



GPO

GUILDFORD  
PHILHARMONIC  
ORCHESTRA  
THE ORCHESTRA OF THE SOUTH-EAST

1987/88 SEASON






**At**

**Lovell Construction (Southern) Ltd**

**We know that what matters most  
is not our overtures  
but our performance**

Moorfield Road, Slyfield Industrial Estate,   
Guildford, Surrey GU1 1AR Telephone (0483) 64612

# RECORD CORNER

RECORDS-TAPES  
COMPACT DISCS  
CLASSICAL-JAZZ-POPULAR  
SPOKEN WORD

MAIL ORDER  
& LOCAL DELIVERY SERVICE

**TOM BRIGGS**

RECORD CORNER LTD.  
POUND LANE-GODALMING-SURREY  
PHONE; GODALMING 22006  
**MON-SAT 9.00am - 5.30pm.**

# Aren't you lucky it's your local



# PINKHAM PIANOS



Clive Pinkham has given recitals at The Purcell Room of the Royal Festival Hall, The Wigmore Hall and has appeared on American and British Television. Meet him in his shop where he is always pleased to give help and advice.

MANUFACTURERS OF PIANOS  
5 TUNSGATE SQUARE  
(0483) 578711

SHEET  
MUSIC

**GUILDFORD**

MUSICAL  
INSTRUMENTS

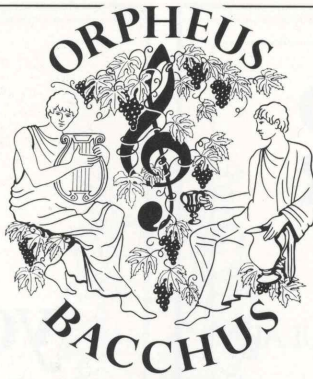
# UNIVERSITY OF SURREY

DEPARTMENT OF MUSIC

This Department has gained for itself an enviable reputation for its high quality of performance. Members of the public are most welcome at all our concerts - these take place during term-time every Wednesday at 1.15 pm and on selected Sunday evenings.

*Further information is obtainable from:-*

The Secretary  
Department of Music  
University of Surrey  
Guildford, Surrey  
(Tel: Guildford 509317)



## *Different and Special*

At ORPHEUS & BACCHUS we share with you a love of classical music. We are a new, privately owned, business, dedicated to serving the needs of music lovers. We have:

- The largest choice of recorded music on L.P., cassette, and C.D.
- An emphasis on the best performances
- The lowest prices in town
- Knowledgeable, helpful, unobtrusive service
- A fast ordering service for recordings not in stock
- Books on music, scores and sheet music
- Opera videos, for sale or rent
- Orpheus & Bacchus Gift Vouchers, ideal for presents
- The most attractive browsing environment in Guildford (so our customers tell us)
- Special "Composer of the month" offers
- The town agency for Guildford Philharmonic ticket sales

We are a little bit individual for a music shop, we are happy to confess. We sponsor concerts, we are in the process of commissioning a concert overture "ORPHEUS & BACCHUS" from a leading British composer, we have a selection of 350 wines to rival our music (from a superb Spanish House Wine at £2.45 per bottle to a 1911 Chateau Calon Segur for a lot more – but still a bargain)

*Experience Orpheus & Bacchus  
for yourselves*

3 CHAPEL STREET, GUILDFORD

Tel 576277

# GUILDFORD BOROUGH COUNCIL CONCERTS 1987/88

CIVIC HALL, GUILDFORD

SATURDAY 23 APRIL 1988

at 7.30 p.m.

---

Tonight's concert is featured in Embassy Hotels Limited, Leisure Learning Weekends.  
For information telephone 0283-66587/9.

---

## Guildford Philharmonic Orchestra

Leader:  
HUGH BEAN

**PHILHARMONIC CHOIR**  
Chorus Master Neville Creed

**RICHARD ARMSTRONG**  
Conductor

**WOLFGANG MANZ**  
Pianoforte

**ELIZABETH COLLIER**  
Soprano

**PENELOPE WALKER**  
Mezzo Soprano

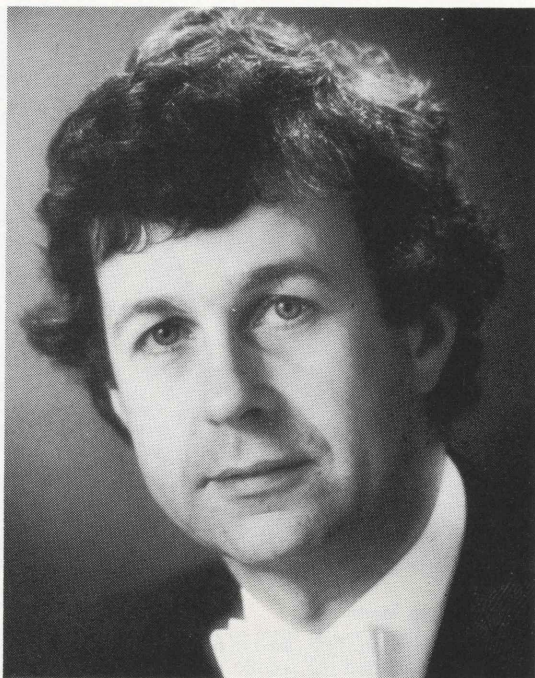
**JOHN TRELEAVEN**  
Tenor

**PHILLIP JOLL**  
Baritone

---

THIS CONCERT IS PROMOTED BY GUILDFORD BOROUGH COUNCIL WITH FINANCIAL SUPPORT FROM THE SOUTH EAST ARTS ASSOCIATION.

THE GUILDFORD PHILHARMONIC ORCHESTRA GRATEFULLY ACKNOWLEDGES THE SUPPORT OF ITS SPONSORS OF INDIVIDUAL CONCERTS THROUGHOUT THIS SEASON.



