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1992/1993 SEASON
AT GUILDFORD CIVIC HALL



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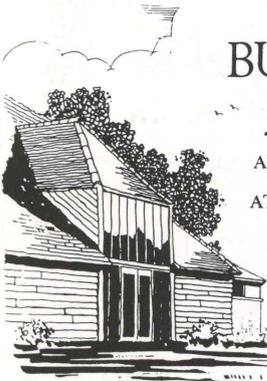
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CIVIC HALL

SATURDAY 31 OCTOBER 1992

at 7.30 p.m.

Guildford Philharmonic Orchestra

Associate Leaders

HUGH BEAN, JOHN LUDLOW

ANNETTE ROBBERT

Soprano

KLAÜS HAGER

Baritone

GUILDFORD PHILHARMONIC
CHOIR

FREIBURGER BACHCHOR

HANS MICHAEL BEUERLE

Conductor

Hans Michael Beuerle and the Freiburger Bachchor wish to dedicate tonight's performance of the Brahms Requiem to the memory of Sir Charles Groves. The Freiburger Bachchor sang under Sir Charles for a performance of Beethoven's Missa Solemnis in Guildford Cathedral in 1990 to celebrate his 75th birthday.

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

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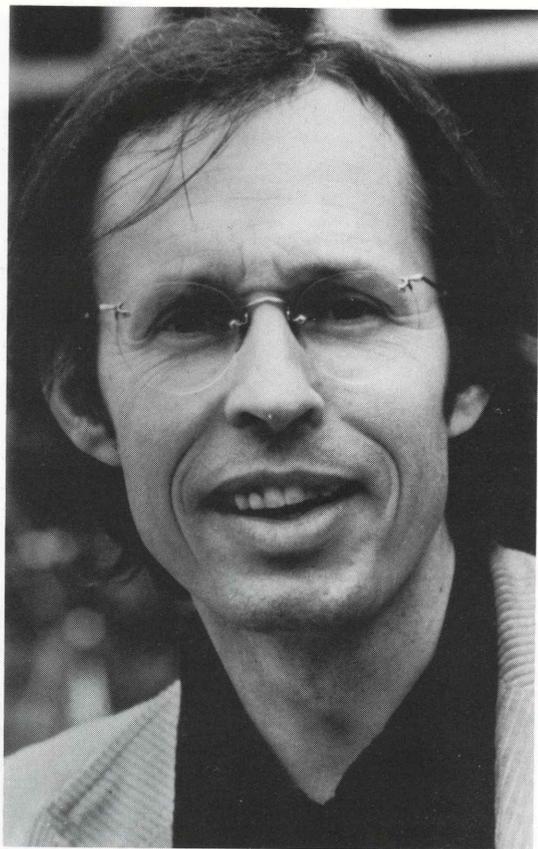
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SOUTH-EAST ARTS



Hans Michael Beuerle

Hans Michael Beuerle was born in Berlin in 1941. He went to the University of Frankfurt, where he studied music, conducting, musicology, German literature and philosophy and took his PHD with a dissertation on the a-cappella choral music of Johannes Brahms.

He taught choral conducting at the conservatoires of Tros – singen and Karlsruhe and accepted the offer of a chair at the “Musikhochschule of Freiburg” in 1980, where he has been teaching and performing with the academic choir and orchestra.

He is also the conductor of two well-known choirs: the first of these is the “Anton-Webern-Chor of Freiburg” (formerly the “Frankfurt Kammerchor”) a semi-professional ensemble with a large repertoire from the Renaissance to the avant-garde.

The second well-known choir is the “Freiburg Bachchor” (accompanied by the “Freiburg Bachorchester”), which he conducts as the successor of their founder Theodor Egel.

With both ensembles Beuerle went on tour – among others – to France, Italy, Switzerland and the Ukraine.

With the “Freiburg Bachchor” and numerous members of the Guildford Philharmonic Choir Beuerle performed Handel’s “Messiah” in Freiburg Cathedral at the jubilee of the twinning of Freiburg and Guildford.

In addition to his regular activities as a conductor and university teacher Beuerle often runs holiday classes in conducting and works in radio and television.



