

A Russian Spectacular

PROKOFIEV
RACHMANINOV
BORODIN



Guildford Philharmonic Choir

Guildford Philharmonic Choir



President Sir David Willcocks CBE MC

Russian Spectacular

Borodin: Polovtsian Dances

Rachmaninov: Piano Concerto No 3 in D minor

Prokofiev: Alexander Nevsky

Jeremy Filsell

Piano

Teresa Shaw

Mezzo Soprano

Forest Philharmonic Orchestra

Jeremy Backhouse

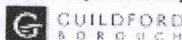
Saturday 22 May 2004 at 7.30pm

Guildford Cathedral



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Alexander Borodin (1833 – 1887)

Borodin was born in St Petersburg, the illegitimate son of a Georgian Prince, who had him registered as the son of one of his serfs. He received a good education, including piano lessons, but it was chemistry in which he specialised, and he did not receive any formal lessons in composition until 1863, when he was taught by Balakirev.

Borodin was a member of 'The Mighty Handful', also known as 'The Five' in English-speaking countries. This was a group of the principal nationalist composers, brought together under the leadership of Balakirev (the other members were Cui, Rimsky-Korsakov and Mussorgsky) with the aim of producing a specifically Russian music, rather than imitating older European music, and following the example of Glinka, their forerunner. Collectively they influenced and taught many of the great Russian composers who were to follow, including Sergei Prokofiev, Igor Stravinsky and Dmitri Shostakovich.

Although he was the last member of 'The Five', and acknowledged himself as a musical dilettante, Borodin was in the first rank as a scientist, winning distinction as a professor of chemistry at the Academy of Medicine in St Petersburg. He was also a frequent speaker at seminars and conferences all over Europe. His busy professional life meant that he composed somewhat irregularly – his total output was only 21 works and at his death he left a number of scores unfinished, to be completed by his friend Rimsky-Korsakov and others.

Polovtsian Dances (from *Prince Igor*)

Borodin's greatest work, the opera *Prince Igor*, remained unfinished at his death in 1887, after 18 years on the drawing board. It was finally completed and orchestrated by his friends Rimsky-Korsakov and Glazunov. The libretto, by Borodin himself, is based on a 12th-century epic which tells how Prince Igor defended Russia against the invading a barbarous and nomadic people known as the Polovtsi. After Prince Igor and his son are captured in battle by the Polovtsi, their leader, the magnanimous Khan Konchak, entertains his prisoners lavishly as guests with the exotic spectacle known as the *Polovtsian Dances*. The warriors and slaves, boys and young maidens of the Khan's retinue sing and dance in sequence before him, bringing the second act of the opera to a spectacular conclusion.

The first dance is introduced by the percussion. Its strong, heavy rhythm wonderfully depicts the barbarous character of the Polovtsian people. This is followed by a quicker, bouncier dance. Four descending notes on strings provide an atmosphere of intrigue, which then dissolves into the gentle and lyrical *Maidens' Dance*, from which came the lovely melody known as *A Stranger in Paradise*. And finally, brief echoes from preceding sections and singing the praises of Khan Konchak, the set is brought to a momentous climax.

Sergei Rachmaninov (1873 – 1943)

Rachmaninov's place in Russian music puts him outside the national school initiated by Glinka and followed by 'The Mighty Handful'. They were mainly associated with St Petersburg, whereas Rachmaninov's sympathies were almost entirely with the Moscow musical group, who leaned strongly to the west, especially Germany, for their musical forms. Tchaikovsky (1840-93) was the most brilliant of these, and gave considerable encouragement to the young Rachmaninov who, in turn, much admired his older compatriot.

Although an outstanding pianist, Rachmaninov considered himself mainly a composer and by the age of 22, had tackled that most challenging of forms, the symphony. Behind him already were his *Piano Concerto No 1*, a one-act opera, some songs and a Suite for two pianos. Rachmaninov continued to compose prolifically until he left Russia in exile after the Communist Revolution of 1917. He then toured the world extensively as one of the most distinguished pianists of the day, an activity that enabled him to support his family but left less time for composing. For practical reasons he eventually based himself in the United States, and died in Beverly Hills in 1943.