**Richard Armstrong**

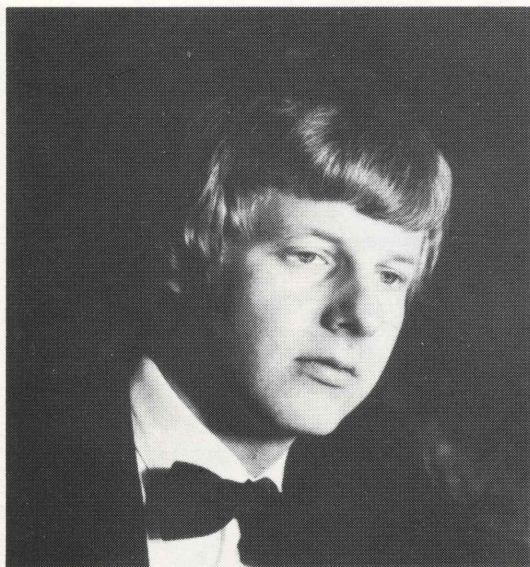
Richard Armstrong was Music Director of Welsh National Opera from 1973-1986. He was born in Leicester and in 1961 went to Corpus Christi College Cambridge as an organ scholar. In 1966 he joined the music staff of the Royal Opera House Covent Garden and during his time there worked with Solti on the RING, with Giulini on TRAVIATA, and with Klemperer on his famous production of FIDELIO.

In 1968 he left the Royal Opera House to become Head of Music Staff at Welsh National Opera, becoming Music Director in 1973. His years with the company were a period of remarkable achievement and he conducted many new productions. Richard Armstrong's last year with the Company was a triumph - marked by his collaboration with Peter Stein on a remarkable new OTELLO, a new production of WOZZECK, and the Company's first complete RING Cycles - including a cycle at the Royal Opera House Covent Garden. Welsh National Opera, under Richard Armstrong, made several successful overseas visits in recent years including Barcelona, Lisbon, Wiesbaden, East Berlin, Dresden and Leipzig.

Recent engagements overseas have included ELEKTRA for the Netherlands Opera and the Australian Opera, OTELLO with Peter Stein in Brussels and PETER GRIMES (with Joachim Herz) for the Komische Oper Berlin.

Richard Armstrong also has an active concert career and has worked with many of Great Britain's leading orchestras and recent concerts overseas have included performances of Mahler's 6th Symphony in Brussels.

Current and future commitments in 1988 include a new production of ELEKTRA in Frankfurt, DON CARLOS in Geneva and a new production of FALSTAFF with Peter Stein for Welsh National Opera. Richard Armstrong will return again to the Royal Opera House Covent Garden in 1989 for DON CARLOS.



### **Wolfgang Manz**

Wolfgang Manz first came to prominence in Britain when he was awarded the second prize at the Leeds International Piano Competition in 1981. Since then, he has been in considerable demand throughout Great Britain and Europe, having already appeared four times on the South Bank at the Royal Festival Hall and the Queen Elizabeth Hall. In April of 1983 he was awarded the Gold Medal of the Government of Belgium at the Queen Elisabeth Competition in Brussels. Viewers to BBC television will have seen him taking part in the Jorge Bolet masterclasses, working on Rachmaninov's Third Piano Concerto. In the last few seasons he has appeared with the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, the Halle Orchestra, the English Chamber Orchestra and the London Mozart Players. In August 1984 he made his debut at the Promenade season where he performed Brahms' First Piano Concerto with the BBC Symphony Orchestra.

Wolfgang Manz was born in Dusseldorf in 1960 and began to play the piano at the age of 6. He has studied with Walter Puettmann in Wuppertal, Drahomir Toman in Prague and since 1979 with Karl Heinz Kammerling in Hannover. He has also studied composition.

Last season, Wolfgang Manz again appeared throughout Europe and he was seen frequently in Britain where he made his second recording for EMI. His first recording for EMI of two Beethoven sonatas was released in October 1984. The second recording, the Beethoven Triple Concerto with Frank Peter Zimmermann, Robert Cohen and the English Chamber Orchestra under Seraste, was released in the spring of 1986. He has also recently appeared with the BBC Scottish Symphony Orchestra and the Bournemouth Symphony Orchestra. Other recent engagements took him to Belgium, appearances with the radio and television orchestra in Liege, Sweden, Italy and Spain, as well as several appearances in his native Germany. The most notable of these was the invitation from the Dusseldorf Symphony Orchestra to replace the late Emil Gilels after his sad death in October 1985, as well as recitals in all the major cities throughout West Germany.



### **Elizabeth Collier**

Elizabeth Collier attended the Royal Northern College of Music as a post-graduate student where she studied with Frederick Cox and Nicholas Powell. She is a winner of the Sir Robert Mayer award sponsored by the Royal Society of Arts.

In 1979, she joined Glyndebourne Festival Opera and in 1980 their touring Opera. Later that year she joined Opera North. In 1982 she sang for Opera 80, and during that season she also appeared as a Flower Maiden in Welsh National Opera's Parsifal, which she also recorded.

In 1983/84 she attended the National Opera Studio, and in April 1984 she made a television recording of Britten's War Requiem in Belgrade.

Miss Collier sang the role of Frasquita in Peter Hall's production of Carmen at the 1985 Glyndebourne Festival, and the role of Violetta in La Traviata at Sadlers Wells. She also sang the role of Donna Anna in Don Giovanni on the Glyndebourne tour of Hong Kong and repeated it on the 1986 Glyndebourne tour of the UK.

In 1987 Miss Collier sang with the Welsh National Opera and English Touring Opera as well as appearing at the Barbican and Queen Elizabeth Hall, South Bank with the Chelsea Opera Group. This March she sang in a performance of Mahler Symphony No 8 in the Royal Albert Hall where she returns in 1989 to sing in a performance of Handel's Messiah.