Annette Robbert

Annette Robbert was born in Berlin and studied singing in her home-town at the "Hochschule der Künste". Having won two scholarships ("Fulbright" and DAAD) she was given the opportunity to undertake further studies in Salzburg (Mozarteum) and the U.S.A. (Oberlin Conservatory of Music).

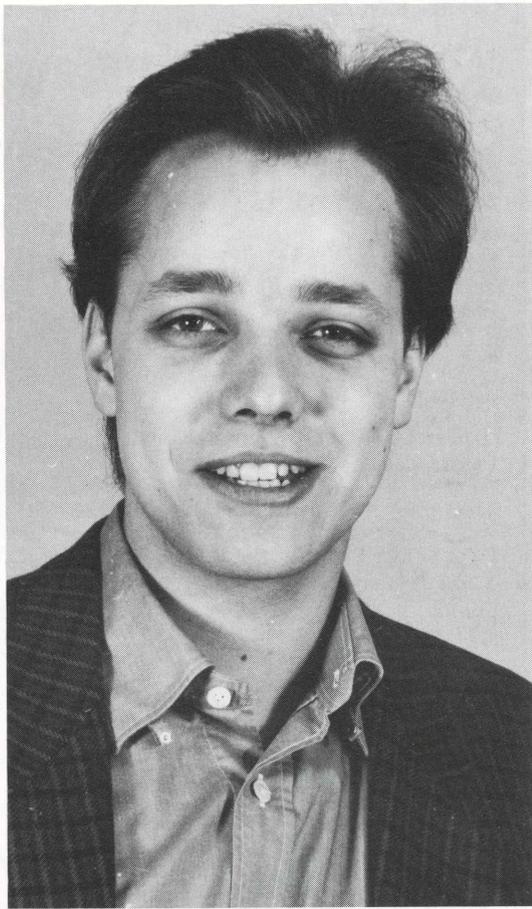
Since her first engagement at the opera-house in Saarbrücken she has concentrated on the opera repertoire. Her main roles include "Pamina" (Magic Flute), "Constanze" (Abduction from the Seraglio), "Sophie" (Rosenkavalier), "Antonia" (Tales of Hoffmann), "Gilda" (Rigoletto) and Anne Trulove (The Rakes Progress).

At the moment she is a member of the opera ensemble in Freiburg. As a guest she has sung at the Staatsoper Munich, Cologne, Dusseldorf, Wiesbaden and others.

She regularly appears in concerts and gives recitals.

Klaus Häger

Klaus Häger was born in Wuppertal. At school he studied piano, organ and cello and was also busy as Choir Master and Organist. After leaving school he first studied music theory at the Cologne Music Academy but then concentrated on his singing studies with Professor Doctor Franz Heuser and Professor Ingeborg Most. Master classes



followed with Sena Jurinac, Ernst Haeflinger and Dietrich Fischer-Dieskau.

In 1990 Klaus Häger won first prize in Berlin in the National Singing Competition. He was also prize winner of the International Mirjam-Helim Singing Competition in Helsinki and of the Venice-Prague-Vienna International Mozart Competition.

Meanwhile he has also received invitations to take part in concerts both at home and abroad many of which have been recorded for television and radio.

Since the 1991 Season Klaus Häger has been a member of the Hamburg State Opera.

Freiburger Bachchor

We are delighted to welcome the Freiburger Bachchor to Guildford this evening.

The "Freiburger Bachchor" originates from a very courageous project of Theodor Egel to perform St Matthew Passion in the Cathedral of Freiburg on March 5th 1944 after profound rehearsing with a group of enthusiastic university students and Freiburgian citizens.

Due to Theodor Egel's hard work and zest the choir soon became a highly qualified representative of choral music in Freiburg and abroad.

Though focused on Johann Sebastian Bach its repertoire

comprises the most important choral music up to the 20th century.

Several reviews of performances in Berlin, Frankfurt, Basle, Vienna, Paris, Milano and recordings of the "Sudwestfunk" praised the high standard of the choir.

The Freiburger Bachchor successfully took part in several European international music festivals like Settimane musicali di Stresa and – lately – the international Bach Festival of Strasburg, and even went on a tour to the USA.

