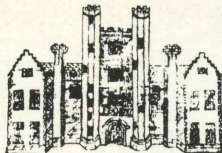




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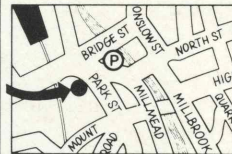
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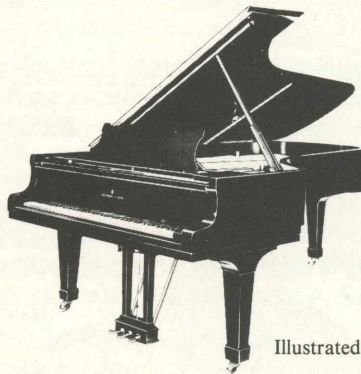


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1983/84

CIVIC HALL, GUILDFORD

SATURDAY 5 MAY 1984 at 7.45 p.m.

Leisure Learning Weekend

Guildford Philharmonic Orchestra

Associate Leaders HUGH BEAN
JOHN LUDLOW

VERNON HANDLEY, Conductor

HUGH BEAN, Violin

JOHN LUDLOW, Violin

PETER KNAPP, Baritone

PHILHARMONIC CHOIR

This concert is promoted by Guildford Borough Council with financial support from the South East Arts Association.

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Vernon Handley

Vernon Handley was for twenty-one years Guildford Borough Council's Director of Music and under his direction the Guildford Philharmonic Orchestra has developed into a highly successful professional body of major importance, now firmly established as the Orchestra of the South East. Vernon Handley's work in Guildford has been recognised for its championship of British Music and an established series of enterprising and stimulating programmes which have been acclaimed nationally.

Vernon Handley is widely respected as one of Britain's leading conductors. Born in London, he studied English at Balliol College, Oxford, before going on to the Guildhall School of Music and Drama.

He regularly works with all the major orchestras in London and in the provinces. In September 1983 he was appointed Associate Conductor of the London Philharmonic Orchestra and Principal Guest Conductor of the BBC Scottish Symphony Orchestra. The London Philharmonic Orchestra Associate Conductorship has been especially created for Mr Handley in recognition of his long and enormously successful association with the orchestra. He has also been appointed Artistic Director of the Norfolk and Norwich Triennial Festival.

Vernon Handley has gained particular praise for his championship of British music and often undertakes the world premiere of new works. He has worked with many foreign orchestras, including the Stockholm Philharmonic, Berlin Radio Symphony Orchestra and the Amsterdam Philharmonic. In the autumn of 1982 he toured the U.K. with the Strasbourg Philharmonic winning outstanding reviews.

Vernon Handley has made many memorable recordings and in 1981 he was the recipient of the annual Audio Award presented by Hi-Fi News. His records range throughout the orchestral repertoire from Dvorak and Tchaikovsky to Vaughan Williams and Tippett.

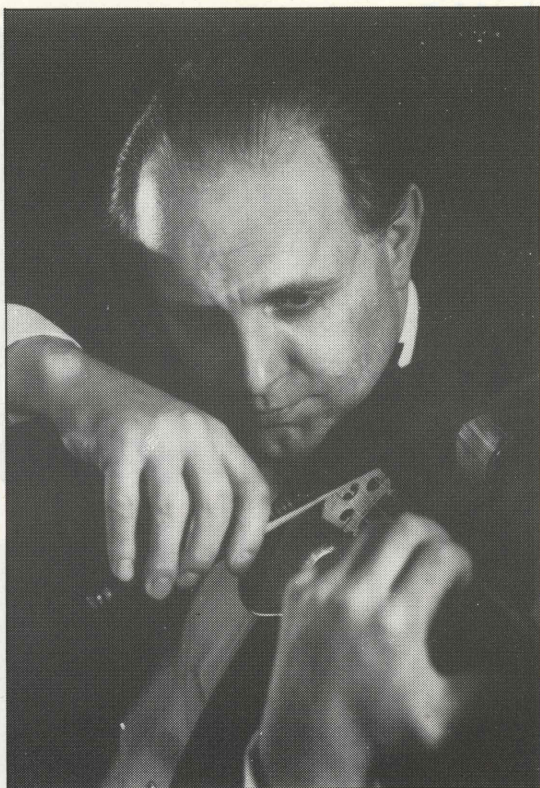
The Guildford Philharmonic Orchestra is delighted to welcome Hugh Bean and John Ludlow, the Orchestra's Associate Leaders, as soloists at this evening's concert.



