

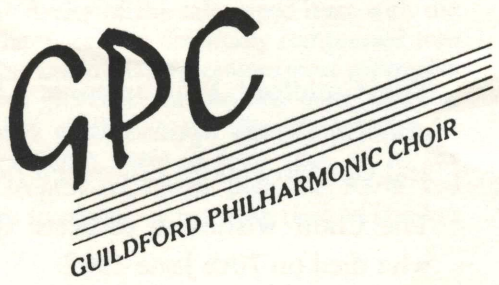
1992

GUILDFORD FESTIVAL CONCERT

HOLY TRINITY CHURCH

SUSAN HAMILTON - Soprano
SIMON BIRCHALL - Baritone
HELEN TUNSTALL - Harp
JEREMY FILSELL - Organ

NEVILLE CREED - Conductor



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PROGRAMME

Cantique de Jean Racine Fauré

Aria in Classic Style Grandjaury

Ave Maria Gounod/Bach

Little Organ Mass Haydn

Kyrie : Gloria : Credo : Sanctus : Benedictus : Agnus Dei

Interval

Requiem Fauré

Introit and Kyrie : Offertory : Sanctus :

Pie Jesu : Agnus Dei : Libera me : In Paradisum

The Guildford Philharmonic Choir wishes to acknowledge with grateful thanks sponsorship received from the National Grid plc and Gordon Hakim Chartered Accountants.

The Choir wishes to dedicate this concert to Sir Charles Groves who died on 20th June 1992.

The *Cantique de Jean Racine* was written for a competition in 1865 when Fauré was 20. It took first prize and has remained one of Fauré's most admired shorter works.

Word of God, one with the Most High,
in whom alone we have our hope,
Everlasting light of heaven and earth,
We break the silence of the peaceful night;
Saviour divine, cast thine eyes upon us!

Pour on us the fire of thy mighty grace,
That all hell may flee at the sound of thy voice;
Banish the slumber of a weary soul,
That brings forgetfulness of thy laws!

O Christ, look with favour upon thy faithful people
Now gathered here to praise thee;
Receive their hymns offered to thy endless glory;
May they go forth filled with thy gifts.

Aria in Classic Style is one of Marcel Grandjau's most attractive compositions for harp. He was born in France in 1891 but settled in America and became highly influential as a harp teacher and notable as a composer of solo and ensemble harp music.

Ave Maria is probably one of the most well known songs ever written. Gounod spotted the melodic potential in Bach's first Prelude from the 'Well-Tempered Clavier' - '48 Preludes and Fugues' and created a graceful melody to adorn Bach's arpeggiated accompaniment.

Haydn's 'Missa Brevis Santi Joannis de Deo' is more generally known as the *Little Organ Mass* owing to its modest scale and the florid organ obbligato in the 'Benedictus'. The mass dates from 1775 and was written for the 'Order of the Brothers of Mercy' who maintained a hospital in Eisenstadt and whose patron saint was 'St. John of God'. As in other Masses of the period, both the 'Gloria' and the 'Credo' employ the device of the telescoped texts with the different clauses set simultaneously. The 'Gloria' is drastically compressed into only 30 bars which must be a record! In the 'Credo' Haydn becomes more expressive at the words 'Et incarnatus - Crucifixus' between the bustling outer sections. Elsewhere the music is more expansive, notably in the 'Benedictus' with its elaborate soprano solo. Paradoxically, where there is least text, as in the 'Benedictus', a tradition developed of lengthy treatment. Both the 'Kyrie' and 'Agnus Dei', marked "perdendos:", fades to silence - a haunting close to Haydn's gentlest and most intimate mass.

Fauré's **Requiem**, completed in 1887, was his only large scale setting of a religious text.

"It has been said that my 'Requiem' does not express the fear of death and somebody has called it a lullaby of death: but it is thus that I see death; as a happy deliverance, an aspiration towards happiness above rather than as a painful experience."

Fauré said this in response to some criticism of his work in 1902. He detested the histrionics of many of the dramatic nineteenth century works and intended his 'Requiem' to be intimate, peaceful and loving.

