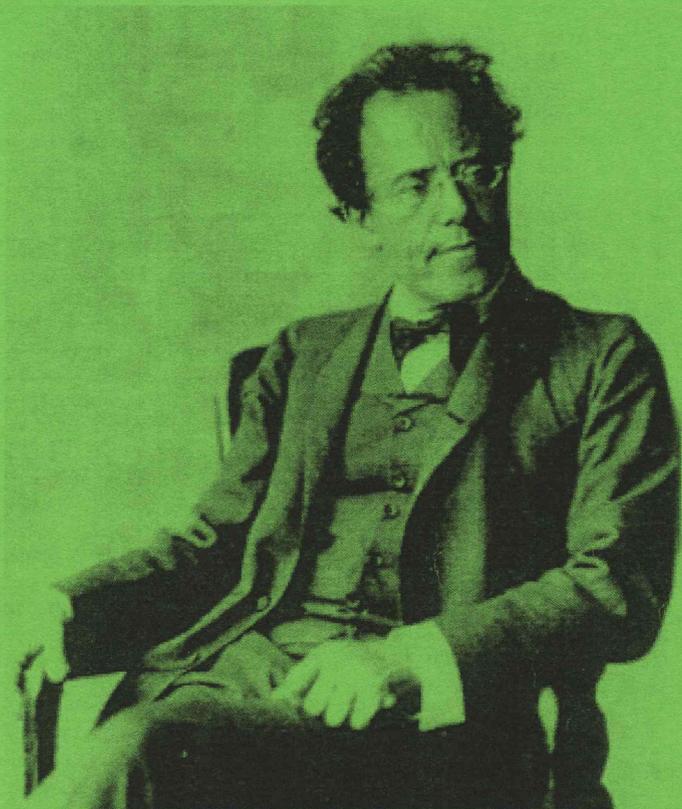


Guildford Philharmonic Choir



Mahler

Symphony no 8 in E flat major
'Veni Creator Spiritus'

Saturday 17th May 2003, at 7.30pm

Dates for your Diary

Saturday November 29th 2003

Guildford Cathedral

Bach: Brandenburg Concerto No. 3

Handel: Dixit Dominus

Albinoni: Adagio for strings and organ

Vivaldi: Gloria

Sunday December 14th 2003

Guildford Civic

Mayor of Guildford's Christmas Concert

Saturday March 20th 2004

Guildford Cathedral

Programme to be announced

Saturday May 22nd 2004

Guildford Cathedral

Programme to be announced

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Guildford Philharmonic Choir



President Sir David Willcocks CBE MC

Mahler Symphony No 8 in E flat major

'Veni Creator Spiritus'

Claire Seaton	<i>Magna Peccatrix</i>	Soprano
Diane Atherton	<i>Una Poenitentium</i>	Soprano
Helen Neeves	<i>Mater Gloriosa</i>	Soprano
Vanessa Williamson	<i>Mulier Samaritana</i>	Alto
Teresa Shaw	<i>Maria Aegyptiaca</i>	Alto
Lee Hickenbottom	<i>Doctor Marianus</i>	Tenor
Colin Campbell	<i>Pater Ecstasticus</i>	Baritone
Michael Bundy	<i>Pater Profundus</i>	Bass

Guildford Philharmonic Choir

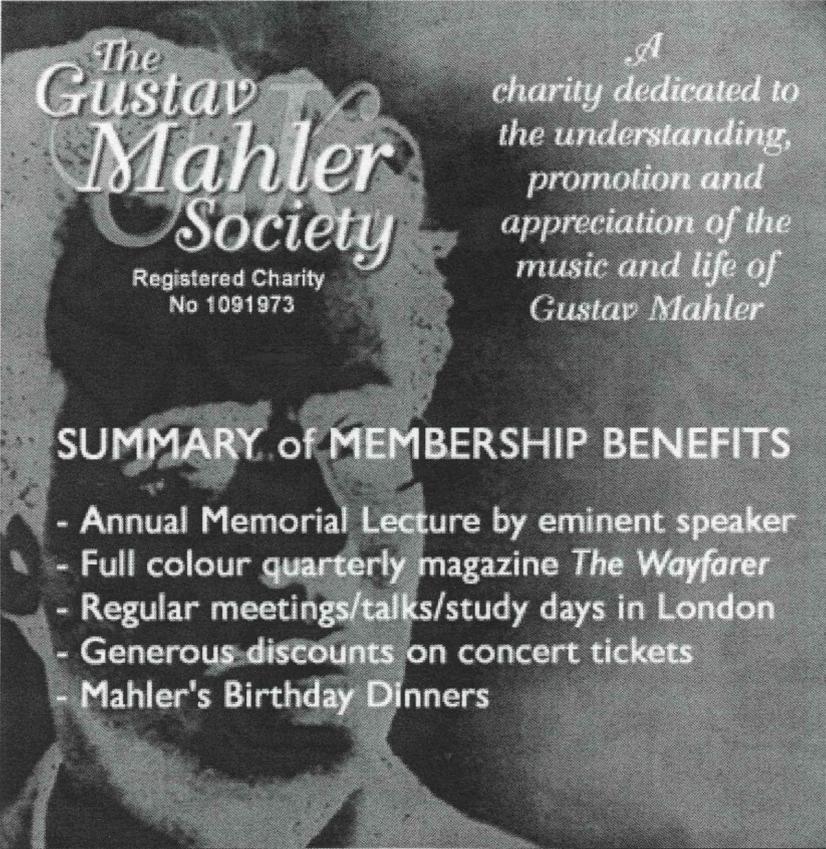
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South West Essex Choir

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The Forest Philharmonic Orchestra

Conductor: Jeremy Backhouse



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Gustav Mahler (1860 - 1911)

Mahler was born in Kalischt, Bohemia, on 7 July 1860. At the time, Bohemia (later to form a major component of Czechoslovakia, and later the Czech Republic) was part of the Austro-Hungarian empire, then enduring its final crumbling decades, and the region where Mahler spent his youth was strongly associated with the Czech independence movement.

Mahler was one of the most important and influential conductors of the period. Although he had originally studied piano and composition, he was not a virtuoso pianist and his student and youthful works were already too forward-looking for him to win the conservatively judged composition contests of the time. As a result, Mahler was forced into a conducting career, the early part of which was spent at a series of regional opera houses. He rose to prominence after his appointment in 1897 as Musical Director of the Vienna Opera, which reached its zenith under his leadership. In 1907 Mahler left Vienna to continue his conducting career in the USA, serving with Toscanini as conductor of the Metropolitan Opera. He conducted two seasons, and then accepted a 2-year contract from the Philharmonic Society (now the New York Philharmonic). However, Mahler's time in New York was not an enjoyable experience – he had a low opinion of American concertgoers and musicians, did not get along with the New York critics, and fought with the management of both the Met and the Philharmonic Society.