Hugh Bean

Hugh Bean was born in 1929. After first being taught by his father he was accepted as a pupil of the violin by the late Albert Sammons, with whom he studied for nearly twenty years. During this time he was also a student at the Royal College of Music. Later, whilst studying at the Brussels Conservatoire with Andre Gertler, he won a double Premier Prix for both solo and chamber music playing. He then became Professor of Violin at the Royal College of Music and in 1957 was appointed Leader of the Philharmonia Orchestra, which he later left to become Leader of the BBC Symphony Orchestra. In 1969 he resigned from the orchestra to devote his time to solo and chamber music, performing with the Music Group of London which is now one of Britain's leading chamber ensembles. In 1969 Hugh Bean was awarded the Cobbett Gold Medal for services to chamber music. He has made many records and has a number in the current catalogue including 'The Lark Ascending' with Sir Adrian Boult and the London Philharmonic Orchestra, Elgar's Violin Concerto with Sir Charles Groves and the Royal Liverpool Philharmonic Orchestra, Schubert's Trout Quintet and Elgar's Violin Sonata. In 1971 he accepted an invitation to lead the Guildford Philharmonic Orchestra because of its unique qualities. He was awarded the CBE in 1970.

During the past couple of seasons Hugh Bean has toured extensively in the Far East and Middle East with the Music Group of London, and has visited China several times where he enjoys teaching as well as playing.

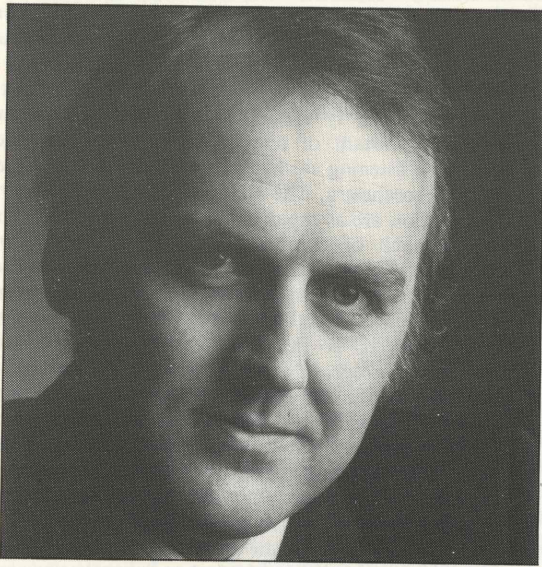


John Ludlow

John Ludlow was born in Birmingham and educated at King Edward's School. He was original Leader of the National Youth Orchestra, from its first meeting in 1948, for two years. He helped to deter the foes of the realm by playing the French Horn; on leaving the army, he began a career of sordid commerce which lasted four months. He then succumbed to more enterprising, if less wise, interests, and in 1952 a Scholarship to the Royal College of Music brought tuition under Henry Holst and, later, Manoug Parikian.

In 1955 John Ludlow joined the Royal Philharmonic Orchestra under Sir Thomas Beecham for two-and-a-half exhilarating and very demanding years, which included three delightful seasons at Glyndebourne. There followed four years as Leader of the Sadlers Wells Opera Orchestra and two less enlightening years with the BBC Symphony Orchestra: a further five years of opera as Sub-Leader at Covent Garden, then freelancing, which included four years as Co-Leader of the London Mozart Players.

