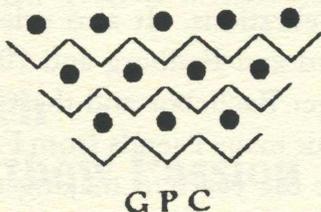


# Guildford Philharmonic Choir



Gala Concert

To celebrate the Millennium and 21 years of  
the twinning of Guildford and Freiburg

## **J S Bach** **St Matthew Passion**

Freiburger Bachchor

Surrey County Youth Choir

*Helen Neeves Jeanette Ager Colin Campbell*

*Stephen Douse Jon English Adrian Peacock*

**Brandenburg Sinfonia**

**Jeremy Backhouse**

Saturday 11<sup>th</sup> March 2000

Guildford Cathedral

£1.50

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Tonight's Gala Concert is being held as part of Guildford's Millennium Celebrations. It also celebrates 21 years of the twinning of Guildford and Freiburg and 10 years of the twinning between the Freiburger Bachchor and the Guildford Philharmonic Choir. We welcome our many friends from Freiburg and thank them for contributing over the years to making the relationship such a success.

The Guildford Philharmonic Choir would like to thank the following organisations whose kind donations have helped to enable this concert to take place:

Guildford Borough Council Millennium Committee  
Borax plc  
The Guildford Freiburg Association

The Guildford Philharmonic Choir would also like to express its thanks to the many people, members and friends, whose hard work and commitment have contributed towards making tonight's concert possible.

The staging used for this concert is owned by the Association of Surrey Choirs. To hire, please contact Stephen Jepson, (01306) 730383. It was purchased with the generous aid of a grant from the Foundation for Sport and the Arts, P O Box 20, Liverpool.

Thank you also to Rod Cuff for his generous assistance in compiling this programme.

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# Guildford Philharmonic Choir

*President: Sir David Willcocks CBE, MC.*

## **J S Bach** **St Matthew Passion**

Freiburger Bachchor

Stephen Douse

*Evangelist*

Colin Campbell

*Christus*

Helen Neeves

*Soprano*

Jeanette Ager

*Alto*

Jon English

*Tenor*

Adrian Peacock

*Bass*

Surrey County Youth Choir

There will be a short interval of ten minutes between the First and Second Parts. You are kindly requested to return promptly for the start of the Second Part.

The Guildford Philharmonic Choir's next concert will be a performance of Belshazzar's Feast by William Walton on 10 June 2000 at Guildford Civic. The Forest Philharmonic Orchestra will be playing. Tickets can be obtained from Guildford Civic (01483) 444555 or Gill Sharpe (01306) 882456.

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## Johann Sebastian Bach (1685-1750)

### St Matthew Passion

The St Matthew Passion was written for St Thomas' Church, Leipzig, where Bach held the post of Kantor from 1723 until his death in 1750. Two years before Bach's arrival it became customary to incorporate Passion settings into the Vespers service at Leipzig on Good Friday. Recent evidence strongly suggests that the St Matthew Passion was composed for Good Friday 1727, placing it between the St John Passion (1724) and the St Mark Passion (1731, for which only the libretto has survived). The St Matthew Passion was conceived on an extraordinarily large scale, its use of double chorus and orchestra setting it apart from his other sacred music. Like the longer cantatas, however, it was written to be performed in two parts either side of the sermon (which probably lasted about an hour!)

The work was repeated on Good Friday 1729, and again in 1736 and the late 1740s. Unlike the St John Passion, however which underwent extensive revision for later performances, the St Matthew appears to have been little altered. For the 1736 performance the original closing movement of Part 1, a simple four-part setting of the chorale 'Jesum lass ich nicht von mir', was replaced by the elaborate chorale fantasia 'O Mensch, bewein dein Sünde gross' taken from the second version of the St John Passion. In addition, the continuo instruments were divided into two distinct groups and a third organ was added to the chorale line sung by the ripieno chorus in the opening and closing movements of Part 1. It is this 1736 version which has come down to us in Bach's autograph score, a fair copy in which the Gospel text is written in red ink.

