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SATURDAY 2 MARCH 1996 at 7.30pm



GUILDFORD
PHILHARMONIC

Leader
JOHN LUDLOW

HANS MICHAEL BEUERLE
Conductor

CAROLINE LENTON-WARD
Soprano

* MARGARET McDONALD
Alto

* NICHOLAS BUXTON
Tenor




JEFFREY CARL
Bass

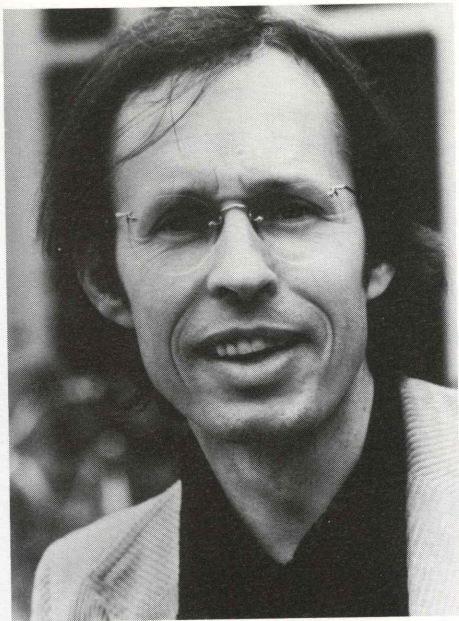
FREIBURGER BACHCHOR
GUILDFORD PHILHARMONIC CHOIR

** Please note change of soloists*

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All concerts in the current season are funded by  GUILDFORD BOROUGH
with financial assistance from  South East Arts Board, the Guildford Philharmonic Society, the South East Music
Trust and the  Musicians' Union.



HANS MICHAEL BEUERLE

The Guildford Philharmonic Orchestra welcomes Hans Michael Beuerle on a return visit to Guildford. He was born in Berlin in 1941. He went to the University of Frankfurt, where he studied music, conducting, musicology, German literature and philosophy and took his Ph.D. with a dissertation on the a cappella choral music of Johannes Brahms.

He taught choral conducting at the conservatoires of Trossingen and Karlsruhe and accepted the offer of a chair at the "Musikhochschule of Freiburg" in 1980, where he has been teaching and performing with the academic choir and orchestra.

He is also the conductor of two well-known choirs: the first of these is the "Anton-Webern-Chor of Freiburg" (formerly the "Frankfurt Kammerchor") a semi-professional ensemble with a large repertoire from the Renaissance to the avant-garde.

The second well-known choir is the "Freiburg Bachchor" (accompanied by the "Freiburg Bachorchester"), which he conducts as the successor of their founder Theodor Egel.

With both ensembles Beuerle has toured in France, Italy, Switzerland and the Ukraine.

With the "Freiburg Bachchor" and numerous members of the Guildford Philharmonic Choir Beuerle performed Handel's "Messiah" in Freiburg Cathedral at the jubilee of the twinning of Freiburg and Guildford; and a performance of Brahms's "Requiem" in Guildford Civic Hall in 1992.

In addition to his regular activities as a conductor and university teacher Beuerle often runs holiday classes in conducting and works in radio and television.



CAROLINE LENTON-WARD

The London-based soprano Caroline Lenton-Ward was educated in Leeds and continued her studies at the Royal Academy of Music, where she was awarded the Charles Norman Prize. In 1986 and 1987 she was granted awards from the Countess of Munster Musical Trust for further studies with Jessica Cash with whom she is still working.

Caroline has sung with many leading ensembles including the BBC Singers. She has appeared with the Royal Opera Chorus, Opera North, Kent Opera and the D'Oyly Carte, and as a student sang a role in the British premiere of Kurt Weill's Street Scene.

Recent concerts have included appearances at the Royal Festival Hall with the London Philharmonic, conducted by Kurt Masur, Mozart C Minor Mass at the Barbican, Messiah with Sir David Willcocks, the role of the Virgin in Honegger's Opera Joan of Arc with the Royal Liverpool Philharmonic Orchestra conducted by Libor Pesek, Verdi's Requiem, Rossini's Petite Messe Solenne for the BBC, as well as a recital tour of the USA.

