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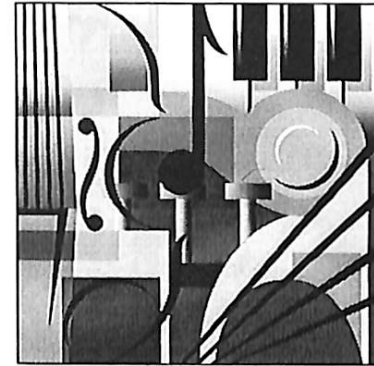
on
**Saturday
June 4th**
at
7.30pm

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with
*West Sussex Philharmonic Choir
Kingston Choral Society*
Guildford Philharmonic Orchestra
Conductor: **ROBIN PAGE**



PROGRAMME £1.00



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Beethoven – Missa Solemnis

KYRIE

GLORIA

Gloria
Gratias
Qui tollis
Quoniam

CREDO

Credo in unum Deum
Et incarnatus est
Crucifixus
Et resurrexit
Credo in spiritum sanctum
Et vitam venturi

SANCTUS

Sanctus
Osanna
Benedictus

AGNUS DEI

Agnus Dei
Dona nobis pacem

Anne Heath-Welch : *Soprano*
Barbro Marklund : *Alto*
Philip Doghan : *Tenor*
René Linnenbank : *Bass*

Guildford Philharmonic Orchestra

The West Sussex Philharmonic Choir
Kingston Choral Society

Conductor : Robin Page

Kingston Choral Society

President W James Daly, KCHS, FICE
Vice-President R Tracey JP MP
Chairman Roderic Pearson

Kingston Choral Society began life in 1948 as The Surbiton Oratorio Society – an organisation formed as a result of a successful recital of Handel's *Messiah* which the Mayor organised using forces from local church choirs. The group has therefore been active for more than forty-five years and changed its name to 'Kingston Choral Society' in 1985 to reflect more accurately the choir's association with the Royal Borough and the Parish Church where most concerts now take place.

The Society organises a minimum of four concerts a year, performing music dating from the seventeenth century to the present day as recent concerts have clearly demonstrated: last year's performance of Janacek's *Glagolitic Mass* in the Kingston Festival was enthusiastically received and the most recent concert featured music for the Easter Season by Schutz, Bach, Poulenc and Messiaen. The next concert will be 'Messiah from Scratch' in Kingston Parish Church on 22nd October. The future programme includes Bach's Christmas Oratorio and Walton's *Belshazzar's Feast*.

Kingston Choral Society has made a number of appearances with West Sussex Philharmonic Choir, the most recent being a performance of Verdi's *Requiem* in Guildford Cathedral two years ago. It is planned to make such joint concerts a regular feature as they give both choirs the opportunity to perform larger scale works than might otherwise be the case. The Royal Borough of Kingston-upon-Thames is linked with Delft in Holland and the Society has formed a close association with 'Cantarella', the Delft equivalent. The next exchange visit to Delft, which will include a joint concert, is planned for 1995.

The Society's membership is drawn from a wide area of South-West London and North Surrey and new members are always welcome. For further information, please contact the Membership Secretary, Valerie Moeri on 081-643-3595.

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West Sussex Philharmonic Choir

President Laurie Carcas
Vice-Presidents Dr John Dew and Peter King
Chairman Liz Yeats

The Choir was formed in Horsham in 1978 under the Chairmanship of a local GP with the aim of providing local residents with the opportunity to perform major works with professional soloists and orchestras; and to enhance the musical life of the town and a large area of West Sussex by promoting a minimum of two concerts a year.

An inaugural concert was held at Christ's Hospital School in December 1978 to widespread acclaim. The first Musical Director, Laurie Carcas, laid the foundation for the Choir pursuing its aim of commitment, variety and musical excellence. He retired in 1984 to become President and since then Robin Page has continued the musical progress of the Choir which now numbers some 140 singers. Performances have been given of a great range of works from Bach to Britten, Verdi to Vivaldi, and of standard and modern repertoire. Three great Elgar oratorios have been performed and the Choir gave the premier performance of Six Psalms by Dominic Muldowney.

The Choir has performed at the new Symphony Hall, Birmingham in an exciting "Last night of the proms" concert with the Police National Orchestra to a

full house. It also took part in a thrilling performance of the Verdi Requiem in Guildford Cathedral in 1992 with the Guildford Philharmonic Orchestra. Last year, a semi-chorus from the Choir gave a world-premiere performance of a Christmas piece by Gillian Carcas, *Aventus Amori*.

