

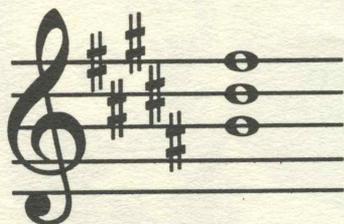
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PHILHARMONIC

CIVIC HALL, GUILDFORD
Saturday 8 November 1997

BRITTEN
St Nicolas



The key of B



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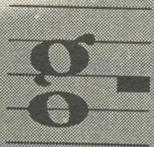
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Guildford Philharmonic

Peter Warlock 1894-1930
Capriol Suite

Felix Mendelssohn 1809-1847
Hear my Prayer

featuring the Guildford Philharmonic Choir's Young Choir Girl of the Year

Samuel Sebastian Wesley 1810-1876
Blessed be the God and Father

featuring the Guildford Philharmonic Choir's Young Choir Boy of the Year

INTERVAL

Benjamin Britten 1913-1976
Saint Nicolas - Cantata, Op.42

*featuring the Guildford Philharmonic Choir's Young Choir Boy of the Year
and all the finalists from the competition.*

JAMES OXLEY tenor

MALCOLM HICKS organ

NICHOLAS ANSDELL-EVANS and **JEREMY FILSELL** piano duet

CHOIR OF ASH MANOR SCHOOL (director **Debbie Dring**)

CHOIR OF HOWARD OF EFFINGHAM SCHOOL (director **Nicole Allison**)

GUILDFORD PHILHARMONIC CHOIR

GUILDFORD PHILHARMONIC

JOHN LUDLOW leader

JEREMY BACKHOUSE conductor

The organ for tonight's concert is provided by Copeman Hart

All concerts in the current season are funded by  **GUILDFORD
BOROUGH**

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 **Musicians' Union**

The season's bouquets are donated by **Secretts**

Guildford Philharmonic Choir's

YOUNG SINGER OF THE YEAR COMPETITION 1997

Tonight's concert is a celebration of youth. The work that occupies the second half of the programme this evening is Britten's ever-popular cantata Saint Nicolas, which depicts the life and works of the Patron Saint of children. Joining the Guildford Philharmonic Choir [GPC] for this performance will be the choirs from two local schools: Howard of Effingham and Ash Manor. The GPC is delighted to welcome them for this special occasion.

In the first half we are celebrating another aspect of youth. Over the past few months the GPC has been running a competition to seek the best young singers, both boy and girl, in the area; this evening is the culmination of that search. The Final, which took place in the Civic Hall this morning, involved three boys and three girls, from which were chosen a winner and two runners-up in each group. At the beginning of the concert the winners will be announced and presented with their prizes and certificates; the winning singers will then take a leading role in the music of the first half as well as prominent parts in the second. All the Finalists from the competition will be performing in the concert.

In staging this event, it was the wish of the GPC to involve as many of the region's young singers and alert them to the excitements that performing either solo or in a choir can bring. We wanted them to experience the fun of amateur music-making and break down any barriers that might exist between our youngsters and today's amateur performers. The project has received support and air time from BBC Southern Counties Radio, for which we are most grateful, and, along with our massive circulation of leaflets, we were able to reach out to every school, church choir, musical group or establishment in the area and beyond. The response has been most encouraging, eliciting a number of entries of the highest quality. The hope and ultimate aim of the GPC is to promote youth singing by establishing this competition as an annual event and, by drawing from the entrants and others, setting up a Youth Choir that would be run under the GPC umbrella, performing alongside the main choir as well as giving its own concerts in and around Guildford.

If you are interested in any of these plans and would like further information on this or any of the Choir's activities, please write to the Secretary, Guildford Philharmonic Choir, 3 Brewhouse Road, Tanners Meadow, Brockham, Betchworth, Surrey RH3 7NL

The finalists: Catherine Boshier, Becky Grosvenor-Taylor, Jennifer Hay, Laurence Bartlam, Joss Paddick, Graham Ross.