The libretto for the St Matthew Passion is by Christian Friedrich Henrici, known as Picander, with whom Bach had collaborated before. It is probable that Bach was involved in preparing the literary text, which, like the music, reveals considerable concern with creating a unified work. Picander's text, which was published in 1729, divides the action up in numerous sections, each of which ends with a passage of free poetry reflecting on the previous action. The chorales, whose texts and melodies would have been familiar to the Leipzig congregation, provide further points of articulation to the drama. Six of Picander's contemplative sections are conceived as dialogues between 'The Daughter of Zion' and 'The Believers' (nos. 1, 25 & 26, 33, 36, 69 & 70, 77 & 78) – something which must have suggested to Bach the antiphonal use of two choirs or of a single soloist and chorus which is found in all six sections.

The biblical text from Chapters 26 and 27 of St Matthew's Gospel is set in a variety of ways. The words of the Evangelist (the narrator) are set as recitative accompanied by the continuo alone, as are those of Peter, Pilate, Judas and the other minor characters. Those of Christ, however, follow the example of various earlier German Passion settings in using string accompaniment, the music at times breaking into a

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more melodic arioso style. The only point at which Christ's words lose this halo of strings is for his despairing cry on the cross 'Eli, Eli, lama sabachthani?', something which underlines Christ's human aspect at this moment. The words of the crowd, and on occasion of the disciples, are set for the chorus. These are sometimes just short interjections, as in the single shout of 'Barrabas' to a dramatic diminished seventh chord in no.54, and sometimes more substantial pieces in motet style. The two choruses 'Let him be crucified' which frame the moving soprano aria with flute and oboes da caccia (no.58) use the same music, but the transposition of the second chorus up a tone into B minor heightens the dramatic tension. For the line 'Truly, this was the Son of God', spoken in the Gospel by the centurion and his companions, Bach uses both choruses in unison, suggesting that this is a comment on behalf of all humanity.

As well as providing reference points for the congregation and a commentary on the action of the Passion story, the chorales in the St Matthew Passion serve a unifying function. Many of them share a common melody; the Passion chorale 'O Sacred Head' is used five times, while nos. 3,25 & 55 and nos. 16 & 44 also use the same tune. Bach however often varies the harmonisations; the most obvious example of this is the version of the Passion chorale directly following Christ's death (no. 72), where the extraordinary chromatic harmonies movingly reflect the dramatic situation.

Most of Picander's free texts are set for solo voices, generally a short arioso introducing a contemplative aria often in the da capo form that was so popular in contemporary opera. Both ariosos and arias make use of a wide variety of scorings, often exploiting obbligato instruments such as the violin (nos. 47 & 51) and viola da gamba (nos. 41 & 66). The alto arioso 'Ah, Golgotha!' (no. 69) is particularly interesting from a harmonic point of view, as nearly every chord contains a dissonance. Some arias dispense with the introductory arioso; this is the case for the two arias using solo violin, which describe the despair and guilt felt by Peter and Judas.

The other free texts supplied by Picander are those of the opening and closing choruses. In the first case Picander's words are set as a dialogue between the two choirs in E minor, but this tonality contrasts with the more optimistic G major of the chorale 'O Lamb of God' sung by the ripieno chorus. The final chorus, as in the St John Passion, is a gentle C minor sarabande, whose falling arpeggios in the orchestra and sighing vocal phrases create an appropriately solemn atmosphere for the work's close.

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**Jeanette Ager**, who was born in Dorset, began her singing studies at the age of 12. She was awarded an Exhibition to study at the Royal Academy of Music, also supported by the Michael James Music Trust, where she won many prizes. She is now continuing her studies with Linda Esther Gray.

She is a diverse performer and has performed widely. In oratorio her notable performances include Haydn's St Nicholas with the London Mozart Players and the Choir of St John's College, Cambridge, and Handel's Messiah in the Barbican Concert Hall. Her operatic work has included chorus for Glyndebourne Opera and solo roles for Kent Opera, Broomhill Opera and Diva Opera, with whom she has performed Cherubino in England, the Channel Islands and France.