The next concert will be a performance of Purcell's King Arthur and the JS Bach Magnificat at Horsham Arts Centre on 3rd December 1994. Future programmes will include Mendelssohn's Elijah, the Brahms' Requiem and works by Ives, Gershwin, Rossini and Berlioz.

REHEARSALS

The Choir meets regularly each Tuesday evening between 8.00pm and 10.00pm for rehearsals in The Barn, The Causeway, Horsham, from September until May. ~~The first rehearsal for the next concert is on Tuesday 27th April 1993.~~

HOW TO JOIN

The WSPC is looking for members in all voices. A simple voice test is required for membership. If you would like to know more, kindly ring our Membership Secretary Liz Yeats, tel 823126 or Beth Johnson tel 891208.

About our Conductor Robin Page

Robin Page is a conductor working in London where he is the Musical Director of the Purcell Orchestra, Thames Symphony Orchestra, Thames Sinfonia and Kingston Choral Society. He has also conducted at the Royal Academy of Music, London, and has worked with the London Symphony Orchestra Chorus.

He travels all over Great Britain, regularly to the Midlands as Musical Director of the Birmingham Philharmonic Orchestra, to the Birmingham Conservatoire and the Hallé Choir.

Recent recordings include BBC Radio 3 Broadcasts with the Ulster Orchestra. These featured Scandinavian Music, a particular interest which takes him frequently to Sweden. He has given the British Premiere performances and recordings of many Scandinavian works including composers such as Kraus, Stenhammer, Lidholm and Bortz. In April this year Robin conducted the inaugural concert of the United Kingdom Sibelius Society at St. John's Smith Square.

Abroad he has appeared on Hungarian Television with the Budapest State Opera Orchestra and soloists and with the Hungarian Radio and TV orchestra. He



has recently returned from a highly successful visit to Estonia where he conducted the first concert performance and recording there of Elgar's Enigma Variations with the Estonian State Symphony Orchestra.

Robin was born in Ipswich and was educated at Magdalen College School, Oxford, and Cambridge University. He then studied at the Royal Academy of Music in London and continued there as a Professor until 1990.

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KINGSTON UPON THAMES

About the Soloists

Anne Heath-Welch

Soprano

Anne Heath-Welch was born in America and gained a Bachelor of Music degree at the Centenary College of Louisiana and Master of Music degree at the University of Texas, Austin. She later studied at the Vienna Conservatory of Music and now resides permanently in England.

Anne made her professional debut singing the role of Minnie in *La Fanciulla del West* for Welsh National Opera. Other roles which she has sung with Welsh National Opera include the title role in Gluck's *Iphigenie en Tauride*, Verdi's *Lady Macbeth* and last season the title role in *Tosca*.

Last season she also made her debut with the English National Opera singing the First Lady in *The Magic Flute*.

Other roles in Anne's repertoire include *Violetta*, *Aida*, *Mimi*, *Manon* (Lescaut), *Laura* (*La Gioconda*), *Santuzza* (*Cavalleria Rusticana*), *Tatyana*, *Sieglinde*, the *Governess* (*Turn of the Screw*), *Fiordiligi*, *Donna Anna*, *Bangaene* (*Tristan and Isolde*) and *Mathilde* in *William Tell*.



Oratorio performances include the Mozart Requiem, Bruckner *Te Deum*, Beethoven's Ninth Symphony and Mass in C Major, Janacek's *Glagolitic Mass*, and Rossini's *Stabat Mater* and *Messe Solennelle*.

Future commitments include covering the role of Minnie for the Royal Opera House and *Leanora* in *Fidelio* for Scottish Opera as well as performing the role of *Julie* in Dvorak's *Jacobin* for Scottish Opera.

Barbro Marklund

Alto

After graduating from the National College of Music in Stockholm, Barbro Marklund has continued her studies with some of Europe's most renowned interpreters e.g. Erik Werba, Gérard Souzay, Geoffrey Parsons, Dalton Baldwin, Dorothy Irving and Elisabeth Söderström obtaining a great knowledge of different genres and has a big and diversified repertoire. She has received several grants, e.g. the Christina Nilsson-fellowship.

Barbro Marklund has been working as a singing teacher at the Music College in Piteå and Framnäs parallel with her singing career, which covers many genres – Lied, folk songs, jazz, opera, light opera and musicals as well as church music from different epochs – anything from gospels and spirituals to oratorios, masses and requiems. Barbro Marklund has given concerts in the Nordic countries, Germany, England, USA, Estonia and Russia.