As Mahler was forced to spend most of the year conducting, he was, throughout his career, a summer composer. He conducted during the autumn, winter and spring, and then retreated to the country to compose. Mahler thus limited his composing to only two genres – the symphony and lieder. He completed ten symphonies (nine numbered works and *Das Lied von der Erde*) and died leaving sketches and two completed movements of a tenth numbered symphony. Mahler is known for the length, depth and painful emotions of his works. He loved nature and life but, based on early unhappy childhood experiences, had a fear of and preoccupation with death. His music drew heavily on Bach, Beethoven and Wagner (all three probably having more influence than Bruckner, who is most consistently cited as being Mahler's main influence).

The Eighth Symphony was written in an extraordinary burst of creativity, during 8 weeks in the summer of 1906 (it was orchestrated the following year). For 4 years he withheld this most gigantic of all symphonic scores from an increasingly curious world of musicians.

Not until 1910 did he finally yield to the wishes of his concert representative Gutmann and agree to its premiere. At its legendary Munich premier, on 12 September 1910, with Mahler himself conducting, the Eighth proved to be the greatest and perhaps the only unqualified triumph of his life, in front of an audience including Erich Wolfgang Korngold, Siegfried Wagner, Felix Weingartner, Anton Webern, Leopold Stokowski, Willem Mengelberg, Bruno Walter, Clemenceau, Thomas Mann, Max Reinhardt and Henry Ford.

Mahler's triumph as a composer was not to be repeated in his lifetime. His health had steadily declined during his stay in the United States, his attacks of angina being exacerbated by his conflicts in New York, and he was already seriously ill with endocarditis at the premiere; he died only months later in 1911.

The symphony is scored for huge a orchestra (including quadruple winds with eight horns, as well as mandolin and harmonium), off-stage brass of four trumpets and three trombones, eight soloists, a double choir, a childrens choir and concert organ. At the first performance, there was an orchestra of 171 (including 84 strings) and a chorus of 850, giving a total of 1029 performers – hence the sobriquet 'Symphony of a Thousand' ascribed to the work by Emil Gutmann, the impresario who mounted this 'Barnum and Bailey' affair (Mahler's epithet, he being unimpressed by Gutmann's title).

The Eighth was the most immediately accepted of all Mahler's works and, as he himself predicted to Willem Mengelberg, also the most easily understandable. It is a statement of Mahler's personal aspirations: a belief in the ability of the inspired spirit to lift mankind to the highest plain of achievement through love in all its aspects and embodied specifically in 'The Eternal Feminine' which, for Mahler, meant his wife Alma, to whom the work is dedicated. Within that scheme there are other interconnecting ideas to do with faith, belief and theology which find resonance in the texts chosen and the way they compare and contrast.

Part I is a tight symphonic setting of the Latin Hymn 'Veni Creator Spiritus'; Part II a more rhapsodic setting of the final part of Goethe's *Faust*. These two texts fuse religion and humanism together, with Faust symbolising mankind redeemed from wrongdoing through love. In that sense, Part II answers Part I both philosophically and also musically, since there are thematic links to be found between the two.

Part I

Hymnus: *Veni, Creator Spiritus*

Veni, creator spiritus,
mentes tuorum visita.
Imple superna gratia,
quae tu creasti pectora.

Come, creator spirit,
visit our souls.
Fill them with grace,
Thou that didst create them.

Qui Paraclitus diceris,
donum Dei altissimi,
fons vivus, ignis, caritas,
et spiritalis unctio.

Thou, that are called Counsellor,
gift of God most high,
living fount, fire, love,
and unction of the spirit.

Infirma nostri corporis
virtute firmans perpeti;
accende lumen sensibus,
infunde amorem cordibus.

Endow our weak flesh
with perpetual strength,
kindle our senses with light,
pour Thy love into our hearts.

Hostem repellas longius,
pacemque dones protinus;
ductore sic te praevio
vitemus omne pessimum.

Drive the enemy far from us,
grant us lasting peace.
So, beneath Thy guidance,
we may avoid all ill.

Tu septiformis munere,
dexteræ paternæ digitus.

Thou, seven-fold in gifts,
finger of the Father's right hand.

Per te sciamus da Patrem,
noscamus Filium,
Spiritus credamus omni tempore.

Grant us knowledge of the Father
and of the Son
through Thee, Spirit, grant that we
may always believe.

Da gaudiorum praemia,
da gratiarum munera;
dissolve litis vincula,
adstringe pacis foedera.

Grant us joy,
Grant us the gift of grace;
loosen the chains of contention,
bind fast the covenants of peace.

Gloria Patri Domino,
Deo sit gloria et Filio
Natoque, qui a mortuis surrexit,
ac Paraclito in saeculorum saecula.

Glory to God the Father,
Glory to the Son
who rose from the dead,
and to the Paraclete for evermore.

Part II

Closing Scene of Goethe's *Faust*, Part 2

CHOIR & ECHO

(Mountain ravines, forest, cliffs, wilderness. Holy Anchorites dwell among clefts in the mountainside.)

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln, sie Klammern an,
Stamm dicht an Stamm hinan.

Forest sways towards us,
rocks weighing down heavily,
roots grapple their flanks,
trunk close to trunk, pushing upward.

Woge nach Woge spritzt,
Höhle, die tiefste, schützt;
Löwen, sie schleichen stumm,
freundlich um uns herum,
ehren geweihten Ort,
heiligen Liebeshort.

Wave chasing wave, foaming,
deepest cave affords shelter.
Lions stalk silently,
amicably around us,
honouring the sacred place,
holy sanctuary of Love.

PATER ECSTATICUS

(soaring up and down)

Ewiger Wonnebrand,
glühendes Liebesband,
siedender Schmerz der Brust,
schäumende Gotteslust
Pfeile, durchdringet mich,
Lanzen, bezwinget mich,
Keulen, zerschmettert mich,
Blitze, durchwettert mich;
daß ja das Nichtige
alles verflüchtige,
glänze der Dauerstern,

Eternal flame of bliss,
glowing bond of Love,
seething agony in the breast,
sparkling delight in God.
Arrows, pierce me!
Lances, subdue me!
Clubs, shatter me!
Lightning bolts, flash through me;
so that all vain things
should vanish,
that the everlasting star may shine
forth;
kernel of everlasting Love!

ewiger Liebe Kern!

PATER PROFUNDUS

(deep region)

Wie Felsenabgrund mir zu Füßen
auf tiefem Abgrund lastend ruht,
wie tausend Bäche strahlend fließen
zum grausen Sturz des Schaums der
Flut;

As the rocky precipice at my feet
rests heavily in the deep abyss;
as a thousand streams flow radiantly
toward the dread falls of the surging
flood;

wie strack, mit eig'nem Kräfft'gen
Triebe,
der Stamm sich in die Lüfte trägt:
So ist es die allmacht'ge Liebe,
die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,
als wogte Wald und Felsengrund!

