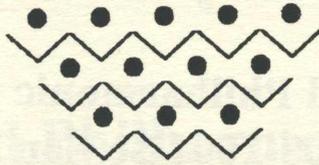


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Guildford Philharmonic Choir



G P C

William Walton
Belshazzar's Feast

Edward Elgar
Serenade for Strings

Ralph Vaughan Williams
Five Mystical Songs

David Fanshawe
Fanfare to Planet Earth
& Millennium March

Robert Rice
Vasari Singers

Forest Philharmonic Orchestra
Jeremy Backhouse

Saturday 10 June at 7.30pm
Guildford Civic

£1.50

Dates for your Diary

Guildford Philharmonic Choir 2000-2001 Season

Saturday 28 October 2000

Guildford Cathedral

Mozart Symphony No 40 in G Minor

Mass in C Minor

Sunday 17 December 2000

Guildford Civic

Christmas Carol Concert

Saturday 10 March 2001

Guildford Civic

Brahms Ein deutsches Requiem

Saturday 12 May 2001

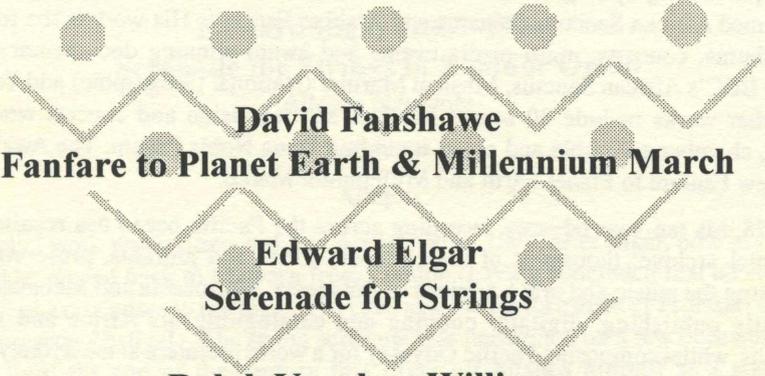
Guildford Cathedral

Vaughan Williams Symphony No 1 "Sea Symphony"

Tickets available from Guildford Civic 01483 444555
or Roger Penny 01483 564076

Guildford Philharmonic Choir

President Sir David Willcocks CBE MC



David Fanshawe
Fanfare to Planet Earth & Millennium March

Edward Elgar
Serenade for Strings

Ralph Vaughan Williams
Five Mystical Songs

Interval

William Walton
Belshazzar's Feast

DAVID FANSHAWE, a Churchill Fellow and the recipient of many international awards, is a composer and explorer, ethnomusicologist, guest speaker, photographer, author, media, film and TV personality. Born in 1942 in Devon, England, David Fanshawe was educated at St George's Choir School and Stowe, after which he joined a documentary film company in London, gaining valuable experience as a film editor. In 1965 he won a foundation scholarship to the Royal College of Music, studying composition with John Lambert.

His ambition to record indigenous folk music began in Arabia in 1966 and was intensified on subsequent journeys through North and East Africa, SE Asia and the Pacific, resulting in his unique and highly original blend of Music and Travel. Major compositions feature his acclaimed African Sanctus, Salaams and Arabian Fantasy. His work is the focus of unique albums, concerts, multi-media events and award-winning documentary films including BBC's African Sanctus, Musical Mariner (National Geographic) and Tropical Beat. Other works include 30 scores for film and television and concert works for orchestra, chamber ensemble and choir, including *Dona Nobis Pacem*, *The Awakening* and his new *Fanfare to Planet Earth* and *Millennium March*.

Since 1978, his ten-year odyssey recording across the Pacific ocean has resulted in a monumental archive: thousands of stereo tapes, slides and journals, preserving and documenting the music and oral traditions of Polynesia, Micronesia and Melanesia. He is currently publishing, digitally copying and cataloguing his Africa and Pacific Collections, whilst composing *Pacific Odyssey* for a world premiere at the Sydney Opera House.

Fanfare to Planet Earth

The Fanfare opens dramatically with heraldic trumpets answered by sforzando strikes on deep percussion. This main theme has strong major / minor shifts and its influences are universal in character. The music develops antiphonally with the brass in canons and continues on a grand scale, evoking a kaleidoscope of history at the dawning of a new era. The Fanfare embraces the splendour and grandeur of our planet earth, *molto grandioso*, and culminates in a chordal cluster - a blaze of brass and percussion in G major, which describes my feelings of optimism at the start of the 21st century.