For Hyperion Jeanette Ager has recorded five pieces by Lili Boulanger as mezzo soloist with the New London Chamber Choir conducted by James Wood. She was a soloist in a Deutsche Grammophon recording of three songs for women's choir by Ruth Crawford, called To An Unkind God.

Future engagements include this summer's Glyndebourne Festival Opera Chorus, Mahler's 2<sup>nd</sup> Symphony at Salisbury Cathedral and Elgar's Music Makers and Brahms' Alto Rhapsody at Chichester Cathedral.



**Helen Neeves** studied music at the University of York. She became a member of Yorkshire Bach Choir and performed with Yorkshire Baroque Soloists.

Now based in London, she continues singing professionally whilst studying at the Royal College of Music with Margaret Cable. At College Helen has participated in masterclasses with Jane Manning, Wolfgang Holzmaier and Michael Chance, with the last of whom she recently studied while attending a summer school in Greece.

Helen also performed in this year's Edinburgh Festival Fringe with Amphion Anglicus, winners of the 1997 Century Fund Prize. Recent solo recordings include Italian cantatas and duets by Handel, which Helen performed in this year's York Early Music Festival and subsequently broadcast live on Radio 3's "In Tune" programme.

Forthcoming engagements include Handel's Messiah, and a concert of music by Tallis with Chapelle du Roi in St John's, Smith Square. In May next year Helen will also be recording music by Sweelinck with Corona Coloniensis for West German Radio.

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**Colin Campbell** was born in London and studied at the Royal Northern College of Music. He has appeared as a concert soloist throughout the UK, including London's South Bank, the Royal Albert Hall and St John's, Smith Square, and also in numerous festivals on the continent, the USA and the Far East. His operatic repertoire is extensive, having sung principal roles with companies including English Touring Opera, Pavilion Opera, Kent Opera and the English Bach Festival. He has broadcast on RTE Television, BBC Television, Radios 2 and 3 and Classic FM. His discography is growing, having recorded on the Hyperion, Decca, Naxos, Philips and Deutsche Grammophon labels.

Concert engagements have included several appearances with the Gabrieli Consort and Players as Cold Genius in Purcell's King Arthur; the arias in Bach's St John Passion with Trevor Pinnock and The English Concert, Messiah with Christopher Hogwood and The Academy of Ancient Music and appearances with the King's Consort in Purcell programmes at the Wigmore Hall and at the BBC Proms.

Recent performances include Messiah in Israel and Poland; appearances in Beethoven's Leonore at the Lincoln Center, New York, the Salzburg Festival and the Amsterdam Concertgebouw; Mozart's Requiem in Santiago de Compostela; Mendelssohn's Elijah at the Trondheim Festival, Norway; Brahms' Requiem at the St Endellion Easter Festival; and Bach's B Minor Mass in Japan and Korea with the English Baroque Soloists.



**Stephen Douse** was born in Nottingham and studied voice and piano at the Royal Academy of Music.

He is pursuing a very diverse and varied career. He has appeared regularly with the London Savoyards, Kent Opera, the D'Oyly Carte Opera Company and Welsh National Opera.

Stephen was the first soloist to be heard in Messiah For the Hospice broadcast on Radio 2 from the Llangollen International Arena in 1997.

In April this year, he performed at the Queen Elizabeth Hall in a newly composed piece Now Comes the Dragon's Hour with the 'world music' jazz ensemble The Grand Union Orchestra (broadcast on Radio 3 in November 1999). In October 1999 Stephen recorded the role of the Evangelist in the St Matthew Passion with the National Youth Choir and this will be released on video in the near future.

Stephen also has an active career teaching singing to actors, and is presently working at East 15 Acting School and The Academy of Live and Recorded Arts.



**Jon English** studied Music and French at the University of Sheffield. He has been taught by many professional singers over the years and currently studies with Richard Smart.

Jon's career as a soloist has involved him with ensembles and choral societies nationwide. He has appeared as a soloist in the Cheltenham International Festival and recorded for Dutch television with the Corydon Singers. He has also been involved in recordings with many choirs, both professional and amateur. He has recorded with the BBC Singers, and has undertaken chorus work for English National Opera, as well as singing for the Monteverdi Choir, Polyphony and Collegium Musicum 90. Jon is a member of the choir of St Paul's Cathedral London, and the versatility and flexibility of his voice and musicianship enable him to combine this post with a busy solo career at venues around the country.