Piano Concerto No. 3 in D minor, Op. 30

Allegro ma non tanto

Intermezzo: Adagio

Alla breve

The third piano concerto, which is the most complex and interesting of the four that Rachmaninov wrote, was first performed in New York in 1909. In the first two bars, the orchestra establishes a basic rhythm which recurs persistently throughout the work in various forms. The piano enters at Bar 3 with the first theme, which is developed by the strings. The second subject appears as a dialogue between piano and orchestra which, after a solo statement on the piano, is extended, leading to the development section. This features the original rhythmic figure and the first phrases of the opening theme. An exceptionally brilliant cadenza follows and leads the movement to a hushed and mysterious close with the original version of the second subject.

In the main, the second movement consists of a set of variations based on the opening theme played by the solo oboe. The piano states the theme in several increasingly impassioned, contrasted versions which finally reach a climax for piano and orchestra. A passage in faster tempo follows, with the piano concentrating on brilliant decorative passages while the woodwind play on an elusive phrase derived from the main theme of the first movement. A sorrowful adagio theme is presented by the orchestra which, just as it appears to be approaching the depths of despair, is interrupted by the piano heading dramatically into the finale, which follows without a break.

The first and last movements of the concerto are closely linked and the majority of the material in the finale derives from themes that have already been exploited in different forms. The opening theme, by the piano, is based

on the rhythm of the first theme in the first movement, as is the second subject. These two themes are developed more and more emphatically and brilliantly until a climax is reached. A downward octave run on the piano leads to the final variation for piano and orchestra; this makes this conclusion all the more effective as it is the focal point of a work where nearly all the material is interrelated.

~ INTERVAL ~

Sergei Prokofiev (1891 – 1953)

Prokofiev was given piano lessons at the age of 3 by his mother, who encouraged him to compose. He studied privately with Glière from 1903-4, and entered the St Petersburg Conservatory in 1904, studying harmony and counterpoint with Lyadov and orchestration with Rimsky-Korsakov.

In 1918, when life under the Bolsheviks began to interfere with his composing, Prokofiev left Russia for America and France. When he returned to the Soviet Union in 1936, he was well-established in the West as a composer-pianist-conductor, the widely-hailed creator of the *Classical Symphony* and *Scythian Suite*, the first three piano concerti and the first for violin, the *Love For Three Oranges*, and much more. He said of his decision to return to Stalin's Russia "In Europe, we all have to fish for performances, cajole conductors and theatre directors; in Russia they come to me – I can hardly keep up with the demand...".

However, he was almost immediately trapped in a situation from which he could not extricate himself. Although he wrote many works glorifying the regime, he was resented for his international past and connections, his foreign manner and arrogance. In 1948 Prokofiev was accused by the Soviet authorities of anti-democratic tendencies, and his artistic freedom was permanently curbed, although he continued to be productive almost until the day he died, only hours before the death of his principal persecutor, Joseph Stalin.

The *Nevsky* score was not Prokofiev's first for the medium. His credits show such fine prior efforts as the music for *Lieutenant Kije* (1933-4) and *The Queen of Spades* (1936). However, a concert tour abroad (1937-8) included a visit to Los Angeles, where several visits to local film studios seemed especially stimulating to the composer as he noted the sort of musical techniques being used in Hollywood at the time. He hoped deeply that a film assignment would come to him soon after his return home.

That assignment did come quickly, in the form of the musical score of Sergei Eisenstein's grand spectacular and patriotic film *Alexander Nevsky*, produced in 1938. Eisenstein was already established as one of the greatest cinema directors of the world, and the film had an overt propaganda

purpose: to raise the morale of the Russia populace in the likely event of a war with Germany. Eisenstein wrote a screenplay about a medieval hero, Grand Duke Alexander of Novgorod, who in 1240 (at the age of 20) had defeated a Swedish army in a battle on the River Neva (for which feat he was dubbed "Alexander of the Neva" or "Alexander Nevsky"). The film depicts the victory of Nevsky over a large force of invading Teutonic knights 2 years later, in a battle on the frozen surface of Lake Chudskoye.