Caroline pursues a busy teaching career and also finds time to run her own business in providing musical entertainment for any and every occasion!





MARGARET McDONALD

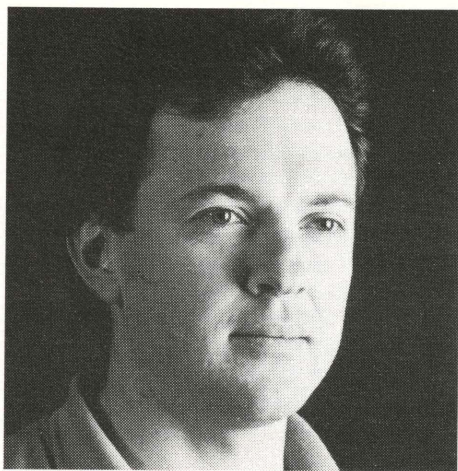
Born in Grimsby, Margaret studied singing at the Royal Northern College of Music, where she was awarded the Curtis Gold Medal and the Elsie Sykes Fellowship. After further study in Milan, Margaret spent three seasons with Glyndebourne Festival Opera and Glyndebourne Touring Opera.

Margaret's career has encompassed a wide and impressive range of opera and concert commitments. For Opera North she has sung the role of April Showers in the Première of *Playing Away*, The Mermaid *Oberon*, Beatrice *Rebecca*, Carmen La Ciesca *Gianni Schicchi*; for the City of Birmingham Touring Opera, she has appeared as Meg Page *Falstaff*, for Scottish Opera Go Round, Eboli *Don Carlos*; for Chelsea Opera Group Ascanio *Benvenuto Cellini* and the title role of Bizet's *Djamileh*; and she has also worked for English National Opera, the English Bach Festival and the Buxton Festival.

A recognised exponent of the works of Elgar, she is now a regular performer at the Three Choirs' Festival. She has appeared at the Quimper Festival, the Spitalfields Festival, the Saintes Festival (with Graham Johnson), the Dublin Contemporary Festival; she has performed with Walter Süsskind, Norman del Mar, Simon Rattle and Jane Glover; she sings regularly at all major London venues and in cathedrals throughout the UK ... and her oratorio repertoire (over 40 works) spans all the standard works, as well as contemporary pieces by Boulez, Henze, Greaves, Barber.

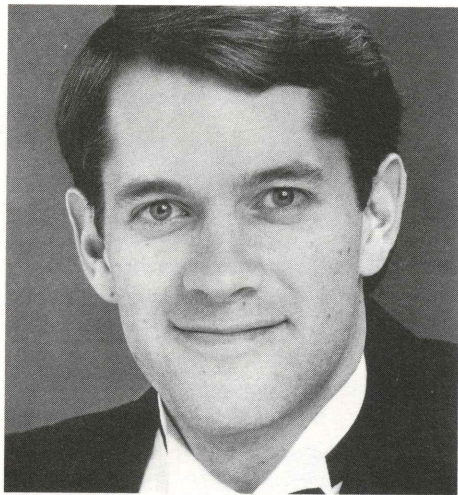
Margaret's recordings include the Mozart Requiem and the Vespers in Germany, Haydn's *Paukenmesse* for Berlin Radio, Isoletta in *La Straniera* (Bellini) with the Northern Sinfonia, and the She-Ancient in Tippett's *The Midsummer Marriage* for Nimbus Records.

This summer she returns to the Three Choirs Festival in Worcester and sings with the RPO in a Gala Evening.