John Ludlow is currently still freelancing, as well as teaching at the Royal College of Music and leading various orchestras, including the London Concert Orchestra, the London String Orchestra and the extremely enterprising Guildford Philharmonic Orchestra, where he shares the leadership with Hugh Bean.



Peter Knapp

After graduating from Cambridge, Peter Knapp studied singing privately in London and in Italy under Tito Gobbi.

He made his operatic debut with the Glyndebourne Touring Company as the Count in "The Marriage of Figaro". He then worked for a number of seasons with Kent Opera, singing the title roles in "Don Giovanni", Monteverdi's "Orfeo", (filmed by BBC Television), and "Eugene Onegin". With the New Opera Company he sang King Roger in the British premier of Szymanowski's Opera and with the English National Opera he again sang Don Giovanni and The Count.

As a prizewinner in the International Opera Competition at Sofia he was invited back to Bulgaria to give performances as Di Luna in "Il Trovatore", a role he has also sung in Frankfurt, and further engagements abroad followed; Marcello in "La Boheme" in Zurich, Tarquinius in "The Rape of Lucretia" in France and the title role of "Rigoletto" in Hong Kong.

Apart from his operatic success, Peter Knapp also enjoys a distinguished career as concert singer and recitalist. In 1977 he won the first Benson & Hedges Gold Award at Aldeburgh and in 1980 undertook a major tour of Australia at the invitation of the Australian Broadcasting Commission. He has sung in many Festivals and with major orchestras both at home and abroad including the Philharmonia, the St Louis Symphony and the Berlin Philharmonic, and he performed with the Guildford forces in 1976. (Sea Symphony) and Elgar's "The Kingdom" in 1977.

He broadcasts regularly on BCC Radio and has recorded the Monteverdi "Vespers" for EMI and Da Falla's "Master Peter" for Decca.

Recently he was featured in the South Bank Show's programme about a new production of "Don Giovanni" and also this year he created the role of Maxim de Winter in Wilfred Josephs' new opera "Rebecca".

Philharmonic Choir

Vernon Handley, who as Guildford Borough Council's Director of Music, was responsible for the training of the Philharmonic Choir, resigned his position in September last year. Kenneth Lank, who was Vernon Handley's assistant for many years, now takes over the role as Chorus Master of the Philharmonic Choir for the current season. The Choir's accompanist is Christopher Mabley.

The Choir made its first recording of "Intimations of Immortality" by Gerald Finzi in 1973 with the Guildford Philharmonic Orchestra and in 1976 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra. It performs regularly with the Guildford Philharmonic Orchestra in its series of concerts in Guildford Civic Hall.

In next season's Guildford programmes the Philharmonic Choir will be singing under Norman del Mar (Berlioz - Te Deum), Brian Wright, in a joint collaboration with the Goldsmiths Choral Union (Brahms - A German Requiem) and in the final concert of the season Walton's Belshazzar's Feast under Vernon Handley.

The Choir welcomes singers to rehearsals for the Berlioz Te Deum in the Methodist Hall, Wharf Road, Guildford on May 14 and 21. For further information, please telephone Guildford 573800.

Delius, Elgar and Holst

Delius, Elgar and Holst all died in 1934. Three very different men whose music is so diverse that it puts to flight for ever the criticism that all English music is the same. The three men knew one another's work. Delius and Elgar became friends later on in life, Elgar professing an admiration for Delius's work and Delius a more guarded one for Elgar's. Holst admired "The Song of the High Hills" and spoke of wanting to bicycle to Worcester to "victimise" Elgar, evidently having a profound admiration for the older man. Elgar argued for the inclusion of Holst's "Hymn of Jesus" at the Hull Festival of 1921. It would be interesting to know what Delius thought of a work like "The Planets". Yet each could not have written anything like the music of the other two. This programme has been chosen not from amongst the greatest works of each (such a programme would be too long) but to find works that are characteristic of all of them. Thus it is easier to choose an extended work of Delius's which will contain characteristics that one might find in his shorter pieces than it is with Holst and Elgar, so Elgar is represented by a public utterance, a tuneful Overture and a deep personal agony; Holst by an obviously brilliant showpiece and a strange, remote Concerto and Delius by what many consider to be the most intense expression of the emotions he was a master at commanding, namely nostalgia and passionate regret. In reference to the last work, it should be remembered that the beginning of the work speaks entirely of idyllic happiness and expectancy and the end of the work of rapturous past happiness. It is unfortunate that many performances drag the chromatic harmonies from the outset so that the different characteristics of Delius's work are obscured.

