

Messiah

G F Handel

7.00pm Saturday, 3rd November, 2001 Guildford Cathedral

- Dates for your Diary -

Concert Season 2001-2002

Sunday December 16th 2001 2.30 pm

Guildford Civic

Mayor of Guildford's Christmas Concert

Saturday February 2nd 2002 7.30 pm

Guildford Cathedral

Mozart..... **Vesperae solennes de confessore, K.339**
Mendelssohn..... **Symphony No 5 (Reformation)**
Haydn **Nelson Mass**

Saturday April 6th 2002 7.30 pm

Guildford Cathedral

Concert to celebrate the Queen's Golden Jubilee

Saturday May 25th 2002 7.00 pm

Guildford Cathedral

Mendelssohn..... **Elijah**

Guildford Philharmonic Choir

President Sir David Willcocks CBE MC

Handel

Messiah

with the
Brandenburg Sinfonia

and

Ghislaine Morgan	Soprano
Charles Humphries	Countertenor
Andrew Murgatroyd	Tenor
Colin Campbell	Bass
Jeremy Backhouse	Conductor

Handel and the history of 'Messiah'

George Frederick Handel was born in Halle, Germany, in the year 1685. His parents decided to put him to Law, and in his early years he was educated to that end. But Handel had no taste for Law. He was born a musician, and finally he was permitted to develop his latent talent. German Law missed nothing in its denial of Handel, but English music would have suffered an irreparable loss had his genius been denied it.

For a while he travelled Europe, enjoying considerable success from the various operas he composed. In the year 1711, he emigrated to England, becoming, in 1726, a naturalised British subject. Successful in music, he was a failure in business, and a financial loss in 1737 brought on an attack of paralysis. It led to him forsaking opera for the great oratorios for which he is now particularly known. In 1741, he was presented with a libretto from Scripture, which fired his imagination, and ultimately led to the composition of 'Messiah'. He worked on the music at great speed, and though it seems incredible, the whole oratorio was sketched and scored, within three weeks.

On the 13th April, 1742, the music hall in Dublin resounded to the applause of an enthusiastic audience. For the first time in history, the great musical oratorio, 'Messiah', had been presented, and the conductor on that occasion was none other than the composer himself. The initial performance was extremely successful, raising the amazingly large sum (for that time) of 400 Pounds Sterling for charity. However, its premiere production in London during Lent in 1743 did not garner quite as enthusiastic a reception; it was given in Covent Garden theatre and some, apparently, were not quite ready to accept sacred music delivered in a secular venue.

After directing several performances of 'Messiah', Handel left the score, a set of the parts, and the 'proprietary' or copyright property to the Foundling Hospital in England, a charity that benefits orphaned children; it is known today as The Thomas Coram Foundation.

The score of 'Messiah' has seen many changes and alterations over the years, not the least of which were Handel's own changes, whenever he wanted to adapt his score to different voices or to different orchestral parts. The Novello and Co. edition, which the Guildford Philharmonic Choir is using for this concert, is a compilation of all the versions that Handel himself is known to have used, and was edited by Watkins Shaw. In his work entitled 'The Story of Handel's Messiah', Shaw points out that the original manuscript of the oratorio, now in the British Museum, is a marvellous document to examine; it is complete with blotches, changes, and even the odd mistake, which shows Handel's impatience to get his thoughts down in writing.

Since that first performance, 'Messiah' has been performed time and again, in all parts of the world, and thousands of people have sat enthralled by the majestic choruses, and moving solos, of this wonderful oratorio. The music is thrilling, rising to heights of drama and pathos that stir to the innermost being those who listen to it.

Why Oratorio?

