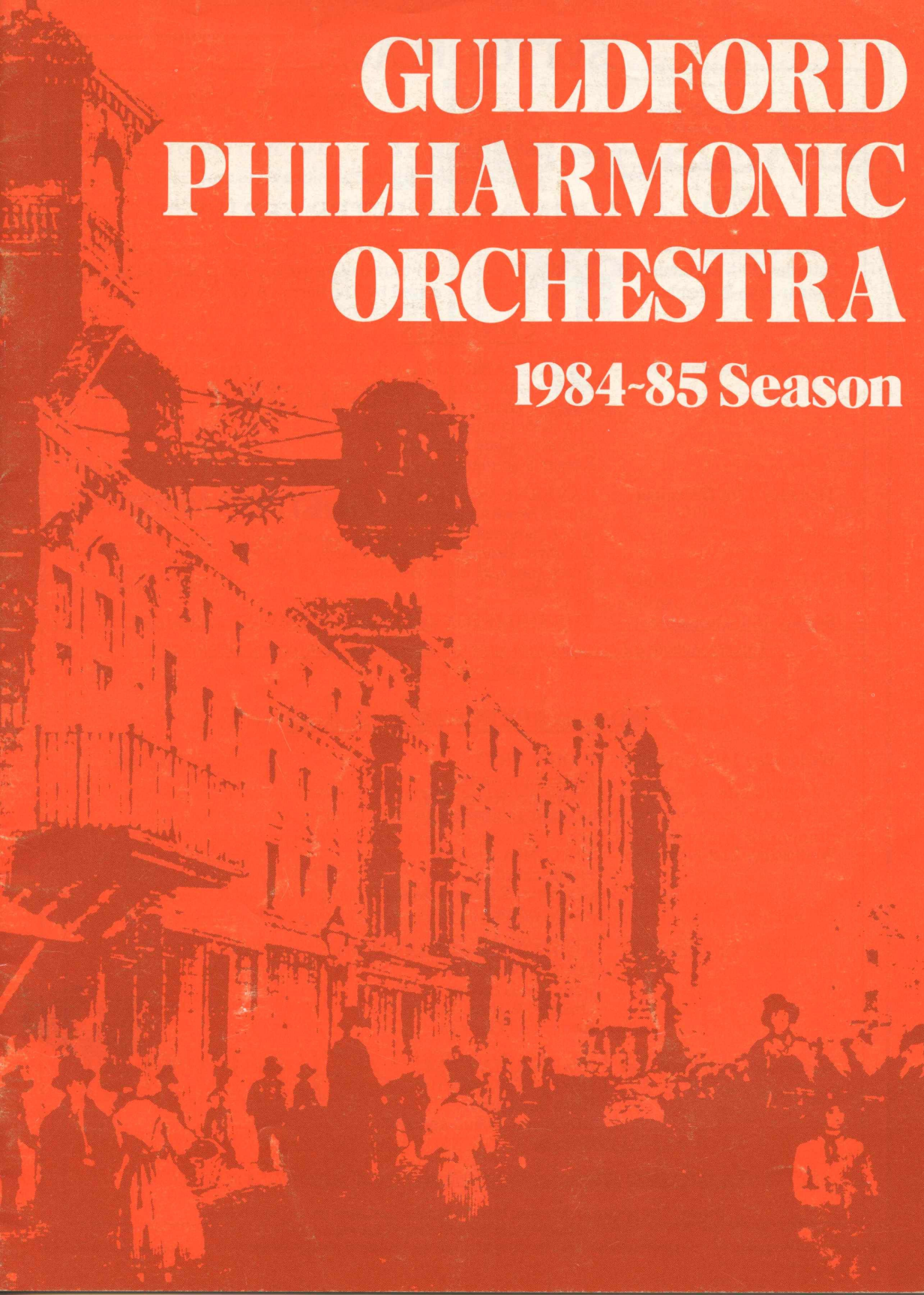
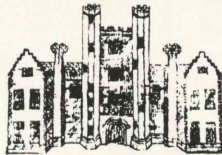