Jon's most recent oratorio performances include Rossini's *Stabat Mater*, Bach's *B Minor Mass*, Finzi's *Dies Natalis*, Haydn's *Creation*, *Stabat Mater* and *Nelson Mass*, Puccini's *Messa di Gloria* and Verdi's *Requiem*. His future engagements reflect this variety of styles and repertoire.

**Adrian Peacock's** early musical training was as a chorister at Lichfield Cathedral, from where he won a music scholarship to Wellington College, and then went on to graduate from the University of Surrey. He moved to London to pursue a freelance career, and was appointed to the choir of Westminster Cathedral in 1988. Soon he was to appear with all of the early music groups based in London – The Tallis Scholars, the Monteverdi Choir, Pro Cantione Antiqua and The English Concert among others, while further afield he became a member of the European Vocal Ensemble based in Paris under the direction of Philippe Herreweghe. Also a keen exponent of contemporary music, Adrian is frequently to be found with the BBC Singers – during the coming series of Proms he will take part in the newly commissioned *Havoc* by Giles Swayne, following the success of *Cry* in 1994.

Adrian runs a vocal group, Seicento, which exists to provide hand-picked groups of singers for instrumental ensembles – current projects include plans with His Majesty's Sagbutts and Cornets, and also with the The Parley of Instruments.

Adrian is now also much in demand as a record producer. Recent highlights have included the making of a record of medieval plainsong for the Feast of St Peter in the Sala Constantina in the Vatican Palace, and the recording of the complete organ works of Marcel Dupré played by Jeremy Filsell in Sarasota, Florida. This twelve CD set was made in eleven days(!) – Volume I was Disc of the Month in Classic CD of June 1999.



**Jeremy Backhouse** began his musical career in Canterbury Cathedral where he was Head Chorister, and later studied music at Liverpool University. He spent five years as Music Editor at the Royal National Institute for the Blind, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and since April 1990 he has combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor and record producer.

In January 1995, he was appointed Chorus Master of the Guildford Philharmonic Choir, working closely with conductors such as Jonathan Willcocks, En Shao and Vernon Handley, as well as regularly conducting concerts with the choir and orchestra alike. Most recently he conducted a memorable performance of Elgar's *The Dream of Gerontius* in Guildford's Civic Hall, the first public performance to be promoted by the choir itself. In November 1998 he conducted Orff's *Carmina Burana*, Saint-Saëns' *Carnival of the Animals* and Lambert's *Rio Grande* with the Guildford Philharmonic, and in March 1999 gave a "masterly" performance of Bruckner's *Mass in E minor* and Mahler's *Symphony No.2* in Guildford Cathedral.

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 April 1995 he was invited for the first time to conduct the BBC Singers, "the country's leading professional choir", in a programme of music by Lennox Berkeley, broadcast on BBC Radio 3; since then he has conducted them in broadcast programmes of Holst, for the BBC's 'Fairest Isle' celebrations, Rubbra, Massenet and Delibes.

Most recently he has been working with the Brighton Festival Chorus as an assistant conductor, and in September 1998 became the Music Director of the Wooburn Singers. With this choir and the Hanover Band he conducted a "magnificent" performance of Bach's *Mass in B minor* in October 1999.

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## 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 Chorus in the country. The Choir is now independent from the Borough of Guildford but still maintains close links with the Guildford Philharmonic Orchestra.

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.

Notable achievements in recent years include Handel's *Israel in Egypt* with the Freiburger Bachchor in Freiburg in May 1998 and a rousing performance of Elgar's *Dream of Gerontius* at the Guildford Civic Hall in March 1998. Last season's highlights included Philip Moore's *De Profundis* and Poulenc's *Gloria* in collaboration with the University of Surrey choir and orchestra. 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 *Second Symphony (Resurrection)* and Bruckner's *Mass in E Minor*.