Although the film was motivated purely by the propaganda needs of the Soviet state, it is nonetheless one of the great achievements in the history of film, an astonishing fusion of image, dialogue, sound effects and music, and one of those very rare occasions when a great film is accompanied by a superb score. Hardly any later scenes of armies in hand-to-hand combat could exist without the example of Eisenstein's great battle on the ice.

Soon after it was released, to unprecedented acclaim, the film was withdrawn from circulation upon the signing of the German-Soviet pact of 1939. Possibly this fact motivated Prokofiev to salvage his excellent score by turning it into a cantata for concert use. It remains one of his finest symphonic scores. Every musical cue in the film is substantially rewritten for the cantata to provide greater continuity and a clearer musical shape. Still, the sections of the cantata follow the sequence of events in Eisenstein's film. The music therefore provides a 'mind's eye' illustration of the story.

Alexander Nevsky Op. 78

Cantata for Chorus (with mezzo-soprano solo) and Orchestra

1. Russia Beneath the Yoke of the Mongols
2. Song About Alexander Nevsky
3. The Crusaders in Pskov
4. "Arise, Ye Russian People"
5. The Battle on the Ice
6. The Field of the Dead
7. Alexander's Triumphant Entry into Pskov

1. Russia Beneath the Yoke of the Mongols

The film opens on a scene of desolate empty steppe land littered with signs of the ravages wrought by the Mongols. Prokofiev's musical equivalent of this desolation is a keening melody played in unison, four octaves apart, with nothing but emptiness in between. The oboes' lamenting tune suggest poignant loss, while the muted violas and violins provide an image of the feather-grass blowing on the hillside – the only thing moving.

2. Song About Alexander Nevsky

A tranquil lake scene; Alexander and his comrades are fishing with extended nets. This is basically a male chorus, although with some alto reinforcement, celebrating Alexander's victory over the Swedes 2 years earlier.

*A i bilo delo na Nevereke
na Nevereke, na bolshoi vode.
Tam rubili mi zloye voyinstvo*

zloye voyinstvo, voisko shvedskoye.

It happened on the Neva River,
On the Neva, the great water.
There we cut down our foe's pick of
fighting men,
Their pick of fighting men,
the army of Swedes.

Oh! Kak bilis mi, kak rubilis mi!

Oh! Rubili korabli po dostochkam!

*Nashu krovrudu ne zhaleli mi,
za velikuyu zemliu russskuyu.*

Ah! How we did fight, how we
routed them!
Ah! We smashed their ships of war
into splinters!
In the fight our red blood was freely shed
For our great land, our native
Russian land.

Ey! Gde proshol topor, bila ulitsa,

gde letelo kopyo, pereulochek!

polozhili mi shvedov nemchinov,

kak kovil travu, na suhoi zemle.

Hey! Where the broad-axe swung was
an open street.
Through their ranks ran a lane where
spears ran!
We mowed down the Swedes, the
invading troops;
Just like feather-grass, on the dry earth.

*Ne ustupim mi zemliu russskuyu.
Kto pridiot na Rus, budet na smert bit!*

*Podnialasia Rus suprotiv vraga,
podnimis na boi, slavonii Novgorod!*

We shall never yield native Russian land,
They who march on Russia shall be
put to death.
Rise against the foe, Russian land, arise!
Arise for battle, glorious Novgorod!

3. The Crusaders in Pskov

The town of Pskov has fallen to the invading Teutonic knights. The conquerors, representatives of the Roman form of Christianity, prepare a pyre on which they threaten to burn any citizen of Pskov who fails to convert to their religion. They execute the priests accompanying them, intoning a grimly Latin piece of pseudo-Gregorian and hypocritical self-righteousness while this gruesome activity is going on. A warlike theme suggestive of aggression and invasion blares in the brass of the orchestra, the heavy brass and dissonant chords mainly in a minor key starkly depict the invaders, as does their heavy tread and ecclesiastical Latin. Prokofiev created his own plainsong melody and evidently assembled the Latin sentence too, with scant attention to sense or grammatical correctness:

*Peregrinus expectavi
Pedes meos in cymbalis.*

A foreigner, I expected
My feet to be shod in cymbals.