Millennium March

Constructed along classical lines, the theme of Millennium March is catchy and not without humour. Its recurring motif on trumpets, *con brio*, develops the opening bars of the Fanfare. With a prominent, chromatically descending bass line on trombones, the March is set in counterpoint against lively triplet harmonies on horns, with a quirky counter melody on the upper wind. After a short second subject, punctuated by brass in triads, the main theme is further developed into a sweeping middle section, which is distinctly English in character and reflects my own very English roots. The March gathers momentum through several dramatic key-changes and ends with a surprise flourish of chromaticism, marked *Tempo Apocalyptic*.

A note from the composer

I have composed **Fanfare to Planet Earth** and **Millennium March** to honour and celebrate the dawn of the new Millennium. Within the score, I have tried to reflect upon the 57 years I have lived on this planet, sharing some of the world's great musical diversity, which I have been privileged to experience. We have reached the end of an era. We are embarking on a new future, in which, I hope, the World will become a better place for our children to inherit. The works are arranged for wind band, brass band, big band, marching band, bagpipes and symphony orchestra. Long live tunes and live music - good luck for the new Millennium.

© *David Fanshawe*

Edward Elgar (1857-1934) **Serenade for Strings in E minor Op 20**

Allegro piacevole

Larghetto

Allegro

This "early" work was written and first performed in 1893, after Elgar, now in his mid-thirties, had moved back to Malvern from London (having concluded that he could not "make it" as a composer in the big city). 1890 saw the performance of Froissart overture at the Worcester Festival. The string serenade was performed on a few occasions but it was not until the end of the century that Elgar established himself as a significant composer.

The serenade has become one of his most performed pieces, perhaps because, as W.H.Reed expressed it, the music is "playable by performers of moderate ability without being below the notice of the crack orchestral player". The work certainly also contains the seeds of Elgar's later style (especially the slow movement), and with this intimate knowledge of the string instruments (teacher and violinist himself) the work is popular with players as well as audiences.

© *Matt Kelly*

Ralph Vaughan Williams 1872 - 1958

Vaughan Williams is arguably the greatest composer Britain has seen since the days of Henry Purcell. In a long and extensive career, he composed music notable for its power, nobility and expressiveness, representing, perhaps, the essence of "Englishness".

He was born in 1872 in the Cotswold village of Down Ampney. Educated at Charterhouse School, then Trinity College, Cambridge, he was later a pupil of Stanford and Parry at the Royal College of Music. For a brief period Vaughan Williams studied with Ravel in Paris. At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of the English Hymnal, he composed several

hymns that are now world-wide favourites (e.g. For All the Saints, Come Down O Love Divine). Later he also helped edit *The Oxford Book of Carols*, with similar success.

Vaughan Williams volunteered to serve in the Field Ambulance service in Flanders throughout the 1914 - 1918 war, during which the loss of close friends such as the composer George Butterworth affected him deeply.

Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became a member of the Board of Professors at the Royal College of Music.

Vaughan Williams was given the Order of Merit in 1935, and died in August 1958. His ashes are interred in Westminster Abbey, near Purcell.

In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.

© *RVW Society*

Five Mystical Songs

Deceptively simple, these five short songs are striking for their passion, depth and sheer beauty of sound.

First performed in 1911, Vaughan Williams had been working sporadically on the pieces since 1906. The songs set to music poems written by the seventeenth century religious poet, George Herbert, from a collection known as *The Temple*, published shortly after his early death in 1633. The romantic ardour of Vaughan Williams' music is ideally suited to the religious sentiment of Herbert's poetry. The spiritual link, or as Vaughan Williams coins it, the mysticism, is in the heartfelt inspiration of the two artistic creations. It may come as some surprise to learn that Vaughan Williams was a professed atheist, but in Herbert's religious text, Vaughan Williams recognises the same depth of vision and sincerity to a cause as Vaughan Williams espoused to his own art of composition.

The first two songs, *Easter* and *I Got Me Flowers*, take as their text the two halves of a single poem. The words are striking and so too is the music. The tone turns to the sensuous with the words "Awake my lute..." reflecting the musical imagery in the words to perfection. The "stretched sinews" of the crucified Christ are poignantly echoed by the prominent harp. The second part of the poem, *I Got Me Flowers*, begins gently enough with a plainsong style melody and the chorus humming to a short "u" sound. It builds to a climax with soloist, chorus and full orchestra declaring that there is no day to compare with this (ie *Easter Day*) "There is but one, and that one ever". Vaughan Williams decided to split the poem as the metre alters completely after the words "I got me flowers to strew thy way".