### **Penelope Walker**

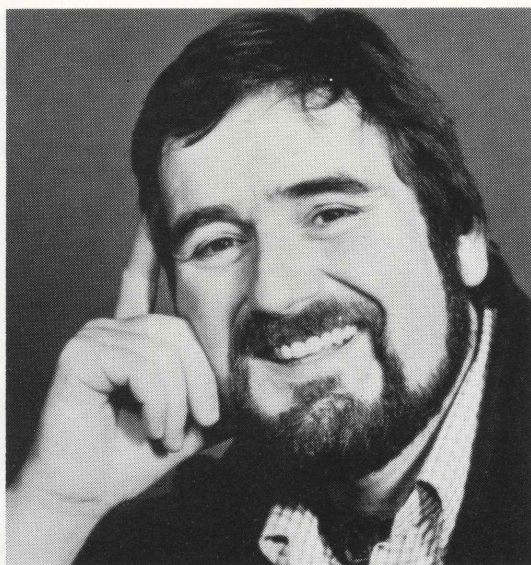
Winner of the Kathleen Ferrier Memorial Scholarship in 1980, Penelope Walker was born in Manchester and studied at the Guildhall School of Music and at the National Opera Studio. Scholarships have enabled her to undertake further study with both Brigitte Fassbaender in Munich and Gerard Souzay in Paris. Miss Walker studied with Myra Ross from 1980-86 and now studies with Nicholas Powell.

In June 1979, she won the Young Welsh Singer's Competition, singing Elgar's Sea Pictures with the BBC Welsh Symphony Orchestra conducted by Bryden Thomson. She has since sung with them on many occasions, including two tours of North Wales.

Penelope Walker has appeared extensively throughout Great Britain with the major orchestras and has sung at major music festivals both at home (such as City of London, Three Choirs, Edinburgh, Harrogate, Spitalfields and Llandaff) and abroad (Athens Festival with the Royal Philharmonic Orchestra and the English with the Royal Philharmonic Orchestra and the English Bach Festival, the Lausanne and Istanbul Festivals).

In March 1983, Penelope Walker appeared in the Camden Festival with Opera Rara in the title role of Maria Tudor by Pacini. She has made other operatic appearances for English National Opera and Opera North.

Penelope Walker broadcasts regularly for the BBC and has appeared on BBC TV and HTV.



### **John Treleven**

John Treleven, who was born in Cornwall, is securely established as one of Britain's leading tenors.

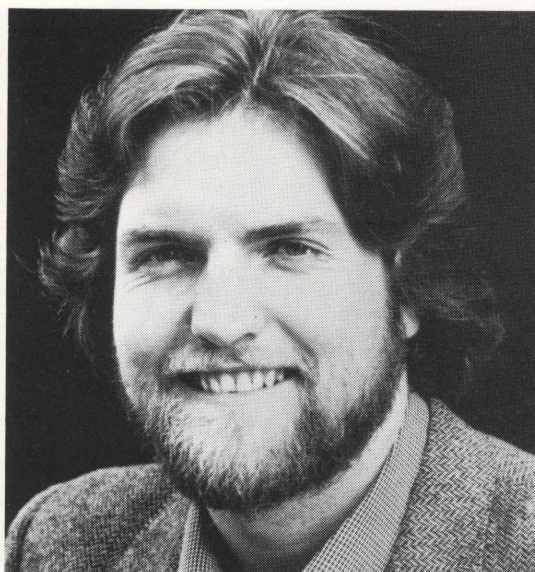
After completing his studies in London and Naples, John Treleven joined Welsh National Opera.

He has subsequently enjoyed a successful association with English National Opera and made his debut at the Royal Opera House Covent Garden in a new production of Mozart's DIE ZAUBERFLOTE and subsequently returned as froh in DAS RHEINGOLD.

Recent overseas engagements have included the Adelaide Festival and for the Bolgna Opera, Paris Opera, a concert performance of Verdi's ATTILA at the Concertgebouw Amsterdam, the title role in PETER GRIMES at the Teatro Colon in Buenos Aires and Dick Johnson at Artpark New York.

John Treleven has an active concert career and made his Festival Hall debut in 1981. During the summer of 1984 he took part in performances of the Verdi Requiem under Nello Santi during the Festival de la Mediterranee.

Future commitments include engagements for the San Francisco Opera.



### Phillip Joll

**The Guildford Philharmonic Orchestra is very grateful to Phillip Joll for standing in at very short notice for Roderick Kennedy.**

Phillip Joll was born in Merthyr Tydfil in 1954 and studied at the Royal Northern College of Music with Nicholas Powell and Frederick Cox. On leaving the RNCM, Phillip Joll spent a year at the National Opera Studio in London, leaving in 1979 to join English National Opera.

Phillip Joll has subsequently been closely associated with Welsh National Opera and his roles with the company have included *Wotan* in the company's first RING Cycle (including the triumphant cycles at the Royal Opera House Covent Garden), *Kurwenal* (TRISTAN UND ISOLDE – which he has also recorded for Decca, *Amfortas* (PARSIFAL – RECORDED FOR EMI), *Chorebas* (THE TROJANS), *The Forester* (CUNNING LITTLE VIXEN), *Onegin* (EUGENE ONEGIN), *Oreste* (ELEKTRA) and *Don Fernando* (FIDELIO).

Phillip Joll made his Royal Opera House debut in 1982 in SALOME and has subsequently returned to Covent Garden for DER FREISCHUTZ, DAS RHEINGOLD and DIE FRAU OHNE SCHATTEN.

Other operatic engagements in this country have included Scottish Opera and the Edinburgh Festival, and for Opera North.