In 1983 Theodor Egel retired, handing the choir over to Hans Michael Beuerle, professor of the Freiburgian conservatoire. Hans Michael Beuerle's performances in Germany and abroad have proved that he is able to continue the demanding tradition of "Freiburger Bachchor".

He has performed a great number of the most important oratorios from the 17th up to the 19th century: Monteverdi's "Vespro della beata Virgine"; Bach's St. Matthew Passion, St. John Passion, Christmas Oratorio Mass in B minor; Händel's "Messiah" and "Israel in Egypt"; Haydn's "Creation"; Mozart's "Requiem" and Mass in C minor; Beethoven's "Missa Solemnis"; Verdi's "Missa da Requiem"; Brahms's "Ein Deutsches Requiem" and Schönberg's "Moderner Psalm".

During the last two years tours were made to Stresa (Settimane musicale di Stresa) and the music festival of Lviv (Ukraine). In 1990 members of the Freiburger Bachchor sang Beethoven's Missa Solemnis with the Guildford Philharmonic Choir conducted by Sir Charles Groves.

In 1992 the Choir's First CD – Brahms's Requiem – will be produced, conducted by H M Beuerle.

Guildford Philharmonic Choir

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's 'Intimations of Immortality' with the Guildford Philharmonic Orchestra and Patrick Hadley's 'The Trees So High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford the choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris and in 1990 joined forces with the Freiburger Bach Choir in Freiburg Munster.

The Choir is trained by ~~Neville Creed~~ ^{Jeremy Blackhouse}, who was appointed Chorus Master in 1985 and he is assisted by Peter White. Jeremy Filsell is the Choir's accompanist.

The choir's future plans include a summer concert in the Guildford Festival in July and next season a return visit to Freiburg.

Further details about the choir may be obtained from:

Kathleen Atkins
The Lodge, Allen House Grounds
Chertsey Street, Guildford, Surrey GU1 4HL
Tel: 0483 – 444666

Neville Creed

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

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

In 1990 he conducted the European Community Chamber Orchestra in France and he regularly conducts in Denmark. He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic 'Pops' Orchestra and The Royal Philharmonic Orchestra.



REQUIEM

Johannes Brahms 1833-1897

In 1867 when Karl Reintaler decided to perform "Ein Deutsches Requiem" (A German Requiem) by Johannes Brahms for the first time in the cathedral of Bremen, he was persuaded of the outstanding value of the composition, but he had one objection.

He wrote to Brahms that in this work the centre of the Christian Faith was missing: the redeeming death of the Lord. He asked Brahms to add a movement to make good this deficiency. ... "Anyway you say in the last movement 'Blessed are the dead which die in the Lord from henceforth' does this not mean only after Christ has fulfilled the redemption?..."

Brahms's answer is clear: ... "As to the text I want confess that I would like to drop the "German" [in "German Requiem] as well and replace it simply by 'man', and I would deliberately and voluntarily do without passages like John.3.16 ('For God so loved that world that he gave his only begotten son...'). On the other hand I might have chosen some parts because I am a musician, because I needed them and because I cannot deny or omit even a "henceforth" of my honourable poet" ..

Thus title and choice of texts mean a contrast to the catholic requiem – not in the sense of a protestant counterpart but as an attempt of an independent statement; a statement within the Christian tradition but emphasizing the humane element instead of the liturgical and dogmatic aspect.

It was not for the first time that experiments of this kind were called "Requiem." Brahms knew the "Requiem after an old catholic poem" by Schumann and his composition of the "Requiem for Mignon from Goethe's "Wilhelm Meister". There are striking analogies of central text ideas of these two compositions to the bible passages that Brahms chose for his "Requiem".