The third song, I bade me welcome, is the most ambitious of the five. It is also the longest as well as being the last to be written, taking the form of a dialogue between the poet and Love (ie God). The end, with the wordless chorus marked *pppp* intoning the ancient Corpus Christi antiphon, O Sacrum Convivium, has been identified as one of the great moments in Vaughan Williams' music that will either "touch something very deep within your soul or simply pass you by". The depth of Herbert's religious conviction is portrayed superbly by the purity of Vaughan William's music and the spine-tingling sensation it induces is felt long after the last notes have died away.

The fourth song, The Call, masks profound thoughts behind deceptively simple words. In an invocation of the Trinity, each verse (there are three) begins by invoking an attribute of God, with the ensuing three lines describing how the particular attribute guides us through life and brings us to communion with God. The modal harmony chosen by Vaughan Williams lends to the song a feeling of antiquity and the consecutive triads give the song its structure and strength.

And finally the Antiphon bursts forth. The most well-known of the five songs, it is for chorus only. The robust and exultant style can be traced through many of Vaughan Williams subsequent works, the Benedicte, the last chorus of Dona Nobis Pacem and the finale of the Eighth Symphony. It is a spirited and rousing setting of the well-known hymn Let All the World in Every Corner Sing and the spirit of the words has rarely been better captured. It is a joyful and life-affirming end to a profound and heartfelt song cycle.

© Elizabeth-Claire Bazin

Easter

Rise heart; thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.
Awake my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied
And multiplied;
O let thy blessed Spirit bear a part
And make up our defects with his sweet art.

I got me flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

Love bade me welcome

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

The Call

Come, my Way, my Truth, My Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:

Such a Love, as none can part:
Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

If you would like to find out more about Ralph Vaughan Williams, the RVW Society (registered charity number 1017175) is an active and enthusiastic society committed to promoting the composer's music through concerts, lectures and its journal, which is published three times a year. Annual membership costs £15 and further details of the society's activities may be obtained from the Membership Secretary Dr David Betts, Tudor Cottage, 30 Tivoli Road, Brighton, East Sussex, BN1 5BH.

William Walton 1902 - 1983

William Walton was born on 29 March 1902 in Oldham, Lancashire. His father was choir master at the local parish church and as a young boy, Walton was familiar with the standard choral repertoire, such as Haydn's Creation and Handel's Messiah.

At the age of 10, Walton gained a place as chorister at Christ Church Cathedral, Oxford, where he was to remain, first as chorister then as undergraduate, until 1920. At Oxford, Walton widened his repertoire becoming increasingly immersed in the works of contemporary composers, including Stravinsky, Bartok, Schoenberg and Satie. At Oxford, Walton became friends with the poet Sacherverell Sitwell and together they arranged concerts at Oxford whilst Walton continued to broaden his musical education by attending concerts in London, at the Hallé Orchestra in Manchester and by staying up late studying newly published music scores in Oxford's well-stocked library. All of this was to the detriment of his official studies and he did not get his degree but went down from Oxford in 1920 to lodge with his friend Sitwell, Sitwell's brother Osbert and his sister, Edith. This marked a further step in Walton's musical education as, whilst staying with the Sitwells, he met many great contemporary composers including Peter Warlock, Frederick Delius and Constant Lambert, with whom Walton was to become close friends.

Walton's first composition of note was a piano quartet performed in Salzburg in 1923. The next major work was the ground-breaking *Facade*, scored for four instrumentalists and the simultaneous reciting of poems by Edith Sitwell. Walton continued to compose whilst working as a jazz pianist for a year with a band. The overture *Portsmouth Point* (1925) brought him international popularity, while the more introspective *Viola Concerto* (1929) solidified his reputation in England and abroad. Three major blockbusters were to follow: *Belshazzar's Feast* (1931), the *First Symphony* (1935) and a *Violin Concerto* (1939). The march *Crown Imperial* (1937) was composed for the coronation of King George VI and at this time, Walton was considered as the foremost composer of Britain.

During World War II, Walton principally composed music for patriotic films, followed by a project which was to take him eight years, the opera *Troilus and Cressida* (1954). By this time Benjamin Britten had appeared on the musical scene and had superseded Walton in the eyes of the critics. This did not affect Walton's output and some of his later works, such as the *Cello Concerto* (1957), are remarkable. In later years, Walton moved to the island of Ischia in Naples. He continued to actively compose until his death there in 1983.