Oratorio means 'oratory by music'. Oratorios were originally designed to educate people in significant portions of the Bible. They date back to the time when Bibles were so expensive that few could afford them, and of the few who could, fewer still were sufficiently educated to be able to read them. To overcome the barriers of ignorance, or unavailability of the Scriptures, the great texts of the Bible were set to music, and men were taught to learn and sing them. At the conclusion of the first performance at Dublin, a friend approached Handel. "I must congratulate you upon such a beautiful piece of entertainment," he said to the composer. "Entertainment!" exclaimed Handel, "That was not written for entertainment, it was written for education".

Who Is The Messiah?

'Messiah' is a Hebrew word, usually translated in the New Testament as 'Christ'. It means 'the Anointed' of God. The Oratorio aims to present an outline of the life and mission of Christ taken from Scripture, for all the words sung during the course of this work are taken from the Bible. It opens with some of the Old Testament prophecies that proclaim the coming of the Messiah; then follows with his birth, his mission, the Jewish rejection of his teaching, his death upon the cross, his ascension into heaven, the proclamation of the Gospel to all nations by the disciples, the second advent of Christ, the resurrection and glorification of his followers. The Oratorio thus dramatises the two advents of Christ. Firstly, when he appeared as the Lamb of God for the sin of the world (John 1:29), and secondly, when he shall again appear to set up on earth the Kingdom of his Father, and to reign at Jerusalem over a world at peace (Acts 1:11; 3:19-21). The well-known and universally acclaimed 'Hallelujah Chorus' celebrates this latter event.

PART THE FIRST

The Oratorio is divided into three main sections. The first part dramatises the great expectancy in Israel for the promised Messiah. It draws upon some of the prophecies of the Old Testament that foretell his coming, and the work he will accomplish. He will comfort Jerusalem, cause its warfare to cease, subdue its enemies. Nothing will be permitted to impede his path: "Every valley will be exalted, and every mountain and hill made low, and the crooked straight, and the rough places plain". In other words, every difficulty to the development of His power will be removed, every hindrance overcome, and as a result "the glory of the Lord will be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it".

Birth of Messiah

The beautifully haunting melody of the Pastoral Symphony so suggestive of calm peace, as shepherds tend their flocks on the hillside of Judea, introduces this portion of the Oratorio. But the peace is suddenly broken. The music dramatises the fear and amazement of the shepherds, as there appeared before them an angel, and they heard words proclaiming the momentous news: "Fear not, for behold I bring you tidings of

great joy which shall be to all people. For unto you is born this day, in the city of David, a saviour which is Christ the Lord". The music rises to a crescendo of excitement, culminating in the angelic chorus: "Glory to God in the highest, and peace on earth, goodwill towards men". The first part ends by words suggestive of the Lord's ministry. He travelled throughout Judea, calling upon those who were heavily laden with sin and trouble to come unto him, to learn of him, and accept his yoke, if they would find true rest and peace.

PART THE SECOND

But the Jewish people were not satisfied with a meek and lowly Messiah. Their minds were filled with prophecies of the Old Testament that promised national greatness for Israel, when Jerusalem would be the Metropolis of the world, and a divine law would proceed therefrom to all nations, filling the earth with peace and goodwill. They had ample Scriptural testimony to support their anticipations, but they failed to appreciate the twofold mission of the Messiah. They did not understand that the cross must come before the crown, that the Messiah must first appear as the Lamb of God for the sin of the world, and, after ascending to heaven, return to take up his power and reign. They expected a mighty military leader; they were disappointed to find a lowly Nazarene, a humble carpenter, proclaiming a doctrine of non-resistance to evil, calling upon men to submit to wrong and place their trust in God.

He explained His mission to His disciples, telling them that his first advent was not the time of glory promised by the prophets, but that in due time he would come again, in order that he might fulfil the prophecies of glory of which the Scriptures are full. He tried to explain this to his disciples, but even they did not understand. The tragic and sorrowful experiences endured by the Messiah are told in some of the choruses and solos in the second part of the Oratorio: "He was despised and rejected of men; a man of sorrows and acquainted with grief". He possessed the nature common to all mankind; one that has a bias to sin, and whose destiny is the grave. He had to conquer the former that he might snap the chains of the latter, for apart from a resurrection there is no hope for man; the doctrine of an immortal soul that ascends to heaven after the death of the body, finds no support in the Bible. The hope consistently set forth therein, is in a resurrection from the grave to life eternal upon the earth at Christ's coming.