PROGRAMME NOTES

Peter Warlock 1894-1930

Capriol Suite

- I. Basse-Danse
- II. Pavane
- III. Tordion
- IV. Bransles
- V. Pieds-en-l'air
- VI. Mattichins

Philip Heseltine was born into a wholly unmusical family. His father had died when the boy was only two and his mother subsequently married a wealthy Welsh landowner. It was whilst at Eton that his interest was awakened. In 1910, he was introduced to Frederick Delius by an uncle, who lived near Grez-sur-Loing. That initial contact grew into a lifelong friendship and the elder composer was instrumental in encouraging Philip to pursue a career in music. That career revolved principally around journalistic work: writing critiques in newspapers and magazines articles, publishing books (most notably on the music of Delius in 1923), researching and editing Elizabethan and Jacobean music, and composition. His critical work, which was often of a highly acerbic nature, had made him sufficiently unpopular, if not infamous, for him to feel the need to adopt a pseudonym for his compositional work; his choice of the name Peter Warlock reflected his fascination in all matters occult. It is said that the division of his life and work into two personalities characterised the split in his mind, the one (Heseltine) being the more introverted, melancholy side of his nature, and the other (Warlock) being the extroverted, manic side. Whatever the conflict that existed within, it is widely regarded as having contributed to his early (probably suicidal) death by gas poisoning.

His most popular and famous work, the *Capriol Suite*, demonstrates most strongly his debt to music of times past. It was composed in October 1926 in versions for piano duet and string orchestra; a less well-known version for full orchestra was later published. Earlier in the year his friend Cyril Beaumont had been working on a translation of a treatise entitled *Orchésographie*, a work dated 1588 in which a lawyer named Capriol is instructed in all aspects of dance by one Thoinot Arbeau. For the English translation Warlock wrote a preface and copied out all the musical illustrations. It was the tunes contained therein that provided the melodic material for all but one ('Pieds-en-l'air')

of the six movements of the *Capriol Suite*. Although heavily reliant on the 16th-century examples in terms of structure and melody, the harmony is highly original giving each movement the distinctive Warlock style. Broadly, the six movements alternate slower, more reflective music with that of extrovert high spirits and occasional astringent harmonies, the final movement being a boisterous Sword Dance.

Felix Mendelssohn 1809-1847

Hear my Prayer

In considering Mendelssohn's choral output, one is perhaps drawn initially towards his large-scale works such as the oratorios *St Paul* (1836) and *Elijah* (1846). Certainly these works were to make him a household name in this country around the middle of the nineteenth century. His reputation as a composer of large-scale choral compositions is strengthened with the employment of a chorus in the last movement of his Second Symphony, the *Lobgesang* or 'Hymn of Praise' (1840). Yet throughout his tragically short life he wrote many choral pieces on a smaller scale: there are the 'Six Seasonal Motets', Op.79 (1843-46), the 'Three Psalms', Op.78 (1848), numerous miniatures and, most popular of all, his 'Hear my prayer'.

This extended motet was written on 25 January 1844 to words by William Bartholomew, dubbed by Mendelssohn as "the translator *par excellence*". It was he who was later to translate a German text of *Elijah* by the composer's friend Carl Klingemann into the English for Mendelssohn to set. After the opening soprano solo, the chorus enters and the mood changes to one of restlessness. An impassioned plea to God subsides and leads to a recitative passage for soprano solo with choral support. Then follows the famous solo "O for the wings of a dove". The theme is taken up and developed by chorus and soloist, the work ending in peaceful contemplation.

Samuel Sebastian Wesley 1810-1876

Blessed be the God and Father

Born just one year later than Mendelssohn, Wesley's contribution to liturgical choral music is no less significant and stylistically owes much to his German contemporary. Their respective backgrounds, however, have little in common. Named after his father and his father's hero, J.S. Bach, Samuel Sebastian Wesley began his musical immersion at a young age becoming a chorister in the choir of the Chapel Royal; he also sang at St Paul's Cathedral. In 1823,

he sang a solo in the Royal Chapel in Brighton, delighting King George IV. His musical education came from his father and from the age of sixteen held posts as organist in various London churches. In 1832 he was appointed organist of Hereford Cathedral where the first of his now well-known church anthems were composed. A succession of cathedral appointments followed: Exeter (1835-1841), Leeds Parish Church (1842-1849), Winchester (1849-1865), and Gloucester (1865-1876).

