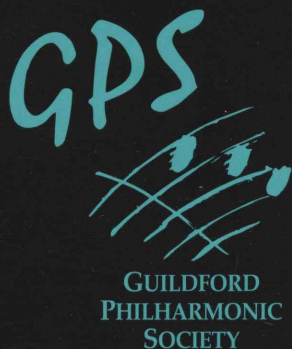


THE GUILDFORD PHILHARMONIC



The GUILDFORD PHILHARMONIC SOCIETY, for the Friends of the Guildford Philharmonic Orchestra, is Guildford's foremost musical appreciation group. It was founded primarily to encourage both its own members and the public at large to be aware of, and to enjoy, the Orchestra's season of concerts in the Civic Hall, the Hall originally built for Guildford's own orchestra. Also it provides opportunities to enjoy a wide variety of first class musical events at special Members' Evenings.

As the Society is a registered charity it welcomes payment of subscriptions by deed of covenant. For the Member this of course means no increase for the four-year period covered, and for the Society the additional income of the reclaimed tax, at basic rate, on such payments. Funds are used to help with substantial publicity for the Philharmonic concert season and to provide additional support to the Orchestra including the sponsorship of young players. Practical help is given at concerts.

In addition to Members' Events, special evenings and receptions, Society members receive a wealth of benefits which include: -

- Priority booking for the series at the start of each concert season at discount rates.
- "THE GUILDFORD PHILHARMONIC", the Society's magazine.
- Visits to other concert venues where the Orchestra is booked to perform throughout the South East and beyond.
- Cassettes, CDs and records at discount rates from Record Corner, Godalming.
- Opportunities to attend Orchestra rehearsals (by arrangement through the Philharmonic Office).
- A special welcome for New Friends of the Orchestra, enjoying and helping to ensure the continued success of the Guildford Philharmonic Orchestra in its contribution to the quality of life in Guildford and the South East.

MEMBERSHIP RATES:

Annual Subscription (minimum)	£9.00
Joint subscription (husband and wife).....	£15.00
Persons under the age of 18 (minimum)	£6.00
Retired pensioner (minimum)	£6.00

To join please write to the Administrator:-

Mrs Iris Bennett, Applegarth, The Drive, Cranleigh, Surrey. GU6 7LY

with your name and address, and either a request for a Deed of Covenant form or the appropriate subscription. Alternatively you may enrol at the Society's stand in the foyer of the Civic Hall at concerts.

THE GUILDFORD PHILHARMONIC

The Newsletter of the Guildford Philharmonic Society

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Price - 50p, free to Members

March 1996 Issue

News Editor: Pearl Gautrey, 24 Fort Road, Guildford GU1 3TE.

LETTER FROM THE CHAIRMAN

Dear Friends,

We have, over the years, become accustomed to arguably the highest standard of music in the land from our orchestra. This is, in no small part, due to Kathy Atkins, our superb Orchestra Manager. She has always engaged the best conductors, soloists and orchestral members to create the unique sound of the Guildford Philharmonic Orchestra.

You will read about Kathy's life and times later in this issue. However, it falls to me to thank her for all the pleasure we have derived from her hard work and expertise. We will miss her greatly and wish her, and her husband, Stan, a well deserved long and happy retirement.



Norman Carpenter
Chairman

Kathy Atkins

As Norman Carpenter has mentioned in his Chairman's remarks, Kathy will be retiring shortly. We are, therefore, very lucky to have at last persuaded her to write of her experiences with the G.P.O. over the past 34 years.

Following on from Kathy's article we print an appreciation by Hugh Bean and John Ludlow, as Joint Leaders, of what Kathy has meant to all those musicians who have been associated with her personally as well as professionally.



Life with the Guildford Philharmonic

Looking back over the years, I realise that I have known **all** the Orchestra's Chiefs! I was a schoolgirl during Crossley Clitheroe's time - the Guildford Philharmonic's founder Musical Director - and used to attend the concerts regularly - selling programmes - and enjoying the recitals promoted by the then Concertgoers' Society.

I studied the piano with Edgar Carr at the Royal College of Music and ran my own teaching practice for many years.

My life with the Guildford Philharmonic began in 1962 when Tod Handley decided that I should work for him; at that time this was for a period of only 16 or so hours a week! Tod said to me 'You must be prepared for **anything** in this job!' I found this to be true when at my very first concert I was asked by the percussionist to sew a button on his trousers!