Froissart Concert Overture Elgar 1857–1934

Froissart was written in Spring and early Summer 1890 and conducted by Elgar at Worcester in Autumn of that year. Michael Kennedy in his "Portrait of Elgar" asserts that in this early work and in the String Serenade, Elgar first became himself and one can only agree with this assessment. Froissart originates from Scott's "Old Mortality" in which one of the characters speaks enthusiastically about Froissart's romantic stories and the importance in them of kingship, pure faith towards religion, hardihood to the enemy and fidelity to woman. On the title page of the score, Elgar wrote a line from Keats – "when Chivalry lifted up her lance on high".

The lifting of the lance can be heard in the first leaping figure on the full orchestra and Elgar's ability to express in thematic terms the qualities expressed by Scott's character is unfolded in tune after tune. Indeed they follow one another with such rapidity that one is reminded that this ability to create melody was the thing that later confused critics in the early assessments of Falstaff. Here the themes are not so complex, nor is their treatment, but all Elgar's brilliant touches of orchestration and his care in distributing singing lines between first and second violins is as mature as in the symphonies and the violin concerto. It is true that the tunes are rarely developed as in the later works, but their freshness and vigour makes one wonder how this music could ever have been described as "monotonous" and the placing of the episodes and the final stringendo has the command of the composer of the Pomp and Circumstances marches.

Double Concerto for Two Violins and Orchestra Holst 1874–1934

Scherzo
Lament
Variations on a Ground

Only seven years separates The Perfect Fool from the Double Concerto and although Holst's characteristics are plain in both works, the moods could not be more different. Where sheer brilliance of orchestration is almost an end in itself in the ballet, everything in the Double Concerto is subservient to the capturing of strange and subtle emotions. Thus the tune in the first movement of the ballet which is in seven in a bar, has the manner of an ostinato and the Scherzo of the Double Concerto begins with an ostinato. The tune in the ballet is a tune, the ostinato in the Double Concerto becomes a tune when the soloists take it up. Both show Holst's insistence on economy of material and procedure, the first depicts a colourful fairyland, the second a strange restless reality. It is noticeable in the careers of many composers that they proceed from a luxuriance to an austerity as their life progresses. In Holst, austerity and remoteness set in rather early and he proceeded to a subtle sort of warmth as he developed. Although the eerie landscape of the first two movements of this Double Concerto cannot be described as warm, there is a yearning about the Lament which finds warmth in the jocular and virile variations.

The ostinato is set up by the cellos, basses and timpani and after a strange bi-tonal rise from clarinet and bassoon and then the upper strings, the soloists take up their fugally announced material but development is afoot straight away with an inversion of the ostinato and a smooth variant of one of its intervals announced before the listening ear has accepted all the fugal entries from the orchestra. The shifts of mood and variety of construction are as rapid as in a Mozart Rondo, Holst's lifelong habit of compressing ideas and overlapping them here projecting a restless urgency. Scarcely has he hinted at the second movement Lament and given us a six bar second subject than the ostinato starts again and all the material so far heard undergoes development. With formal grace, however, he gives us the second subject and then the hint of the Lament in reverse order so as to lead straight into the second movement. This is a long duet for the two soloists in 5/4. Two subjects make up its mood, the first, which is entirely given to the soloists, shows the need for warmth previously mentioned and the second, which develops the hint given in the first movement, denies the warmth although a moment of strange soothing is reached when the orchestra creeps in spread over four octaves. Strange moods indeed, as strange in their way as anything being written by the Avant garde of the 80's. There has been enough restlessness and denial. The Variations on a Ground, although still characteristically Holstian in its uneven rhythms, is in an emotional world that all can understand. The Ground which starts with the first soloist is in 2/2 but is found to go rather well by the second soloist in 3/4. This happy quarrel continues until the orchestra takes it up and decides that the variations should go in a Holstian 5 and then, more humourously still in a Holstian 7. The composer cannot leave those strange moods entirely behind and as one of the bars of 7 winds itself down, it is found to be a relation of the first tune of the Lament and this is quoted by the two soloists while the timpanist reminds them that we are in the last movement. He gradually wins the conversation and a furious coda stating the Ground emphatically finishes the work.