Christ's mission was to open a way from sin and death for all who would accept him. To do that, he himself submitted to its power: "He was bruised for our iniquities, the chastisement of our peace was upon him" declares the chorus, quoting from Isaiah 53.

But though man forsook him in the time of his humiliation, God did not. He received strength from on high to conquer. Though he was put to death, his perfect obedience ensured his resurrection on the part of a just Creator, and the world saw the amazing spectacle of a man brought again from the dead, and raised immortality. The solemn, grave tones of the Oratorio in the early portion of the Second Part, suggest the tremendous burden carried by him as he was misunderstood by friends and foe alike. The drama of the music becomes intense, as it suddenly changes to portray the derision and

scorn that people heaped upon him as they rejected his claim to be the Messiah. "All they that see him laugh him to scorn," sings the soloist. It is followed by a chorus that echoes the mocking words of unbelieving Jews as he hung upon the cross: "He trusted in God that He would deliver him; let Him deliver him, if He delight in him". Even the disciples deserted their Lord at this time: "He looked for some to have pity on him, but there was no man". And so, bearing a tremendous load of sorrow, sufficient to break his heart, "he was cut off out of the land of the living". He died upon the cross.

But there is a note of joy in the music, as the words are sung proclaiming that God brought Jesus again from the grave. He triumphed, not only over the Jews and Gentiles who crucified him, but over the power of death itself. And this triumph makes possible the fulfilment of all the prophecies that tell of his ultimate glory. Thus the Oratorio bursts into the glorious chorus: "Lift up your heads, and the King of Glory shall come in". The risen Christ became the symbol of hope to his disciples. It became the basis of the gospel of peace which the disciples carried into all the world, as sections 37-39 of the Oratorio portray, telling the news of Christ's second coming, and the hope of eternal life in him. For as Christ triumphed, so also can others.

Hallelujah Chorus

The word "Hallelujah" (or 'Halleluyah') is compounded of two words, *hallel* to praise and *Yah* - a contraction of the Hebrew name for God, *Yaweh*. 'Hallelujah' therefore means '*Praise ye Yahweh*'. This magnificent chorus is a glorious combination of words and music which rises higher and higher: a majestic crescendo of sound, proclaiming glory to the Lord God of heaven and earth, and to His own son, the Messiah. The setting of these words tells the triumph of the Messiah as "King of kings and Lord of lords,"

It is the custom of people in English-speaking countries to stand whilst this chorus is sung. The custom dates from the time of King George I. So moved was he by the sentiments expressed in the chorus, and by the fact that if Christ is to reign, then all earthly monarchs are necessarily subordinate, that he rose to his feet, and the audience rose with him.

PART THE THIRD

The Oratorio passes on to solemn matters of personal concern. These relate to things of individual hope and the personal triumph of those who have accepted the message of the Lord Jesus Christ, and have taken his yoke upon them. The words of Scripture are quoted, that though a man might die, yet he can have hope in the resurrection when, "at the latter days," the Redeemer shall "stand upon the earth" (Job 19:25). This solo is followed by quartet and chorus, which proclaim the hope of the Apostle Paul: "Since by man came death, by man came also the resurrection of the dead. For as in Adam all die; even so, in Christ, shall all be made alive". Here is a personal triumph. As Christ rose from the dead, and was clothed with immortality, so also can those be who are his. The succeeding duet, chorus and solo speak of the great personal victory that will be the lot of those who come unto the Messiah in the way appointed. It will be a victory over sin and

death, a moral and physical victory which will find reward for them in the bestowal of immortality by their Lord, when he comes to reign on earth as King.