It seems that most of these appointments began with mutual excitement and enthusiasm from both Wesley and the cathedral chapter, but in time the relationships deteriorated into suspicion and acrimony. Matters were not improved by his publishing two pamphlets (in 1849 and 1854) on the parlous state of cathedral music in which he pulled few punches. His career was spent entirely in the cathedral cloister; all attempts to secure academic posts failed, not due to his lack of musical suitability, but largely because of his abrasive personality. He was however, appointed a professor of organ at the Royal Academy of Music in August 1850. He played the organ in public for the last time on Christmas Day in 1875 and died on 19 February the following year. He is buried in the old cemetery of Exeter Cathedral. Despite his controversial nature, he was widely respected as an organist and composer, and as a man keen to reform and improve cathedral music.

Blessed be the God and Father was written between 1833 and 1835 whilst Wesley was at Hereford. It was composed for an Easter Day service at which "only Trebles and a single Bass voice" were available. The structure of the piece is a mirror image, the central section being a beautiful treble solo, with full treble/soprano interjections ("Love one another with a pure heart fervently"). Either side of this passage are recitative-like sections for men's voices (possibly a bass solo in the original performance). The work begins and closes with sections for full choir (presumably, extra voices were brought in for the first performance). This extended anthem has been compared to a Purcell verse anthem in form and utterance. Agree or not, one cannot fail to be struck by the sincerity of the setting, the dramatic contrasts and the beauty and strength of the music.



Benjamin Britten

photo: Angus McBean

Benjamin Britten 1913-1976

Saint Nicolas - Cantata, Op.42

From the Introduction to the Vocal Score:

St. Nicolas, Bishop of Myra, Patron Saint of Children, Sailors, Travellers and Pawnbrokers. Feast Day: December 6th.

Nicolas was born at Patara in Asia Minor and died during the first half of the fourth century, having long served as Bishop of Myra, the capital of his native country Lycia. He is the hero of many popular legends, but few facts of his life are certain. In 1087, his relics were captured from his tomb and carried away to the Italian city of Bari, where a new church was built to enshrine them. Here they continued, as at Myra, to work miracles; the shrine, which is said to exude a miraculous, sweet-smelling oil, became a place of pilgrimage from all parts of Europe.

In the Middle Ages, four hundred churches were dedicated to his honour in England alone. He is the Patron Saint of Russia and Greece, and universally known to children in his disguise of 'Santa Claus' (a Dutch dialect form of his name).

Nicolas was born of wealthy parents. From his babyhood, he showed signs of exceptional grace and refused to feed on canonical fast-days. He was taught by the Church in boyhood and youth, and when his parents died of the plague, he gave all his wealth to charity and went on pilgrimage to the Holy Land. Coming back to the city of Myra, he was chosen Bishop, according to a revelation made before his arrival, and served his diocese faithfully until his death.

During the persecution of the martyrs (303-311), Nicolas was imprisoned under Diocletian. Later, he was one of the three hundred and eighteen bishops summoned to attend the first great Church Council at Nicea in 325, where he is said to have disgraced himself, but gave great glory to God, by striking the founder of the Arian heresy, although there is little evidence to corroborate this.

Most legends of Nicolas are concerned with his care of the poor and oppressed, and with his power of appearing from great distances to rescue those who called on him. His emblem, the three golden balls, that he carries in statues and pictures, symbolises the purses of gold he secretly gave to rescue three girls of noble family from prostitution; as Patron Saint of Pawnbrokers, his emblem has come to be used for a sign outside a Pawnbrokers shop.