NICHOLAS BUXTON

Nicholas Buxton studied at the Royal Northern College of Music and the National Opera Studio. His operatic roles include Don Jose (Carmen) for Scottish Opera and English Touring Opera, Valzacchi (Der Rosenkavalier) for English National Opera, Don Carlos at the Teatro Sociale in Mantova, Guglielmo Ratcliff by Mascagni in Livorno, and Otello for Folhsporan in Stockholm. He has sung many other roles in the dramatic tenor repertoire including Florestan (Fidelio), Max (Der Freischutz), Cavaradossi (Tosca), Cario (Pagliacci) and Calaf (Turandot). His concert appearances include the Verdi Requiem, Mendelssohn's Elijah, the Dvorak Stabat Mater and Beethoven's Missa Solemnis. Future plans include returning to Italy with Isabeau by Mascagni and Ballo in Maschera in Livorno, Lucca and Mantova.



JEFFREY CARL

Canadian baritone Jeffrey Carl received his BMusic in voice performance and modern languages from McGill

University while studying with the eminent baritone Louis Quilico. He was chosen as a soloist for the Winter Olympics Arts Festival in 1988. His studies took him to the Accademia di Musica Chigiana in Siena and here to England at the Britten-Pears School where he concentrated on the Bel Canto with Ileana Cotrubas. Following graduate studies at the University of Toronto he won a Canadian Arts Council Grant to move to Europe.

He has recorded Kurt Weill's *The Fire Brand of Florence*, conducted by John McGlinn together with American baritone Thomas Hampson, and has just sung a part in *La Boheme* with Alagna, Hampson, Ramey and Leontina Vaduva, both for EMI. He has just recorded two parts for Richard Bonyngé in L  har's *The Czarevich* with Jerry Hadley and Nancy Gustavsen for Telarc. For Phillips he will record Britten's *Curlew River* with Sir Neville Marriner.

His concert career began in Montr  al singing Faur  's Requiem, Bach's Magnificat and Mozart's Requiem, and with Sir David Willcocks in the Messiah in 1991 at the Royal Albert Hall, as well as Elijah, Beethoven Ninth Symphony (Montr  al), Carmina Burana, the Verdi Requiem and all the Back Passions (Soci  t   de la Musique Ancienne de Montr  al), *The Creation* at the Barbican. He has sung in *Les Mamelles de Tiresias* for Sir Simon Rattle, *A Child of Our Time* for Sir Michael Tippett in Holland for the D-Day celebrations, *Leider Recital* at St. Martin in the Fields and a live recital on Classic FM with pianist Malcolm Martineau.

Plans include Don Giovanni, Carmen, The St. Matthew Passion, Verdi evening at Blackheath Concert Halls, Lucia, Carmina Burana, Puccini *Messa di Gloria*, Macbeth, and a Percy Granger concert in Gutesloh, Germany, Belshazzar's Feast – Liverpool Philharmonic, Five Mystical Songs, Bach Magnificat.

FREIBURGER BACHCHOR

We are delighted to welcome the Freiburger Bachchor to Guildford this evening.

The "Freiburger Bachchor" originates from a very courageous project of Theodor Egel to perform St Matthew Passion in the Cathedral of Freiburg on March 5th 1944 after profound rehearsing with a group of enthusiastic university students and Freiburgian citizens.

Due to Theodor Egel's hard work and zest the choir soon became a highly qualified representative of choral music in Freiburg and abroad.

Though focused on Johanne Sebastian Bach its repertoire comprises the most important choral music up to the 20th century.

Several reviews of performances in Berlin, Frankfurt, Basle, Vienna, Paris, Milano and recordings of the "Sudwestfunk" praised the high standard of the choir.

The Freiburger Bachchor successfully took part in several European international music festivals like *Settimane musicali di Stresa* and – lately – the international Bach

Festival of Strاسبurg, and even went on a tour to the USA.

In 1983 Theodor Egel retired, handing the choir over to Hans Michael Beuerle, professor of the Freiburgian conservatoire. Hans Michael Beuerle's performances in Germany and abroad have proved that he is able to continue the demanding tradition of "Freiburger Bachchor".

He has performed a great number of the most important oratorios from the 17th up to the 19th century: Monteverdi's "Vespro della beata Virgine": Bach's St. Matthew Passion. St. John Passion. Christmas Oratorio Mass in B minor: Handel's "Messiah" and "Israel in Egypt": Haydn's "Creation": Mozart's "Requiem" and Mass in C minor: Beethoven's "Missa Solemnis": Verdi's "Missa da Requiem": Brahms's "Ein Deutsches Requiem" and Sch  nberg's "Moderner Psalm".