Under Tod, the Orchestra became a fully professional orchestra, made its first recordings, gave a series of 'enterprising' concerts each year which attracted the national press, and the former Guildford Municipal Orchestra became the Guildford Philharmonic. There was a great 'fizz' to the concerts series in the 60s, and during that period I thoroughly enjoyed singing in the Philharmonic Choir. However, Tod's commitments increasingly took him away from Guildford until in 1983 after a period of 21 years he resigned his position as Musical Director although he still remains the Orchestra's Conductor Emeritus. Our organisation was very fortunate in 1986 to have attracted Sir Charles Groves, who, after initially declining to take over, changed his mind on receipt of a letter signed by the members of the Orchestra. Sir Charles was a wise counsellor to the Orchestra for the last six years of his life and it was a very sad time for us following his death in 1992. It was, therefore, another terrible shock when Sir Alexander Gibson died in January 1995 after conducting only one concert as Principal Conductor. Let us hope now - with the appointment of En Shao - that we are entering a period of stability.

In Tod Handley's day, he alone was responsible for the seasons' programmes. Planning the seasons' concerts with Sir Charles Groves was a great pleasure. Hugh, John and I would sit down with him at his home in Camden Square on a couple of occasions each year. Sir Charles was very positive in his choice of programmes and soloists - and once we had established **his** programmes, and the **choral** programmes we then discussed which artists and conductors should be included in the remaining concerts.

Maxwell

We only managed **one** planning meeting with Sir Alexander Gibson before his death - but this was a happy occasion with Hugh, John & Sir Alexander telling so many stories and reminiscing about their past experiences - that several meetings would have been inevitable! !

After such meetings, guest conductors have then to be consulted about their programmes and soloists. It is important to provide a good balance of compositions and instrumentalists for the subscription series. But, and **perhaps more importantly**, to work within the prescribed **budget** in order to keep the Borough Treasurer happy!

It was particularly exciting to have been involved in the planning of the 50th anniversary season. Two highlights were the performances of 'Prometheus' by Scriabin with the stunning lighting effects created by Amanda from Surrey University and 'All God's Creatures', commissioned from Howard Blake and involving over 1000 children for two performances.

It is always an anxious moment at the beginning of a rehearsal for a concert checking that all the personnel are present. When I first came into the job, I began by writing letters to everyone - confirming dates - but gradually learnt to trust the diary system! Our regular musicians put the season's dates in their diaries - and a phone call from the office confirms availability. To anyone outside the business - it doesn't seem possible that such a system runs smoothly!

Of course, each concert features differently orchestrated works - and our members receive a schedule during the summer and at the beginning of the New Year which details instrumentations of the works to be performed, together with the times and venues of rehearsals and concerts. The principal brass and woodwind players in the orchestra are responsible for their sections - but most of the string players are booked and confirmed from the office.

I realise how fortunate I have been to have worked with the first rate musicians that comprise the Guildford Philharmonic. In particular, I must mention our two outstanding Associate Leaders, Hugh Bean and John Ludlow, who have given so generously of their time over and above their appearances with the orchestra. Their experience has been invaluable to me. There is a special atmosphere in the Orchestra - and this has stemmed from them. It is not usual in a freelance orchestra to have the regularity and commitment from personnel that our Orchestra has - it is unique.

Day to day work includes the preparation of the annual concert brochure - also, posters, leaflets, programme notes and press releases for each of the concerts; lists of musicians' fees, artists' and conductors' fees have to be prepared so that the Council's Treasury can send out cheques; contracts issued to conductors and soloists giving them rehearsal times and venues; and advertisements placed with the press. The transport of timpani and music to various rehearsal and concert halls has to be organised, and music for the concerts ordered. Although the Civic Hall Box Office sells tickets, the administration of the subscription series is handled by the orchestra's office.

Every concert produces its own set of anxious moments. Sometimes a conductor or artist has to withdraw at the last minute through illness - or problems with work permits (as happened at the beginning of this current season)! Deadlines have to be met for copy dates - for programmes, posters, etc.

Fortunately for us, the Guildford Philharmonic is a Civic enterprise and Guildford Borough the main funding body. However, annual applications for additional funding are made to our regional arts board - South East Arts - and a considerable amount of time is spent seeking sponsors. You, the Society, sponsor a 'chair' for a young musician in the string section of the Orchestra throughout the series and the Sir Charles Groves Endowment Fund sponsors a young artist as soloist in one of the annual series of concerts.