4. "Arise, Ye Russian People"

This stirring call to battle speaks for itself and accompanies the enthusiastic preparations of the citizens of Novgorod to defend the Motherland. In this heroic chorus of defiance, Prokofiev evokes the spirit of Russian composers stretching in an epic Russian style back through Mussorgsky to Glinka. The melody of the contrasting middle section – almost folk-like in directness – becomes the single most important theme of the film score.

*Vstavaite, ludi russkie,
na slavnii boi, na smertnii boi,
vstavaite, ludi volniye,
za nashu zemliu chestnuyu!*

Arise to arms, ye Russian people;
In battle just, in a fight to death.
Arise ye people free and brave;
Defend our fair native land!

*Zhivim boitsam pochiot i chest,
a miortvim slava vechnaya!
Za otchyii dom, za russskii krai,
vstavaite, ludi, russkie!*

To living warriors, high esteem;
Immortal fame to warriors slain.
For native home, for Russian soil,
Arise ye people, Russian folk!

*Na Rusi rodnoi, na Rusi bolshoi ne
bivat vragu:
Podnimaysia, vstan, mat rodnaya Rus!*

In our great native Russia no foe
shall live:
Rise to arms, arise, native mother
Russia!

Vragam na Rus ne hazhivat,

No foe shall march across
Russian land,

*polkov na Rus ne vazhivat,
putei na Rus ne vidivat,
polei Rusi ne taptivat.*

No foreign troops shall raid Russia;
Unseen are the ways to Russia
No foe shall ravage Russian fields.

5. The Battle on the Ice

Pictorially in the film, and equally spectacularly in the music, this is the most extended and climatic experience, and one of Prokofiev's finest achievements, a virtuosic musical depiction of the course of battle.

Although it is April, Lake Chudskoye is still frozen solid; the Russian peasants and townspeople await the invasion in the bitter cold. Edgy but quiet strings suggest the dawn mist over the lake. Faintly, the Teuton invasion theme echoes in a muted trombone. A sinister ostinato figure signals their distant approach, the hoofbeats of their horses trotting implacably forward and the re-singing of their arrogant chant. A tuba theme hints at the brutal power of the attacking forces. Of the Russians, we hear first an echo of *Arise, Ye Russian People*, then a strangely lively optimistic theme. Suddenly, the whole tempo quickens. The two armies meet; the themes clash dissonantly, with slashing musical gestures in trumpets and violins. Although the Teutons have the advantage of weight and armour, the Russians hold their ground more bravely than expected.

Eventually Alexander challenges the leader of the Teuton knights to single combat and defeats him. Now the course of battle changes, and the peasants' folk-like marching song begins to dominate the action.

Suddenly, in the spring sunshine, the ice of the lake cracks under the heavy armour of the mounted knights, and the invading army sinks to its death in the icy waters. The battle has ended unexpectedly; the astonished peasants looking out at what little remains of the enemy force, as the orchestra reiterates a poignant phrase from the fourth movement:

*Peregrinus expectavi
Pedes meos in cymbalis est*

A foreigner, I expected
my feet to be shod in cymbals.

*Vincant arma crucifera!
Hostis pereat!*

Victory for the arms of the crusaders!
Let the enemy perish!

6. The Field of the Dead

This is a moving lament for mezzo-soprano with an accompaniment of little beyond strings. Night is falling; many Russians lie dead or wounded where they have fallen. A young woman is heard, singing of her search for her brave lovers. She has vowed to marry whichever of two men has proven the bravest in battle.

*Ya poidu po poliui belomu,
polechu po poliui smertnomu.
Poishiu ya slavnih sokolov,
zhenihov moyih, dobrih molodtsev.*

I shall go across the snow-clad field,
I shall fly above the field of death.
I will search for those glorious falcons,
My betrothed, the brave young men.