Und doch stürzt, liebevoll im Sausen
die Wasserfülle sich zum Schlund,

berufen gleich das Tal zu wässern;
der blitzt, der flammend niederschlug,
die Atmosphäre zu verbessern,
die Gift und Dunst im Busen trug:

Sind Liebesboten, sie verkünden,
was ewig schaffend uns umwallt.

Mein Inn'res mög' es auch entzünden,
wo sich der Geist, verworren, kalt,

verquält in stumpfer Sinne Schranken,
scharfangeschloss'nem
Kettenschmerz.

O Gott! beschwichtige die Gedanken,
erleuchte mein bedürftig Herz!

as straight upward, of its own might
urging,
the tree trunk raises itself into the air:
So it is almighty Love
who shapes all things, cherishes all
things.

Though all about me is wild roaring, as
if woods and rocky base were in
tumult!

Yet, full with love in its rushing,
the mass of water hurls itself into the
gorge,

as though ordained to water the valley,
the lightning bolt flaming downward
to purify the atmosphere
that bore poison and vapour in its
bosom:

These are Love's messengers, they
proclaim the ever-creating force that
surrounds us.

O may it kindle my innermost being,
where now my spirit, confused and
chilled,

languishes in the confines of my dull
senses,
locked fast in fetters of pain.

O God! calm my thoughts,
enlighten my needy heart!

ANGELS

(soaring in the higher atmosphere, bearing Faust's immortal soul)

Gerettet ist das edle Glied
der Geisterwelt vom Bösen:

Wer immer strebend sich bemüht
den können wir erlösen;

und hat an ihm die Liebe gar von oben

Saved from evil is the noble limb of the
spirit world:

Who ever ceaselessly strives,
him we have power to redeem.

And if love from on high
has also taken its part,

Teilgenommen
begegnet ihm die sel'ge Schar mit
herzlichem Willkommen.

the blessed host
will greet him
with heartfelt welcome.

CHOIR OF BLESSED BOYS

(circling around the loftiest peaks) singing with the angels

Hände verschlinget euch
freudig zum Ringverein,
regt euch und singet
heil'ge Gefühle drein!
Göttlich belehret,
durft ihr vertrauen;
den ihr verehret,
werdet ihr schauen.

Clasp one another's hands joyfully in
the circle of union;
bestir yourselves and let your song add
holy sentiments thereto!
Divinely instructed,
you may rest assured;
Him you worship
you will behold.

THE YOUNGER ANGELS

Jene Rosen, aus den Händen
liebend-heliger Büsserinnen,
halfen uns den Sieg gewinnen
und das hohe Werk vollenden,
diesen Seelenschatz erbeuten.

Those roses from the hands
of loving-holy women penitents
helped us to achieve the victory
and fulfill the lofty purpose,
to capture this treasured soul.

Böse wichen, als wir streuten,
Teufel flohen, als wir trafen.
Statt gewohnter Höllenstrafen

Evil gave way as we strewed them,
devils fled as we hit the mark.
Instead of the accustomed
punishments of Hell
the spirits felt pangs of love;
even the old Satan-master himself
was pierced by sharp pain.
Shout for Joy! it is accomplished.

fühlten Liebesqual die Geister,
selbst der alte Satans-Meister
was von spitzer Pein durchdrungen.
Jauchzet auf! es ist gelungen.

THE MORE PERFECT ANGELS

Uns bleibt ein Erdenrest
zu tragen peinlich.
Und wär' er von Asbest
er ist nicht reinlich.
Wenn starke Geisteskraft die
Elemente an sich herangerafft.

To us remains an earthly residue
painful to bear.
And though it were of asbestos,
yet it is not pure.
When the great might of the spirit
has clutched fast the elements to itself.

kein Engel trennte geeinte Zwiennatur
der innigen beiden;
die ewige Liebe nur vermag's zu
scheiden.

No angel could rend apart the dual
nature intimately conjoined;
everlasting Love alone is able
to divide it.

THE YOUNGER ANGELS

Ich spür soeben, nebelnd um
Felsenhö, ein Geisterleben,
regend sich in der Näh'.

Seliger Knaben seh ich bewegte
Schar,

los von der Erde Druck,
im Kreis gesellt,
die sich erlaben am neuen Lenz
und Schmuck der obern Welt.

Sei er zum Anbeginn,
steigendem Vollgewinn
diesen gesellt!

I perceive at this moment,
like a mist round the rocky heights,
a stir of spirits bustling nearby.

I see a stirring host of Blessed Boys,

freed from earth's burden,
in a circle joined,
delighting in the new springtide and
adornment of the upper world.

Let him at first be joined to these
until finally he attain the highest gain!

CHORUS OF BLESSED BOYS

singing with the younger angels

Freudig empfangen wir
diesen im Puppenstand;

also erlangen wir
englisches Unterpfand.

Löset die Flocken los,
die ihn umgeben!

Schon ist er schön und gross
von heiligem Leben.

Joyfully we welcome
this man in chrysalis form;

thus do we receive
an angelic pledge.

Free him of the tufts
which envelop him.

He is already tall and beautiful
with sanctified life.

DOCTOR MARIANUS

(in the loftiest, purest cell)

Hier ist die Aussicht frei,
der Geist erhoben.

dort ziehen Frauen vorbei,
schwebend nach oben;

die Herrliche, mittenin,
im Sternenkranze,

die Himmelskönigin,
ich seh's am Glanze.

Höchste Herrscherin der Welt!

Lasse mich im blauen,
ausgespannten

Himmelszelt dein Geheimnis schauen!

Here the view is unobstructed,
the spirit exalted,

there women are passing by,
soaring toward the heights;

the All-Glorious One in their midst,
with a coronet of stars,

the Queen of Heaven'

I behold her by her radiance.

Highest Mistress of the World!

Let me, in the blue, outspread vault of
Heaven,

behold thy mystery!

Bill'ge, was des Mannes Brust
ernst und zart beweg't
und mit heil'ger Liebeslust
dir entgegen trägt!
Unbezwinglich unser Mut,
wenn du hehr gebietest;
plötzlich mildert sich die Glut,
wenn du uns befriedest.

Accept that which moves the heart of
man earnestly and tenderly,
and which, with the joy of holy love,
he offers up to thee!
Indomitable our courage
when thou, sublime, commandest;
at once the raging heat subsides
when thou givest us peace.

DOCTOR MARIANUS and CHORUS

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
uns erwählte Königin,
Göttern ebenbürtig.

Virgin, pure in the fairest sense,
Mother, worthy of honour,
over us chosen Queen,
equal to gods.