The Cantata is scored for tenor solo and choir, with strings, organ, piano duet and a sizeable battery of percussion instruments. It was composed in 1947/48 as a result of a commission from Lancing College (Peter Pears' old school) for a work to celebrate its centenary. Its official first performance took place there on July 24th of that year, although it was heard at the opening concert of the Aldeburgh Festival six weeks earlier. It was his first extended work written specifically with amateurs and children in mind and the composition gave him much joy, coming as it did after the comparatively arduous work on *Peter Grimes* (1945), *The Young Person's Guide to the Orchestra* and *The Rape of Lucretia* (1946), and *Albert Herring* (1947). The libretto, by Eric Crozier, was drawn from the legends that surrounded the life and work of Saint Nicolas.

1. Introduction. The orchestral prelude sets the scene: the present day; a congregation is assembled at church to celebrate St Nicolas' feast day when the Saint appears in a vision. They implore him to speak. He tells them of the Faith that his followers showed in his lifetime sixteen hundred years ago and that this Faith is still surviving and must be preserved in them. The congregation prays for help and strength.

2. The Birth of Nicolas. This movement tells of the birth and early years of Nicolas. At each stage of his young life, we are told, from his birth, the swaddling-bands of the crib, the bath-tub, to his baptism and his growing up in grace, he glorified God. At the end of each particular stage of the music, the boy Nicolas sings "God be glorified". The movement closes with the neighbours crying, "Nicolas will be a Saint", to which Nicolas, now a young man, again replies "God be glorified".

3. Nicolas devotes himself to God. His parents die and he is confronted by the miseries of Man, "solitary, racked by doubt ... hopeless, faithless, defying God". In devoting his life to God, Nicolas gives all his wealth to the poor and calls on God to purge his soul, begging him for "sweet humility".

4. He journeys to Palestine. This is a vivid portrayal of a sea voyage. The waters are calm, but Nicolas, kneeling in prayer, prophesies, to the jeers of the sailors, that a storm will arise. Having erupted, the storm is only calmed when the sailors fall on their knees and offer up a prayer, led by Nicolas. In the ensuing calm of night, Nicolas weeps for the love of God when he looks to Heaven and sees the Angels smiling down on him.

5. Nicolas comes to Myra and is chosen Bishop. The ceremony of the Enthronement of Nicolas as Bishop of Myra is under way. The congregation

call on him to be their bishop to which Nicolas responds with a pledge to serve his people faithfully. The ceremony is described by the semi-chorus, punctuated by the chorus "Amen". This leads to a fugal section to the words "Serve the Faith and spurn his enemies", which in turn leads to the hymn "All people that on earth do dwell". The composer writes that you, the audience, should stand and join in with the singing of this hymn:

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear,
His praise forth tell,
Come ye before Him and rejoice.
O enter then His gates with praise,
Approach with joy His courts unto,
Praise, laud and bless His name always,
For it is seemly so to do.
For why? the Lord our God is good:
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure. Amen.

6. **Nicolas from prison.** At the time of the Roman persecution, Nicolas finds himself imprisoned. From his cell, he gives an impassioned plea for Man to renounce the "wilderness" of Sin and to turn to God in holiness.
7. **Nicolas and the Pickled Boys.** The land is racked with famine. Three mothers weep for their missing sons Timothy, Mark and John. In desperation, the boys have been killed and pickled to be used as food in exchange for gold. But Nicolas, hearing the mothers' cries, brings the boys back to life and at this miracle all cry "Alleluia".
8. **His piety and marvellous works.** This beautiful movement, reflective in mood, opens by describing Nicolas' life with his people over a forty-year period. The people keep his memory alive by recalling the legends that surround him: feeding a crowd from one sack of food; saving three noble girls from prostitution by giving them each a purse as a dowry for marriage; saving three men from execution; walking on the water to save men in a sinking boat; and boxing the ears of the heretic Arius at the Church Council.
9. **The Death of Nicolas.** In moving terms, Nicolas sings of his readiness for death and of his longing to "come to life, to final Birth", leaving the misery of earth for eternal Grace. Accompanying his prayer, the choir's

increasingly prominent plainsong Nunc Dimittis leads back to a restatement of the opening orchestral material; the organ announces the final hymn, "God moves in a mysterious way" with which the Cantata ends. Again, the composer asks that the audience should stand and join in with the singing of this hymn:

God moves in a mysterious way,
His wonders to perform,
He plants his footsteps in the sea,
And rides upon the storm.
Deep in unfathomable mines,
Of never-failing skill,
He treasures up His bright designs,
And works His sovereign will.
Ye fearful Saints, fresh courage take,
The clouds ye so much dread
Are big with mercy, and shall break
In blessings on your head. Amen.