Barbro Marklund has made a number of recordings for the Swedish Radio singing *Lieder* and has taken part in programmes on Swedish Television with, for example, music by the Swedish composers Waino Ruottinkoski and Jan Sandstrom. She has performed with Gothenburg Symphony Orchestra and Neeme Järvi upon his historical return to his native Tallinn,



Estonia. Moreover she has worked with conductors such as Peeter Lilje, András Mihály, Nicholas Cleobury, Kurt Lewis, Richard Cooke, Cecilia Rydinger Alin, Mika Eichenholz and Simon Streatfield.

Future engagements include concerts in London with Purcell Chamber Orchestra, Moscow Chamber Orchestra, in Finland with Oulu Symphony Orchestra, in Oslo Concert Hall with Mahler Symphony no. 2, concerts in summer festivals in Sweden and Finland and recitals in Brazil.

She was for three years artistic director of the Piteå Summer Festival and since 1993 has lived in Norway teaching singing at the National College of Music in Oslo.

Philip Doghan *Tenor*

Born in London. Ed. B.A.hons. (MUSIC)
Durham University.

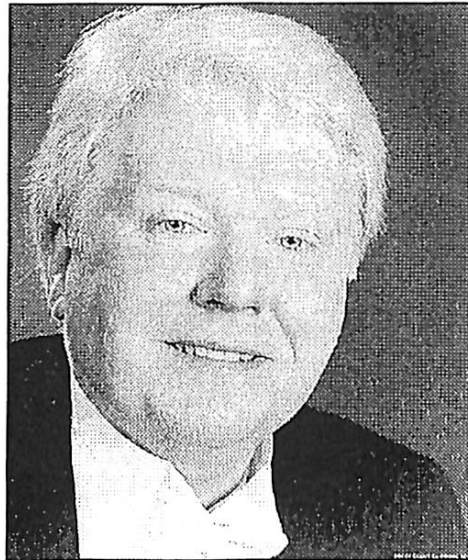
Tuition: Rupert Bruce, Eduardo Asquez,
Richard Alda, Luigi Ricci, Rome

A tenor with high performance skills and
a wide ranging repertoire.

Early career: Glyndebourne; English
Opera Group; English Music Theatre;
Young Vic; Royal Shakespeare Company
(Amiens – "As You Like It", "Murder in
the Cathedral"); Comedie Francaise;
harpsichord player in E.N.O.'s production
of "The Bassarids".

In 1980 he won the Premier Grand Prix
at the Toulouse Singing Competition, the
only British person to do so. Since then
he has been much in demand throughout
Europe singing both very classical
repertoire (Mozart, Rossini, Cimarosa)
and has created roles in 10 world
premieres. He has sung in the Opera
houses of Rome, Venice, Cologne,
Strasbourg, Palermo, Lausanne, Dublin,
Wexford, Oviedo and Tel Aviv. His
concert career has been equally varied.
Most recently he has sung Janacek's
Glagolitic Mass with the CBSO and BBC
Club Choir.

He has broadcast frequently for Radio
France, the BBC and the RIA who chose



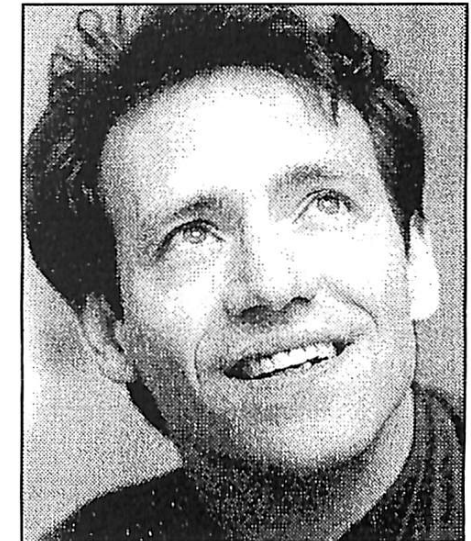
him to sing Stravinsky's 'Threni' at a 25th
Anniversary celebration in Venice. In
Dublin in 1991 he gave a recital for the
Lord Mayor to mark the beginning of the
city's year as European City of Culture.
At the same time he was given the John
McCormack medal for his achievements in
singing. This season he has made his
debut at the Paris Opera as "Le Duc de
Mantoue" in Offenbach's Les Brigands,
since filmed for French television. He
makes his debut at the Royal Opera
House, Covent Garden as 'Basilio' in
Scharf's production of "Figaro". Later he
will sing 'Mambre' in Rossini's "Mose".