Tours were made to Stresa (*Settimane musicale di Stresa*) and the music festival of Lviv (Ukraine). In 1990 members of the Freiburger Bachchor sang Beethoven's *Missa Solemnis* with the Guildford Philharmonic Choir conducted by Sir Charles Groves – the Guildford Philharmonic Musical Director between 1986 and 1992.

In 1992 the Choir's First CD – Brahms's Requiem – was produced, conducted by H.M. Beuerle.

In 1993 the Freiburger Bachchor hosted the Guildford Philharmonic in a performance of Britten's *War Requiem* in Freiburg M  nster conducted by Neville Creed.

Sopranos:

Esther Eble
Eva Maria
Faller-Schaefers
Ingeborg Frese
Monika Goeze-Krahl
Christine Gronski
Rena Hadji-Cheykh
Adelgunde Hartmann
Hanna Heinbockel
Edda Henseleit
Helga Kaiser
Gertrud Keil
Erika Koch
Karina Kulbach-Fricke
Ilse Lange
Annegret Lipicky
Gertraud M  ckel
Irmgard Metzner
Margrit von M  dersheim
Heide M  ller
Daniela Nieden
Gabi Rechenbach
Uta Reinicke
Gudrun Sa  e
Ursula Weltzien
Hilde Menze

Elisabeth Hierholzer
Inge Knipper
Barbara K  tgen-Schwanh  user
Kwella Mechthild
Gertrud M  nig
Irmgard Moser
Anneli Petrak
Christiane Pohl
Dagmar Sartorius
Brigitte Schneider
Barbara Scholz
Dorothea Stenzel
Mechthild The  beling
Cordula Thalmann
Dagmar Thalmann
Annegret Verbeek
Annette Vetter
Inge Van der Lieth
Ursula Von Hochmeister
Eva Maria Wagner
Friederike Weber
Karin Wodraschke

Tenors:

Zamir Bar-Lev
Wolfgang Berweck
Friedemann Bulher
G  nter Fritz
Klaus Graner
Peter Graner

Altos:

Irmgard Gla  en
Cornelia Grisebach

Reinhold Hartmann
Andreas Kautzsch

Basses:

Andreas Battenberg
Werner Bauer
Frank-Uwe Dill
Götz Fabry
Peter Fischer
Martin Goeze

Oliver Hartl
Peter Herfort
Heiner Krahl
Jörg Künstle
Armin Opitz
Karl Reuter
Volker Rixmann
Erich Seidelmann
Hans Ulrich Wältzien
Alexander Schweizer

GUILDFORD PHILHARMONIC CHOIR

Vernon Handley (*President*)

Jeremy Backhouse (*Chorus Director*)

Jeremy Filsell (*Accompanist*)

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonic and Patrick Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The Choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the Choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris, in 1990 joined forces with the Freiburger BachChor in Freiburg Munster and in November 1993 gave an outstanding performance of Britten's War Requiem also with the Freiburger BachChor under Neville Creed. Jeremy Backhouse was appointed Chorus Director in January of this year, succeeding Neville Creed who held the post for seven years.

Sopranos:

Jacqueline Alderton
Kathleen Aldridge
Olivia Ames-Lewis
Noreen Ayton
Louise Barnfield
Penny Baxter
Mary Broughton
Elaine Chapman
Andrea Dombrowe
Rachel Edmondson
Angela Hand
Sheila Hendy
Susan Hinton
Shelagh Jeffreys
Nora Kennea
Judith Lewy
Margaret Mackie
Elizabeth McCracken
Vanessa Mumford