In selecting the text, Fauré used the Mass for the Dead, the Order of Burial and the Sequence for the Dead, and in assembling the movements he used material already written in memory of his father, some that was being written at the time of his mother's death and both the 'Offertoire' and 'Libera Me' which had been written ten years earlier. The diversity of source might have caused disunity, but Fauré moulds the whole work with the subtle harmony and carefully balanced textures. There is also a reprise of the opening 'Requiem aeternam' towards the end of the 'Agnus Dei' which gives the work balance. The final movement 'In Paradisum' is far removed from any notion of a last judgement and the warmth, mystery and tenderness of this movement characterizes the whole work. It is these qualities that give it its universal appeal and make it one of the most popular works in the choral repertoire.

Neville Creed

Introit and Kyrie

Rest eternal grant them, Lord our God,
we pray to thee: and light perpetual
forever shine on them.

Thou, O God, art worshipped in holy Sion:
unto thee the vow shall be performed in
Jerusalem.

Hear us, Lord: Lord, hear thy servants'
prayer: Lord, unto thee all flesh shall come.
Kyrie eleison. Christe eleison. Kyrie
eleison.

Offertory

Lord Jesus Christ, thou that rulest in
majesty, O free the souls of thy faithful
departed from torment eternal, and from
the fathomless waters:

Lord Jesus Christ, thou that rulest in
majesty, O free the souls of thy faithful
departed from out of the lion's jaw, lest
they drown in the depths of hell:

Lord Jesus Christ, thou that rulest in
majesty, O save them from utter darkness.
Hear our prayer and let our cry come unto
thee; God our Father, bow thine ear: we
pray this day for all the souls departed;
O remember them, Lord, we pray.

Grant them, Lord, deliverance from death
unto life, we pray thee, as of old thou hast
promised to our fathers, Abraham and his
seed.

Lord Jesus Christ, thou that rulest in
majesty, free the souls of thy faithful
departed from torment eternal, and from
the fathomless waters.

Save them, O Lord, from the darkness of
hell. Amen.

Sanctus

Holy, Holy, Holy, Lord God of hosts,
Heaven and earth are full of thy glory,
O Lord.

Hosanna in the highest. Holy.

Pie Jesu

Blessed Jesu, Lord I pray in thy mercy grant
them rest.

O blessed Jesu, Lord, I pray in thy mercy
grant them everlasting rest.

Agnus Dei

Lamb of God, who takest away the sins
of the world: O grant them rest for
evermore. Hear us, hear us, O Lamb of
God: we pray thee, Saviour of all the world,
O grant them eternal rest.

Lamb of God, who takest away our sins,
O grant them eternal rest; peace be with
them evermore.

Light perpetual shine upon them, Lord,
we pray: with all thy saints in endless
glory, for thy tender mercy's sake.

Rest eternal grant them, Lord our God,
we pray to thee: and light perpetual
forever shine on them.

Libera me

Lord, I pray, deliver me from death's
everlasting fire on that great day of
judgement, on that last dreadful day:

When the earth and heav'ns shall shake
and tremble, and thou shalt come with
thy mighty flaming fire of judgement.

Trembling, trembling I stand before thee
in fear and dread: thy wrath shall descend
on the earth and bring all flesh to
desolation.

Day of trial, day of judgement, death and
destruction, torment and distress: day of
anger, day of vengeance, day of mourning,
of woe and bitter grief.

Rest eternal grant them, Lord our God,
we pray to thee, and light perpetual shine
ever on them.

In Paradisum

God's holy angels lead you to paradise:
may saints in their glory receive you at
your journey's end, guiding your footsteps
into the Holy City Jerusalem.

Choirs of angels sing you to your rest: and
with Lazarus raised to eternal life, may
you evermore rest in peace.

Guildford Philharmonic Choir

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Finzi's 'Intimations of Immortality' with the Guildford Philharmonic Orchestra and Hadley's 'The Trees so High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley. The choir regularly performs with leading conductors and as well as giving frequent concerts in Guildford often travels abroad. In 1993 the choir will be making its second trip to Freiburg, Guildford's twin town in Southern Germany. The works to be performed next season include Brahms' 'Requiem', Walton's 'Belshazzar's Feast' and Haydn's 'Paukenmesse'. Details about joining the choir and future concerts may be obtained from Kathy Atkins, Guildford Philharmonic Orchestra, The Lodge, Allen House Grounds, Chertsey Street, Guildford, Surrey. Tel. 0483 444666.

