.*

Lamb of God, who takest away the
sins of the world, have mercy upon us.
Lamb of God, who takest away the
sins of the world, grant us peace.

Now the Guns have Stopped

Silent, so silent, now,
Now the guns have stopped.
I have survived all,
I, who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live life as before
And hide my grief.
For you, my dearest friend,
Who should be with me now,
Not cold, too soon,
And in your grave,
Alone.

GUY WILSON

Benedictus

Benedictus qui venit in nomine Domini. Blessed is he who cometh in the name
Hosanna in excelsis. of the Lord.
Hosanna in the highest.

Better is Peace

Better is peace than always war. (Lancelot)
And better is peace than evermore war. (Guinevere)

SIR THOMAS MALORY

L'homme armé doit on douter... The Armed Man must be feared...

Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring happy bells, across the snow:
The year is going, let him go,
Ring out the false, ring in the true.
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring in the valiant man and free,
The larger heart, the kindlier hand.
Ring out the darkness of the land,
Ring in the Christ that is to be.

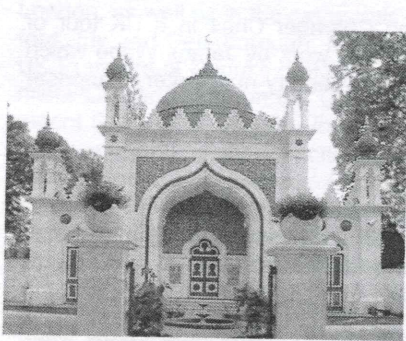
ALFRED, LORD TENNYSON

God shall wipe away all tears.
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.
Praise the Lord.

REVELATIONS 21:4

Some of the printed music for this evening's concert has been hired from SCC Performing Arts Library, Boosey & Hawkes Hire Library and Yorkshire Libraries.

Guildford Philharmonic Choir wishes to acknowledge its gratitude to the Shah Jahan Mosque, Woking, for their co-operation in providing the Muezzin for tonight's concert.



The Shah Jahan Mosque, at Woking, is Britain's first purpose-built mosque – built in 1889 by Dr Gottlieb Wilhelm Leitner, and the first mosque to be built in Northern Europe. It was primarily built to cater to the spiritual needs of Muslim students at the Oriental Institute and any others who were within reach. It is one of the key mosques in the United Kingdom. It played a vital role in the establishment of Islam in Great Britain and it became known throughout the world on account of its publications and missionary work in the early part of this century.

The architect for the original Mosque was W.I. Chambers and its design was based on Indian rather than Arabic mosques. The Mosque was paid for by donations and the most generous benefactor was Her Highness Shah Jahan, The Nawab Begum of the princely state of Bhopal, which is why the Mosque is officially named after her.

The Mosque and its adjoining building the Salar Jung memorial house – named after yet another benefactor the Nizam (Ruler) of the princely state of Hyderabad in British India – presently houses the Imam's residence. The buildings are of an Indian style and set in grounds of about 1 hectare. Although the Mosque itself is small, having space for approximately 60 worshippers, the site as a whole is majestic and creates a sense of peace and tranquillity.

For further information, please visit the Mosque website at www.shahjahanmosque.org.uk.



Sally Barber

Sally Barber studied oboe and singing as part of her degree at the University of Exeter. She has studied with Tim Penrose and, more recently, Cathy Denley and sung, broadcast and recorded with a variety of highly acclaimed groups including the Tallis Chamber Choir and Vasari Singers, touring extensively in the UK and overseas.

Solo work includes Handel's *Messiah*, *Dixit Dominus* and *Acis and Galatea*, Vivaldi's *Gloria*, Leighton's *Crucifixus pro Nobis*, Darke's *As the Leaves Fall*, Vaughan Williams' *Mass in G Minor*, Mozart's *Mass in C Minor* and *Missa Brevis in D*, Brahms' *Liebesliederwalze*, Haydn's *Kleine Orgelmesse* and Francis Pott's *My Song is Love Unknown*.

She is currently singing with the New London Chamber Choir in a UK tour of *Hildegard – a Spectacle of Sound and Light*, a new work by James Wood which explores the life and visions of the celebrated 12th century nun, writer, composer and mystic, Hildegard of Bingen.



Martin Johnson

Martin Johnson has been involved in making music ever since he was a youngster. He first started singing with Sir David Willcocks at King's College School, Cambridge. This led to a music scholarship at Shrewsbury School, where his main instruments were piano and viola, and he played for several years with The National Youth Orchestra of Great Britain. As a young adult he returned to singing and was awarded a Choral Scholarship at Durham University, where he read English Literature in his spare time.

After graduation he moved to London where he took up a singing post at Handel's church, St. George's, Hanover Square, at which time he performed for many years as a soloist in the London Handel Festival. He has always enjoyed a wide spectrum of music and his singing activities have embraced everything from Handel to Light Opera to Close Harmony (and back again), with several recordings as well as appearances on BBC Radio and BBC TV. He also now sings with the BBC Singers.

He is a passionate devotee of live music and tries to combine as much performing as possible with a busy lifestyle of work and raising a family. Martin is delighted to be singing again with the Guildford Philharmonic Choir.



Jeremy Backhouse

Jeremy Backhouse began his musical career in Canterbury Cathedral where he was Head Chorister, and later studied music at Liverpool University. He spent 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 Dupr e'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 with 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; in May 2003, 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 Woburn 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.