(Mater Gloriosa wafts into view)

CHORUS

Dir, der Unberührbaren,
ist es nicht benommen,
daß die leicht Verführbaren
traulich zu dir kommen.
In die Schwachheit hingerafft,
sind sie schwer zu retten.
Wer zerreißt aus eig'ner Kraft
der Gelüste Ketten?
Wie entgleitet schnell der Fuß
schiefern, glattem Boden?

Thou, unassailable,
dost yet allow
those easily led astray
in intimacy to approach thee.
Seized into weakness,
they are difficult to save.
Who, of his own strength,
can break apart the chains of desire?
How swiftly does the foot slip
on smooth, sloping ground?

CHORUS OF PENITENT WOMEN and UNA POENITENTIUM

Du schwebst zu Höhen
der ewigen Reiche,
vernimm das Flehen,
Du Gnadenreiche!
Du Ohnegleiche!

Thou dost soar to the heights
of the everlasting realms;
hear the supplication,
Thou, rich in grace!
Thou, unequalled!

MAGNA PECCATRIX

Luke 7:36

Bei der Liebe, die den Füßen
deines gottverklärten Sohnes
Tränen ließ zum Balsam fließen,
trotz des Pharisäer-Hohnes;
beim Gefäße, das so reichlich
tropfte Wohlgeruch hernieder;
bei den Locken, die so weichlich
trockneten die heil'gen Glieder.

By the love that at the feet
of thy divinely transfigured Son
let tears flow as balm,
despite the Pharisee's scorn;
by the vessel which so richly
dripped down sweet fragrance;
by the tresses that so softly
dried the holy limbs.

MULIER SAMARITANA

John 4

Bei dem Bronn, zu dem schon
weiland Abram ließ die Herde führen;
bei dem Eimer, der dem Heiland
kühl die Lippe durft' berühren;

bei der reinen, reichen Quelle,
die nun dorthier sich ergießet,
überflüssig, ewig helle,
rings, durch alle Welten fließt.

By the well, to which once of old
Abram drove his flock;
by the water-vessel which was suffered
to touch with its coolness
the Saviour's lips;
by the pure rich spring
which pours forth from that place
overflowing, eternally bright,
coursing roundabout through all
worlds.

MARIA AEGYPTIACA

Acts of the Saints

Bei dem hochgeweihten Orte,
wo den Herrn man niederließ,
bei dem Arm, der von der Pforte
warnend mich zurücke stieß;
bei der vierzigjäh'gen Buße,
der ich treu in Wüsten blieb;

bei dem sel'gen Scheidegrube,
den im Sand ich niederschrieb.

By the sublime and holy place
where the Lord was laid to rest,
by the arm which from the gate
warning, thrust me back;
by the forty years' penance
to which I remained faithful in
the deserts;
by the blessed farewell
I wrote in the sand.

MAGNA PECCATRIX, MULIER SAMARITANA and MARIA AEGYPTIACA

Die du großen Sünderinnen
deine Nähe nicht verweigerst,
und ein büssendes Gewinnen
in die Ewigkeiten steigerst,
gönn auch dieser guten Seele,
die sich einmal nur vergessen
die nicht ahnte, dass sie fehle,
dein Verzeihen angemessen!

Thou, who dost not deny thy presence
to women who have sinned greatly
and the reward gained by penitence
dost raise to eternity,
grant also to this good soul,
who forgot herself but once,
not suspecting that she erred,
thy just pardon!

UNA POENITENTIUM

(elsewhere called Gretchen, entreating the Virgin)

Neige, neige,
du Ohnegrleiche,
du Strahlenreiche,
dein Antlitz gnädig
meinem Glück!
Der früh Geliebte
nicht mehr Getrübte,
er kommt zurück.

Incline, incline,
Thou unequalled,
richly-radiant,
thy countenance favourably
upon my happiness!
The beloved of my youth,
no longer tarnished,
is returning.

BLESSED BOYS *(circling near)*

Er überwächst uns schon
an mächt'gen Gliedern,
wird treuer Pflege Lohn
reichlich erwidern.
Wir wurden früh entfernt
von Lebechören,
doch dieser hat gelernt:
er wird uns lehren.

He outstrips us already
on mighty limbs;
he will richly repay
our faithful care.
We were taken away early
from the choir of the living,
but this man has learned:
he will teach us.

UNA POENITENTIUM

Vom edlen Geisterchor umgeben
wird sich der Neue kaum gewahr
er ahnet kaum das frische Leben,

Surrounded by the noble choir of
spirits,
the newly arrived is scarcely aware of
himself,
barely perceiving the fresh life within
him,

<p>so gleicht er schon der heil'gen Schar. Sieh, wie er jedem Erdenbände der alten Hülle sich entrafft, und aus ätherischem Gewande hervortritt erst Jugendkraft! Vergönne mir, ihn zu belehren! Noch blendet ihn der neue Tag!</p>	<p>so much does he already resemble the sacred host. See how, of all the earthly bonds of his former husk, he divests himself, and from the ethereal raiment steps forth in the pristine strength of youth! Allow me to instruct him! He is still dazzled by the new day!</p>
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MATER GLORIOSA

<p>Komm! Hebe dich zu höhern Sphären! Wenn er dich ahnet, flugt er nach.</p>	<p>Come! Raise yourself to higher spheres! When he apprehends you, he will follow.</p>
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DOCTOR MARIANUS *(bowing in worship)*

<p>Blicket auf zum Retterblick, alle reuig Zarten euch zu sel'gem Glück dankend umzuarten! Werde jeder bess're Sinn dir zum Dienst erbötig; Jungfrau, Mutter, Königin, Göttin, bleibe gnädig!</p>	<p>Lift your eyes to the redeeming gaze, all beings, repentant, frail, that in gratitude you may be transformed to blessed destiny! May every nobler thought be in readiness to serve you; Virgin, Mother, Queen, Goddess, ever be merciful!</p>
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CHORUS MYSTICUS

<p>Alles Vergängliche ist nur ein Gleichnis; das Unzulängliche, hier wird's Ereignis; das Unbeschreibliche, hier ist's getan; das Ewig-Weibliche zieht uns hinan.</p>	<p>Everything transitory is but an image; that which is imperfect here takes place; the inexpressible here is seen; the Eternal-Feminine draws us upward.</p>
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Claire Seaton

Claire was born in Staffordshire and studied at the Birmingham School of Music and later in London at the Royal Academy of Music with Kenneth Bowen.

Her operatic roles include the Countess in *The Marriage of Figaro*, Metella in *La Vie Parisienne* and Ellen in *Peter Grimes*. Claire made her Glyndebourne debut in 1999 singing the role of Vitellia in *La Clemenza Di Tito*.

She has worked in opera and as an oratorio soloist all over Europe and in Singapore and Korea. Claire recently made her debut at London's Barbican Hall singing Strauss' *Four Last Songs*. Claire has just performed the world premiere of *The Far Theatricals of Day* by Jonathan Dove and is in the middle of recording that and other works by Dove, as well as a new piece by Tim Jackson.