But the development of the "German Requiem" is much more influenced by Brahms' close relationship to Robert Schumann. During the illness of Schumann in 1854 Brahms was composing a sonata for 2 pianos. Later on he failed in his attempt to transform it into a symphony, but finally in 1860 he merged it into the first piano concerto op. 15. In this process Brahms separated the slow Scherzo with the rhythm of a march-like Sarabande and – most probably under the impression of Schumann's death in 1856 – combined it with the words from the 1st epistle of Peter "Behold all flesh is as grass". This movement become the spiritual and musical embryo of the Requiem. In 1860/1 Brahms extended his movement, adding the later introductory chorus and putting down the text for two further movements. In 1866 he extended this scheme of a 4-movement-mourning-cantata into an oratorio-like composition.

His intention to deepen the message of his work and not just to make it monumental is clearly manifested by the use of the text. By means of a bible concordance he chose passages for the 2nd part that symmetrically correspond like a mirror image to those of the first movements. The equivalent of the blessing of "them that mourn" (1st movement) is the blessing of the dead (7th movement), the prophecy of the victory over death (II) corresponds to its fulfillment (VI), and the individual lamentation (III) is opposed by its comfort. (V).

The pattern of the composition confirms this symmetrical architecture: the most striking passage is the nearly exact return of the introductory blessing at the end of the last movement. The march rhythm is common to the 2nd and 6th movements-here the image of the danse macabre, there the vision of the migrating mankind who "has no continuing place here on earth". Then in the 3rd and 5th movements, opposed to the choir, the soloist dominates as a sign and means of the subjectivity of lamentation and encouragement. In contrast to this individual element as well as to the worldliness of those images the central movement (IV), with its lovely pastoral tune, symbolizes the floating lightness of the heavenly Elysium.

This plain symmetrical pattern of the composition, however, does not simply serve the aesthetical drive for balance and harmony but strives to integrate and form the strong inner movements and tensions, discord and decline as well. The hymn-like melody that Brahms inserted into the 2nd movement ("Behold all flesh is as the grass") already contains a typical contrast of expression: there are clearly two models of songs: "Wer nur den lieben Gott läßt walten" (They who only let God do as he pleases) and "Es ist ein Schnitter, heist der Tod" (There is a mower whose name is death). Gestures of confidence and fear, comfort and terror, protest and resignation are interlinked again and again within the whole requiem.

E.g. in the large final fugues of the 2nd and 6th movements where joyous certainty is increased to triumphant pathos, the symphonic élan is often interrupted by moments of alarm, astonishment or retreatment to contemplation. This individual interruption is already present in the very themes of the fugues, for they are so obviously imitating baroque models that their self-confidence has more an effect of a quotation than of a personal confession.

This process of individual reflection on the background of conventional models is there throughout the whole composition and determines it. A most typical example of the ambivalence caused by this method is found in the 5th movement, which Brahms added later. In the first performance at Bremen the aria of Handel's "Messiah" "I know that my Redeemer liveth" had been at this place. Instead of such certainty Brahms composed comfort that – attached to the worldly image of the mother – frees itself by moaning. Most typical the moaning motif at the passage "Ich will euch trösten" (I will comfort you").

But such a change of precedence by composition not only happens by relating to conventional figures and patterns but also by a metamorphic process of motifs which creates a most delicate and dense texture of allusions and structures. The rocking triad motion opening the Trio part of the 2nd movement (Now, therefore be patient, O my brethren, into the coming of Christ) eg. consolidates into the theme of the final fugue of the same movement. ("The Redeemed of the Lord shall return again"). The shape of this theme reappears in the 6th movement, where the soloist speaks of the mystery of change (Lo, I unfold unto you a mystery") But now – with the very word "mystery" the glorious octave of the fugue theme is diminished to a seventh – the seventh that – in the 2nd bar of the work – had already made the sham secure base of the tonic insecure, at the same time opening the sound to development and metamorphosis.

Numerous similar allusions of structure and meaning could be found between the two "corner movements". E.g. the spacious melody at the beginning of the last movement, the blessing of the dead, is an extended variation of the moderate motif gesture that promised comfort to the morning at the end of the first movement. It is important to realize that Brahms, returning once more to this motif at the final part of the last movement, develops the comforting gesture from a melodic figure that is combined with the words "That their works follow after them". Thus the meaning of this comforting gesture is extended. The return to the beginning of the composition does not only appear as a symbol of human birth and decline but also as a symbol of hope that something of this working process of life will continue.