René Linnenbank *Bass*

René Linnenbank was born in Abcoude,
The Netherlands in 1961. After
completing his formal education he
studied drama for one year before entering
the Conservatory at Maastricht to take up
singing under E Ksoll and T Thissen,
then to the Sweelinck Conservatory
Amsterdam with C V Tassel. In 1990 he
was accepted at the Guildhall School of
Music and Drama in London on the Post
Graduate Opera Course with D Pollard.
He made his professional debut as
'Osmin' for Scottish Opera in August '92.

Whilst at Maastricht Conservatory, he
sang in several opera productions with
Limburgs Symfonie Orkest and a small
Dutch company, Opera-SKON where he
sang 'Sarastro' and 'Colas' (Bastien und
Bastienne) and translated into the Dutch
language Die Kluge by C Orff and
Carmen by Bizet.

Among the roles he sang on stage are
'Figaro' (Le Nozze di Figaro), 'Sarastro'
(Die Zauberflöte), 'Colas' (Bastien und
Bastienne), 'Harasta' (The Cunning Little
Vixen), 'Kezal' (Die verkaufte Braut),
'Lycomedes' (Deidamia), 'Major' (A May
Night), 'Totor' (Margot la Rouge), 'Thesee'
(Hippolyte et Aricie), 'Mendoza'
(Betrothal in a Monastery), 'Bottom' (A



Midsummer Night's Dream), 'Falstaff'
(The Merry Wives of Windsor), 'Osmin'
(Die Entführung aus dem Serail), 'Don
Pasquale' (Don Pasquale), 'Dulcamara'
(L'Elisir d'Amore), 'Basilio' (Il Barbiere di
Siviglia) and 'Bagheera/Meeta' (Baa Baa
Black Sheep).

He has appeared in concert and lieder
recitals in The Netherlands, Germany,
Belgium, France and the UK and has
appeared as soloist with such conductors
as Hans van den Hombergh, Hartmut
Haenchen, David Lloyd-Jones, William
Christie, Mstislav Rostropovitch and Paul
Danie.



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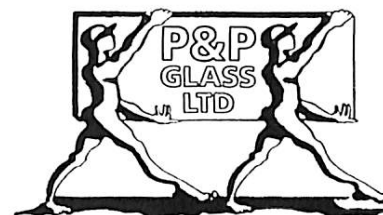


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About the Orchestra

Guildford Philharmonic Orchestra

Guildford Philharmonic Orchestra's regular playing strength of 75 professional musicians perform an annual season of concerts at the Civic Hall attracting national attention.

The Guildford Philharmonic Orchestra was founded in 1945 by Guildford Borough Council and celebrates its 50th anniversary next year. The first Musical Director was Crossley Clitheroe. On his death he was succeeded by Vernon Handley who served the orchestra for 21 years. Sir Charles Groves held the position from 1986 until his death in June 1992. A varied repertoire each season reflects the Orchestra's desire to appeal to all music lovers – there really is something for everyone. Celebrated musicians highlight each season.

The Guildford Philharmonic Orchestra pays frequent visits to Concert Halls and Festivals in and around London and the south east of England. Children's concerts are frequently held. Other educational projects include an adopt a player' scheme which introduces school children to the musicians and the orchestral repertoire. Workshops are promoted in association with the County Music Inspectorate to

develop composition skills amongst GCSE music students.

Guildford Philharmonic Orchestra continues to be funded and promoted by Guildford Borough Council with assistance from the South East Arts Association, the South East Music Trust, the Musician's Union and the goodwill of the Guildford Philharmonic Society. The Orchestra acknowledges the generous support of its Sponsors.

If you would like a current brochure or further information on the Orchestra, please ring the GPO office – 0483-444666.

About the Music

Ludvig van Beethoven (1770–1827)

Missa Solemnis, Op.123

It is difficult to imagine the excitement that would be aroused if, nowadays, a Prince of the Blood Royal in this country, having taken Holy Orders, were to be appointed Archbishop of Canterbury. Beethoven was confronted with just such a situation when it was announced on 4th June 1819 (Beethoven being then aged 49) that the Archduke Rudolph, son of the Emperor of Austria, was to be appointed Archbishop of Olmutz. For Beethoven, the significance of this announcement was very special, for the Archduke had been his Patron and beloved friend, as well as his pupil in composition, for some years past and he at once determined to take the opportunity of writing a festal Mass in honour of his benefactor. Such a setting would necessarily have to be on the grandest possible scale, but at the same time it had to conform with Beethoven's own ideas of 'true' religious music over which he had been mentally agonising almost all his adult life. The intensity of the composer's emotional involvement in the work shines out of every page.