Belshazzar's Feast

British audiences have always shown a great fondness for oratorios. Handel found his oratorios to be just as popular as his operas, despite their lack of spectacle and in the 19th century Mendelssohn's oratorio *Elijah* with its flowing arias and dramatic choruses, was an immediate hit. Many composers adopted the form and tried to emulate these successes. Some, such as Elgar's "*The Dream of Gerontius*" succeeded, but many were performed once, never to be heard again. And so it was that in 1929 a young William Walton was commissioned by the BBC to compose a work, modest in size, to be limited to "a small chorus, a small orchestra not exceeding 15 and a soloist". Walton asked his friend, Osbert Sitwell, to select passages from the Old Testament and for the main text, Sitwell chose an adaptation of the fifth chapter of the Book of Daniel, telling the story of Belshazzar the King and the fall of the mighty city of Babylon. To accompany this, Sitwell also chose passages from Isaiah, Psalm 137 (the lament of the captive Hebrews by the waters of Babylon) and Psalm 81 (the Hebrews hymn of triumph over the fallen city).

Walton responded with music that is as direct, bold and striking as the Old Testament itself. The work is full of contrast, jagged rhythms and harsh dissonances. Crunching brass and explosive percussion are juxtaposed with smoothly flowing passages of wistful harmonies where the huge orchestral forces are tacet. The combined effect is of immense power as awesome as the Old Testament. All of this tautly compressed into 35 minutes, galloping through the biblical text selected by Sitwell, yet never rushing or speeding and not so much as a hint of short windedness.

The first performance, given at the Leeds Festival of 1931 (after choral rehearsals lasting some 6 months) burst upon a surprised audience to critical acclaim and shocked reactions amongst the Establishment, an Establishment which remained shocked for some time. A proposed performance at the Three Choirs Festival for the following year was postponed

as it was not considered appropriate for performance in a cathedral. It was not until 1957 that the work was performed at that festival.

The work is all the more remarkable for being that of a 29-year-old man. The score reveals an amalgam of influences from Elgar through Mendelsson back as far as Purcell. It is scored for a mixed choir, baritone solo and a large orchestra consisting of expanded woodwind sections and a huge percussion section including four kettle drums, snare drums, bass drum, tenor drums, triangles, tambourine, castanets, cymbals, gong, xylophone, glockenspiel, woodblock, whip and even an anvil! In addition, there are two harps, piano and organ.

Trombones open the work with a unison B flat repeated 11 times, followed by an emphatic recitative for the male chorus. It continues with the Lament of the Hebrews, captives in the mighty city of Babylon; the female voices joining in the poignant flowing harmonies. The mood of despair and hopelessness in this first part of the work, underlined by the wailing saxophone, is interposed with more forceful passages as the Israelite prisoners tell how their captives expected them to provide entertainment. The resentful mood breaks through to the accompaniment of short stabbing brass as the choir repeats "How can we sing the Lord's song in a strange land?"

The second section begins after a brief pause, with a narrative by the baritone soloist telling of the King's feast. The composer himself described this part as a "shopping list", being an account of Babylon's greatness. The choir jumps in to continue the narration with the orchestra periodically launching into the text like a great symbolic thunderbolt, creating an atmosphere of tension and despair. Walton's jazz rhythms no longer shock as they once did when the work was first performed. The preparations for the feast lead into barbaric choruses of praise for the different heathen gods, each illustrated by the composer by imaginative orchestration and exotic percussion. Flute, piccolo and triangle against the women's voices for the God of Silver, xylophone and col legno violins for the God of Wood and so on. The God of Brass comes last and the brass band, already active, erupts into full glory.

The second part ends with a dramatic pause followed by the baritone soloist eerily taking up the central part of the narration about the writing on the wall. Walton accompanies this passage with delicate, spine-tingling instrumentation, cymbals, drum and gong, and when the soloist recounts the death of Belshazzar, the choir burst out to snatch the word "slain" from the soloist's mouth in a great shout. In that moment, the chorus is transformed from rejoicing courtiers in the city of Babylon to the Jews, bright-eyed with vengeance. Three great hammer blows from the orchestra symbolically complete the destruction of the city.