The Perfect Fool – Ballet Music Holst 1874–1934

Holst wrote his opera "The Perfect Fool" between 1918 and 1922, and it was first produced in Covent Garden in 1923. Vaughan Williams pointed out had the brilliant ballet music been written by a composer from the continent, it would immediately have given him a European reputation.

The opera begins with the ballet in which a wizard summons the spirits of earth, water and fire to help him concoct a magic potion that he needs to win the hand of a beautiful princess. Each group of spirits is assigned a dance. First, we hear the wizard's call on the trombones; then the earth bound spirits have a clumsy 7/8 dance; the spirits of water, invoked by the wizard's call on the viola, have a cool woodwind, celesta and harp tune, and the spirits of fire a crackling onward rush from the brass. All the dances are economically fashioned from the same musical phrase, and this unity, together with the brilliant orchestration, has made the ballet one of the most popular British orchestral pieces.

INTERVAL

Guildford Philharmonic Orchestra key rings are on sale in the foyer this evening at 75p, also Herb bags at £1.

Sospiri Elgar 1857–1934

Elgar's was a complex personality given to extreme contrasts of mood, and naturally his music reflects this. In its out-going phases it can be grand, opulent, brilliant, boisterous or filled with what Elgar himself called 'a massive hope in the future'. But equally, perhaps even more characteristic of the man and his art, is the reverse side of that coin. As a late Romantic he felt deeply the transience of mortal creatures; time and again in his music we encounter a vein of passionate regret. Typical of this aspect of Elgar are the slow movement and accompanied cadenza of the Violin Concerto composed in 1910. *Sospiri* (sighs), which was written four years later, can be regarded as a sort of pendant to the concerto.

The composer dedicated this short but masterly piece for strings and harp to his close friend, W.H. Reed, who was Leader of the London Symphony Orchestra and had helped with technical advice about the solo part in the concerto. The score was completed in February 1914, and the piece received its first performance on 15 August at the first Promenade Concert of the season in the Queen's Hall, London. Henry Wood conducted.

Although there is no evidence that *Sospiri* uses actual material left over from the concerto, it expresses the same mood of sorrowing nostalgia. The violin part, hovering around the interval of a seventh, muses with a poetic beauty akin to that of the cadenza in the larger work. To borrow a description that Mahler coined for a very different work, this music might be called 'the cry of a deeply wounded heart'.

© Eric Mason

Sea Drift Delius 1862–1934

Sea Drift, completed in 1904, is a setting for baritone solo, chorus and orchestra of the first of the Walt Whitman poems, which are published under that title in "Leaves of Grass". The words have been selected from the poem "Out of the Cradle Endlessly Rocking". It was first performed, like several of Delius's works, in Germany in 1906, and the first British performance took place at Sheffield in 1908 under Sir Henry Wood. The story the poem relates is an intensely moving and tragic one. The words quite clearly give us pictures of the two birds nesting by the sea shore, their happiness in sharing this season, and the tragic blow that comes when the hen is killed. The accuracy of Whitman's observation conveys the feeling of bafflement that the remaining he-bird experiences, and poetically interprets the bird's actions as conveying anguish. The agony, anguish, love, hope, and finally a firm unsentimental acceptance of the heart-rending situation are conveyed in strong and passionate music by Delius.