This season Phillip Joll made his American debut as Donner in a new production of DAS RHEINGOLD at the Metropolitan Opera, New York, and forthcoming commitments include SALOME and DIE FRAU OHNE SCHATTEN for Welsh National Opera.

### Guildford Philharmonic Choir

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's "Intimations of Immortality" with the Guildford Philharmonic and in 1979 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The Choir has been trained for tonight's performance by Neville Creed who was appointed Chorus Master to the Philharmonic Choir in September this season, when Lynette Newman, the Choir's accompanist, was also appointed.

The next performance by the Philharmonic Choir this season is in a concert entitled The Tudor Connection in this year's Guildford Festival in Holy Trinity Church on 15 July with the Guildford Philharmonic String Ensemble.

### Neville Creed – Chorus Master

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge where he conducted a variety of opera, choral and orchestral music.

Since 1981 he has been Director of Choral Music at Tiffin School, providing choirs for several highly acclaimed recordings on radio, television and disc. During this time he was also Conductor of the Milton Keynes Chorale and the Tudor Singers of London.

In 1986 he decided to pursue a conducting career and in that year he was awarded a scholarship to study conducting at the Guildhall School of Music, where he was awarded the Ricordi conducting prize. Whilst a student he conducted the second British staging of the opera Julietta by Martinu and various orchestral concerts. He now works on the staff as a conductor at the Guildhall.

As well as taking up his new appointment in Guildford he has recently been appointed conductor of the Bournemouth Symphony Chorus. He also frequently conducts many of the main London choirs and will be conducting in Demark this summer.

### Piano Concerto No. 1 in C major Beethoven 1770 – 1827

Allegro con brio

Largo

Rondo – Allegro scherzando

Although the Piano Concerto in C Major, Op. 15, is called No. 1, it was, in fact, the second of Beethoven's five to be written. The Concerto in B flat Major, known as No. 2, is, in fact, the first. This Concerto begins quietly, and the opening phrases are repeated by the full orchestra before a short development. As well as a second subject which makes for a surprise, being the key of D flat, Beethoven also gives us some material that will become part of the short coda. A further surprise occurs when the soloist enters because he does so with new material, and it is the orchestra that wins him back to the first subject. In fact, this first subject is used as a binding element in the movement and, although quiet, gives the impression of a firmness around which much of the development is decorative.

Beethoven loved moving to a key a third away from the main key of the work, and the slow movement, which in style is like some of his early piano sonatas, is in A flat. The movement contains two sections and a lengthy coda. The first section comprises a lovely tune and a dotted passage; then comes an aria-like invention, and then the coda. The clarinet has a very important part in this movement.

The last movement, a typical rondo of the composer,

has the main theme announced by the piano. The orchestra repeats it almost as if to confirm to the audience that the soloist hadn't got it wrong, and then moves towards the first episode. The piano, while recognising that the orchestra had introduced the first episode, establishes its importance by plunging into E flat before the return of the main tune. In this way the rondo pitches from one episode to another, and unwinds itself until the last gesture is effectively held up by the oboes and horns in a brief adagio.

---

## INTERVAL

---

### Symphony No. 9 Beethoven 1770–1827

*Allegro ma non troppo, un poco maestoso*  
*Molto vivace*  
*Adagio molto e cantabile.*  
Choral Finale *Presto Allegro assai*

'I am that which is. I am all that was, that is, and that shall be'. Beethoven kept this quotation from Eastern literature framed on his desk, and the sentiments implied therein are crucial to an understanding of the composer's last period. For about fifteen years up to his death in 1827, Beethoven was completely deaf. He could no longer perform in public (for he had been a great virtuoso), and he had to have the legs removed from his own piano so that he could appreciate its sound through vibrations while he lay on the floor. In his compositions, he therefore withdrew into himself, producing music of a spiritual depth scarcely found elsewhere in the whole of music.

If we compare the Ninth symphony with the Fifth, we can see how greatly Beethoven had grown in spiritual stature. The earlier, almost boyish idea of fate has become a much profounder conception, embracing, in the choral finale, the brotherhood of all mankind. But it is a common failing of critics to allow the finale to eclipse the preceding three movements in importance. Indeed, the very title 'Choral Symphony' is in itself misleading, since the proper title of the ninth is 'Symphony with final chorus on Schiller's Ode to Joy'. In this symphony, the composer's language is unlike that of his earlier works. The sheer sound of the Ninth is new: the atmosphere it creates, the way Beethoven deals with his thematic ideas, and the expanded technical and expressive range of the music. Yet instruments are not treated in a deliberately individual or virtuoso way; solo passages quickly merge again into the whole, with the effect that the orchestral writing directs the attention towards the musical argument and meaning rather than towards effects.

The opening of the first movement is an immediate revelation of Beethoven's power. It is as if the listener is brought into direct contact with the process of creation; the music grows out of nothing, and one senses this growth. Tovey has gone so far as to say that the first subject of this movement has had the deepest and widest influence of any single theme upon later music, and those who know, say, the symphonies of Bruckner, can scarcely disagree. Symphonic music at its best is intensely dramatic, and here Beethoven achieves a gigantic drama through the emergence of power. The innate power of idea enlarges the size of the sonata form structure, and therefore the whole symphony as well. And its compression of style enhances the feeling of power. The

development, despite its great length and variety, is effectively a single vast crescendo, leading to a restatement of the opening material, and in the coda the self-sufficiency of the great theme is displayed in the way in which it firmly brings the movement to an end.

By contrast, the second movement is all energy. The chord of D minor is thrown at us and the basic rhythm sharply outlined. Then the strings begin a very regular five-part fugue, with the woodwind pointing the start of every bar. But we have not left sonata form; the woodwind soon get a broad second subject over a furious string accompaniment. The trio, with its sense of delight, is the ideal foil to the demoniac nature of the scherzo.