The Choir has enjoyed a challenging and exciting concert programme for the 1999/2000 season. On 20 November 1999 it performed *The Creation* by Haydn with the Guildford Philharmonic Orchestra, and on June 10 2000 the Choir will perform Walton's *Belshazzar's Feast* at Guildford Civic.

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 any information about our future concerts, please contact Noreen Ayton telephone number on (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 themselves to an audition.

If you would like to find out more about how you can support the choir by becoming a Benefactor, please contact Susan Ranft on (01306) 888870.

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**1<sup>st</sup> Sopranos**

Olivia Ames-Lewis  
Joanna Andrews  
Noreen Ayton  
Sally Bayton  
Elizabeth-Claire Bazin  
Elizabeth Blake  
Mary Broughton  
Ursula Camplisson  
Elaine Chapman  
Maura Dearden  
Rachel Edmondson  
Mo Kfoury  
Susan Norton  
Robin Onslow  
Margaret Parry  
Kate Rayner  
Judy Smith  
Claire Strudley  
Carol Terry  
Enid Weston  
Elisabeth Willis  
Frances Worpe

**2<sup>nd</sup> Sopranos**

Jacqueline Alderton  
Penny Baxter  
Josephine Field  
Nora Kennea  
Jane Kenney  
Judith Lewy  
Gayle Mayson  
Jacqueline Norman  
Vivienne Parsons  
Rosalind Plowright  
Susan Ranft  
Alison Rawlinson  
Gillian Rix  
Jill Scott  
Caroline Starck  
Vicki Steele  
Kathy Stickland  
Tessa Wilkinson  
Christine Wilks  
Lucinda Wilson

**1<sup>st</sup> Altos**

Mary Anne Barber  
Jane Brooks  
Amanda Clayton  
Margaret Dentskevich  
Valerie Edwards  
Carole Elliott  
Celia Embleton  
Mandy Freeman  
Ingrid Hardiman  
Susan Hinton  
Joy Hunter  
Isabel Hyde  
Carol Jones  
Helen Lavin  
Valerie Leggatt  
Kay McManus  
Christine Medlow  
Rosalind Milton  
Penny Overton  
Kate Plackett  
Lesley Scordellis  
Catherine Shacklady  
Hilary Trigg  
Pamela Woodroffe

**2<sup>nd</sup> Altos**

Marion Arbuckle  
Sally Bailey  
Iris Ball  
Evelyn Beastall  
Iris Bennett  
Mary Clayton  
Andrea Dombrowe  
Carol Hobbs  
Sheila Hodson  
Krystyna Marsden  
Lisa McCully  
Mary Moon  
Brenda Moore  
Jean Munro  
Sue O'Connell  
Anne Philps  
Gillian Sharpe  
Prue Smith  
Hilary Steynor  
Rosie Storey  
Maralyn Wong  
Anne Gorath

**1<sup>st</sup> Tenors**

Bob Cowell  
Johnny Larssen  
Chris Robinson  
John Trigg  
Maggie van Koetsveld

**1<sup>st</sup> Basses**

Peter Allen  
Richard Austen  
Neil Clayton  
Philip Davies  
Simon Doran  
Michael Dudley  
Geoffrey Forster  
Michael Golden  
Laurie James  
Alec Leggatt  
Tony Macklow-Smith  
Chris Newbery  
Roger Penny  
David Ross  
Philip Stanford

**2<sup>nd</sup> Tenors**

Bob Bromham  
Douglas Cook  
Tony Cousins  
Leslie Harfield

**2<sup>nd</sup> Basses**

Peter Andrews  
Roger Barrett  
Alan Batterbury  
John Britten  
Norman Carpenter  
Nick Gough  
Peter Herbert  
Michael Jeffery  
Stephen Jepson  
Neil Martin  
Max New  
Barry Norman  
John Parry  
Nigel Pollock

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## THE FREIBURGER BACHCHOR

The **Freiburger Bachchor** was founded by Theodor Egel during the winter semester of 1943/44 as the student choir of Freiburg University. After intensive rehearsals during the semester, the choir sang Johann Sebastian Bach's St Matthew Passion in Freiburg Cathedral on 5 March 1944. Thirty-nine years later Theodor Egel conducted the same work in the same place for the last time. The years between these two performances saw a rich and acclaimed succession of musical achievements and artistic successes. The Freiburger Bachchor not only became an impressive institution in the cultural life of its home town and the surrounding area, but also earned high regard through numerous concerts in other European countries and in the USA.