In addition - we try to expand the work of the Guildford Philharmonic outside its home venue - through the aegis of the South East Music Trust. The Orchestra performs regularly in venues other than Guildford, for instance in Canterbury, Salisbury and Chichester Cathedrals, the Royal Festival Hall, Kenwood, etc We also work with schools in organising the 'Adopt a Player' scheme and composition workshops with Surrey County Council. For many years, the Orchestra has been involved in the 'Classical Road Show' in which around 2000 children take part.

This gives just a *flavour* of the work that goes on in the office - and as for *telephone calls and meetings!!* There is a great deal to be done but..help!!..there aren't many of us.....Peter and I are the only fulltime members of staff. Shirley works for 18 hours each week — though I am sure she feels she works *double* this amount, and Nick, who is our projects consultant, works for the expansion of the Orchestra's activities outside the Borough's Music scheme. (He is paid by the South East Music Trust and works for a couple of days each week presenting new ideas for development)

Life with the Guildford Philharmonic is never dull. It is challenging, stimulating and, sometimes, frustrating - but above all it is fulfilling and fun.

What will life be like **without** the Guildford Philharmonic?????

KATHY ATKINS

Hugh Bean & John Ludlow write:-

Although the passage of time is inevitable, the existence of the Guildford Philharmonic Orchestra without Kathy Atkins seems unthinkable. Over the years, with wisdom and sensitivity, she has created an orchestra of which Guildford can be truly proud, and, furthermore - and this is possibly a greater achievement, - engendered a family atmosphere unique in the music profession.

The players feel a loyalty to Guildford because they are in turn feel they are appreciated as individual musicians, not just as a viola or oboe player. Many of us in the orchestra have full diaries in London, but we all look forward to Guildford engagements as red-letter days, knowing that we shall be rehearsing and performing in an atmosphere of enthusiasm, motivation and mutual goodwill created by Kathy, ideal circumstances for memorable and enjoyable music making. Through her personality she has gained respect and affection, not only of Directors of Music such as Tod Hanley, Sir Charles Groves and Sir Alexander Gibson, but visiting conductors and soloists, and indeed the entire orchestra.

At every concert in future, we shall look into the audience for the pleasure and inspiration of seeing Kathy there, and she will have to have a very good excuse for any absence!

The Guildford Philharmonic Society and the English Speaking Union.

In the December Newsletter I mentioned that over the next 3 seasons the Guildford Branch of the English Speaking Union is sponsoring a young musician to play at a concert with the Guildford Philharmonic Orchestra each year. I also mentioned that the Chairman and members of the E.S.U. were inviting G.P.S. members to coffee at Chilworth Manor on Thursday, April 25th, at 10.00 am.

The G.P.S. welcomes this opportunity to strengthen our links with the E.S.U. and hopes that many of you will be able to accept. If so, would you kindly get in touch with Pamela Harding on 01483 567461 so that the E.S.U. has some idea of numbers to assist them in catering.

Editor

Delving into the Past

My earliest recollections of hearing the "Festival Choir" as it was then called, was in December 1952. They were singing Handel's "Messiah" at the Technical College, Stoke Park, accompanied by the Guildford Municipal Philharmonic Orchestra, leader Tate Gilder, under the baton of Crossley Clitheroe - programme price 6d! How I enjoyed this experience and thought how lovely it would be to belong to such a choir.

During the next few years I went regularly to their performances; sometimes the Orchestra and the Bice Bellairs Ballet in the Tech; on other occasions to the Odeon Theatre at the top of the High Street for a programme by the Municipal Orchestra and Crossley Clitheroe with famous soloists. This always seemed quite a rush for a 2.30 start, after a substantial Sunday lunch!

In 1958, whilst carrying out my duties in our family business, I happened to come into conversation with Mr Clitheroe, who lived in our village. Kindly man, as he was, he asked the question "Do you sing - why don't you come along to my Choir?" Before long I found myself going along on a Monday evening, 7.15 pm, to the old Methodist Church hall at the junction of North Street and Woodbridge Road. Sitting reticently in the back row with the mighty sopranos, I found to my joy they were rehearsing the "Messiah" for the coming December. I might add that I was soon changed to singing 'alto'. Because of my voice, you understand! So I formed my last-
ing relationship with the Festival Choir.