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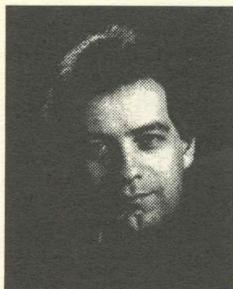


photo: Gerald Place

Jeremy Backhouse was Head Chorister at Canterbury Cathedral and later studied music at Liverpool University. He spent five years as Music Editor at the RNIB, transcribing print music to Braille, before moving to EMI Classics to work as a Literary Editor. Since 1990 he has been a Consultant Editor for EMI and other companies and a freelance musician. In 1981 he became the first Conductor of the Vasari Singers, the chamber choir with whom he has made several successful recordings. From 1991 to 1995 he was Music Director of Streatham Choral Society and the BBC Club Choir.

In January 1995 he was appointed Chorus Director of the Guildford Philharmonic Choir. In April 1995 he conducted the BBC Singers for the first time in a programme of music by Lennox Berkeley broadcast on Radio 3, and has since conducted them in broadcast programmes of Holst, Rubbra, Massenet and Delibes.

James Oxley



photo: Gerald Place

James Oxley trained initially as a cellist at the Royal College of Music and he later read Music at Oxford. In 1994 he took first prize at the renowned International Vocalisten Concours at 's-Hertogenbosch. In 1991, he made his solo debut at the Royal Albert Hall under the baton of Sir David Wilcocks; in the following year he sang *Les Illuminations* at St John's Smith Square and was a soloist in Roger Norrington's *Brahms Experience* on the South Bank.

Recent engagements have included *Messiah* with the City of Birmingham, Sicilian Symphony and Ulster Orchestras, Tippett's *Child of our Time* in Oxford and Sweden, Berlioz's *L'Enfance du Christ* in Valencia and Alicante, Britten's *War Requiem* in San Sebastian and Amiens, and performances of Britten's *Les Illuminations* with the BT Scottish Ensemble.

James has appeared frequently in opera, playing Tamino in *Magic Flute*, Ottavio in *Don Giovanni*, Rodolfo in *La Boheme* and Alfredo in *La Traviata*. He recently took the title role in Kent Opera's production of Britten's *Prodigal Son*. Last Autumn he took the title role of *Werther* at the Wexford Festival.

Current engagements include music by Percy Grainger conducted by Stephen Layton, and Mozart's *C minor Mass* with Tamas Vasary, both with the Bournemouth Sinfonietta, Britten's *Serenade for tenor, horn and strings* at the Huntington Festival in Australia, Bach's *Christmas Oratorio* with the Amsterdamse Bach Solisten conducted by Marc Minkowski, *St John Passion* with the Melbourne Symphony Orchestra, and Handel's *Messiah* with the City of Birmingham Symphony Orchestra. Future plans include *Lurcanio Ariodante* at the Covent Garden Festival and *Hylas Briseis* with the Opera de Rennes.

GUILDFORD PHILHARMONIC

The Guildford Philharmonic, the Borough's own professional orchestra, is at the heart of music-making in the south east, with a huge repertoire extending from the 17th century to the present day. Its main concert season runs from October to July in a variety of venues: including the Civic Hall Guildford, Guildford Cathedral, the Electric Theatre, Holy Trinity Church, The Yvonne Arnaud Theatre, and, for the first time this season, Guildford Lido! As well as this it gives concerts throughout London and the south of England in a number of venues which include Kenwood Park, Royal Festival Hall, King's College Cambridge, St George's Chapel Windsor, and the cathedrals of Winchester, Chichester, Canterbury and Saint Albans.

As well as the more mainstream orchestral concerts, the orchestra is involved in a wide range of educational projects, both in schools and concert halls, involving young composers, instrumentalists and singers.