It was the Credo, as the emotional and theological centrepiece of the whole work, which gave Beethoven the most trouble. The sketch books show endless and almost desperate re-workings in his search for exactly the right formulation, so that when

at last he found what he wanted, he could not allow himself to be deflected by the fact that his ideas produce the most appalling technical difficulties for both singers and players. There is no place here for a discussion of these difficulties but attention may be drawn to one or two features. At the 'Et Incarnatus Est' a solo flute hovers over the music to symbolise the Holy Spirit and then suddenly at 'Et Homo Factus Est' the key switches to a radiant D Major as the solo tenor proclaims these great words. Note too the deep blackness into which the music sinks at the final 'Et Sepultus Est' to be followed immediately by the choral tenors' brilliant shout of 'Et Resurrexit Tertia Die'. The Benedictus is one of Beethoven's grandest slow movements but, uniquely, in a form combining a choral adagio with a violin concerto, the leader's solo violin, like the flute at the Incarnatus, representing the Holy Spirit.

Have no doubt that this is very great music. Beethoven's gigantic intellectual genius, combined with his technical mastery, working at a pitch of white-hot emotional intensity, have produced one of the towering masterpieces of all time. It is a privilege both to perform it and to listen to it.

Beethoven

Missa Solemnis

KYRIE

Kyrie eleison!
Christe eleison!

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe!
Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi! miserere nobis;
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus, Jesu Christe!
cum Sancto Spiritu in gloria Dei Patris.
Amen.

CREDO

Credo in unum Deum, patrem
omnipotentem, factorem coeli et terrae
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum
Christum, Filium Dei unigenitum; et ex
Patre natum ante omnia saecula.

KYRIE

Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA

Glory be to God on high, and peace on
earth to men of good will.
We praise Thee, we bless Thee, we adore
Thee, we glorify thee.
We give Thee thanks for Thy great glory.
O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only begotten
Son!
O Lord God! Lamb of God! Son of the
Father!
O Thou, who takest away the sins of the
world! have mercy upon us; receive our
prayer.
O Thou, who sittest at the right hand of
the Father! have mercy upon us.
For Thou alone art holy, Thou alone art
Lord, Thou alone art most high, O Jesus
Christ! together with the Holy Ghost, in
the glory of God the Father.
Amen.

CREDO

I believe in one God, the Father Almighty,
maker of heaven and earth, of all things
visible and invisible.
I believe in one Lord Jesus Christ, the
only-begotten Son of God;

Deum de Deo, Lumen de Lumine:

Deum verum de Deo vero;

Genitum, non factum; consubstantialem
Patri, per quem omnia facta sunt;
Qui propter nos homines, et propter
nostram salutem, descendit de coelis, et
incarnatus est de Spiritu Sancto ex Maria
Virgine, et homo factus est.
Crucifixus etiam pro nobis; sub Pontio
Pilato passus et sepultus est,
Et resurrexit tertia die, secundum
Scripturas.

Et ascendit in coelum, sedet ad dexteram
Patris.

Et iterum venturus est cum gloria judicare
vivos et mortuos; cujus regni non erit
finis.

Credo in spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque
procedit; qui cum Patre et Filio simul
adoratur et conglorificatur; qui locutus est
per prophetas.

Credo in unam sanctam Catholicam et
Apostolicam Ecclesiam.

Confiteor unum Baptisma in remissionem
peccatorum.

Et expecto resurrectionem mortuorum, et
vitam venturi saeculi.

Amen.

God of Gods, Light of Light, true God of
true God;

begotten, not made, consubstantial to the
Father, by Whom all things were made;
Who for us men and for our salvation,
came down from heaven, and became
incarnate by the Holy Ghost of the
Virgin Mary, and was made man.

He was crucified also for us; suffered
under Pontius Pilate and was buried,
And the third day He arose again
according to the Scriptures.

And ascended into heaven, and sitteth at
the right hand of the Father.

And He is to come again, with glory, to
judge both the living and the dead; of
whose kingdom there shall be no end.

I believe in the Holy Ghost, the Lord and
Giver of Life, Who proceedeth from the
Father and the Son; Who together with
the Father and the Son, is adored and
glorified; Who spoke by the prophets.

I believe in one holy Catholic and
Apostolic Church.

I confess one baptism for the remission of
sins.

And I expect the resurrection of the dead,
and the life of the world to come.

Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine Domini!
Osanna in excelsis!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis, dona nobis pacem. .

SANCTUS

Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy Glory
Hosanna in the highest!
Blessed is he who cometh in the name of
the Lord!

Hosanna in the highest!

AGNUS DEI

O Lamb of God, that takest away the sins
of the world, have mercy on us grant us
peace.

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