This was followed in 1959 with Verdi's "Requiem", Delius' "Seadrift" and "Serenade to Music"-
Vaughan Williams, and in 1960/61 Brahms' "Requiem" and "Dream of Gerontius" - Elgar. We must not forget the annual Carol Concert in the Methodist Church. Some of the more established members will call to mind such singing companions as Ken and Barbara Lank, Jack and Joan Benson, Joyce Chesterfield, Cynthia Pepler and Con Azzopardi, to name but a few. Naturally there were many more folks and lots of beautiful music to sing, too numerous to list here.

During this time, the smaller, more 'select' Philharmonic Choir was in existence. I remember singing on one occasion with them in much fear and trepidation!

The following year of 1962, brought about changes, with the arrival of Vernon (Tod) Handley who was appointed Musical Director after the sad death of Crossley Clitheroe.

The Festival Choir was renamed the Philharmonic Choir which gradually incorporated the small choir and the Orchestra became Guildford Philharmonic Orchestra, with leader William Arnon. The new Civic Hall was completed and became the venue for our concerts. We, as a choir ventured into lesser known works under Tod Handley's baton and some recordings were made. I always found the rehearsals great fun, although it was hard work and I looked upon the altos in the front row as 'cream of the bunch'. Have times changed?!

A new Choir came on the scene, consisting of a younger group of singers, calling themselves "Proteus", which I thought at the time was most clever, as of course the numbers were always changing when some left for University or Careers. I guess they had a very exciting time under the new young conductor!

I feel I must not let this go by without mentioning two of my music teachers, who were very much in the music scene at this time Kathleen Dunn-Davies and June Downham, (nee Gulland), not forgetting past accompanists, Mary Rivers, Linden Knight and Christopher Mabley.

I think everyone will know of more recent changes, with the introduction of a Choir Committee, higher membership rates, stricter programme of auditioning, visits to Freiburg and those reciprocated visits.

Hats off to past Chorus Masters Simon Halsey and Neville Creed and coats off to the future under Jeremy Backhouse' excellent guidance!

Summer Concerts

SATURDAY 11 MAY at 7.30 pm

ST JOHNS - SMITH SQUARE - LONDON

VASARI SINGERS
GUILDFORD PHILHARMONIC

TOTUS TUUS
HYMNS TO THE MOTHER OF GOD
REQUIEM
MASS IN C MINOR

GORECKI
JOHN TAVERNER
HERBERT HOWELLS
MOZART

Conductor: JEREMY BACKHOUSE

Tickets £12 and £9 (*Concessions for OAPs and children £6*)
available from St. Johns Box Office 0171 222 1061

SATURDAY 27 JULY at 7.30 pm

POPULAR CLASSICS & FIREWORKS
KENWOOD

GUILDFORD PHILHARMONIC
ROBERT MAX
JONATHAN DEL MAR

CELLO
CONDUCTOR

Programme:

Overture THE BARTERED BRIDE
SIESTA
CELLO CONCERTO
SYMPHONY No 4 in F minor

SMETANA
WALTON
DVORAK
TCHAIKOVSKY

(with fireworks)

The Surrey Advertiser (Spectrum - Phone No. 888444) is proposing to run a coach party to the concert at Kenwood. Details and cost of combined coach fare and ticket will be published in due course in the Advertiser. Those of us who went last year thoroughly enjoyed the evening. The concert was extremely well attended, so do book early if you want to go.

Talks by Conductors

Saturday 14 October 1995

- **En Shao**

talks about his journey from East to West at 6.15 in the Civic Hall -
'From Tianjin to Guildford'

Saturday 10 February 1996

- **James Lockhart**

discusses Mahler's 4th Symphony at 6.15 in the Civic Hall -
'My approach to Mahler over the years'

Sing with the
GUILDFORD PHILHARMONIC CHOIR

Chorus Master - Jeremy Backhouse
Rehearsals on Mondays 7.30pm to 9.30pm
at the Methodist Hall, Guildford

For information about membership apply to:-
**Kathleen Atkins, Guildford Philharmonic Office, Guildford Borough Council,
Millmead House, Millmead, Guildford, Surrey GU2 5BB.
Tel: Guildford (01483) 444666**

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GUILDFORD PHILHARMONIC ORCHESTRA

1995/96 SUBSCRIPTION SERIES CONCERTS

SUNDAY 1 OCTOBER 1995 at 3.00pm

THE HART BROWN CONCERT

Overture: *Hansel & Gretel*
Piano Concerto
Symphony No. 9 (New World)



Anna Alexeyev

Humperdinck
Schumann
Dvorak
piano

ANYA ALEXEYEV
(soloist sponsored by the Guildford Branch of the English Speaking Union)