Neville Creed

Neville Creed began his conducting career whilst a Choral Scholar at Trinity College, Cambridge. He then became Director of Choral Music at Tiffin School in Kingston-upon-Thames, providing choirs for several highly-acclaimed recordings on radio, television and disc. The Tiffin Boy's Choir recording of Mahler's 8th Symphony with The London Philharmonic under Klaus Tennstedt gained a nomination for a 'Grammy' award. During this time he became Conductor of the Milton Keynes Chorale and Assistant Chorus Master of the London Philharmonic Choir.

In 1986 he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize. Whilst at the Guildhall he conducted the second British staging of the opera "Julietta" by Martinu. Since completing his studies he has founded the London Musici Singers, been appointed Musical Director of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir, as well as being invited to return to the Guildhall to conduct. In 1988 he won the second prize in the First International Choral Conducting Competition held in Italy and in 1991 won a Semi-Final prize in the Leeds competition for Orchestral Conducting.

Last summer he conducted the European Community Chamber Orchestra in France and he regularly conducts in Denmark. He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic 'Pops' Orchestra and The Royal Philharmonic Orchestra.

Susan Hamilton - Soprano

Susan Hamilton was born in Edinburgh and also educated there at St. Mary's Music School. She began singing when she was eight as a chorister in St. Mary's Cathedral Choir. Her operatic roles include Mrs Sew in "Noyes Fludde", Jenny in "William Tell" and the First Boy in "Magic Flute". As a soloist, Susan has

sung with the London Symphony Orchestra, Scottish Chamber Orchestra, Scottish Ensemble and the Scottish Early Music Consort. She has also worked with Rafael Frübeck de Burgos and Witold Lutoski. Last year she was involved in her first recording with the Kings Consort directed by Robert King.

Simon Birchall - Bass Baritone

Simon Birchall began his musical training as a chorister in Oxford. He became a choral scholar at Trinity College, Cambridge where he studied with John Carol Case, then did a Post-Graduate Course at the Guildhall School of Music, where his teacher was Bryan Drake. He was a prize-winner in the Alec Redshaw Memorial Competition in Grimsby in 1986, and at the English Song Award in 1987.

His repertoire ranges from Bach and Handel to the present day. His performances of Bach's Passions, with the London Handel Orchestra, have been much acclaimed and he has recently performed Messiah with Richard Hickox. He made his debut at London's Royal Festival Hall in 1989, with the City of London Sinfonia under Simon Joly, and he has also sung for John Eliot Gardiner and for Harry Christophers. His oratorio work has taken him to many choral societies throughout Britain and his membership of a number of vocal consorts has enabled him to travel widely, singing in places as far afield as Japan, Malaysia and East Africa. His recordings include Monteverdi's Vespers with Harry Christophers and the Sixteen and Handel's Dixit Dominus for Simon Preston with the choir of Westminster Abbey.

Helen Tunstall - Harp

Helen Tunstall was born in London and studied at the Royal College of Music. She is principal harpist with the London Sinfonietta and is a very busy freelance harpist playing regularly with all the major British Orchestras, as well as travelling to concert dates around the world, both as an orchestral player and as a soloist.

Helen has played principal harp for the Guildford Philharmonic Orchestra since 1982.

Jeremy Filsell - Organ

Jeremy Filsell was educated as organ scholar at Keble College Oxford and the Royal College of Music where he studied piano performance under David Parkhouse and Hilary McNamara. At the age of 19 he was awarded the FRCO with the Limpus prize for the highest marks. He taught full-time at Cranleigh School from 1986 - 1988 and a year of freelance work in London accompanying individuals and groups such as the BBC Singers, European Contemporary Music Ensemble and Pimlico Opera preceded his appointment as Assistant Organist at Ely Cathedral. Since July 1991 he has been freelance once again, working primarily as a pianist and combining this work with being Director of Music at St. Luke's Chelsea.

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