

Fax Message to Reg, Olivia

071-403 0845

From Stephen Jepson (01306 730383)

March 12th 1995

Well, Olivia, you did ask so here is the Surrey Advertiser's contribution to the great art of music criticism, published Friday March 10th.

All the feedback regarding the music which I heard was favourable. Only the lights which continued to dazzle some members of the audience were disliked; the overall effect, especially behind the choir, ~~being~~ being much appreciated. I spoke to Amanda Graham on Monday and she said they had realised the problem once the lights went up. Because of the time restrictions, the lighting computer programme had been written from the imagination and they just didn't have time to rewrite the programme. Next time, she says, they will do it better!

Love to all, Jill Stephen

Coloured Scriabin

GUILDFORD Philharmonic Orchestra's concert at the cathedral on Saturday night offered spectacular lighting effects.

Scriabin was particularly sensitive to the association of sound and colour and for *Prometheus — The Poem of Fire*, he invented a keyboard of light, to change colour according to the pitch of the particular passage.

It was the suggestion of the piano soloist, Nikolai Demidenko, who played at his brilliant best, that an attempt to play the colour score be made.

The lighting designers, Amanda Garrett from the University of Surrey and Jonathan Howard, created amazing effects.

Brian Wright conducted his huge forces — the Guildford Philharmonic Choir, the Goldsmiths Choral Union, and the choristers of Guildford and Southwark Cathedrals — with a sure hand in the opening *Te Deum* by Verdi, a piece with the same operatic intensity as his great *Requiem*, and the closing *Te Deum* by Berlioz.

In this, the tenor soloist was William Kendall. Both Kendall and Demidenko were sponsored by Albet's Music Shop in Market Street.

Contributed