EN SHAO conductor
Sponsored by Hart Brown & Co., Solicitors

SATURDAY 14 OCTOBER 1995 at 7.30pm

Le Tombeau de Couperin
Inroduction & Rondo Capriccioso
Poème
Romeo & Juliet Suite



Mira Zhenq-Rong Wang

Ravel
Saint-Saëns
Chausson
Prokofiev

MIRA ZHENG-RONG WANG
EN SHAO

violin conductor
Pre-concert talk by En Shao at 6.15pm in the Civic Hall for concert ticket holders - 'From Tianjin to Guildford'

SUNDAY 29 OCTOBER 1995 at 3.00pm

Dances of Galanta
Piano Concerto No. 2
Symphony No. 4 (Italian)

Kodaly
Beethoven
Mendelssohn

HOWARD SHELLEY director/soloist
(Director/Soloist sponsored by Morison Stoneham)

SATURDAY 11 NOVEMBER 1995 at 7.30pm

Blest Pair of Sirens
Cello Concerto
Great is the Glory

Parry
Elgar
Willcocks

JAMES OXLEY tenor
ALEXANDER BAILLIE cello
GUILDFORD PHILHARMONIC CHOIR
JONATHAN WILCOCKS conductor

SUNDAY 26 NOVEMBER 1995 at 3.00pm

THE CROSSLEY CLITHEROE CONCERT

Young Person's Guide to the Orchestra
Violin Concerto
Symphony No. 4



Leland Chen

Britten
Sibelius
Tchaikovsky

LELAND CHEN Piano
JOHN FORSTER conductor

SATURDAY 9 DECEMBER 1995 at 7.30pm

A London Overture
Piano Concerto
Symphony No. 2 (London)



Vanessa Lata arche

Ireland
Gershwin
Vaughan Williams

VANESSA LATARCHE soprano
VERNON HANDLEY conductor

SATURDAY 10 FEBRUARY 1996 at 7.30pm

Overture: *Calm Sea & Prosperous Voyage*
Exultate Jubilate
Symphony No. 4

Mendelssohn
Mozart
Mahler

ANNA-CLARE MONK
JAMES LOCKHART

soprano
conductor

Pre-concert talk by James Lockhart at 6.15pm in the Civic Hall for concert ticket holders - 'My approach to Mahler over the years'

SUNDAY 25 FEBRUARY 1996 at 3.00pm

Symphony No. 6 (Le Marin)
Piano Concerto No. 3
Symphony No. 5



Sachio Fujioka

Haydn
Beethoven
Schubert

STEVEN OSBORNE
(artist supported by the Sir Charles Groves Endowment Fund)
SACHIO FUJIOKA

Piano
conductor

SATURDAY 2 MARCH 1996 at 7.30pm

Guildford Cathedral

Stabat Mater

Dvorak

CAROLINE LENTON-WARD
CLARE HENRY
GARETH ROBERTS
JEFFREY CARL
FREIBURGER BACHCHOR
GUILDFORD PHILHARMONIC CHOIR
HANS MICHAEL BEUERLE

soprano
alto
tenor
bass

conductor

SUNDAY 24 MARCH 1996 at 3.00pm

Overture: *Portsmouth Point*
Choral Cantata (O captain, my captain)
(this work is to be recorded by Koch International for Worldwide distribution)
Symphony No. 4

Walton
Stephen Watson

JEREMY HUW WILLIAMS
GUILDFORD PHILHARMONIC CHOIR
EDWARD WARREN

Brahms
baritone
conductor

SUNDAY 21 APRIL 1996 at 3.00pm

Overture to 'La Fedelta Premiata'
Symphony No. 6 (The House of the Devil)
Horn Concerto No. 3
Concerto Grosso Op. 3, No. 2
Concert Rondo
Symphony No. 34



Sarah Willis

SARAH WILLIS
ROBERT KING

Haydn
Boccherini
Mozart
Handel
Mozart
Mozart
horn
conductor

SATURDAY 4 MAY 1996 at 7.30pm

GUILDFORD CATHEDRAL
Requiem



Grant Llewellyn

REGINA NATHAN
KATHLEEN McKELLAR FERGUSON
JOHN DASZAK
PAUL WHELAN
GUILDFORD PHILHARMONIC CHOIR
GRANT LLEWELLYN

VERDI
soprano
alto
tenor
bass
conductor