The Chorus, "Worthy is the Lamb", is taken from Revelation 5, and is part of a number of divinely inspired songs. The language is symbolic, depicting Christ in the fullness of his glory, when he reigns in Jerusalem as King. This is the song of the Redeemed, the song of men and women who have not merely listened to the glorious music of 'Messiah', but have taken heed to the message of its words: "Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto him that sitteth upon the throne and unto the Lamb for ever and ever". With that in mind, we can surely enter into the spirit of the final majestic chorus of the Oratorio--"AMEN".

H.P. Mansfield: From his booklet entitled 'The Gospel In Song'

PART I

OVERTURE

RECITATIVE (*Tenor*)

Comfort ye, comfort ye My people, saith your God. Speak ye comfortably to Jerusalem and cry unto her that her warfare is accomplish'd, that her iniquity is pardoned. The voice of him that crieth in the wilderness, "Prepare ye the way of the Lord, make straight in the desert a highway for our God".

AIR (*Tenor*)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain.

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

RECITATIVE (*Bass*)

Thus saith the Lord of Hosts: "yet once, a little while and I will shake the heavens and the earth, the sea and the dry land: and I will shake all nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple, e'en the messenger of the covenant, whom ye delight in; behold, He shall come", saith the Lord of Hosts.

AIR (*Bass*)

But who may abide the day of His coming? And who shall stand when He appeareth? For He is like a refiner's fire.

CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

RECITATIVE (*Alto*)

Behold! a virgin shall conceive and bear a Son, and shall call His name Emmanuel: "God with us".

AIR (*Alto*) and CHORUS

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. O thou that tellest good tidings to Zion, good tidings to Jerusalem, arise; say unto the cities of Judah, Behold your God! Behold; the glory of the Lord is risen upon thee.

RECITATIVE (*Bass*)

For behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR (*Bass*)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death; upon them hath the light shined.

CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His Name shall be called Wonderful Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

PASTORAL SYMPHONY

RECITATIVE (*Soprano*)

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

RECITATIVE (*Soprano*)

And the angel said unto them, "Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the City of David a Saviour, which is Christ the Lord".

RECITATIVE (*Soprano*)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:

CHORUS

"Glory to God in the highest, and peace on earth, goodwill toward men".

AIR (*Soprano*)

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem! Behold, thy King cometh unto thee. He is the righteous Saviour and He shall speak peace unto the heathen.

RECITATIVE (*Alto*)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

AIR (*Alto, or Alto and Soprano*)

He shall feed his flock like a shepherd, and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labour. Come unto Him, ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

His yoke is easy, and His burden is light.

~ *INTERVAL* ~

PART II

CHORUS

Behold the Lamb of God that taketh away the sins of the world.

AIR (*Alto*)

He was despised and rejected of men, a man of sorrows, and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair. He hid not his face from shame and spitting.

CHORUS

Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions. He was bruised for our iniquities; the chastisement of our peace was upon Him.

CHORUS

And with His stripes we are healed.

CHORUS

All we like sheep have gone astray; we have turned ev'ry one to his own way. And the Lord hath laid on Him the iniquity of us all.

RECITATIVE (*Tenor*)

All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

CHORUS

"He trusted in God that He would deliver Him, let Him deliver Him, if He delight in Him".

RECITATIVE (*Tenor*)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on him, but there was no man, neither found He any to comfort Him.

AIR (*Tenor*)

Behold, and see if there be any sorrow like unto His sorrow.

RECITATIVE (*Tenor*)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

AIR (*Tenor*)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is this King of Glory? The Lord strong and almighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is this King of Glory? The Lord of Hosts, He is the King of Glory.

RECITATIVE (*Tenor*)

Unto which of the angels said He at any time, Thou art my son, this day have I begotten thee.

CHORUS

Let all the angels of God worship Him.

AIR (*Alto, Soprano or Bass*)

Thou art gone up on high. Thou hast led captivity captive and received gifts for men, yea, even for Thine enemies, that the Lord God might dwell among them.