* from *Italian Inspirations*, 12 March 2005. *
* * * * *
* The choir was in tremendous form. It was the best concert I've heard in *
* the cathedral for ages – and I've been to quite a few! *
* * * * *

The Forest Philharmonic Orchestra

The Forest Philharmonic Orchestra was founded in 1964, and has since become one of the country's leading community orchestras, rivalling the highest professional standards. Members are drawn from diverse backgrounds and include music students, teachers, freelancers and amateurs. The orchestra thereby fulfils its aim of helping train the musicians of tomorrow while providing a forum for the leading amateur players of today. Many of this country's major professional orchestras have, in their ranks, players who have trained with the Forest Philharmonic.

The orchestra is based in Waltham Forest, the London borough centred on Walthamstow, Leyton, Leytonstone and Chingford. The forest in question is the famous Epping Forest, which belongs to the Corporation of London, and which extends from within the borough of Waltham Forest out into Essex.

The Forest Philharmonic 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. The orchestra has been joined by many international artists, such as pianists John Lill and Ronan O'Hara, violinists Gyorgy Pauk and Tasmin Little, cellists Robert Cohen and Natalie Clein, and singers Lesley Garrett, Della Jones and Sarah Walker.

Guildford Philharmonic Choir warmly welcomes the orchestra back for their second concert this season. 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*, Mendelssohn's *Elijah*, and a tremendous performance of Mahler's *Symphony No 8* in May 2003. The orchestra provided the challenging and lively accompaniment for the choir's concert of American music in March 2004, and made a second visit in May for the *'Russian Spectacular'*. The 2004 – 2005 season started with The Forest Philharmonic joining us in a highly acclaimed performance of Elgar's *The Dream of Gerontius*.

*
* from *Italian Inspirations*, 12 March 2005: *
* *
* ...how much we enjoyed the concert. I think it will be one of the most *
* memorable. We felt that the harmony and tone of the choir was particu- *
* larly outstanding ... absolutely breathtaking, in fact! We had never heard *
* the Rossini *'Stabat Mater'* before – more opera than oratorio – but hugely *
* enjoyable nonetheless. Such wonderful music! *
* *
* *
* *
* ...The unaccompanied singing was exquisite, especially in the Verdi; I *
* thought I was in heaven. *
* *
* *****

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, but the Choir is now independent from the Borough of Guildford.

The Choir enjoys a challenging and varied concert repertoire, performing works spanning the last five centuries – some well-known, but also many rarities deserving to be heard by a wider audience. Tonight's concert is the first in our Contemporary Choral Classics Cycle, a projected 4-year cycle and innovative series of choral works from the late 20th and 21st century – classics of the future paired with established masterpieces.

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*, 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.

The 2003/04 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. This was followed in March by a concert of American music, featuring works by Barber, Bernstein, Copland, Stravinsky and others. The season concluded with highly acclaimed 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 began with a glowing performance of Elgar's *The Dream of Gerontius*, followed by the unusual and much-appreciated *Italian Inspirations* – non-operatic works by famous composers of Italian opera.

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

SECOND SOPRANOS

Jacqueline Alderton
Anna Arthur
Lucy Foster
Mandy Freeman
Judith Lewy
Krystyna Marsden
Lois McCabe
Alison Newbery
Emma Odell
Alison Palmer
Kate Peters
Rosalind Plowright
Alison Rawlinson
Ann Sheppard
Maggie Smith
Kathy Stickland
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
Marjory Rollo
Lesley Scordellis
Catherine Shacklady
Jane Sweaney
Hilary Trigg
Pamela Woodroffe

SECOND ALTOS

Valerie Adam
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
Kate New
Prue Smith
Rosey Storey
Elisabeth Yates

FIRST TENORS

Bob Cowell
Chris Robinson
John Trigg

SECOND TENORS

Bob Bromham
Tony Cousins
Ian Landsborough
Stephen Linton

FIRST BASSES

John Britten
Tony Bundy
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
James Garrow
Michael Jeffery
Stephen Jepson
Neil Martin
Maxwell New
John Parry
Roger Penny
Nigel Pollock
Michael Taylor

Choir Functionaries

Jeremy Backhouse Chorus Director

Jeremy Filsell Accompanist

The Committee

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Stephen Arthur Orchestra and soloist liaison

Front of House Chris Alderton

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New Patrons and Friends are always welcome. If you are interested in participating, please contact GPC Patrons Secretary Bob Cowell,
Tel: 01483 770896, or email: patrons@guildfordphilharmonicchoir.org.uk.

ANNA ARTHUR & ASSOCIATES

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 * dynamic control from their pp's right *
 * through to their ff's. *
 * *****

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Saturday, 22 October 2005: Guildford Cathedral 7.30pm **Hymns and Psalms**

- Elgar: Give unto the Lord (Psalm 29)
Holst: Lord, who hast made us for thine own (Psalm 148)
Holst: The Hymn of Jesus
Mendelssohn: Symphony No. 2 in B flat major
'Lobgesang' (Hymn of Praise)

Sunday, 11 December 2005: Holy Trinity 6.30pm **Christmas Family Concert**

Organised by the Rotary Club of Guildford, in aid of the Mayor's charities

Saturday, 25 March 2006: Guildford Cathedral 7.30pm **Pillars of the Baroque**

- Handel: Zadok the Priest
Handel: Water Music (extracts)
Handel: Let God Arise (Chandos Anthem No. 11)
J.S. Bach: Cantata No. 50 *'Nun ist das Heil und die Kraft'*
J.S. Bach: Air on the G string from Suite No. 3 in D, BWV 1068
J.S. Bach: Menuet and Badinerie from Suite No. 2
J.S. Bach: Magnificat in D

Saturday, 20 May 2006: Guildford Cathedral 7.30pm **Contemporary Choral Classics Cycle: Year 2** **Trials and Tribulations**

- Walton: Belshazzar's Feast (1931)
Francis Pott A Song on the End of the World (1999)

Programme production:

Programme: Brenda Moore

Advertising: Ann Sheppard

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