Future engagements include Mahler's *Symphony No 8* in the Usher Hall, Edinburgh and Mozart's *C Minor Mass* in Newcastle.



Diane Atherton

Diane has sung in almost every major concert hall in the British Isles. From London's Barbican and Royal Festival Hall to Belfast's Waterfront and Manchester's Bridgewater Hall. Career highlights include Mendelssohn's *A Midsummer Night's Dream* with Tamas Vasary and the Bournemouth Sinfonietta, with whom she subsequently sang Handel's *Messiah* and Bach's *Christmas Oratorio*; Italian debut in Aldo

Clementi's *Rhapsodia* in Naples; Purcell's *Fairie Queen* touring in Spain (also recorded for Naxos); *Carmina Burana* with Mark Ermler and the London Philharmonic Choir at the QEH; Handel's *Messiah* for HTV and a recording of Janacek's *The Diary of One who Disappeared* for EMI, with Ian Bostridge. Diane has sung extensively in opera, most notably in Verdi's *Rigoletto* as Gilda in the Linbury Studio, Royal Opera House. Other performances include Tytania at the Hampton Court Festival; Helena under the baton of Stuart Bedford at Aldeburgh; Susanna in the Linbury Studio and at Holland Park; Adele in France with ECO; 32 concerts on a UK tour as guest soloist with Christopher Warren Green and the *Strauss Gala*. Future performances include Despina in Ireland, and Haydn's *The Creation* in Oxford.



Helen Neeves

Helen Neeves gained a BA (Hons) in Music at the University of York, where she became a member of the Yorkshire Bach Choir. Having completed a two-year postgraduate course at the Royal College of Music, she is now based in London, where she is currently studying with Julie Kennard.

Helen has experience as a solo and consort singer embracing concert work, CD recordings and radio broadcasts. Recent solo engagements include Haydn's *Nelson Mass* and Mozart's *Vespers* with the Guildford Philharmonic Choir in Guildford Cathedral, and a Christmas concert in the Blackheath Concert Halls with the English Cornett and Sackbut Ensemble. Having performed and recorded works by Dupré with the Vasari singers to critical acclaim, Helen joined them earlier this year to sing Brahms' *Requiem* in St John's Smith Square.

Helen regularly works with Yorkshire Baroque Soloists and Corona Coloniensis, with whom she recently recorded early English verse anthems for West German Radio. She will be joining the group again in July at the York Early Music Festival.

Other recording includes Handel Cantatas and Duets. Having recently made a CD recording with the Clerks group, Helen will be joining them in September for a late night prom.



Vanessa Williamson

Vanessa Williamson studied at the Royal Northern College of Music in Manchester, and won prizes for opera, Lieder, French and English Song. She remains the only singer to have graduated with a first class honours degree. Vanessa has an extensive concert and oratorio repertoire which encompasses familiar and less familiar works from the early

Baroque to the present. She has been a soloist with many major orchestras including the Royal Liverpool Philharmonic, the City of Birmingham Symphony and the Bournemouth Symphony. A popular soloist with choral societies throughout Britain, she sings

regularly in major venues and has performed in several summer music festivals including Bath, Chester and Cheltenham. She has appeared at the Three Choirs Festival and sung with the Performing Arts Symphony Orchestra at their outdoor classical concerts held at historic country houses.

Vanessa often performs throughout Europe. With Pro Cantione Antiqua, she has toured in Poland, France and Italy, singing the Sorceress in *Dido and Aeneas*. Vanessa has travelled throughout Israel on a tour with the Israel Camerata and sang the Verdi *Requiem* at the Church of the Madeleine in Paris. She is a soloist on a CD of *Messiah* on the Carlton label and has performed it at the Flanders Festival in Bruges.

Vanessa also performs with the Kegelstatt Trio in concerts with viola and clarinet. At the Purcell Room they recently premiered *Voices in the Tide*, a specially commissioned work by Paul Drayton.

Recent engagements have included Dvorak's *Requiem* in Nîmes, concerts with the Kegelstatt in The Midlands and Scotland, Elgar's *Sea Pictures* for Malvern Festival Chorus and *The Music Makers* for the Leeds Philharmonic Society at Leeds Town Hall. Future dates include Tippett's *A Child of our Time* in Exeter Cathedral, Bruckner's *F minor Mass*, Mozart's *Solemn Vespers* in Aberdeen and Bach's *B Minor Mass* in Malvern.

Her latest CD release is of Haydn choral works for Meridian.

Teresa Shaw



Teresa studied at Manchester University and the Royal Academy of Music, winning many major awards and scholarships. Since completing her studies she has developed an international career in opera, oratorio and recitals, performing in all the major London venues, and visiting many British and international festivals.

Teresa has appeared with English National Opera playing Hope in *Orfeo*, with Opera North as the second Lady in *The Magic Flute*; for Castleward Opera, Komponist from *Ariadne auf Naxos*, and with the City of Birmingham Touring Opera playing the second witch in *Macbeth*. Her other operatic roles include Dorabella, Cherubino, Rosina, Carmen, Mercedes, Suzuki and Sesto. Her repertoire

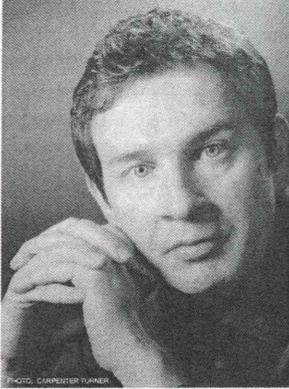
includes a number of contemporary operas and she recently appeared in *Nixon in China* with the London Symphony Orchestra, and in John Woolrich's *The House of Crossed Desires* in Stuttgart. She has performed a number of world premiers including *The Wildman* by Nicola Lefanu at the Aldburgh Festival, *East and West* by Ian McQueen at the Almeida Festival and *The Death of Klinghoffer* by John Adams in Vienna and Lyon. Other roles include Helen in *King Priam*, Beauty in *Beauty and the Beast* and Woman in *Triptych* by Alexander Goehr.

Recent concert performances have included Castiglioni's *Cantata Planus* with The London Sinfonietta, Berios' *Sinfonia* with the Berlin Philharmonic Orchestra, Stravinsky's *Cantata* and Kurt Weil's *Der Silbersee* for the Proms. Engagements for last season included *Tagebuch* by Eisler, *La Demoiselle Élue* by Debussy, *Messiah* with the Huddersfield Choral Society and concerts with Electric Phoenix in Strasbourg and Hannover.

Teresa's concert repertoire is wide-ranging and includes *The Dream of Gerontius*, *St Matthew Passion*, *B Minor Mass*, *A Child of our Time* and the *Glagolitic Mass*. She broadcasts regularly for BBC Radio 3 and has made a number of recordings including *Dido and Aeneas* with John Elliot Gardiner, a CD of English Choral music with Richard Hickox and a forthcoming Christmas CD with the Taverner Consort.