Jacqueline Norman
Susan Norton
Robin Onslow
Alison Palmer
Margaret Parry
Vivienne Parsons
Vicky Payne
Jessica Pires
Rosalind Plowright
Erin Polster
Susan Ranft
Gillian Rix
Joan Robinson
Judith Rossetti
Maureen Shortland
Dawn Smith
Judy Smith
Kathy Stickland
Carol Terry
Sally Wallington

Enid Weston
Tessa Wilkinson
Christine Wilks
Barbara Williams
Elisabeth Willis
Frances Worpe

Altos:

Sally Bailey
Iris Ball
Evelyn Beastall
Iris Bennett
Tamsin Bennetts
Jane Brooks
Jean Brown
Barbara Buck
Juliet Butler
Amanda Clayton
Mary Clayton
Valerie Edwards
Celia Embleton
Mandy Freeman
Rebecca Greenwood
Ingrid Hardiman
Pamela Harman
Lucy Hatcher
Carol Hobbs
Sheila Hodson
Joy Hunter
Lyn Jackson
Helen Lavin
Kay McManus
Elisabeth Martin
Christine Medlow
Mary Moon
Brenda Moore
Jean Munro
Nikki Paige
Anne Philips
Susan Pope
Clare Ranger
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Judy A. Smith
Prue Smith
Rosemary Smith
Hilary Trigg
Miriam Walsh
Janice Wicker

June Windle
Maralyn Wong
Beatrice Wood

Tenors:

Adrian Buxton
Bob Cowell
Geoffrey Forster
Leslie Harfield
Nick Lamb
Peter Lemmon
Andrew Reid
Chris Robinson
John Trigg
Maggie van Koetsveld
Jeni Young

Basses:

Peter Andrews
Roger Barrett
Michael Bradbeer
John Britten
Norman Carpenter
Walter Chattaway
Neil Clayton
Rodney Cuff
Michael Dawe
Simon Doran
Michael Dudley
Terence Ellis
Thomas Gildon
Michael Golden
Nick Gough
Peter Herbert
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STABAT MATER, OPUS 58

ANTONIN DVORAK (1841 - 1904)

Soloists: Soprano, Mezzo-Soprano, Tenor, Bass
Choir

The *Stabat Mater* is a 13th-century poem describing and vicariously sharing the anguish of the Virgin Mary as she witnessed the Crucifixion. It is believed to have been written by the Franciscan layman, Jacopone da Todi (1230 - 1306), and has been officially accepted since 1727 as a sequence in the Roman Catholic liturgy. Josquin des Prés and Palestrina were early composers who set the poem to music. Haydn composed a setting and several modern composers have done so, but perhaps the best known versions are those by Rossini, Dvorák and Verdi.

Dvorák's *Stabat Mater*, his earliest surviving religious composition and the work which more than any other established his reputation in England, has been described as 'the first oratorio of modern Czech music'. In 1875 the composer's second child, Josefa, died three days after her birth, and that tragedy turned his thoughts towards setting this text. He sketched the work between February and May 1887, then laid it aside to compose the more urgently needed Piano Concerto and *Symphonic Variations*. Another two of his children died in the summer of 1877, and in October he took up the *Stabat Mater* again, completing it on 13 November. The first performance took place in Prague on 23 December 1880 under Adolf Cech. Originally numbered Opus 28, the score was published as Opus 58.

Joseph Barnby, a well-known choral conductor, introduced the work to this country at a London Music Society concert on 10 March 1883, and such was its success that Dvorák was invited to come to England the following March and conduct a performance by the Albert Hall (now Royal) Choral Society. According to his report on this event the choir numbered over 800 and the orchestra was based on 92 strings. 'As soon as I appeared, I received a tempestuous welcome from the audience ... The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.'

A few months later Dvorák paid his second visit to England, this time to conduct the *Stabat Mater* at the Three Choirs Festival in Worcester. Again it was greeted with great enthusiasm by press and public. 'Dvorák's *Stabat Mater* is undoubtedly an original effort of great power,' wrote *The Times*, 'all the more worthy of notice at a time when the clever repetition of platitudes is too frequently mistaken for genuine inspiration.' Another performance under the composer's direction was given in Cambridge in 1891 when he received an honorary doctorate from the university.