Unfortunately, like so much of this composer's music, this work has been given many performances where only the most obvious emotions have been exaggerated, and where every striking harmony or beautiful phrase has been lingered on without any reference to the context. The most extraordinary characteristic of Delius's music is the one which many critics hold he does not possess at all: that is to say, his wonderful formal control of a style that seems superficially to be rhapsodic. *Sea Drift* seems to the listener to flow from beginning to end, but this is only achieved by the most careful organisation of sections, and even individual phrase lengths. It is not coincidence that the first bars of the piece are reiterated bass intervals with descending scales on the woodwind instruments above, and that in the middle of the work these bass intervals and their attendant chords return to form the basis of some of the baritone's narrative, and that the last main section of the work begins with falling scales on the strings and woodwind, which lead in turn to the reiteration of the bass intervals. Nor is it coincidence that the first two of the three sections mentioned above precede sections of lilting triplets or sections in six-four time. Although critics never mention the fact, can it be coincidence that the first animato section, the ecstatic "Shine! Shine! Shine!" of the chorus begins with the same interval followed by the same shaped phrase as the agonised ecstasy of the wlo unaccompanied "O rising stars"?

The narrative is shared by the chorus and the baritone, and at times the two overlap. In the text printed below, words that are sung by the baritone and chorus simultaneously are bracketed.

CHORUS:

Once Paumanok,
When the lilac-scent was in the air and Fifth-month
grass was growing.
Up this seashore in some briers,
Two feathered guests from Alabama, two together,
And their nest, and four light-green eggs spotted with
brown.

BARITONE:

And every day the he-bird to and fro near at hand
And every day the she-bird crouch'd on her nest, silent,
with bright eyes,
And every day I, a curious boy, never too close, never
disturbing them,
Cautiously peering, absorbing, translating.

CHORUS:

Shine! Shine! Shine!
Pour down your warmth, great sun!
While we bask, we two together,
Two together!
Winds blow south, or winds blow north,
Day come white, or night come black
Home, or rivers and mountains from home,
Singing all time, minding no time,
While we two keep together.

BARITONE

Till of a sudden,
May-be killed, unknown to her mate,
One forenoon the she-bird crouched not on the nest,
Nor returned that afternoon, nor the next,
Nor ever appeared again,
And thenceforward all summer in the sound of the sea,
And at night under the full of the moon in calmer
weather,
Over the hoarse surging of the sea,
Or flitting from brier to brier by day,
I saw, I heard at intervals the remaining one, the he-bird,
The solitary guest from Alabama.

CHORUS:

Blow! Blow! Blow!
Blow up sea-winds along Paumanok's shore;
I wait and I wait till you blow my mate to me.

BARITONE:

Yes, when the stars glistened,
All night long on the prong of a moss-scalloped stake,
Down almost amid the slapping waves,
Sat the lone singer, wonderful, causing tears.
He called on his mate,
He poured forth the meanings which I of all men know.
Yes, my brother, I know,
The rest might not, but I have treasured every note,
For more than once dimly down to the beach gliding,
Silent, avoiding the moonbeams, blending myself with
the shadows,
Recalling now the obscure shapes, the echoes, the
sounds and sights after their sorts,
The white arms out in the breakers tirelessly tossing,
I, with bare feet, a child, the wind wafting my hair,
Listened long and long.
Listened to keep, to sing, now translating the notes,
Following you, my brother.

CHORUS:

Soothe! Soothe! Soothe!
Close on its wave soothes the wave behind,
And again another behind embracing and lapping,
everyone close,
But my love soothes not me, not me.
Low hangs the moon, it rose late,
It is lagging – O, I think it is heavy with love, with love.
O madly the sea pushes upon the land,
With love, with love.

BARITONE:

O, night! Do I not see my love fluttering out among the
breakers?
What is that little black thing I see there in the white?
Loud! Loud! Loud!
Loud I call to you, my love!
High and clear I shoot my voice over the waves.
Surely you must know who is here, is here,
You must know who I am, my love.