CHORUS

The Lord gave the Word. Great was the company of the preachers.

AIR (*Soprano*)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

CHORUS

Their sound is gone out into all lands and their words unto the ends of the world.

AIR (*Bass*)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

CHORUS

Let us break their bonds asunder and cast away their yokes from us.

RECITATIVE (*Tenor*)

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

AIR (*Tenor*)

Thou shall break them with a rod of iron; Thou shall dash them in pieces like a potter's vessel.

CHORUS

Hallelujah: for the Lord God Omnipotent reigneth. The kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

PART III

AIR (*Soprano*)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first-fruits of them that sleep.

CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

RECITATIVE (*Bass*)

Behold! I tell you a mystery; we shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

AIR (*Bass*)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

RECITATIVE (*Alto*)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory.

DUET (*Alto & Tenor*) and CHORUS

O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

AIR (*Soprano or Alto*)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather that is risen again, who is at the right hand of God; who makes intercession for us.

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood. To receive power, and riches and wisdom and strength and honour and glory and blessing. Blessing and honour glory and power be unto Him be unto Him, That sitteth upon the throne and unto the Lamb, for ever and ever.

CHORUS

Amen.

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Ghislaine Morgan



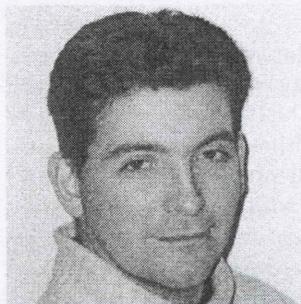
Ghislaine Morgan has gained a considerable reputation as both a singer and singing teacher. She read Music at Oxford, then trained at the Royal College of Music where she was awarded the Sacher Scholarship.

She has performed throughout Europe, Asia and the USA; recent engagements including a tour of South Africa singing Mahler's *Resurrection* Symphony and *Das Knaben Wunderhorn* and recording the title role in Handel's *Deborah* for German radio. She has given concerts at the Mathieson Music School, Calcutta 2nd International Festival, the Tel

Aviv Festival for Vocal Music and the Zaarlouis Festival, as well as numerous appearances in London and the provinces. Stage appearances include Mrs Japheth in Britten's *Noye's Fludde*, 3rd Norn in Wishart's *Nornagest* and Polly in Wilson's *The boyfriend*. She has also performed with Aix-En-Provence Opera, Bath festival Opera and opera Du Lyon. Ghislaine is as equally at home with the early music as more contemporary genres, having sung for ten years with such groups as the Tallis Schollars the Sixteen and the Monteverdi Choir before pursuing a solo career. Ghislaine can be heard regularly on Classic FM and also on the EMI, Gimell, Naxos, Richmond and Regent labels.

Ghislaine is widely sought after as a coach of individual choirs, and her driving passion is encouraging others to be expressive with confidence. She is advisor to the Finchley Children's Music group and the Mathieson Music School, Calcutta, director of workshops in Britain, Holland and Spain, and is a member of the faculty of the Charles Wood Summer Music School, the Lacock Summer School, Oakham International Summer School and the Saeculum Festival of Early Music.

Charles Humphries



Having graduated from the royal Academy Of Music, Charles Humphries has become recognised as one of the most foremost countertenors of his generation. He studied and trained with Charles Brett, Michael Chance and James Bowman and is now continuing his training with Paul Farrington. Charles appears regularly as a soloist not only alongside the recognised baroque ensembles of Britain, but also in his own right throughout the UK and across Europe. These appearances include venues such as the Barbican,

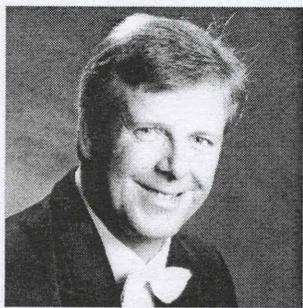
The Queen Elizabeth Hall, the Wigmore Hall, the Palaise des Beaux Arts in Brussels, the Concertgebouw in Amsterdam, Prague, Warsaw, Copenhagen, Oslo and the Festival of La Chaise Dieu in southern France.