In 1983 Theodor Egel handed over the direction of the Freiburger Bachchor to **Hans Michael Beuerle**. The many concerts that the choir has given since then, both locally and abroad (Switzerland, France, Italy, Great Britain, The Ukraine), show that Hans Michael Beuerle has succeeded in carrying on the ambitious tradition of the choir.

The works that Hans Michael Beuerle and the choir have performed since then encompass a major portion of the significant works in the choral repertoire of the 17<sup>th</sup> to 19<sup>th</sup> centuries: Monteverdi's Vespers of the Holy Virgin; Bach's Passions, and the Christmas Oratorio as well as the B Minor Mass; Handel's Messiah and Israel in Egypt; Haydn's Creation and The Seasons; Mozart's Requiem; Brahms' Ein deutsches Requiem, Schicksalslied and Nänie; Schoenberg's Modern Psalms op. 50c and Penderecki's Dies irae. The choir has recorded Haydn's The Seasons and Brahms' Ein deutsches Requiem. In November 1996 in Freiburg Cathedral the Freiburger Bachchor celebrated a great success with the first performance of Wolfgang Rihm's oratorio maximum est unum at the opening concert of the 71<sup>st</sup> Bach Festival of the New Bach Society.

**Hans Michael Beuerle** was born in Berlin in 1941. He went to the University of Frankfurt, where he studied music, conducting, musicology, German literature and philosophy. 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. In addition to the Freiburger Bachchor, he is also the conductor of the Anton-Webern Choir, a semi-professional ensemble with a large repertoire from the Renaissance to the avant-garde. With both ensembles, Hans Michael has toured in France, Italy, Switzerland, the Ukraine and Japan.

**1<sup>st</sup> Sopranos**

Ingeborg Frese  
 Esther Gumpfer  
 Rena Hadji-Cheykh  
 Ingeborg Hahn  
 Hanna Heinbockel  
 Edda Henseleit  
 Helga Kaiser  
 Jessica Kohl  
 Christine Lauck-Bauer  
 Gabriele Rechenbach  
 Margrit von Mödersheim  
 Ursula Weltzien

**1<sup>st</sup> Altos**

Irmgard Claßen  
 Hanna Fritzsche  
 Cornelia Grisebach  
 Jutta Gussmann  
 Elisabeth Hierholzer  
 Inge Knipper  
 Barbara Köttgen-Schwanhäuser  
 Gertrud Mönig  
 Barbara Münster  
 Anneli Petrak  
 Inge van der Lieth

**1<sup>st</sup> Tenors**

Peter Graner  
 Konrad Lustig  
 Daniel Valerius

**1<sup>st</sup> Basses**

Werner Bauer  
 Markus Binder  
 Martin Goeze  
 Peter Hill  
 Matthias Will

**2<sup>nd</sup> Sopranos**

Wiebke Bendrath  
 Antonia Egel  
 Monika Goeze-Krahl  
 Dimka Herms  
 Ilse Lange  
 Sophia Lauterbach  
 Uta Reinicke  
 Gudrun Saße  
 Carmen Wagner  
 Carmen Zürcher

**2<sup>nd</sup> Altos**

Iris Bechtold  
 Dörte Knall  
 Susanne Kruse  
 Julia Marmon  
 Brigitte Schneider  
 Annegret Verbeek

**2<sup>nd</sup> Tenors**

Weida Daniel  
 Andreas Kautzsch  
 Werner Voss

**2<sup>nd</sup> Basses**

Werner Knall  
 Mathias Alfons Pflumm  
 Christoph Reith  
 Albrecht Verbeek  
 Hans-Ulrich Weltzien  
 Benedikt Zwölfer

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*President: Sir David Willcocks CBE, MC.*

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Susan Ranft (01306) 888870