CHORUS:

O rising stars,
Perhaps the one I want so much will rise, will rise with
some of you.
O throat, O trembling throat!
Sound clearer through the atmosphere!
Pierce the woods, the earth,
Somewhere listening to catch you must be the one I
want.
Shake out carols!
Solitary here, the night's carols!
Carols of lonesome love! death's carols!
Carols under the lagging, yellow waning moon!
O, under that moon where she droops almost down into
the sea!
O, reckless, despairing carols.

BARITONE:

But soft! sink low!
Soft! Let me just murmur,
And do you wait a moment, you husky-noised sea,
For somewhere I believe I heard my mate responding to
me,
So faint, I must be still, be still to listen,
But not altogether still, for then she might not come im-
mediately to me,
Hither, my love!
Here I am! Here!
With this just-sustained note I announce myself to you,
This gentle call is for you, my love, for you.

CHORUS:

Do not be decoyed elsewhere.
That is the whistle of the wind, it is not my voice,
That is the fluttering, the fluttering of the spray,
Those are the shadows of leaves.

BARITONE:

O, darkness! O, in vain!
O, I am very sick and sorrowful.
O brown halo in the sky near the moon, drooping upon
the sea!
O troubled reflection in the sea!
O throat! O throbbing heart!
And I singing uselessly, uselessly all the night.
O past! O happy life! O songs of joy!
In the air, in the woods, over fields,
Loved, loved, loved, loved, loved!
But my mate no more, no more, with me!
We two together no more.

GUILDFORD PHILHARMONIC ORCHESTRA

Tonight's concert is the last in the current season and the first season in which the orchestra has performed with a number of guest conductors, as well as its former Musical Director, Vernon Handley. The Orchestra has responded with its usual enthusiasm, and has continued to receive loyal support from concertgoers during this challenging season, which is acknowledged with appreciation by all concerned in the management of the Guildford Philharmonic Orchestra.

Plans being formulated for next season indicate that the Orchestra will undertake an increasing number of concerts outside Guildford Borough Council's season. Guest conductors appearing with the orchestra in Guildford will include Sir Charles Groves, Norman Del Mar, John Forster, Brian Wright and Vernon Handley who will conduct the orchestra in four performances. For the first time, Guildford Borough Council is promoting a Christmas Family Concert with Ron Goodwin and the Orchestra (December 8).

Next season's concert programmes will be available from the Guildford Philharmonic Orchestra's Office, The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL from the middle of June, together with details of the forthcoming Subscription series.

FESTIVAL CONCERT SATURDAY 14 JULY CIVIC HALL 7.45 p.m.

JOHN GEORGIADIS will take the baton for the final concert in the Guildford Festival 1984 on July 14. It will be a Grand Viennese Evening and will include a selection of the most popular polkas and waltzes of the Strauss family. Tickets £5.50; £4.50; £3.50 and £2.50 will be on sale from the Civic Hall and ticket agencies (in person only) A & N Travel and Pickfords Travel, Guildford, from June onwards.

Guildford Borough Council acknowledges with very grateful thanks the help it has received in the promotion of this concert season from the Guildford Philharmonic Society, pupils of the County School and members of the Red Cross organisation.

The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.

GUILDFORD PHILHARMONIC ORCHESTRA

Artistic Adviser – Vernon Handley

First Violins:

Associate Leaders: Hugh Bean, John Ludlow

Sheila Beckensall

Susan Croot

John Davis

Charlotte Edwards

Judith Edwards

Barbara Moore

Susan Penfold

Alec Suttie

Susan Thomas

Aaron Tighe

Howard Walsh

Second Violins:

Nicholas Maxted Jones

Harold Nathan

Andrew Bentley

Marilyn Downs

Peter Fields

Ruth Knell

Rosemary Roberts

Francesca Smith

Geoffrey Smith

Adrienne Sturdy

Pamela White

Ginny Wray

Violas:

Jeremy White

Simon Rawson

Frederick Campbell

John Harries

Julius Bannister

Linda Court

Simon Aspell

Leonard Lock

Cellos:

Geoffrey Thomas

John Stilwell

Tina Macrae

John Hursey

John Kirby

Robert Hoppe

Marian Balkwill

Basses:

Colin Paris

Peter Hodges

Jeremy Gordon

Ian Eyres

RANDall Shannon

Mary Scully

Flutes:

Henry Messent

Anthea Cox

Piccolo:

Simon Hunt

Oboes:

James Brown

Ann Greene

Peter Wilkins

Cor Anglais:

Deirdre Lind

Clarinets:

Hale Hambleton

Victor Slaymark

Michael Farnham

Bass Clarinet:

Paul Allen

Bassoons:

Nicholas Hunka

Anna Meadows

David Nissen

Contra Bassoon:

Val Kennedy

Horns:

Ronald Harris

Dennis Scard

David Clack

George Woodcock

Jason Crouch

Tony Gray

Trumpets:

Cliff Haines

Pat Reid

Peter Goy

Susan Bishop

Trombones:

Ian White

Chris Guy

Bass Trombone:

Robin Turner

Tuba:

Stephen Wick

Timpani:

Simon Archer

Percussion:

John Colbourne

Heather Steedman

Cecil Kearney

Harp:

Mariam Keogh

Ruth Faber

Celeste:

Callum Ross

Administrator:

Kathleen Atkins



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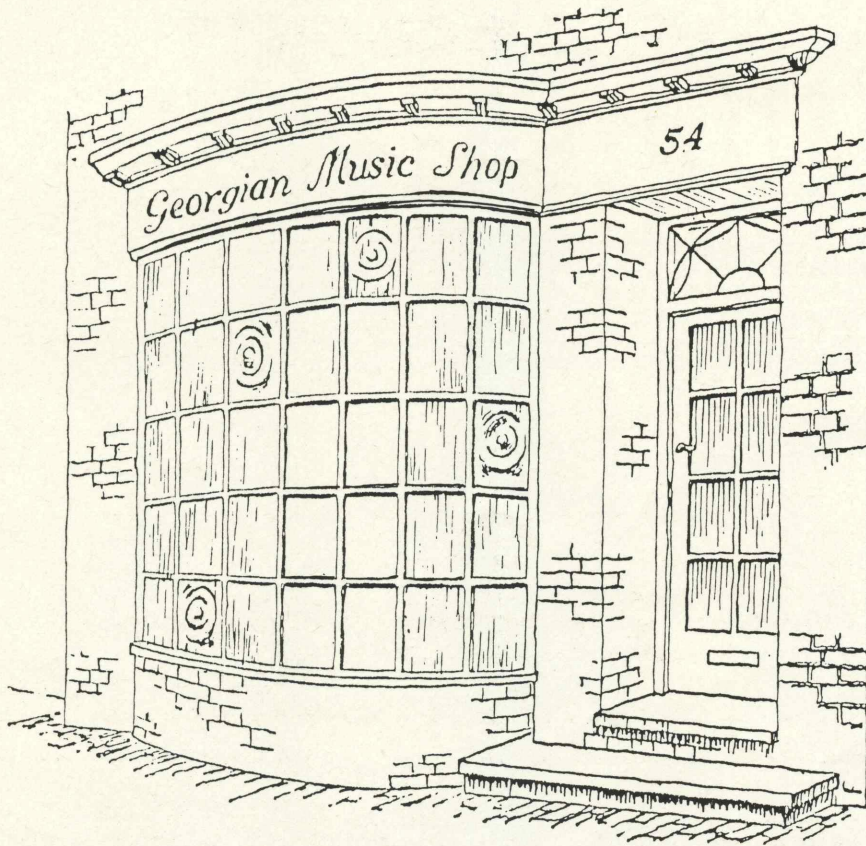
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