Much sacred music offered at that time to English audiences was by pale Victorian imitators of Mendelssohn, and it is clear that Dvorák's truly original work provided a refreshing change. Nowadays performances of his *Stabat Mater* in our concert halls are infrequent; probably it is too sweet and easy-going at times for modern taste, a little long-winded for an age that puts a high value on power and

speed. Yet there are many pages of remarkable loveliness in this grave and tender setting of the devotional text. Numerous woodwind phrases in the accompaniment are very typical of their composer, and the manipulation and development of simple themes and motives are admirably resourceful and imaginative. The four soloists and choir are accompanied by an orchestra of double woodwind (plus cor anglais), horns, brass, timpani and strings. An organ appears in the fourth movement.

1. Stabat Mater

Solo Quartet and Chorus

Dvorák's setting of the poem is in ten self-contained movements, of which only the first and last share the same themes. The work begins with a long orchestral prelude, *Andante con moto* in B minor, the initial widely-spaced *pianissimo* octaves suggesting the grief-stricken mother gazing at the Cross. At length the chromatic *Stabat Mater* theme enters softly and undergoes continual changes of melodic shape through the first choral section. The tenor soloist enters at the end of this passage and is given the next lines as a D major solo. All four soloists and chorus share the lines beginning *O quam tristis* and a varied recapitulation of the principal theme, bringing the movement to a quiet close in B major.

Stabat mater dolorosa
Juxta crucem lacrymosa
Dum pendebat Filius.

The sorrowing mother stood
weeping beside the cross
where hung her Son.

Cujus animam dolentem,
Contristatam et doletem,
Pertransiit gladius.

Her groaning spirit,
saddened and lamenting,
a sword had pierced.

O quam tristis et afflicta
Fuit illa benedicta
Mater, Unigeniti.

Oh how sad and afflicted
was that blessed
Mother of the Only-begotten.

Quae moerebat et dolebat
Et tremebat dum videbat
Nati poenas inclyti.

She mourned and sorrowed
and trembled as she saw
the sufferings of her glorious Son.

2. Quis est homo

Solo Quartet

Six bars for woodwind and strings precede the entry of the contralto soloist with the main theme of this E minor *Andante sostenuto*. Tenor, bass and soprano follow in turn with the same theme, each accompanied by counter-melodies from the preceding singer(s). The central episode, *Pro peccatis*, in G major is a canonic treatment of a new subject. Then the first theme returns for a more elaborate reprise.

Quis est homo qui non fletur
Christi matrem si videret
In tanto supplicio?

Who is the man who would not weep
if he saw the Mother of Christ
in such distress?

Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio?

Who could not sorrow
contemplating the gentle Mother
grieving with her Son?

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis sobditum.

For the sins of His people
she saw Jesus in torment
and subjected to the scourge.

Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum.

She saw her sweet Child
dying in desolation
as He gave up the spirit.

3. Eja Mater

Chorus

This is a devotional C minor *Andante con moto* chorus in march form with outer sections based on a motive given out by the orchestra in the first bars. The middle section has the choir in four-part harmony with a new melody led by the sopranos.

Eja Mater, fons amoris,
Me Sentire vim doloris
Fac, ut tecum legeam.

Ah Mother, source of love,
let me feel the force of grief
that I may weep with Thee.

4. Fac ut ardeat

Bass and Chorus

The solo bass with accompaniment from woodwind, horns and strings has the first section of this B flat minor *Largo*, which takes on the character of a slow Slavonic dance. At *Sancta Mater* the female voices of the chorus, accompanied only by an organ, make their entry with an E flat passage which has a wonderful sweet ethereality. A varied reprise of the bass solo leads to the return of the ethereal voices, a semitone sharper in E major until the choir's male voices join in and the key returns to B flat minor. The soloist is allotted the closing section.

Fac ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

Make my heart blaze
with love of Christ God
that I may please Him.

Sancta Mater, istud agas,
Crucifixi fige plagas
Corde meo valide.