Highlights of the last years' season include: soloist in the celebratory Bach *Cantata* pilgrimage with Sir John Eliot Gardiner, the role of the Sorceress in *Dido and Aeneas* for the King's Consort and Robert King, *Jephtha* in the Handel Hallé Festival under Nicholas McGegan, and the final concert of the Lufthansa Festival in Westminster Abbey during

the summer. As a soloist, Charles has recorded Handel's *Messiah*, *Jephtha*, *Judas Maccabeus* and, for the radio, *Solomon*.

As well as Charles' concert and recital work, he is also sought after within the world of opera. Roles range from the title role in Handel's *Tamerlano*, Delfa in Cavalli's *Giasone*, and roles in *The Fairy Queen* and *King Arthur* to the Sorceress in Purcell's *Dido and Aeneas*. Future operatic appearances include the title role of Cavalli's *Pompeo Magna* in Zagreb in the 2001/02 season. Future concert engagements this year include Passions and recitals in Copenhagen, *Lo Spozolizio* with The King's Consort, solo Spanish music with the Orchestra of the Renaissance and cantatas of J S Bach with Tom Koopman and Amsterdam Baroque. Charles also directs the new vibrant chamber ensemble Kontrabande, performing music of the 17th and 18th centuries. Their debut recording will be released on the Claudio label at the beginning of 2002, containing solo Bach Cantatas and instrumental items of J S Bach.

Andrew Murgatroyd



Andrew Murgatroyd was born in Halifax, West Yorkshire and first studied singing with Barbara Robotham, while reading music at Lancaster University. He subsequently spent two years as a Lay Clerk at Christ Church Cathedral Oxford, furthering his vocal studies with Rudolf Piernay.

Andrew's extensive repertoire ranges from Monteverdi, (whose 1610 vespers he has recorded for Harry Christophers on Hyperion and Rene Jacobs on Harmonia Mundi) to the most demanding contemporary scores, working with conductors such as Richard Bernas, Martin

Brabbins, Odaline de La Martinez and Robert Ziegler.

Notable performances include Bach's *St Matthew Passion*, Elgar's *Coronation Ode* and Mozart's *C Minor mass* with Sir David Willcocks and the Bach Choir at The Royal Festival Hall; Beethoven's *Missa Solemnis* for the RTE in Dublin, Elgar's *Dream of Gerontius* in Wells, Guildford and Ripon Cathedrals and York Minster; Verdi's *Requiem* in Salisbury and Canterbury Cathedrals, the Barbican and at both the Brighton and Flanders Festivals; John Tavener's *We shall See Him As He Is* with Richard Hickox and the BBC Welsh Symphony Orchestra at the proms and subsequently recorded for Chandos; a concert performance of *Andrea Chenier* in the Concertgebouw for VARA and Britten's *War Requiem* in Belfast.

Andrew broadcasts regularly with the BBC Orchestras. He has performed Britten, Stravinsky, and Howells with the BBC Symphony Orchestra; Mozart, Haydn and John Tavener with the National Orchestra of Wales; Handel, Nono and Rachmaninov for the BBC Scottish Symphony Orchestra; Mozart and Britten with the BBC Philharmonic and Weill, Pizzetti, Coleridge-Taylor and, most recently, Spohr's *Day of Judgement* with the BBC Concert Orchestra.