*Kto lezhit, mechami porublenyii,
kto lezhit, streloyu poranenyii.*

Here lies one felled by the sword,
Here lies one impaled by an
arrow shaft.

*Napoyili oni krovyu aloyu
zemlu chestnuyu, zemliu russkuyu.*

With their blood they have watered
Our native soil, our Russian fields.

*Kto pogib za Rus smertyu dobroyu,
potseluyu tovo v ochi miortviye,*

He who died a noble death for Russia,
Shall be blessed by my kiss on his
dead eyes.

a tomu molodsu, shto ostalsia zhit,

And to the brave young man
who still lives,

budu vernoii zhenoi, miloi ladoyu.

I shall be a true wife, and
a loving friend.

*Ne vozmu v muzhya krasivovo:
krasota zemnaya konchayetsa.*

I'll not be wed to a handsome man:
Earthly charm and beauty fast fade
and die.

*A poidu ya za hrabrovo.
Otzovitesia, yasni sokoli!*

But I will go to a valiant man.
Heed my words, bold falcons!

7. Alexander's Triumphal Entry into Pskov

Alexander's troops return to Pskov in triumph, brining their captives with them. Weddings are arranged, the dead are mourned, and traitors are punished. But most of all, everyone celebrates the end of the fighting in a choral hymn of thanksgiving with song, bells and dances.

*Na velikiyi boi vixodila Rus
Voroga pobedila Rus.
Na rodnoi zemle ne bit vragu.
Kto pridiot, budet nasmert bit!*

To a great battle Russia went forth,
Russia has vanquished the foe.
In our native land no foe shall live.
Foes who come shall be put to death!

*Vesilisia, poi, mat, rodnaya Rus!
Na rodnoi Rusi ne bivat vragu.
Ne vidat vragu nashih russkih syol:*

Celebrate and sing, mother Russia!
In our native land no foe shall live.
The enemy will not set eyes on our
Russian villages:

Kto pridiot na Rus, budet nasmert bit!

They who march on Russia will be put
to death!

*Na Rusi rodnoi, na Rusi bolshoi ne
bivat vragu!*

In our native Russia, our great Russia,
no foe shall live!

Vesilisia, poi, mat, rodnaya Rus!

Celebrate and sing, native mother
Russia!

Na velikiyi prazdnik sobralasia Rus!

For the great celebration all Russia
has gathered.

Vesilisia, Rus, rodnaya mat!

Celebrate and rejoice,
Russian motherland!

The notes in this programme include material supplied through the
Programme Note Bank of Making Music,
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Bouquets 1

From the American Celebration:

"What a versatile group you are – this was a lovely programme, with some fiendish music sung with passion, balanced by the quiet, beautifully reflective *a capella* pieces, & the fun of Copland's Old America."



Jeremy Filsell

"Filsell's astonishing interpretative and technical skills make for compulsive listening... his series sets the standard for Dupré interpreters of the future and is a landmark in the history of organ recordings... few British players can match his flair... superbly insightful... truly distinguished, compelling and unquestionably authoritative performances." So commented Gramophone magazine

on the 12 CDs comprising the premiere recordings of Marcel Dupré's complete organ works for Guild in 1998-99: volumes 7 and 11 were nominated as Gramophone magazine's Critics' Choices in 2000 and 2001.

Jeremy Filsell has established a concert career as one of only a few virtuoso performers on both the Piano and the Organ. He has performed as a solo pianist in Russia, the USA and across the UK, appearing regularly at St John's, Smith Square and the Wigmore and Conway Halls in London, and has broadcast and recorded with the BBC Singers and Stephen Cleobury, the BBC Symphony and Concert Orchestras under Pierre Boulez and Barry Wordsworth, the New London Orchestra and Ronald Corp. His Concerto repertoire encompasses Mozart and Beethoven through to Rachmaninov, Shostakovich and John Ireland. In recent years, he has recorded for Guild the solo piano music of Eugene Goossens, Herbert Howells, Carl Johann Eschmann, Bernard Stevens and the two Sonatas of Liszt's pupil Julius Reubke. Classic CD magazine commented that in his pianism "he does not attract for his virtuosity but for his ability to make the music unfold with irresistible logic and clarity: music-making of the highest calibre."