Engagements during the forthcoming season include Mozart's *Requiem* with the London Mozart players, Verdi's *Requiem* with the Nottingham Philharmonic Orchestra and *The Christmas Oratorio* with the Britten Sinfonia. Teresa will also be undertaking a solo vocal cantata, *Hagomo*, with the London Sinfonietta.

Teresa is a lecturer in Voice at Trinity College of Music, an examiner for the Associated Board of the Royal Schools of Music and a regular voice coach for choral societies and summer schools.



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 Grammophon 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.



Michael Bundy

Michael was educated at Trinity College, Cambridge, where he gained an honours degree in music, and at the Guildhall School of Music and Drama, London, studying on the post-graduate singing and opera courses. Further study was undertaken at the Britten-Pears school in Aldeburgh, with Hugues Cuenod, and subsequently with the late Erich Vietheer.

Since turning professional he has performed widely in very diverse genres, ranging from the early Baroque period to musicals, from grand opera to contemporary music. He has appeared as soloist with groups as varied as The Sixteen, The Orchestra of the Age of Enlightenment and the Futurum Ensemble of Sweden, and was for nearly five years a member of the BBC Singers. With an operatic repertoire in excess of forty roles, he has travelled extensively, appearing twice at the opera house in Mauritius, as Escamillo and Germont Père, and he has been under contract to English National Opera, Kent Opera and the Royal Opera House, Covent Garden. More recently he sang the roles of Maestro (in Salieri's *Prima la Musica, Poi le Parole*) and Buff (in Mozart's *Der Schauspieldirektor*) - alongside the renowned Fenella Fielding - in a production which opened the new opera house in Spitalfields Market, East London.

As a recitalist he has appeared at a number of English festivals and at St. John's, Smith Square, specialising in the French *mélodie*; he is shortly to release two series of commercial recordings featuring songs of Parisian organists: *The Songs of Saint Sulpice* covers the songs of Widor, Vierne and Dupré and *The Songs of Sainte Clotilde* those of Franck, Pierné and Tournemire.

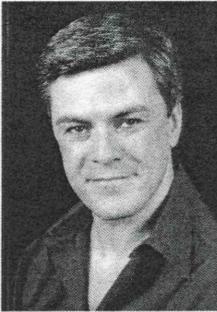
In the field of oratorio he has a wide and varied repertoire, and has sung in most of the cathedrals and major concert halls in this country, including all the venues in London's South Bank, Symphony Hall Birmingham (narrating *Tubby the Tuba*) and the Liverpool Philharmonic Hall, in such works as Beethoven's *Choral Symphony*, Elgar's *The Dream of Gerontius* and *The Kingdom* and Walton's *Belshazzar's Feast*. He recently broadcast for BBC Radio 3 (as part of their *Choir Works* series) the oratorio *Poèmes Franciscains* by the organist-composer Bonnal (one-time organist of Sainte Clotilde), a recording which will shortly be issued as a commercial CD. Future

engagements include performances of Mahler's *Symphony No 8* in The Usher Hall, Edinburgh. Work with Trevor Pinnock and The English Concert recently has included performances of the arias from Bach's *St Matthew Passion* in concerts around Europe and also Istanbul and Japan. In June of last year he sang Handel's *Israel in Egypt* for Sir John Eliot Gardiner with the Monteverdi Choir and The English Baroque Soloists (repeated as a BBC Promenade Concert last summer) and toured Spain with this same conductor in a programme of Bach Cantatas and Lutheran Masses. Recent work with these same musicians has included performances of Haydn's *Nelson Mass* in Athens and the Barbican Concert Hall. Other recordings include the 2001 Ravenna Festival performance of Purcell's *The Fairy Queen*, with the Accademia Bizantia conducted by Ottavio Dantone.

He recently appeared with Theater Basel in *Actus Tragicus* - a new staging of some of Bach's church cantatas by the renowned director Herbert Wernicke, and will be returning for further stagings of baroque oratorios.

Michael maintains a strong interest in contemporary music, and was involved in the Contemporary Music Network tour of Jonathan Harvey's opera-oratorio *Passion and Resurrection*. He premiered the chamber opera *Flowers*, by the composer John Hardy, which was widely and favourably reviewed by the National press, and recently undertook a tour of *Helen of Braemore*, by the Scottish composer Eddie McGuire.

On a lighter note, he frequently broadcasts for BBC Radio 2, and, in addition to once singing a duet with Sarah Brightman, has performed the roles of Olin Britt (*Music Man*) and Mr. Lindquist in Stephen Sondheim's *A Little Night Music* as part of their series of Great American Musicals. He makes regular appearances on the long-running variety show *Friday Night is Music Night* as a 'Star Singer'. He is currently researching and writing two books: One covers the unknown French song repertoire (outlined above) and the other, by way of complete contrast, the organs constructed by the 19th century builder William Thynne.



Lee Hickenbottom

Born in Nottinghamshire, Lee followed his musical education as a church chorister by studying BA (Hons) at the Birmingham Conservatoire under John Wilbraham (Trumpet) and Dr Elizabeth McKay (Piano).

Having maintained an interest in singing throughout his youth he regularly participated in choral concerts in the Midlands with the City of Birmingham Symphony Chorus and, upon relocating to London, joined the London Symphony Chorus and BBC Symphony Chorus. After embarking on a professional freelance singing career Lee now regularly sings with the chorus of the Royal Opera House, BBC Singers, London Voices, European Festival Chorus, and the Geoffrey Mitchell Choir. He has performed and recorded with the leading conductors and orchestras, both in the United Kingdom and abroad and appears regularly in the South East and Midlands as a soloist with the Regions' Music Societies. He is also frequently in the recording studios as a backing singer for film soundtracks and for *Opera Rara* and Chandos' *Operas in English* series.

Highlights of the last year have been appearing in the chorus of *Macbeth*, *Simon Boccanegra*, *Il Trovatore* and *Queen of Spades* at Covent Garden, in addition to being an Apprentice in *Die Meistersinger*.

Bouquets 1

"A fantastic experience... not sure why we ever bother going to the South Bank when such goodies are available at home."

(from an audience member, Alto with Guildford Chamber Choir, after Mahler 2 concert)



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. Their list of CDs is lengthening annually. In February 2002 the Vasari Singers performed the UK Premiere of Dupré's oratorio *La France au Calvaire*, followed by a World Premiere CD recording, on the Guild label. As a new departure, the Vasari Singers' latest Guild label CD, *Our love is here to stay* is a collection of close harmony, blues and jazz numbers, including several arrangements by Ward Swingle, their Patron.

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 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.

Jeremy 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 Forest Philharmonic Orchestra

The Forest Philharmonic Orchestra 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 Orchestra 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.