H.M. Beuerle (translated)

Ein deutsches Requiem

1. Chorus

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.

Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen,
und tragen edlen Samen,
und kommen mit Freuden
und bringen ihre Garben.

2. Chorus

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grasses Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen
und Abendregen.
So seid geduldig.

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grasses Blumen.
Das Gras ist verdorret
und die Blume abgefallen.
Aber des Herrn Wort bleibt in Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein,
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

3. Solo Baritone and Chorus

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat,
und ich davon muß.
Siehe, meine Tage sind einer Handbreit vor dir,
und mein Leben ist wie nichts vor dir.
Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergeblinche Unruhe;
sie sammeln und wissen nicht
wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten?
Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.

A German Requiem

Blessed are they that mourn:
for they shall be comforted.

Matthew V. 4

They that sow in tears
shall reap in joy.
He that goeth forth and weepeth,
bearing precious seed,
shall doubtless come again with rejoicing,
bringing his sheaves with him.
Psalm CXXvi. 5,6.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth,
and the flower thereof falleth away.

I. Peter i.24.

Be patient therefore, brethren,
unto the coming of the Lord.
Behold the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receives the early
and later rain.

Be patient therefore.

James V. 7.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth
and the flower thereof falleth away:
But the word of the Lord endureth for ever.
I. Peter i. 25.

And the ransomed of the Lord shall return,
and come to Zion with songs
and everlasting joy upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.
Isaiah xxxv. 10.

Lord, make me to know mine end,
and the measure of my days, what it is;
that I may know how frail I am.

Behold thou hast made my days as an handbreadth;
and mine age is as nothing before thee:
verily every man at his best state
is altogether vanity.

Surely every man walketh in a vain shadow:
surely they are disquieted in vain:
he heapeth up riches, and knoweth not
who shall gather them.
And now, Lord, what wait I for?
my hope is in thee.
Psalm xxxiv.4-7.

But the souls of the righteous are in the hand of God,
and there shall no torment touch them.
Wisdom iii.1.

4. Chorus

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!

Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

Whol denen, die in deinem Hause wohnen,
die loben dich immerdar!

5. Solo Soprano and Chorus

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand von euch nehmen.

Ich will euch trösten,
wie einen siene Mutter tröstet.

Sehet mich an:
ich habe eine kleine Zeit
Münhe und Arbeit gehabt
und habe großen Trost funden.

6. Solo Baritone and Chorus

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis.
Wir werden nicht alle entschlafen,
Wir werden aber alle verwandelt werden;
und dasselbige plötzlich in einem Augenblick
zu der Zeit der letzten Posaune.
Denn es wird die Posaune schallen
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod is verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen
Preis und Ehre and Kraft,
denn du hast alle Dinge erschaffen,
und durch deinen Willen haben sie das Wesen
und sind geschaffen.

7. Chorus

Selig sind die Toten,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht,
daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.

How amiable are thy tabernacles,
O Lord of Hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in thy house:
they will still be praising thee.
Psalm lxxxiv. 1,2,4.

And ye now therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.
John xvi. 22.

As one whom his mother comforteth,
so will I comfort you.
Isaiah lxvi. 13.
Behold with your eyes,
how that I laboured but a little,
and found for myself much rest.
Ecclesiasticus li. 27.

For here have we no continuing city,
but we seek one to come.
Hebrews xiii. 14.

Behold, I shew you a mystery;
We shall not all sleep,
but we shall all be changed,
in a moment, in the twinkling of an eye,
at the last trump:
for the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be brought to pass the saying that is written,
Death is swallowed up in victory.

O death, where is thy sting?
O grave, where is thy victory?
I Corinthians xv. 51-52, 54-55.

Thou art worthy, O Lord, to receive
glory and honour and power:
for thou hast created all things,
and for thy pleasure they are
and were created.
Revelation iv. 11.

Blessed are the dead
which die in the Lord from henceforth:
Yea, saith the Spirit,
that they may rest from their labours;
and their works do follow them.
Revelation xiv. 13.