As an organist, his acclaimed discography comprises solo discs for Guild, Signum, Herald and ASV. He has recorded regularly for BBC Radio 3 in solo and concerto roles and an extensive solo career has seen recent recitals and masterclasses given in the UK, USA, Germany, France, Finland and Norway.

A Limpus prize winner for FRCO and Silver Medallist of the Worshipful Company of Musicians as a teenager, he was an Organ Scholar at Keble College Oxford University and subsequently studied Piano as a post-graduate under David Parkhouse and Hilary McNamara at the Royal College of Music. Jeremy Filsell teaches at the Royal Academy of Music, London and Eton College, and is a Lay Clerk in the choir of St George's Chapel, Windsor Castle. Forthcoming recital engagements are in the UK, USA, Switzerland and Germany, and later this year he will record the six Organ Symphonies of Louis Vierne in France for Signum. He is also engaged on a Doctoral thesis in analytical and contextual study of the music of Marcel Dupré.

Teresa Shaw



Teresa Shaw was born in London and 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 at all the major London venues, and visiting many British and international festivals.

Teresa has appeared with English National Opera (Hope, *Orfeo*), Opera North (Second Lady, *The Magic Flute*) Castleward Opera (Komponist, *Ariadne Auf Naxos*) and City of Birmingham touring Opera (2nd Witch, *Macbeth*). Her roles include Dorabella, Cherubino, Rosina, Carmen, Mercedes, Suzuki and Sesto. Her repertoire includes a number of contemporary operas, with recent performances including *Hagomoro* by Jo Kondo, which she has also recorded with the London Sinfonietta. She appeared in *Nixon in China* with the London Symphony Orchestra, and in John Woolrich's *The house of Cross Desires* in Stuttgart. She has performed a number of world premiers including *The Wild Man* by Nicola Lefanu at the Aldeburgh 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 (*King Priam*), Beauty (*Beauty and the Beast*) and Woman (*Triptych* by Alexander Goehr).

Recent concert performances have included Castiglioni's *Cantus planus* with the London Sinfonietta, Berio's *Sinfonia* with the Berlin Philharmonic Orchestra, and Stravinsky's *Cantata* and Kurt Weill's *Der Silbersee* for the proms. Engagements during last season included *Tagebuch* by Eisler with the London Sinfonietta, *La Demoiselle Elu* by Debussy, *Messiah* with the Huddersfield Choral Society and concerts with the 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 Eliot Gardiner, a CD of English Choral music with Sir Richard Hickox and a Christmas CD with the Taverner Consort.



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 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' recent 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. Their CD of Howells' *Requiem* and Frank Martin's *Mass For Double Choir* has been released by Signum Records in January, and a CD of Brahms' *Ein deutsches Requiem*, in a piano duet version with tonight's soloist Jeremy Filsell, will be released later this year on the Guild label.

In January 1995, Jeremy was appointed Chorus Master of the Guildford Philharmonic Choir, and now conducts the majority of the choir's concerts. In March 1999, Jeremy gave a "masterly" performance of Bruckner's *Mass in E minor* and Mahler's *Symphony No 2* in Guildford Cathedral; last season he significantly extended his Mahler repertoire with a performance of *Symphony No 8*, the monumental '*Symphony of a Thousand*'.

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 history of the choir, following Sir Richard Hickox (who founded the choir in 1967) 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'Hara, 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 second concert this season. 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*, Mendelssohn's *Elijah*, and last season's tremendous performance of Mahler's *Symphony No 8*. In March of this year, the orchestra provided the challenging and lively accompaniment for the Choir's most recent concert of American music.