Holy Mother, grant this,
stamp the wounds of the Crucified
firmly on my heart.

5. Tui Nati vulnerati

Chorus

After so much in the minor mode Dvorák provides a necessary musical contrast with a lovely E flat major chorus in a flowing 6/8 time marked *Andante con moto*, *quasi allegretto*. The slightly quicker and more strongly accented middle section, treated fugally, is in E flat minor, but a varied reprise of the first part brings the movement to a tranquil conclusion.

Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Thy wounded Son,
who deigned to suffer for me,
share with me His sufferings.

6. Fac me vere

Tenor and Male Chorus

This B major *Andante con moto* is built on two themes. The first, given alternately to the solo tenor and the male chorus in three and four-part harmony, is not perhaps one of Dvorák's best inspirations but avoids monotony by constantly changing in small melodic details. Its beautiful accompaniments, too, are skilfully varied. The second theme at *Juxta crucem* makes a marked contrast with its quite different melodic and rhythmic character. Both themes are repeated, the first more briefly than before.

Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero.

Make me truly weep with Thee
grieve with Thee for the Crucified
as long as I live.

Juxta crucem tecum stare
Te libenter sociare
In planctu desidero.

Beside the cross to stand with Thee
to join Thee willingly
in mourning I desire.

7. Virgo virginum praeclara

Chorus

Beginning in the preceding movement's B major, the orchestral introduction modulates to A major for the *pianissimo* entry of the chorus with a tender *Largo* theme, which Dvorák treats with numerous variations of melody and rhythm.

Virgo virginum praeclara,
Mihi jam non sis amara,
Fac me tecum plangere.

Virgin supreme among virgins,
do not now be harsh to me,
let me weep with Thee.

8. Fac ut portem

Soprano and Tenor

A two-bar motive given out by the clarinets in the opening bars is the germ-cell of this D major duet. It runs recognisably – although in various guises – through the vocal and instrumental parts and dies softly away at the end.

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

Grant I may bear Christ's death,
grant me a share in His Passion,
and remembrance of His wounds.

Fac me plagis vulnerari,
Crucis hab inebriari,
Ob amorem Filii.

Let me be wounded with His wounds,
by this cross be filled
with love for Thy Son.

9. Inflammatus et accensus

Contralto

Another short motive, introduced at the outset by oboes and first violins, and a persistently trudging bass are the principal features of this movement, an alto solo marked *Andante maestoso*. Cast in ternary form, it has outer sections in D minor and a central episode in F major.

Inflammatus et accensus,
Per te, Virgo, sim defensus
In die judicii.

Inflamed and afire,
through Thee, Virgin, let me be
defended
on the Day of Judgement.

Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

Let me be guarded by the cross,
protected by the death of Christ,
sheltered by His grace.

10. Quando corpus morietur

Solo Quartet and Chorus

As already mentioned, the final movement returns to the thematic ideas of the first, though the working out is different. Beginning softly in B minor, *Andante con moto*, the music blazes up at the reference to the glory of Paradise. Then follows a big contrapuntal *Amen* chorus in Handelian style, *Allegro molto* in D major. After a powerful climax the first violins usher in a tranquil coda. There is one last loud *Amen* before the work comes to a peaceful close.

Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.

When my body dies,
grant that my spirit may be given
the glory of Paradise.

Amen.

Amen.

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Andrew Bernardi
Julia Brocklehurst
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Ruth Dawson
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The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section

For further information contact:

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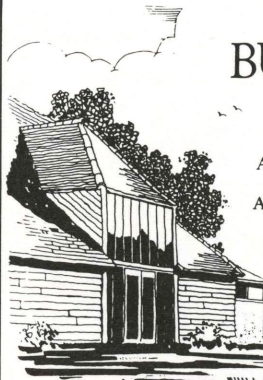
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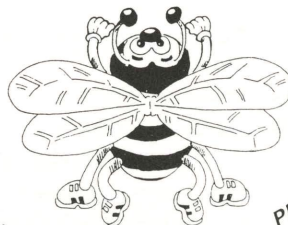
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