GUILDFORD PHILHARMONIC CHOIR**First Sopranos**

L. Barnfield
 J. Bradshaw
 M. Broughton
 E. Chapman
 J. Hakim
 S. Maddox
 E. McCracken
 M. Mylchreest
 S. Norton
 R. Onslow
 J. Radley
 S. Ranft
 J. Robinson
 J. Smith
 M. Sprott
 E. Weston
 S. Longo
 E. Willis
 F. Worpe
 L. Compton

Second Sopranos

J. Alderton
 K. Aldridge
 P. Baxter
 S. Bevan
 M. Brown
 M. Dare
 S. Hendy
 S. Hinton
 R. Horton
 N. Kennea
 J. Lewy
 R. Plowright
 G. Rix
 M. Shortland
 K. Stickland
 M. Strivens
 D. Smith
 C. Wilks
 T. Wilkinson
 A. Hand
 O Ames-Lewis
 L. Wilson
 P. Walker
 P. Smith

First Altos

J. Brown
 J. Butler
 M. Clayton
 J. Critchley
 F. Davis
 S. Davidson
 I. Hardiman
 M. Hill
 J. Hunter
 H. Lavin
 C. Medlow
 S. Pope
 C. Shacklady
 G. Sharpe
 J. A. Smith
 H. Trigg
 C. Wyllyams
 J. Shail
 M. Mcturk
 B. Buck
 K. Plackett
 A. Clayton
 V. Edwards
 M. Picton
 A. Newell
 K. Macmanus
 R. Greenwood
 L. Jackson
 C. Pepler
 A. Perez De Leon
 C. Embleton
 P. Vince

Second Altos

I. Ball
 A. Bosley
 I. Bennett
 S. Donaldson
 C. Edwards
 C. Hobbs
 S. Hodson
 B. Moore
 J. Munro
 A. Philps
 P. Smith
 R. Smith
 J. Whitehouse
 B. Wood
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 C. Sinclair
 P. Harman
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 P. Usher
 E. Snell
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First Tenors

C. Blatchford
 B. Cowell
 M. van Koetsveld
 P. Lemmon
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 C. Morris
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 J. Trigg
 D. Wilkinson
 J. Young
 A. Reid
 A. Ross

Second Tenors

A. Buxton
 G. Forster
 G. Fordham
 L. Harfield
 N. Lamb

First Basses

N. Carpenter
 W. Chattaway
 N. Clayton
 M. Dawe
 L. James
 S. Lyon
 N. Martin
 P. Pearce
 R. Penny
 D. Ross
 J. Schlotel
 P. Stanford
 D. Walden
 A. Whitehouse
 S. Jepson
 R. Whitehouse
 M. Longford
 V. Escribano
 M. Dudley

Second Basses

M. Allen
 P. Andrews
 M. Bradbeer
 J. Britten
 H. Carew
 R. Cuff
 P. Herbert
 M. Jeffery
 M. New
 J. Parry
 N. Pollock
 D. Hardy
 R. Barrett