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1984-85 Season



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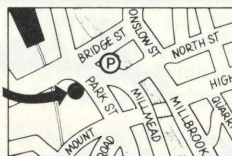
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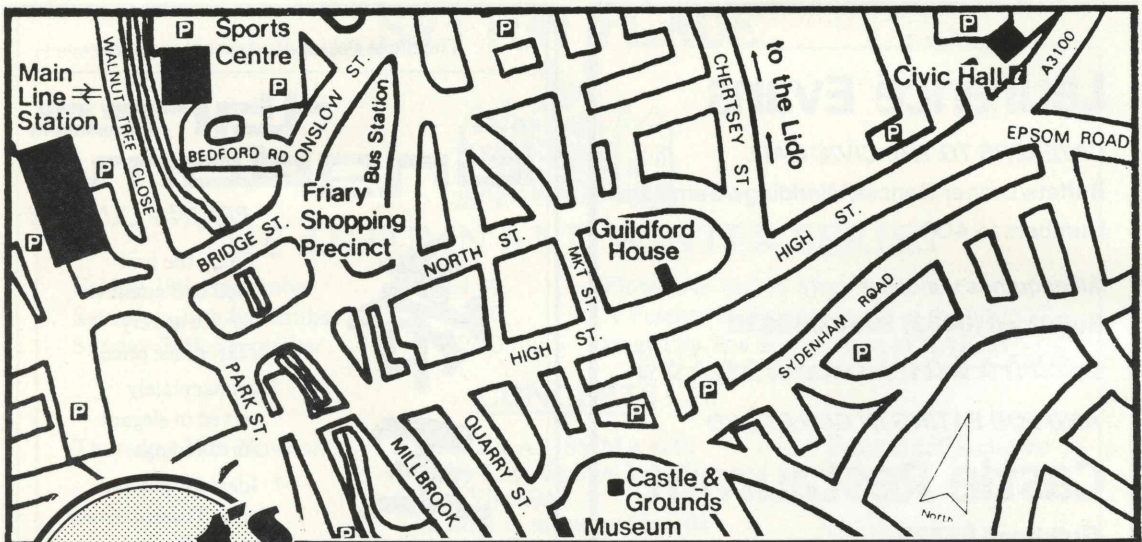
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**GUILDFORD BOROUGH COUNCIL
CONCERTS 1984/85**

GUILDFORD CATHEDRAL

**SATURDAY 2 MARCH 1985
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN, JOHN LUDLOW

BRIAN WRIGHT
Conductor

SHEILA ARMSTRONG
Soprano

DAVID WILSON-JOHNSON
Baritone

**GOLDSMITHS CHORAL UNION
PHILHARMONIC CHOIR**

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

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If you are interested in further information, please contact: The Administrator, Guildford Philharmonic Orchestra, The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL. T/N 0483 573800.

Brian Wright

Brian Wright is acknowledged as one of Britain's leading younger conductors. He was a Gulbenkian scholar, studying in London and Munich and with Jascha Horenstein. In 1975, following successes in conducting competitions in London and Milan, he was appointed for a year as Assistant to André Previn and the London Symphony Orchestra

From 1976-1984 Brian Wright was conductor of the BBC Symphony Chorus, an appointment which led to extensive broadcasting with all the BBC orchestras. He toured Switzerland and Belgium with the BBC Symphony Orchestra and in 1981 conducted the final Royal Festival Hall concert of their 50th anniversary season. He relinquished his position at the end of the 1983/4 season to concentrate on the increasing number of his guest conducting engagements.

Brian Wright is a regular guest conductor with many of Britain's major orchestras. In the 1983/84 season London engagements included concerts with the London Philharmonic, London Symphony, Royal Philharmonic, Philharmonia and BBC Symphony Orchestras. Overseas engagements have taken him to Germany, Italy, Portugal, Belgium and Switzerland.

He has received critical acclaim for his many performances in a repertoire which stretches from Bach to Penderecki and he is noted for his interpretations and control of large musical structures and forces. He conducted Berlioz's "Grande Messe des Morts" at the 1982 Promenade Concerts and in recent seasons has given first British performances of two major works of Liszt, his "Missa Solemnis" and magnum opus, "Christus". British premiers have included works by Penderecki and Lutoslawski. In the autumn of 1984 his nine concerts with the Royal Liverpool Philharmonic Orchestra included the world première of Robert Simpson's Symphony No. 7.

Brian Wright is currently Music Director to Goldsmiths Choral Union, one of London's foremost choirs, and Artistic Director of the chamber orchestra, Musicians of London

He conducts the Guildford Philharmonic Orchestra & Choir in a performance of Verdi's Requiem in February last year, and on 18 March he will conduct this work in the Royal Festival Hall with the Guildford Philharmonic Orchestra & Choir and the Goldsmiths Choral Union.

Sheila Armstrong

Sheila Armstrong studied in Newcastle and at the Royal Academy of Music. She won both the Kathleen Ferrier Memorial Award and the Mozart Prize in the same year and from then onwards has become a major international artist, appearing in almost every important musical centre.