Colin Campbell



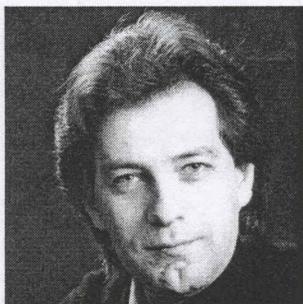
Colin Campbell was born in London and studied at the Royal Northern College of Music. He has appeared as a concert soloist throughout the UK, including London's South Bank, Royal Albert Hall, St John's Smith Square and the Barbican; Snape Maltings, Symphony Hall, Birmingham and in numerous festivals on the continent, the USA and the Far East. 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 Gramophon

labels. Under the baton of Sir John Eliot Gardiner, Colin has sung the bass solos in Monteverdi's *Vespers* in Cremona and Milan and the Voice of Christ in John Tavener's *The World is Burning*, recorded by Philips Classics. Recent recordings include the award-winning Grainger collection entitled *The Londonderry Air*, again with Gardiner and Philips, and Howells' *A Spotless Rose* with Stephen Layton and Polyphony for Hyperion.

Concert engagements have included several appearances with the Gabrieli Consort, City of London Sinfonia, Trevor Pinnock and The English Concert, Collegium Musicum '90 under Richard Hickox, Christopher Hogwood and The Academy of Ancient Music, the viol consort Fretwork, 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; Handel's *Atalanta* at the Hallé Festival; Christus in Bach's *St Matthew Passion* in Tampere, Finland; Mendelssohn's *Elijah* at the Trondheim Festival, Norway; Brahms' *Requiem* at the St Endellion Easter Festival; Bach's *B Minor Mass* in Japan and Korea with the English Baroque Soloists under Gardiner and Handel's *Judas Maccabaeus* in Vilnius, Lithuania with Nicholas McGegan.

Jeremy Backhouse



Jeremy Backhouse began his musical career in Canterbury Cathedral where he was Head Chorister, and later studied music at Liverpool University. He spent 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. Jeremy is also the conductor of the Vasari Singers, widely

acknowledged as one of the finest chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, they have performed regularly on the South Bank and at St John's, Smith Square in London, as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. In 1998, he took the Vasari Singers on a fascinating and highly successful tour of Tuscany, singing in churches and cathedrals connected with Giorgio Vasari, performing in the church in Arezzo in which Vasari is buried and in the Duomo in Florence.

In January 1995, Jeremy 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 1998, he conducted the choir in 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, and in March 1999 gave a "masterly" performance of Bruckner's Mass in E minor and Mahler's *Symphony No.2* in Guildford Cathedral.

He has worked with a number of the leading choirs in the country, including the Philharmonia Chorus (preparing for Sir Colin Davis), the London Choral Society (for Ronald Corp) and the Brighton Festival Chorus (for Carl Davies). In September 1998, Jeremy became the Music Director of the Wooburn Singers, only the third conductor in the distinguished 30-year history of the choir, following Richard Hickox and most recently, Stephen Jackson.



The Brandenburg Sinfonia is one of the most dynamically versatile musical organisations in the country. It is renowned for its special quality of sound and poised vivacity in performance. The Orchestra performs regularly in the majority of the major venues across the

country, and in London at the Barbican, Royal Albert Hall, Queen Elizabeth Hall, Fairfield Hall and St John's Smith Square.

The Brandenburg Sinfonia is also in great demand abroad and has recently visited France, USA, Bermuda, the Channel Islands, Barbados and St Petersburg. Future tours include, France, Germany, USA, Japan, Hong Kong and Barbados.

In 1999 the orchestra established major concert series at both St Martin's-in-the-Field and Crystal Palace Bowl. In Autumn 2001 the orchestra undertook a major Classical Music cruise on the QE2.

A large number of artists of international standing have worked with the orchestra including Emmanuel Hurwitz, Lesley Garrett, John Georgiadis, John Wallace, Michael Thompson and Gordon Hunt.

Its repertoire ranges from Bach to Lloyd Webber and its members give around three hundred performances of orchestral, chamber, choral and operatic music during the year.

The orchestras for a number of touring companies are formed from members of the Brandenburg Sinfonia including First Act Opera, London City Opera, Opera Holland Park, London Opera Players and Central Festival Opera.