Thus far, cosmic power, creation and energy. The growing warmth of the adagio will lead us thence to the humanity of the finale. The third movement begins with motion virtually suspended; out of this mystical Adagio a more amiable andante moderato emerges, and the alternation between these two moods grows in complexity, while at the same time the element of contrast between the themes is lessened. Then it is time for a grand statement for brass and drums. This comes twice, and on each occasion there is a searching, and a different, response.

Beethoven had known and loved Schiller's 'Ode to Joy' since he was a young man of twenty-two (i.e. when he first arrived in Vienna), and he had longed to set it to music for some time. Indeed, there is every reason to believe that the *Fantasia for Piano, Chorus, and Orchestra, Opus 80*, was a trial run for this finale. However, it was by no means certain that the symphony should end in this way, because the composer's original intention was to use the theme of the A Minor String Quartet, *Opus 132*, in his finale, with what would, of course, have been very different results. The form Beethoven chose in the end was a recitative introduction (*Presto*), alternating with quotations from previous movements, leading to *Allegro assai*. The choral finale consists of variations and developments upon the theme of the allegro. In this way, Beethoven was able to solve the problem of how to integrate the choral setting into the whole symphony. The theme of the allegro assai is eminently suitable for variation treatment. It is not one of Beethoven's sublimest themes but its simple contours allow it to be moulded into a host of different shapes. After its orchestral presentation, there is a recapitulation of the presto recitative with a baritone solo calling for brotherhood. Then follow the variations. *Allegro assai*: theme and two variations, for quartet and chorus.

Allegro assai vivace, alla marcia: variation with tenor solo and male chorus; fugal episode; variation with full chorus.

Andante maestoso: new theme with full chorus.

Allegro energico, sempre ben marcato: double fugue on the two themes.

Allegro ma non tanto (with changes of tempo) leading to Prestissimo: coda with quartet and chorus.

**Terry Barfoot.**

### **An Die Freude**

O Freunde, nicht diese Töne  
Sondern lasst uns angenehmere  
anstimmen und freudenvollere

Freude! Freude!  
Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmelsche, dein Heiligtum,  
Deine Zauber binden wieder,  
was die Mode streng geteilt;  
alle Menschen werden Brüder,  
wo dein sanfter Flügel weilt.  
Deine Zauber binden wieder, usw.

Wem der große Wurf gelungen  
eines Freundes Freund zu sein,  
wer ein holdes Weib errungen,  
mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Band!  
Ja, wer auch nur eine Seele, usw.

Freude trinken alle Wesen  
an den Brüsten der Natur,  
alle Guten, alle Bösen  
folgen ihrer Rosenspur.  
Küsse gab sie uns, und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!

Küsse gab sie uns, usw.

Froh, froh wie seine Sonnen fliegen  
durch des Himmels prächt'gen Plan,  
laufet, Bruder, eure Bahn,  
freudig wie ein Held zum Siegen;  
wie ein Held zum Seigen,  
laufet, Bruder, eure Bahn! usw.

Freude, schöner Götterfunken, usw.  
Deine Zauber bindet wieder, usw.  
Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt! usw.  
Brüder, über'm Sternenzelt  
muss ein lieber Vater wohnen, usw.  
Ihr stürzt nieder Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihm über'm Sternenzelt!  
Über Sternen muss er wohnen.

### **Ode to Joy**

Oh friends, not this tone!  
Rather let us sing more pleasantly,  
and more joyfully.

### **Bass Solo and Chorus**

Joy! Joy!  
Oh joy, thou lovely spark of God,  
daughter of Elysium,  
we enter, drunk with fire,  
immortal goddess, thy holy shrine!  
Thy magic doth unite once more  
what custom has strictly set asunder;  
all men shall be brothers  
where thy gentle wing is spread.  
Thy magic doth unite once more, etc.

### **Quartet and Chorus**

He who has known the great good fortune  
of being bosom friend to friend,  
he who has won a tender wife,  
let him mingle his rejoicing!  
yea, even he who but one soul  
calls his own upon this earth!  
And he who never could do that, steal  
away weeping from this band!  
Yea, even he who but one soul, etc.

All creatures drink joy  
at Nature's breast,  
good and bad alike  
follow her rosy trail.  
Kisses she gave us, and the vine,  
a friend proved unto death;  
pleasure was given to the worm,  
and the cherub stands before God!

Kisses she gave us, etc.

### **Tenor Solo and Chorus**

Happily, gladly as His suns speed  
through the glorious plain of heaven,  
brothers, run your course,  
joyful as hero to victory;  
like a hero to victory,  
brothers, run your course! etc

### **Chorus**

Oh joy, thou lovely spark of God, etc.  
Thy magic doth unite once more, etc.  
Be embraced, ye millions!  
This kiss to all the world etc.  
Brothers, above the starry heavens  
a loving Father must surely dwell, etc.  
Fall ye prostrate, oh ye Millions?  
Dost thou sense the Creator, world?  
Seek Him above the starry heavens!  
He must dwell above the stars.

## **Guildford Philharmonic Orchestra**

Tonight's concert marks the end of the successful 1987/88 season and Guildford Borough Council acknowledges with very grateful thanks the help in the organisation and promotion of the concerts received from the South East Arts Association, the Guildford Philharmonic Society, pupils of the County School and members of the Red Cross organisation.

During this season the Orchestra undertook a large number of engagements throughout the South East. This was made possible with financial assistance from the South East Art Association and the Musician's Union, and the Orchestra would like to express its appreciation to these bodies.

In June this year the orchestra will make a further appearance in the Royal Festival Hall in a performance of Elgar's 'The Dream of Gerontius' with the London Philharmonic Choir and conductor Richard Cooke. Also in June, the Orchestra travels to Cardiff to perform the Berlioz Grande Messe des Morts with a massed choir of over 300 voices and the Band of the Welsh Guards and conductor Sir Charles Groves.