The young Chinese conductor En Shao was appointed Principal Conductor in 1995, following in the illustrious footsteps of Crossley Clitheroe (who founded the orchestra in 1944), Vernon Handley, Sir Charles Groves and Sir Alexander Gibson. With En Shao, the orchestra continues its work of attracting new audiences for all types of classical music, and of blending the traditional and familiar with the new and challenging.

The orchestra is funded and promoted by Guildford Borough, with assistance from the South East Arts Board, South East Music Trust, the Musicians' Union, and the Friends of the Philharmonic. It is grateful to corporate sponsors, both local and national, and looks forward to many more such mutually beneficial relationships in the future.

GUILDFORD PHILHARMONIC ORCHESTRA

EN SHAO - Principal Conductor

First violins:

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Donald Weekes
Martin Palmer
Nick Barnard
Avril MacLennan
Peter Newman
Phillip Augar

Second violins:

Paul Buxton
Jenny Buxton
Peter Hembrough
Carl Beddow
Ginny Wray
Sarah Voigt

Violas:

John Meek

John Graham
Anne Rycroft
Pat Humphreys

Cellos:

George Ives
John Stilwell
Michael Ronayne
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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 specialises in 20th century, particularly British, music. It has recorded Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonic and Patrick Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings conducted by Vernon Handley.

The choir has worked with many eminent conductors, and as well as giving concerts in Guildford it visits other British cities. Guildford is twinned with Freiburg, and in 1990 the choir joined forces with the Freiburger Bachchor in Freiburg Munster, and then in November 1993 gave an outstanding performance of Britten's *War Requiem* with them under Neville Creed.

The choir's Chorus Director is Jeremy Backhouse, who was appointed to the post in January 1995 and who is also conductor of the Vasari Singers with whom he has made several notable recordings. The choir's new President is Sir David Wilcocks, this country's most distinguished choral conductor.

If you would like more details about singing in the choir, please telephone: 01932 221918.

Guildford Philharmonic Choir

Sopranos

Jacqueline Alderton
Joanna Andrews
Noreen Ayton
Penny Baxter
Sally Bayton
Elizabeth-Claire
Bazin
Mary Broughton
Viv Chamberlin-Kidd
Elaine Chapman
Rachel Edmondson
Angela Hand
Jenny Hasnip
Susan Hinton
Nora Kennea
Mo Kfour
Barbara Lack
Judith Lewy
Jacqueline Norman
Jane Norman
Susan Norton
Penny Overton
Alison Palmer
Margaret Parry
Vivienne Parsons
Jessica Pires
Rosalind Plowright
Susan Ranft
Kate Rayner

Gillian Rix

Joan Robinson
Maureen Shortland
Judy Smith
Kathy Stickland
Carol Terry
Enid Weston
Christine Wilks
Elisabeth Willis
Lucinda Wilson
Frances Worpe

Altos

Marion Arbuckle
Sally Bailey
Iris Ball
Mary Anne Barber
Evelyn Beastall
Iris Bennett
Jane Brooks
Amanda Clayton
Mary Clayton
Margaret
Dentskevich
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Mandy Freeman
Rebecca Greenwood
Ingrid Hardiman
Jo Harman

Lucy Hatcher

Carol Hobbs
Sheila Hodson
Joy Hunter
Helen Lavin
Kay McManus
Krystyna Marsden
Christine Medlow
Mary Moon
Brenda Moore
Jean Munro
Anne Philps
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Prue Smith
Hilary Trigg
Janice Wicker
June Windle
Maralyn Wong
Beatrice Wood

Tenors

Douglas Cook
Bob Cowell
Leslie Harfield
Andrew Reid
Chris Robinson
John Trigg
Maggie van Koetsveld

Basses

Peter Andrews
Roger Barrett
Michael Bradbeer
John Britten
Norman Carpenter
Neil Clayton
Rodney Cuff
Philip Davies
Michael Dawe
Simon Doran
Michael Dudley
Terence Ellis
Geoffrey Forster
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
Tony Macklow-Smith
Neil Martin
Maxwell New
Barry Norman
John Parry
Roger Penny
Nigel Pollock
David Ross
Philip Stanford
Keith Torbet