Guildford Philharmonic Choir warmly welcomes the orchestra back for their fifth concert in what is becoming an eagerly anticipated and challenging annual event. Since our first joint and memorable concert of Mahler's *Symphony No 2 'Resurrection'* in May 1999, subsequent programmes comprised Walton's *Belshazzar's Feast*, Vaughan Williams' *Sea Symphony* and last season, Mendelsohn's *Elijah*.

The Guildford Philharmonic Choir

Director: Jeremy Backhouse

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 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, and the Choir is now independent from the Borough of Guildford.

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 *Symphony No.2 – Resurrection* and Bruckner's *Mass in E minor*. The Choir enjoyed a challenging programme for the 2000/01 season, with Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem* and Vaughan Williams' *Sea Symphony*.

The 2001/02 season included a performance of Handel's *Messiah*, a charity concert for the Guildford Prostate cancer project (Mozart's *Vesperae Solennes de Confessore* and Haydn's *Nelson Mass*) and, most recently, a patriotic and thrilling concert to celebrate the Queen's Golden Jubilee. Last season the choir also performed with the tenor Russell Watson in two concerts: at the Royal Albert Hall, London, and at Brighton. This season started with a powerful performance of Verdi's '*Requiem*', having combined forces with Wokingham Choral Society for the annual Guildford Borough concert.

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 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.

The Grey Coat Hospital Chamber Choir

Director: Caroline Lenton-Ward

The Grey Coat Hospital Chamber Choir has a busy performance schedule. Its members are selected specially from the school's four choirs and they regularly sing mass at the school's services in Westminster Abbey and St. Margaret's Westminster. They have performed at the Royal Albert Hall, the National Eisteddfod Llangollen, for LWT, Radio 2, the Lord Mayor of London and Her Majesty the Queen. The girls recently sang in the National Festival for Youth and Music, where the judges commented on their "impressive performance" and "excellent attention to detail". Caroline Lenton-Ward is Head of Vocal Studies at The Grey Coat Hospital, Westminster, where she is responsible for rehearsing and conducting the school's choirs as well as teaching singing. She rehearses some 200 girls each week and has conducted all of the choirs in Westminster Abbey, the Royal Albert Hall, at the Eisteddfod in Llangollen, as well as on tour in the USA. Caroline also has a very successful career as a soprano and is in great demand as a soloist, as well as performing regularly with the Royal Opera and BBC Singers.

Lewisham Choral Society

Director: Stefan Reid

The biggest and brightest choir in Lewisham Borough, and rapidly becoming one of the most renowned in London, Lewisham Choral Society traces its origins back to 1950.

Under the direction of Stefan Reid, the choir tackles many diverse and challenging works, from Renaissance polyphony to contemporary compositions. Recent concerts have included the world première of Jonathan Rathbone's *Requiem for the Condemned Man*, sell-out performances of *Messiah* and Britten's *Saint Nicolas*, and an exceptionally successful rendering of Paul Patterson's *Magnificat*.

As well as performing in venues throughout the borough and outside, the choir has established relationships with the South West Essex Choir and the Maîtrise Sainte Marie from Antony, Lewisham's twin municipality in Paris.

Lewisham Choral Society works regularly with the Aurelian Ensemble, one of the most well-known professional orchestral groups in the London area. More recently the choir has also formed a close connection with the Orchestra of St Bartholomew, the resident orchestra at the newly refurbished Broadway Theatre in Catford.

In addition to three principal concerts each year, a variety of other musical and social events are organised.

The choir has almost 100 members, many of whom found us through the Lewisham Library and Arts Service information database. We don't audition, so even if you're a beginner, or haven't sung for years, come and try us out. We rehearse on Monday evenings from 8.00 pm prompt to 10.00 pm in the Methodist Church, 123/125 Stanstead Road, Forest Hill, London SE23 1HH.

Interested in joining us? Contact Penny Berryman (020 8852 1329) or Brenda Scanlan (020 8692 3988).

Visit our website at www.lewishamchoral.org.uk

South West Essex Choir (SWEC)

Director: Stefan Reid

The South West Essex Choir is a large and well-respected choir with a membership of over one hundred, drawn mainly from South Essex and the London Boroughs of Redbridge and Waltham Forest.

Established over 60 years ago in Leyton, the choir has seen many changes. However, the last 15 years have provided a period of consolidation and expansion under just two gifted Musical Directors, David Temple, who was appointed in 1987 (when Tessa Wright also became SWEC's accompanist), and now Stefan Reid, who succeeded David in 1996.

The spirit of innovation and adventure, begun under David's leadership, continues with Stefan. To mark the Millennium the choir commissioned a work, *Requiem for the Condemned Man* by Jonathan Rathbone, and gave a very successful premier performance in July 2000. SWEC demonstrates its commitment to choral development by arranging workshops open to non-members, and is also working to establish its own Youth Choir. This began in 2001 when SWEC obtained a grant to run a series of free workshops for 11- to 15-year-olds – 'The Big Sing'.

Highlights of the choir's 2001-2002 season were a sparkling opera gala evening and a very successful performance of Bach's *Mass in B Minor*. This season, as well as its usual three concerts at local venues in North East London, SWEC is spreading its wings. In addition to joining forces with the Guildford Philharmonic Choir, Lewisham Choral Society and the Grey Coat Hospital Chamber to perform Mahler Symphony No 8, in the summer SWEC travels to Derbyshire to give a second performance of Brahms' *Ein deutsches Requiem* with the Derbyshire Singers, following its own performance of the work on 5th July at Walthamstow Assembly Hall.

If you would like more information about the South West Essex Choir please contact our General Secretary Janice Wilson, telephone 020 8923 4416.

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GUILDFORD PHILHARMONIC CHOIR (Choir 1)

FIRST SOPRANOS

Joanna Andrews
 Noreen Ayton
 Helen Bates
 Nicola Balzar
 Helen Beever
 Mary Broughton
 Elaine Chapman
 Victoria Cross
 Sara Dann
 Lenelle Davis
 Rachel Edmondson
 Christine Hagge
 Calli Hayes
 Mo Kfour
 Fiona McWilliams
 Hilary Minor
 Susan Norton
 Robin Onslow
 Margaret Parry
 Margaret Perkins*
 Kate Rayner
 Jacquie O'Reilly
 Judy Smith
 Carol Terry
 Daniela Topolarova

SECOND

SOPRANOS

Jacqueline Alderton
 Anna Arthur
 Josephine Field
 Mandy Freeman
 Angela Hall
 Angela Hand
 Tracey Huggins
 Jane Kenney
 Judith Lewy
 Lois McCabe
 Alison Palmer
 Kate Peters
 Rosalind Plowright
 Alison Rawlinson
 Jill Scott
 Ann Sheppard
 Kathy Stickland
 Christine Wilks