The final section is a hymn of praise to the true God of Jacob. It is briefly interrupted by reference to the weeping and wailing of other kings and merchants who no doubt now realise their precarious position. The full choir divides into two choirs and the work hurtles into a joyous, blazing conclusion with enraptured Hallelujahs flung back and forth in antiphony between the two choirs.

"The score is a riot of sound, continually pouring in intensity up to the climax where, against a background of percussion noises, the writing on the wall is slowly spelled out. To the ordinary orchestra are added two squads of trumpeters.

Belshazzar's Feast is stark Judaism from first to last, and the jubilant chorus of revenge accomplished makes a powerful finale."

The Times, 11 October 1931

Thus spake Isaiah:
Thy sons that thou shalt beget,
They shall be taken away
And be eunuchs
In the palace of the King of Babylon.
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon,
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem,
Let my right hand forget her cunning.
If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,

Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves,
And the souls of men.

In Babylon

Belshazzar the King made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God,
That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again,
Yea, drank from the sacred vessels,
And then spake the King:
Praise ye the God of Gold,
Praise ye the God of Silver,
Praise ye the God of Iron,
Praise ye the God of Wood,
Praise ye the God of Stone,
Praise ye the God of Brass,
Praise ye the Gods!

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.

Belshazzar, whiles he tasted the wine,
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.

After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear,
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live for ever..

And in that same hour, as they feasted,
Came forth fingers of a man's hand

And the King saw
The part of the hand that wrote.
And this was the writing that was written:
"MENE, MENE, TEKEL UPHARSIN"
"Thou art weighed in the balance and found wanting."
In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel,
Blow up the trumpet in the new moon,
Blow up the trumpet in Zion
For Babylon the Great is fallen, fallen.
Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob,
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.
They cry, Alas, Alas, that great city,
In one hour is her judgement come.

The trumpeters and pipers are silent,
And the harpers have ceased to harp.
And the light of a candle shall shine no more.

Then sing aloud to God our strength
Make a joyful noise to the God of Jacob,
For Babylon the Great is fallen. Alleluia!

If you would like to find out more about William Walton, visit the following web site dedicated to his music and works - www.geocities.com/Vienna/5827/walton.htm



Robert Rice was educated at Tiffin School, Kingston-upon-Thames, and read music at King's College, Cambridge, where he held a choral scholarship. He completed his postgraduate training at the Royal Academy of Music, studying with Mark Wildman, where he graduated with the prestigious DipRAM, having won prizes for performance in many genres including Baroque arias, English song and Russian song.

Robert's concert work takes him all over the British Isles and has included work with the CBSO and Bournemouth Sinfonietta. His repertoire is based around the major oratorios, with recent engagements including appearances with the Oxford Bach Choir, the Hereford Choral Society and the Edinburgh Choral Union. In the 1997-98 season he sang the role

of Christ in Bach's St. John Passion at St. John's, Smith Square on Good Friday, and later returned to St. John's to take part in a Monteverdi Vespers of 1610.

Robert's repertoire also includes many works involving wide vocal ranges such as Carmina Burana. A keen advocate of contemporary vocal music, Robert made his South Bank debut in 1998 as The King in Peter Maxwell Davies' music-theatre work Eight Songs for a Mad King; and more recent dramatic work includes Gyorgy Ligeti's Aventures in Bonn and the cover of Borilée in Rameau's Les Boreades at the Salzburg Festival. During 1999 he gave recitals in Birmingham and London, where he also made his debut at the Royal Festival Hall.

Gerald Place



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. In March 1998, 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 March 1999 Jeremy 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 London.

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 followed by an extremely well-received performance of Bach's St Matthew Passion in March 2000.

The Forest Philharmonic

The Forest Philharmonic was founded in the London Borough of Waltham Forest in 1962 and has since become this country's leading community orchestra. Rivalling the highest professional standards, it uniquely combines the talents of London's best amateur musicians with those of its up and coming music students. The orchestra has been joined by many international artists such as pianists John Lill and Ronan O'Hora, violinists Gyorgy Pauk and Tasmin Little, cellists Robert Cohen and Natalie Clein, and singers Lesley Garrett, Della Jones and Patricia MacMahon.

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 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 is now independent from the Borough of Guildford but still maintains close links with the Guildford Philharmonic Orchestra, with joint performances such as the one this evening.

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 in March it held a gala performance of Bach's St Matthew Passion with its twin choir, the Freiburger Bachchor.

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 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.