Guildford Philharmonic Choir will be performing **Elgar's *Dream of Gerontius*** on 7 March 1998, 7.30pm at the Civic Hall. Box Office: 01483 444555

Ash Manor School

Sopranos

Emma Barrow
Georgina Bell
Yvonne Cunningham
Rosemary Fenge
Frances Ferguson
Julie Hollis
Sarah Rosewell
Haley Shrubbs
Natalie Lewis

Altos

Gillian Bayes
Erin Belcher
Rachel Cassar
Lawrence Fripp
Alison Edgley
Jasmine Gentleman
Claire Holland
Lisa Lucas
Tabitha Nelson
Carly Stone
Lucy Webb

Howard of Effingham School

Sopranos

Nicole Allison
Hannah Bibby
Laura Brown
Katy Butcher
Amy Callaghan
Jo Chinn
Catherine Clifford
Katy Deadman
Laura Egginton
Gemma Ganderton
Caroline Paradise
Heather Rolls
Helen Wilson
Tiffany Wood

Altos

Victoria Barnes
Heather Ganderton
Jenny Goodheart-Smithe
Laura Matthews

Christopher Miller

Tanja Miller
Joanna Walters

Tenors

Robert Egginton
Doug Eve
Dominic Stichbury
Adrienne Swaddling
Bradley Thomas

Basses

Andy Beatty
David Bowes
Edward Hewett
James O'Carroll
Matthew Willis

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As at time of going to press

TRADITION

A proud tradition gained over many years is a valuable asset for an Orchestra or an Industrial Company.

Yet in the eyes (and ears) of our respective audiences, past achievements are no substitute for present day performance.

BOC Gases and the Guildford Philharmonic Orchestra have traditions spanning 110 years and 52 years respectively.

May the way we both perform – today and for many years to come – continue to attract and satisfy those customers and concert goers whom it is our privilege to serve.

Head Office:

BOC Gases, The Priestley Centre, 10 Priestley Road, The Surrey Research Park, Guildford, Surrey GU2 5XY.

Tel: 01483 579857. Fax: 01483 505211.

Guildford Agent: J.T. Warsop Jnr & Co. Ltd, Delta Works, Midleton Industrial Estate, Guildford, Surrey GU2 5XW. Tel: 01483 534222

Godalming Agent: Hunter Tool Company, 61 Brighton Road, Godalming, Surrey GU7 1NT. Tel: 01483 423610



BOC GASES

Forthcoming Concerts

Mozart by Candlelight **Friday 28 November 7.30pm,**
Holy Trinity Church
SOLD OUT

Handel: Messiah **Saturday 6 December 7.30pm,**
Guildford Cathedral
Guildford Cathedral Choir
Guildford Camerata
Guildford Philharmonic Chamber Orchestra
Soloists
Lynda Russell **Judith Harris**
John Oakman **Edward Caswell**

The Mayor of Guildford's
Christmas Carols **Sunday 21 December 2.30pm, Civic Hall**
In association with the Guildford Philharmonic and
the Rotary Club
Guildford Philharmonic Choir
Guildford Philharmonic Brass Ensemble
Special Guest Appearance by Father Christmas
Jeremy Backhouse **Conductor**

A Night in Vienna **Friday 30 January 1998 7.30pm, Civic Hall**
Programme includes:
Mozart Haffner Symphony No 35 in D (K385)
Piano Concerto No 21 in C (K467)
Lehar Vilia (Merry Widow)
Johann Strauss II Overture (Die Fledermaus)
Adele's Laughing Song (Die Fledermaus)
Blue Danube Waltz
Frühlingstimmen Waltz
Tritsch-Tratsch Polka
Katya Apekiševa **piano**
James Lockhart **conductor**

Tickets: 01483 444555

solicitors

Hart Brown

Hart Brown are proud

to support The Professional Orchestra

of the South East

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GODALMING	1 South Street	01483 887766
WOKING	7 & 8 Guildford Road	01483 887766
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COBHAM	33 High Street	01932 864433
CRANLEIGH	2 Bank Buildings 147 High Street	01483 273088
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