Guildford Philharmonic Choir

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. Since this time, the Choir has grown both in stature and reputation and can now rightly claim its place as one of the foremost Choruses in the country. The Choir 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 and exciting concert programme for the 2000/01 season, which included 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 a patriotic and thrilling concert to celebrate the Queen's Golden Jubilee. The choir also performed with the tenor Russell Watson in two concerts: at the Royal Albert

Hall, London, and at Brighton. The 2002/03 season started with a performance of Dvořák's rarely heard and beautiful *Requiem* and was followed by a powerful performance of Verdi's *Requiem*, having combined forces with Wokingham Choral Society for the annual Guildford Borough concert. Undoubtedly, the climax of the season was Mahler's *Symphony No 8*, where the choir combined forces with Lewisham Choral Society, the South West Essex Choir and the Grey Coat Hospital Girls Choir.

This season opened with an evening of Baroque music, followed by the last Christmas Carol concert to be held in Guildford Civic. In February the choir sang Haydn's *Te Deum* and Beethoven's *Symphony No 9* with the Guildford Philharmonic Orchestra for the annual Guildford Borough concert. This was followed in March by a concert of American music, featuring works by Barber, Bernstein, Copland, Stravinsky and others.

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.

Bouquets 2

From the American Celebration:

"Well done! I thoroughly enjoyed the entire concert. And you needn't have worried about your Hebrew pronunciation; it was spot on (whenever the music was slow and quiet enough to hear it!). I was most impressed." [*From a member of the audience, fluent in Hebrew*]

"This was a super programme, & the piece that really made it for me was unexpected & from a totally unknown composer [Randall Thompson] – the beautifully simple 'Alleluia'. The choir was so 'together' & it sounded just perfect."

Guildford Philharmonic Choir

FIRST SOPRANOS

Noreen Ayton
Helen Beevers
Mary Broughton
Sara Dann
Rachel Edmondson
Calli Hayes
Mo Kfour
Hilary Minor
Susan Norton
Robin Onslow
Rachel Owen
Margaret Parry
Lesley Peek
Margaret Perkins
Gillian Rix
Judy Smith
Carol Terry

SECOND SOPRANOS

Jacqueline Alderton
Gemma Allred
Josephine Field
Mandy Freeman
Angela Hand
Judith Lewy
Krystyna Marsden
Lois McCabe
Alison Palmer
Kate Peters
Rosalind Plowright
Susannah Priede
Jill Scott
Ann Sheppard
Maggie Smith
Kathy Stickland
Christine Wilks

FIRST ALTOS

Marion Adderley
Penny Baxter
Monika Boothby
Jane Brooks
Valerie Edwards
Celia Embleton
Ingrid Hardiman
Valerie Leggatt
Kay McManus
Christine Medlow
Rosalind Milton
Penny Murray
Jacqueline Norman
Penny Overton
Lesley Scordellis
Catherine Shacklady
Jane Sweaney
Hilary Trigg
Pamela Woodroffe

SECOND ALTOS

Sally Bailey
Evelyn Beastall
Iris Bennett
Mary Clayton
Andrea Dombrowe
Carolyn Edis
Valerie Garrow
Barbara Hilder
Carol Hobbs
Sheila Hodson
Yvonne Hungerford
Brenda Moore
Jean Munro
Kate New
Prue Smith
Alex Stevens
Rosey Storey
Suleen Syn
Maralyn Wong
Elisabeth Yates

FIRST TENORS

Bob Cowell
Ian Landsborough
Nick Manning
John Trigg

SECOND TENORS

David Baxter
Bob Bromham
Leslie Harfield

FIRST BASSES

John Britten
Philip Davies
Michael Dudley
Terence Ellis
Geoffrey Forster
Vaidotas Gerikas
Michael Golden
Keith Hester
Laurie James
Chris Newbery
Chris Peters
David Ross
Philip Stanford

SECOND BASSES

Dan Adderley
Roger Barrett
Alan Batterbury
Norman Carpenter
Alex Curtis
James Garrow
Nick Gough
Michael Jeffery
Stephen Jepson
Neil Martin
Maxwell New
John Parry
Michael Taylor

Guildford Philharmonic Choir Functionaries

President Sir David Willcocks CBE MC

Chorus Director Jeremy Backhouse

Accompanist Jeremy Filsell

The Committee

Chairman John Trigg
Hon. Treasurer,
Patrons Contact and Bob Cowell
Mailing List Tel: 01483 770896

Hon. Secretary Miranda Champion
Membership Secretary Noreen Ayton
Tel: 01932 221918

Projects and Stephen Jepson
Staging overview

Fundraising, Jackie Alderton
Social events and

Ladies' uniforms

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Website coordinator Michael Taylor
Members Hilary Trigg
Rachel Edmondson
Alison Rawlinson

Other responsibilities

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Ticket Sales Michael Taylor
Tel: 01483 444334

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soloist liaison

Front of House Chris Alderton

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Guildford Philharmonic Choir is extremely grateful to all Patrons and Friends for their financial support.