FREIBURG BACHCHOR

Battenberg, Andreas Bass
 Bauer, Werner Bass
 Becker, Susanne Alto
 Beims, Marcus Bass
 Bertram, Claudia Soprano
 Beuerle, Angelan Soprano
 Binder, Marcus Bass
 Brandt, Eva Soprano
 Bucher, Sigrid Soprano
 Bungers, Andre Bass
 Bussiek, Tim Tenor
 Claben, Irmgard Alto
 Craner, Hans Peter Tenor
 Craner, Klaus Tenor
 Eble, Esther Soprano
 Fabry, Goetz Bass
 Fischer, Peter Bass
 Franck, Peter Bass
 Fritzen, Barbara Alto
 Geiger, Erika Bass
 Goeze-Krahl, Martin Soprano
 Goeze-Krahl, Monika Soprano
 Gottschall, Eva Bass
 Gottschall, Klaus Alto
 Grisebach, Cornelia Bass
 Gronarz, Wolfgang Soprano
 Gumper, Esther Soprano
 Hadji-Cheykh, Rena Soprano
 Hahn, Ingeborg Bass
 Hartl, Oliver Soprano
 Hartman, Adelgunde Tenor
 Hartman, Reinhold Bass
 Herfort, Dr. Peter Soprano
 Heupel, Miriam Alto
 Hochmeister, Ursula Alto
 Hund, Johanna Soprano
 Jäger, Christine Soprano
 Kaiser, Helga Soprano
 Kenneweg, Heidi Soprano
 Klubmann, Bettina Alto
 Knall, Dörte Alto
 Knippes, Inge Alto
 Koch, Christian Tenor
 Koch, Erika Soprano
 Krahl, Heiner Bass
 Köttgen-Schwannhäuser, B Alto
 Kügelgen, Susanne Soprano
 Lange, Ilse Soprano
 Lange, Sabine Soprano
 Lehmann, Thies Bass
 Lieth, Inge van der Alto
 Lüchthroth, Ulrike Alto
 Matmon, Julia Alto
 Matmon, Markus Tenor
 Mellinghoff, Christopher Tenor
 Metzner, Irmgard Soprano
 Moenig, Gertrud Alto
 Münster, Barbara Alto
 Neudorf-Schmidt, Gesa Soprano
 Petrak, Anneli Alto
 Pfeffer, Ursula Soprano
 Rixmann, Volker Bass
 Sacherer, Helga Alto
 Schenck, Juliane Soprano
 Schniewind, Paul Tenor
 Scholz, Leonard Tenor
 Schweizer, Alexander Bass
 Steiner, Magdalena Alto
 Stenzel, Dorothea Alto
 Tewinkel, Christine Alto
 Thalmann, Dagmar Alto
 Tochter, Myriam Alto
 Verbeek, Albrecht Bass
 Vergas, Ana Soprano
 Wagner, Eva Maria Alto
 Weinert, Annegret Alto
 Wenzel, Elke Alto

Wiltzien, Hans Ulrich
Wiltzien, Ursula
Wodraschke, Karin
Wohlfarth, Gisela
Wölfing, Angelika
Zimpfer, Wolfram
Zinn, Martin

Bass
Soprano
Alto
Alto
Alto
Bass
Tenor

GUILDFORD PHILHARMONIC ORCHESTRA

First Violins:

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John Ludlow }

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Phillip Augar
Sheila Beckensall
Hywel Davies
John J Davies
Rachel Ives
Avril MacLennan
Linda McLaren
Martin Palmer
Dayle Stephens
Rosemary Van Der Werff
Philip Winter

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Julia Atkinson
Carl Beddow
Catherine Belton
Paul Collen
Ruth Dawson
Peter Hembrough
Christopher Horner
Ruth Knell
Nicholas Levy
Anne Lucas

Violas:

John Meek
John Graham
David McCreadie
Ann Rycroft
Paul Appleyard
Michael Newman
David Hirschman
Sally Parfitt

Cellos:

Geoffrey Thomas
John Stilwell
Julia Walker
John Hursey
John Kirby
John Franca
Maryon Balkwill

Basses:

Maurice Neal
Peter Box
Michael Fagg
Timothy Amherst
Paul Moore
Duncan Allen

Flutes:

Lynda Coffin
Alexa Turpin

Piccolo:

Simon Hunt

Oboes:

James Brown
Janice Knight

Clarinets:

Lee Stephenson
William Green

Bassoons:

Brian Sewell
Anna Meadows

Contra bassoon:

Timothy Mallett

Horns:

Peter Clack
James Buck
David Clack
Lyn Evans

Trumpets:

Andrew Mitchell
Simon Smith

Trombones:

Ian White
Malcolm Frammingham

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Harp:

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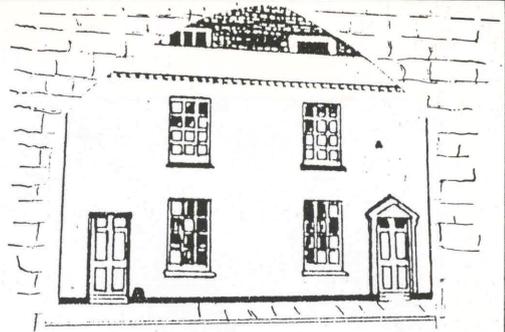
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