The Orchestra acknowledges with thanks the sponsorships received this season from Lloyds Bank, BOC Limited., Lovell Construction (Southern) Ltd and Orpheus & Bacchus. The last mentioned three companies as first-time sponsors of the arts, received an award from the Association for Business Sponsorship of the Arts. As a result of the award the orchestra performed a chamber concert in Holy Trinity Church and launched The Classical Road Show - an educational project for children. The orchestra looks forward to a continuing association with its sponsors.

Details of next season's subscription series programmes are enclosed. The subscription package offers 12 concerts for the price of 9. But, because the subscription price is based on the cheaper Code A concert charges, next season's subscription tickets will save you a third of the total cost!

Subscribers will be issued with a card offering additional benefits: receptions, reductions at recitals, etc., plus a 10% discount on wine, records, books, CDs etc., available at Orpheus & Bacchus! Several of this season's concerts were sold out. **Book Now** to secure next season's attractions!

The Guildford Philharmonic Orchestra in association with The Guernsey Tourist Board

## **MUSIC FOR SPRING TIME**

<b>Overture No 1 in B flat</b>	Boyce
<b>Concerto for Violin in A Minor</b>	Bach
<b>Symphony No 10 in B Minor</b>	Mendelssohn
<b>Eine Kleine Nacht Musik</b>	Mozart
<b>Serenade for Strings</b>	Elgar
<b>Rumanian Dances</b>	Bartok

## **GUILDFORD PHILHARMONIC ORCHESTRA ENSEMBLE**

<b>David Le Page</b>	Soloist
<b>John Forster</b>	Conductor

**Friday 27 May 1988 at 7.30 pm.**  
Holy Trinity Church, Guildford

**Tickets £5.00., (Half price senior citizens and students/school children under 21)**

Available from GPO Office, The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL. Tel: (0483) 573800 and from Orpheus and Bacchus, Chapel Street, Guildford, Tel: (0483) 576277.

---

**Friday 15 July 1988 at 7.30 pm**  
Holy Trinity Church, Guildford.

## **THE TUDOR CONNECTION**

**Philharmonic Choir**  
Conductor: Neville Creed

**Programme includes Britten's Gloriana Dances, Three Shakespeare Songs, Vaughan Williams and Songs of Springtime, Moeran**

**Tickets: £5.00., (half price children and senior citizens).**

Available from Civic Hall Box Office, Guildford. Telephone: 67314/5 and Orpheus & Bacchus, Chapel Street, Guildford. Telephone: 576277.

---

## **SPANISH FIESTA**

### **GUILDFORD PHILHARMONIC ORCHESTRA**

<b>Norman Del Mar</b>	Conductor
<b>Hugh Tinney</b>	Pianoforte
<b>Capriccio Espagnol</b>	Rimsky Korsakov
<b>Nights in the Garden of Spain</b>	De Falla
<b>Evocation and El Puerto</b>	
<b>from Iberia</b>	Albeniz
<b>Rapsodia Sinfonica for Piano</b>	
<b>and Strings</b>	Turina
<b>Espana</b>	Chabrier

**Civic Hall, Guildford**  
**Saturday 23 July 1988 at 7.30 pm**

**Tickets: £7.50., £6.50., £5.50., £4.50.,**  
Available from Civic Hall Box Office, Guildford. Telephone: 67314/5 and Orpheus & Bacchus, Chapel Street, Guildford. Telephone: 576277 Concessions for children and senior citizens.

## Guildford Philharmonic Choir

### Sopranos

Kathleen Aldridge  
Susan Austin  
Louise Barnfield  
Jilly Bradshaw  
Mary Brown  
Mary Broughton  
Elaine Chapman  
Isobel Charsley  
Sylvia Coghill  
Louise Compton  
Rachel Crookenden  
Margaret Dare  
Jill Davies  
Andrea Dombrowe  
Barbara Doyle  
Valerie Edwards  
Celia Embleton  
Mary Fox  
Rita Frith  
Sophie Goodchild  
Jenny Hakim  
Elaine Harre  
Susan Hinton  
Rita Horton  
Elaine Inglis

### Altos

Marion Andrews  
Iris Ball  
Juliana Baxter  
Veronica Bennett  
Iris Bennett  
Alison Bosley  
Jean Brown  
Amanda Clayton  
Philippa Copp  
Eleri Davies  
Sheila Davidson  
Elizabeth Down  
Ruth Durbridge  
Mary A Edgar  
Jane George  
Maggie Guilfoyle  
Ingrid Hardiman  
Jean Hassell  
Lesley Haugh  
Marilynn Hill  
Carol Hobbs  
Sheila Hodson  
Rosemary Huntley  
Joy Hunter  
Kathleen Isaac  
Helen Lavin

### Tenors

Chris Anderson  
Brian Avery  
Bob Bromham  
Adrian Buxton  
Martin Coslett  
Toby Crowe  
Geoffrey Edge  
George Fordham  
Geoff Forster  
Leslie Harfield

Nora Kennea  
Judith Lewy  
Evelyn Macmillan  
Nöel Monier-Williams  
Alison Munro  
Rosemary Munro  
Christine Nicholson  
Susan Norton  
Robin Onslow  
Alexandra Palmer  
Margaret Parry  
Vicky Payne  
Margaret Perkins  
Rosalind Plowright  
Jean Radley  
Jean Shail  
Maureen Shortland  
Corinne Sinclair  
Judy Smith  
Adrienne Warrilow  
Enid Weston  
Miranda White  
Barbara Williams  
Christine Wilks  
Patricia Wood