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

1ST SOPRANOS

Joanna Andrews
Noreen Ayton
Sally Bayton
Elizabeth-Claire Bazin
Ursula Camplisson
Elaine Chapman
Maura Dearden
Rachel Edmondson
Lois McCabe
Susan Norton
Margaret Parry
Kate Rayner
Judy Smith
Claire Strudley
Carol Terry
Enid Weston
Frances Worpe

1ST ALTOS

Mary Anne Barber
Jane Brooks
Amanda Clayton
Valerie Edwards
Celia Embleton
Mandy Freeman
Ingrid Hardiman
Jo Harman
Joy Hunter
Carol Jones
Helen Lavin
Valerie Leggatt
Kay McManus
Christine Medlow
Rosalind Milton
Penny Overton
Lesley Scordellis
Catherine Shacklady

1ST TENORS

Bob Cowell
Johnny Larsson
Chris Robinson
John Trigg
Maggie Van Koetsveld

1ST BASSES

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

2ND SOPRANOS

Jacqueline Alderton
Olivia Ames-Lewis
Penny Baxter
Josephine Field
Angela Hand
Nora Kennea
Jane Kenney
Judith Lewy
Gayle Mayson
Alison Palmer
Vivienne Parsons
Susan Ranft
Alison Rawlinson
Gillian Rix
Jill Scott
Dawn Smith
Vicki Steele
Kathy Stickland
Tessa Wilkinson
Christine Wilks

2ND ALTOS

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

2ND TENORS

Bob Bromham
Douglas Cook
Tony Cousins
Leslie Harfield

2ND BASSES

Peter Andrews
Roger Barrett
Alan Batterbury
Norman Carpenter
Nick Gough
Peter Herbert
Michael Jeffery
Stephen Jepson
Max New
John Parry

Vasari Singers

The **Vasari Singers** is one of the most versatile and popular chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988 broadcast on BBC Television, the choir has established an impressive reputation as a group which performs to the very highest standards. Their musical and performing ability has been further confirmed in a series of highly-acclaimed concerts throughout the country.

They perform regularly at St John's, Smith Square, at the Barbican Centre (notably, as part of the Hungarian and Scandinavian Festivals), the Purcell Room and Queen Elizabeth Hall on the South Bank, at the Wigmore Hall and in the cathedrals of Canterbury, Winchester, Peterborough, Ely and Hereford. Each year they sing the services in Canterbury during a cathedral choir break and, also annually, they sing Midnight Mass in Westminster Abbey on Christmas Eve. The choir revels in the variety of venue and bookings: for example, one Christmas they joined Peter Skellern, Richard Stilgoe, Cantabile and the BBC Big Band and BBC Concert Orchestra for a concert on BBC Radio 2, broadcast live throughout Europe; they also featured in the BBC's moving Songs of Praise on the Hospice movement from Holy Trinity, Clapham Common.

The choir has also broadcast frequently on BBC Radios 3 and 4. Their recordings, for both EMI Eminence and United, have been widely praised by the musical press and public alike, their CD of Howells' Requiem and the Frank Martin Mass being nominated for a Gramophone Award in 1995 and being selected (along with their Britten CD) for inclusion in the 1996 Gramophone Good CD Guide and 1996 Penguin Guide. Other CD releases include recordings of works by Górecki, Ridout, Pärt and Tavener (on EMI Eminence), which have been welcomed with unanimous critical acclaim; from the Gramophone: "Vasari Singers are a group of the very highest calibre, but they excel even themselves here ... the overall choral tone so perfectly blended and exquisitely balanced that it quite takes the breath away". Of their recording released in March 1997, Parry Songs of Farewell, Vaughan Williams' Mass in G minor and Frank Bridge's A Prayer, Classical Music wrote: "...the performance of the Vaughan Williams' Mass in G minor will undoubtedly enhance their reputation as one of Britain's finest chamber choirs." Their latest recording, of sacred and secular works by Kodaly was released on the Guild label in July 1999.

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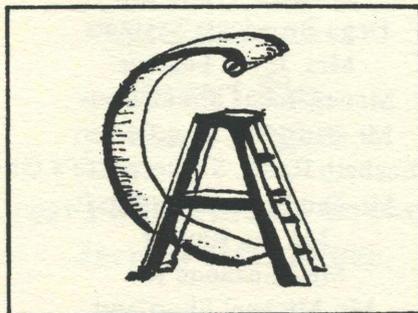
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Mr. Michael Shortland

Mr. Edward Varley

If you are interested in participating please contact

Susan Ranft (Tel: 01306 888870)