"What made it actually rather enjoyable was the playing of the chamber orchestra which was consistently well shaded and nuanced" THE TELEGRAPH

"Some of the most stylish Mozart playing for some time" THE TIMES"

"An ensemble of distinguished players..." THE INDEPENDENT

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 once a year. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Jeremy Backhouse, appointed in 1995, holds the position of conductor at the present time, with Jeremy Filsell as rehearsal accompanist. Sir David remains in close contact with the Choir as its current President.

The Choir enjoyed a challenging and exciting concert programme for the 1999-2000 season, including Haydn's *Creation* and (together with members of its twin choir, the Freiburger Bachchor), a gala performance of Bach's *St Matthew Passion*, sung in German. In the 2000-01 series, the choir continued to perform major works, among them Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem* and Vaughan Williams' *A Sea Symphony*.

In June this year the choir were asked to provide a small chamber choir to sing Vivaldi's *Gloria* at St Martin-in-the-Field's, and in October the whole choir had the opportunity to sing at the Royal Albert Hall accompanying the tenor, Russell Watson.

If you would like any further information about the choir and its forthcoming season, please contact Noreen Ayton on 01932 221918 or visit our website at www.guildfordphilharmonicchoir.org.uk, where you will find full details. The choir is always looking for new members, especially sopranos and tenors; prospective members are welcome to come along to rehearsals on a Monday evening in central Guildford on an informal basis, before committing to an audition.

GUILDFORD PHILHARMONIC CHOIR

SOPRANOS

Marian Adderley
Jacqueline Alderton
Joanna Andrews
Noreen Ayton
Mary Broughton
Elaine Chapman
Sara Dann
Rachel Edmondson
Josephine Field
Angela Hand
Nora Kennea
Mo Kfoury
Judith Lewy
Julia Maitland
Krystyna Marsden
Gayle Mayson
Lois McCabe
Hilary Minor
Susan Norton
Robin Onslow

ALTOS

Marion Arbuckle
Sally Bailey
Iris Ball
Penny Baxter
Evelyn Beastall
Iris Bennett
Kate Blackman
Jane Brooks
Mary Clayton
Margaret Dentskevich
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Mandy Freeman
Valerie Garrow
Ingrid Hardiman
Joanna Harman
Lucy Hatcher
Carol Hobbs
Sheila Hodson
Joy Hunter
Valerie Leggatt
Kay McManus

Alison Palmer
Margaret Parry
Vivienne Parsons
Kate Peters
Rosalind Plowright
Alison Rawlinson
Kate Rayner
Gillian Rix
Ann Sheppard
Maureen Shortland
Dawn Smith
Judy Smith
Vicki Steele
Kathy Stickland
Carol Terry
Christine Tollman
Enid Weston
Tessa Wilkinson
Christine Wilks

Christine Medlow
Rosalind Milton
Mary Moon
Brenda Moore
Jean Munro
Jacqueline Norman
Sue O'Connell
Penny Overton
Anne Philps
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Rima Sköld
Prue Smith
Alex Stevens
Hilary Steynor
Rosey Storey
Jane Sweaney
Hilary Trigg
Barbara Watterson
June Windle
Maralyn Wong
Beatrice Wood
Pamela Woodroffe

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Paul Bielatowicz
Bob Bromham
Douglas Cook
Tony Cousins
Bob Cowell
Geof Edge
Leslie Harfield
Chris Robinson
John Trigg

BASSES

Dan Adderley
Peter Allen
Peter Andrews
Roger Barrett
Alan Batterbury
John Britten
Philip Davies
Michael Dudley
Terence Ellis
James Garrow
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
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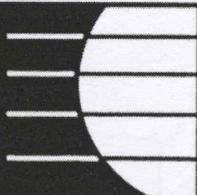
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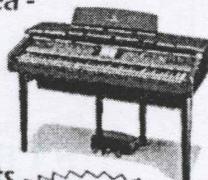
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Conductor: Jeremy Backhouse