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New Patrons and Friends are always welcome. If you are interested in participating, please contact GPC Patrons Secretary Bob Cowell, Tel: 01483 770896 or email: patrons@guildfordphilharmonicchoir.org.uk.

Future concerts:

30 October 2004

Elgar: The Dream of Gerontius

12 March 2005

Rossini: Stabat Mater

28 May 2005

Vaughan Williams: Dona nobis pacem

Karl Jenkins: The Armed Man
(A Mass for Peace)

29 October 2005

Holst: The Hymn of Jesus

Mendelssohn: Symphony No 2 in B flat major
'Lobgesang' (Hymn of Praise)

Bouquets 3

From the American celebration:

"I very much enjoyed the concert – it's always interesting to hear from the other side a few things I've sung in (Stravinsky, Bernstein and some of the Copland songs)."

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2.30pm Symphonies 3 & 4

5.15pm Choral Evensong

6.30pm Symphonies 5 & 6

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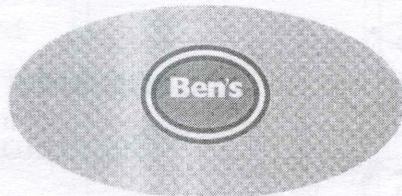
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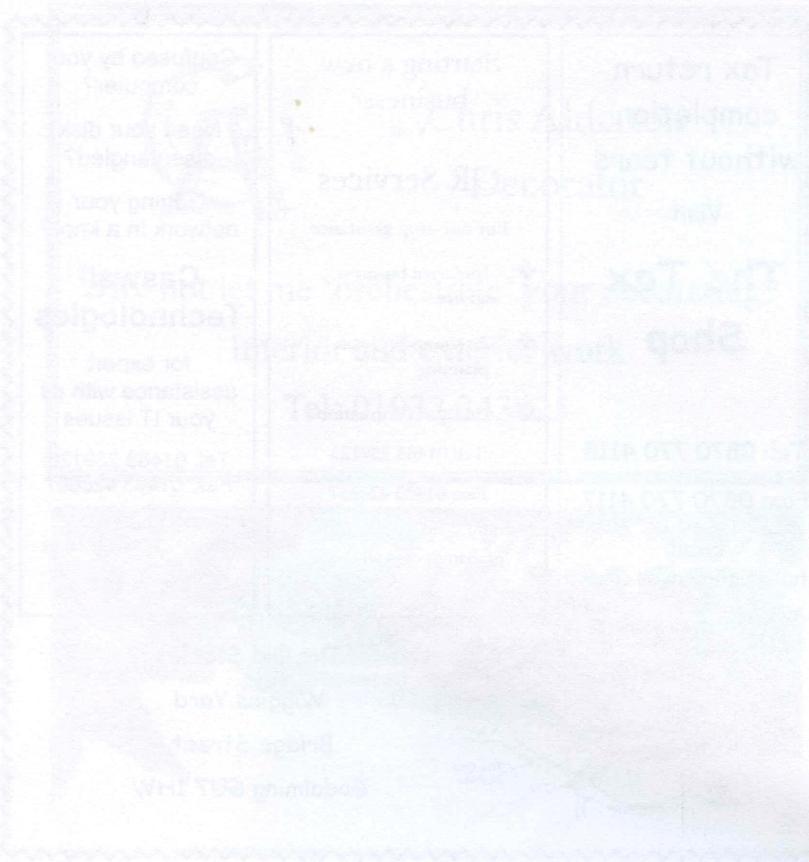
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