Hilary Marsden  
Christine Marsden  
Brenda Moore  
Sheila Morris  
Angela Moxom  
Penny Muray  
Cherry Nurse  
Maureen O'Shaughnessy  
Angela Parry-Davies  
Cynthia Pepler  
Anne Philips  
Grace Price  
Sylvia Reilly  
Fay Richardson  
Carol Rodford  
Carol Rowe  
Helen Skinner  
Jacqui Smith  
Rosemary Smith  
Prue Smith  
Margaret Tingley  
Hilary E Trigg  
Pauline Vince  
Katharine Wedgbury  
Jean Whitehouse

Tim Jones  
Alfred Knowles  
Maggie M van Koetsveld  
Nick Lamb  
Peter Lemmon  
Elizabeth Lyon  
Christopher Morris  
Roy Price  
Christopher Robinson  
Jeni Young

## Basses

Michael Allen  
Peter Andrews  
Graham Barwick  
Andrew Baxter  
Michael Beacham  
David Bowman  
Peter Brackfield  
Michael Bradbeer  
John Britten  
Stephen Bryer  
Henry Carew  
Walter Chattaway  
Neil Clayton  
Douglas Corr  
Peter Herbert  
Michael Jeffery  
Michael D Longford  
Martin Monier-Williams  
Maxwell New  
Roger Penny  
John Parry  
John Schlotel  
Don Skipper  
Richard Smith  
Philip Stanford  
Tony Theobald  
Donald Walden  
Ralph Whitehouse  
Andrew Whitehouse  
Martin Wilks  
Stephen Wright

## GUILDFORD PHILHARMONIC ORCHESTRA

### First Violins:

Hugh Bean  
Jack Macguire  
Philip Augar  
Christopher Bearman  
Suzie Borrett  
John Clarkson  
Hywel Davies  
Alex Suttie  
Susan Thomas  
Andrew Thurgood  
Phillip Winter  
Mathias Wait

### Second Violins:

Nicholas Maxted Jones  
Rosemary Roberts  
Timothy Callaghan  
Ruth Dawson  
Stephen Dinwoodie  
Peter Fields  
Peter Hemborough  
Christopher Horner  
Ruth Knell  
Claire Sansom  
Ingrid Sellschop  
Adrienne Sturdy

### Violas:

John Meek  
Nigel Goodwin  
Griff Owen  
Jean Burt  
Celi Azulek  
Malcolm Williamson  
Paul Appleyard  
Louisa Koziol

### Cellos:

Geoffrey Thomas  
John Stilwell  
Christina Macrae  
John Hursey  
John Kirby  
Ian Pressland  
Charlotte Ward

### Basses:

Michael Lea  
Timothy Amherst  
Peter Box  
Duncan Allen  
Celia Johnson  
Nicki Street

### Flutes:

Henry Messent  
Alexa Turpin

### Piccolo:

Simon Hunt

### Oboes:

James Brown  
Deirdre Dods  
Ann Greene

### Clarinets:

Wilfred Goddard  
William Green  
Victor Slaymark

### Bassoons:

Nicholas Hunka  
Anna Meadows

### Contra Bassoon:

David Lock

### Horns:

Peter Clack  
George Woodcock  
David Clack  
Duncan Hollowood  
Peter Kane

### Trumpets:

Michael Hinton  
Colin Moore

### Trombones:

Ian White  
Christopher Guy

### Bass Trombone:

Martin Nicholls

### Timpani:

Roger Blair

### Percussion:

Christopher Nall  
Steven Lees  
Felicia Lane

### Concerts Manager:

Kathleen Atkins

### Concerts Assistant:

Paul Hilliam

# GPO

## GUILDFORD PHILHARMONIC ORCHESTRA

THE ORCHESTRA OF THE SOUTH-EAST

This Season in addition to its Guildford Concerts the GUILDFORD PHILHARMONIC ORCHESTRA will perform in Canterbury, Rye, Dorking, Folkestone, Chatham, etc. under the management of the SOUTH EAST MUSIC TRUST. In this the Trust acknowledges with gratitude the generous support of the MUSICIANS' UNION.

If you wish to support the further activities of the Orchestra please enquire for details from the Guildford Philharmonic Orchestra, The Lodge, Allen House Grounds, Chertsey Street, Guildford, Surrey GU1 4HL.

Telephone 0483-573800

## Guildford Philharmonic Society

(Charity Registration 288295)

The Guildford Philharmonic Society is the 'Supporters Club' of the Guildford Philharmonic Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public in the awareness of and to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this main object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season. The Society is a registered charity and welcomes the payment of subscriptions by a Deed of Covenant, as payment by this method also ensures that the subscription is not raised for four years. Members receive certain benefits in return for a very modest minimum annual subscription and these facilities include:

- Priority booking at the beginning of each concert season
- AN ADDITIONAL DISCOUNT on Subscription Series Tickets
- The Society's newsletter
- Special Events such as visits to other concert venues, musical evenings in members' homes and certain social gatherings during the season
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's Office
- Certain discount facilities at Record Corner, Godalming on records and cassettes

New Members to the Society are always welcome and by being a member you are also helping to ensure the continued success of the Guildford Philharmonic Orchestra.

The membership rates are as follows:

Annual Subscription (minimum)	£5.50
Husband/Wife-Joint Subscription (minimum)	£9.00
Persons under the age of 18 (minimum)	£3.75
Retirement Pensioner (minimum)	£3.75

If you would like to join the Society, Covenant forms are obtainable from the General Administrator below or you may send a cheque for your subscription together with your name and address to:

Mr R A Forrow  
Flat No 3, 6 Mareschal Road,  
Guildford, Surrey GU2 5JF Tel: Guildford 575274

Alternatively you may enrol at the Society's stand in the foyer of the Civic Hall on concert days.