FIRST ALTOS

Marion Adderley
 Penny Baxter
 Jane Brooks
 Anna Cowell
 Margaret Dentskevich
 Linda Duncaif
 Valerie Edwards
 Ingrid Hardiman
 Susan Hinton
 Monika Jost
 Valerie Leggatt
 Mairi McCuish
 Kay McManus
 Christine Medlow
 Mary Moon
 Penny Muray
 Jacqueline Norman
 Penny Overton
 Kirstene Sandoe
 Lesley Scordellis
 Catherine Shacklady
 Jane Sweaney
 Hilary Trigg
 Tessa Wilkinson
 Pamela Woodroffe
 Elisabeth Yates

SECOND ALTOS

Marion Arbuckle
 Sally Bailey
 Iris Ball
 Evelyn Beastall
 Iris Bennett
 Mary Clayton
 Andrea Dombrowe
 Carolyn Edis
 Valerie Garrow
 Carol Hobbs
 Sheila Hodson
 Julia McNeill
 Brenda Moore
 Jean Munro
 Anne Philps
 Gillian Sharpe
 Prue Smith
 Alex Stevens
 Rosey Storey
 Suleen Syn
 Beatrice Wood

FIRST TENORS

Bob Cowell
 Dan Burgess
 Ian Landsborough
 Nick Manning
 Chris Robinson
 John Trigg

SECOND TENORS

David Baxter
 Bob Bromham
 Douglas Cook
 Tony Cousins
 Leslie Harfield
 Kristian Hoefeld

FIRST BASSES

Stephen Arthur
 John Britten
 Philip Davies
 Michael Dudley
 Ian Duncaif
 Geoffrey Forster
 Vaidotas Gerikas
 Michael Golden
 Laurie James
 Chris Newbery
 Chris Peters
 David Ross
 Philip Stanford
 Kieron Walsh

SECOND BASSES

Dan Adderley
 Peter Andrews
 Simon Backhouse
 Roger Barrett
 Alan Batterbury
 James Garrow
 Nick Gough
 Peter Herbert
 Michael Jeffery
 Stephen Jepson
 Neil Martin
 Maxwell New
 John Parry
 Roger Penny
 Nigel Pollock
 Michael Taylor

LEWISHAM CHORAL SOCIETY (Choir 2)

SOPRANOS

Sally Al-Zaidy
Helen Ball
Annette Barker
Penny Berryman
Leah Blakelock
Anne Burrows
Patrizia Collard
Kate De Cala
Sam Galt
Sarah Goudge
Stephanie Hewlett
Christina Jarvis
Barbara Kern
Rosemary Kibblewhite
Barbara Luscombe
Pauline Matkins
Nadja Mayow-Coyne
Katie Mills
Pamela Osborn
Edna Palian
Bridget Sam-Bailey
Rose Savinson
Sue Schiavi
Kathryn Seys
Frances Shilling
Judith Smith
Marion Watson
Sheena Webb

ALTOS

Gabrielle Allen
Rosalyn Atkins
Zanna Bloomfield
Marg Charlesworth
Joan Collis
Tania Cordeiro
Henrietta Englefield
Rachel Errington
Nicky Hayes
Gabriel Holland
Kate Holland
Stella Jeffrey
Jane Knight
Brenda Lloyd
Lorraine Mack
Ania Manser
Miriam McLeod
Eleanor Orr
Wanda Polaszek
Brenda Scanlan
Gemma Smith
Anne Vincent
Kate Williams

TENORS

Tim Collard
Trevor Jarvis
Desmond Sandford
Ted Vincent
Jonathan Williams
BASSES
Clifton Alden-Jones
John Allinson
Christopher Brasted
David Dennis
John Griffith
John Howard
Geoffrey Johnson
Robert Kaye
David Lawes
Ben Leslie
Claud Le Merle
Daniel Mack
Colin Nash
Mark Symons
Michael Wadsworth

GREYCOAT HOSPITAL CHOIR

Alice Afflick-Mensah
Zainab Afolabi
Emma Allinson
Camille Bain
Pheobe Campbell
Eliza Conlon
Kaylee Davis
Emma Deane
Natalia Eyres
Rachel Finegan
Stevie Finegan

Vienna Francis-Mullins
Lucy Greene
Clare Harding
Holly Harris
Sarah Harvey
Kahra Horsford-Osborne
Georgina Howitt
Martha Kilpatrick

Jordan Loughran
Emma Penrose
Lucy Penrose
Hannah Robbins
Jessica Simmonds
Alice Smith
Natalie Wakenell
Nicola Wakenell
Simone Wetherell
Laetita Wheeler

SOUTH WEST ESSEX CHOIR (Choir 2)

SOPRANOS

Doris Barham
Edwina Barker
Valerie Barker
Marion Campbell
Jennifer Cant
Brenda Chopping
Brenda Cusworth
Magaret Filier
Joan Fraser
Clare Gillett
Joyce Hill
Jane Holmes
Susan Hurley
Mavis Leach
Alison Ratcliffe
Kathy Robbins
Josephine Rose
Edwina Simpson
Julia Stanley
Christine Stephens
Judy Sutton
Pauline Warmer
Janice Wilson
Nina Young

ALTOS

Alma Batty
Marjorie Church
Maureen Galloway
Glenis Gurney
Margaret Halford
Marilyn Hickie
Betty Huckell
Joyce Hussey
Jean Jackson
Monica Janowski
Liz Jones
Mary McElarney
Pauline Moir
Catherine Pallet
Carolyn Palmer
Mary Porter
Eilis Rafferty
Evelyn Renton
Penny Rolfe
Avril Smith
Anita Styles
Carla Templar
Mavis Wilson
Tessa Wright
Joan Youldon

TENORS

Ann Brennan
Susan Daniel
Eric Doig
John Edwards
Janet Elphinstone
Brian Gracey
Malena Liedholm
David Mears
David Moir
Rachel Moore
Brian Morris
David Rolfe
Robert Young
BASSES
Colin Bott
John Bridger
Tony Cunningham
Stephen Fellows
Norman Goodeve
Ken Howland
Mike McKinley
Tom Rozee
Allen Shiel
David Shilito
Peter Sinfield
Howard Stoller
David Sutton
Iain West

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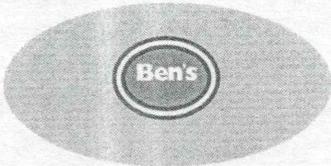
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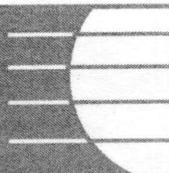
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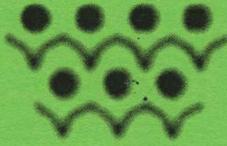
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This is not suitable for disabled people.

Dates for your Diary

Saturday August 30th 2003, Hever Festival Proms - Fauré Requiem etc.

Saturday November 29th 2003, Guildford Cathedral - Berlioz Programme

Sunday December 14th 2003, Guildford Civic - Mayor of Guildford's

Christmas Family Concert