**SUPPORT YOUR ORCHESTRA!! IT NEEDS YOU!!**

## FIRST CLASS SERVICE FOR CLASSICS FROM A FIRST CLASS MUSIC SHOP

### PRINTED MUSIC EXPERTS

Large modern shop with printed music wall to wall. 2,000 of the most requested items always in stock. Constantly changing "browse" stock. Rapid service for non-stock items - typically 7-10 days. Mail Order Dept has moved to new premises to cope with heavy demand. Ring Dot Freeman on Byfleet 54898.

### MUSICAL INSTRUMENTS

We stock all leading makes. Rental scheme with option to purchase. Extensive experience of school requirements. Sensible advice for parents if needed. Comprehensive accessories. Repairs. Records/Cassettes/Compact Discs. Yamaha Keyboards stocked and demonstrated.

Access, Visa, American Express, Diners Cards.  
Large cheap car parks, free on Saturdays.

# BRITTEN'S MUSIC Ltd

3 Station Approach, West Byfleet, Surrey KT14 6NG. Tel: Byfleet 51165 (24hrs) and 51614

Open Monday-Saturday 9-5.30 (Saturday close 4.30)

Mail Order Dept now at: 3 Claremont Road, West Byfleet, Surrey KT14 6DY

Tel. Byfleet 54898 (24 hrs) Mon-Fri 9-5.30

# HUTSON POOLE AND CO SOLICITORS

NOTARY PUBLIC

WE  
PROVIDE  
A COMPREHENSIVE SERVICE  
TO PRIVATE AND  
CORPORATE CLIENTS

10 QUARRY STREET,  
GUILDFORD, GU1 3XA.

Tel: 65244

join the

# Guildford Philharmonic Choir

- ★ Take part in top quality concerts with The Guildford Philharmonic Orchestra – The Professional Orchestra of the South East
- ★ Enjoy performing in First Class venues including Guildford Civic Hall, Guildford Cathedral
- ★ Work with conductors Sir Charles Groves, Brian Wright and Richard Armstrong on such celebrated works as The Music Makers, Elgar: Grande Messe des Morts, Berlioz: Symphony No 9 in D minor 'Choral', Beethoven: also a Christmas Carol Concert
- ★ Chorus Master, Neville Creed, is also Chorus Master of the Bournemouth Symphony Orchestra Chorus, Assistant Chorus Master of The London Philharmonic Choir and Director of Music of Tiffins School

*Rehearsals Monday Evenings (7.30pm – 9.45pm)  
at Methodist Hall, Woodbridge Road, Guildford*

Further details from the Choir's Office:  
The Lodge, Allen House Grounds  
Chertsey Street, Guildford  
Surrey GU1 4HL  
Tel: 0483 573800

With financial support from  
Guildford Borough Council



## Leisure for Pleasure from Guildford Borough Council

<p><b>GPO</b> GUILDFORD PHILHARMONIC ORCHESTRA</p>	<p>The top professional orchestra of the South East performing a full range of concerts and recitals at the Civic Hall. Tel: G. 573800.</p>	<p><b>Guildford Museum</b> Castle Arch, Quarry Street</p>	<p>Items relating to Surrey dating from prehistory to the present day. Open Mon-Sat 11am - 5pm. Admission free. Tel: G. 503497.</p>
<p><b>Guildford House</b> 155 High Street</p>	<p>Varied art exhibitions throughout the year. Open 10.30am to 4.50pm Mon-Sat. Admission free. Tel: G. 505050 or 503406 after 5pm and weekends.</p>	<p><b>Parks &amp; Open Spaces</b></p>	<p>Parks, gardens and open spaces throughout the borough for all tastes and interests. Tel: G. 505050 ext. 3501 for full details and to book outdoor sports facilities.</p>
<p><b>Civic Hall</b> London Road</p>	<p>For all kinds of family entertainment — plus facilities to hire for your own events. Tel: G. 67314</p>	<p><b>The Lido</b> Stoke Road</p>	<p>Open air heated swimming pools set in rolling lawns and beautiful gardens. Open May to September 11am - 7pm. Tel: G. 505207.</p>
<p><b>Sports Centre</b> Bedford Road</p>	<p>For sauna, solarium, squash, swimming, keep fit and much more! Open now new 50 metre water chute. Tel: G. 571651/3</p>	<p><b>Ash Manor Sports Centre</b></p>	<p>At Manor Road Ash. For all types of dry sports. Tel: Aldershot 25484 for full details.</p>



For full details of these and other places and events, contact:  
**Tourist Information Centre, Civic Hall, Guildford. Tel: G. 67314.**

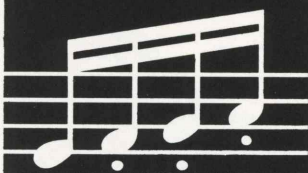
(Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat.)





*"Do you know that our soul is  
composed of harmony?"*

Leonardo da Vinci (1452-1519)

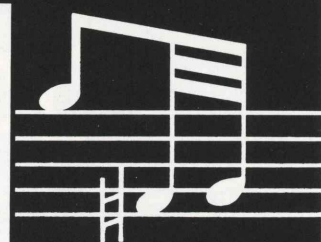


At Knowle Park Nursing Home we know about the harmony of dignity and lifestyle for all our guests both long and short stay.

This beautifully refurbished historic house in lovely grounds has - single and double rooms with bath en suite, telephone and TV. Every modern facility, magnificent communal rooms, with lift and comprehensive clinical facilities.

24 hour SRN supervision by friendly attentive staff.

**Inclusive and affordable fees.**



## KNOWLE PARK · NURSING HOME · CRANLEIGH

*We welcome your inquiries:* The Director of Nursing, Knowle Park Nursing Home, Knowle Lane, Cranleigh GU6 8JL. Telephone: Guildford (0483) 275432.

The Guildford Philharmonic Orchestra  
& South East Music Trust  
acknowledges the generous  
support of the

**Musicians' Union**

for the 1987/88 Season