In the operative field, Miss Armstrong has sung regularly at Glyndebourne (Zerlina, Pamina), for Scottish Opera (Norina, Donna Elvira) and at Covent Garden (Marcellina, Nanetta). She has also made frequent television appearances including a lavish BBC TV pro-

duction of *Die Fledermaus* – an opera in which she appeared with Opera North.

Miss Armstrong appears regularly with all the major orchestras and festivals both in Europe and the USA and Canada. Recent Concerts range from *Messiah* at the Concertgebouw, performances of *Fidelio* with Barenboim in Paris, Haydn's *Creation* with the Boston Symphony and Ozawa, and a tour of the Far East with the Bach Choir. Her major London appearances in recent seasons include concerts with Haitink, Dorati, Rozhdestvensky, Ozawa, Previn and Ashkenazy. She commenced last season in London with a performance of Strauss' *Four Last Songs*, with the BBC Symphony Orchestra. Other engagements last season took her to Paris, Madrid, Israel, San Francisco, Toronto, Bergen, and Rome. Her appearances in London this season include concerts and recordings with the London Philharmonic Orchestra under Haitink and Tennstedt.

Sheila Armstrong is also an accomplished recitalist and has given many recitals both in the UK and abroad, including one at L'Athenee in Paris. Last season she gave recitals in Lisbon and at the Divonne Festival and undertook a short recital tour in the UK with John Shirley-Quirk.

Miss Armstrong is a prolific recording artist and has recorded with conductors such as Barenboim, Bernstein, Boult, Guilini, Haitink, Leppard, Previn, Karl Richter, Mackerras and Stokovsky.

Autumn 1984

David Wilson-Johnson

David Wilson-Johnson was born in Northampton, and read French and Italian at Cambridge before studying singing at the Royal Academy of Music. In 1977 he won the National Federation of Music Societies Award for Young Artists, and was elected to a Music Fellowship by the Gulbenkian Foundation the following year.

He now sings regularly with all the major British orchestras, and works frequently for the BBC. In 1981 he made his Promenade Concert debut on the 'last night' in *Belshazzar's Feast*, and his 1983 appearances included the televised performance of Penderecki's 'St. Luke Passion' conducted by the composer. Recent recordings for the BBC have included Mussorgsky's 'Songs and Dances of Death' and several Lieder recitals. He is an accomplished recitalist, and has toured the United Kingdom with performances of Schubert's 'Winterreise' (specially arranged in the order of the poet) accompanied by David Owen Norris on an 1824 Broadwood piano, and their recent recording of the work for Hyperion Records has met with considerable critical acclaim. David Wilson-Johnson has also recorded for Erato, CBS and Decca, including the award-winning recordings of Tippett's 'King Priam' and Birtwistle's 'Punch and Judy'.

Mr. Wilson-Johnson's concert work abroad has included appearances at the Festivals of Bergen, Helsinki and Holland. He has made television appearances in Paris and Brussels, sung in the war Requiem in Jerusalem, and in 1982/83 he made his debut in Vienna in Handel's 'Alexander's Feast' under Harnoncourt,

which resulted in an invitation to sing in a Webern Festival at the Vienna Musikverein in the following season. He has appeared in the Concertgebouw, Amsterdam under Edo de Waart, and in Switzerland and Denmark. He has worked with nearly all the major British orchestras and Festivals. He took part in the world première of Michael Berkeley's 'Or Shall We Die?' with the London Symphony Orchestra, which was subsequently recorded, and which has also recently been seen on Television.

Mr. Wilson-Johnson's engagements 1984/5 include work with the Royal Philharmonic, English Chamber, Scottish Chamber, Royal Liverpool Philharmonic, Ulster, Hallé, Bournemouth Symphony and London Philharmonic Orchestras, the London Sinfonietta, and the London Choral Society. He sings Bartok's 'Cantate Profane' and Zemlinsky's *Lyric Symphony* in Paris, Bach's *Christmas Oratorio* in Basle, and he records a series of Pfitzner songs for the BBC. He returns to Covent Garden in 1984/85 for Shchelkalov ('Boris Godounov') and *Der Sprecher* ('Die Zauberflöte').

Goldsmiths Choral Union

Goldsmiths Choral Union was founded in 1932 by the late Frederick Haggis and now ranks as one of London's finest amateur choirs. Under its present conductor, Brian Wright, it has performed at all the capital's major concert venues and has broadcast frequently. In 1981, the GCU won the UK final of the Large Choirs section in the BBC's *Let The People Sing* Competition and appeared in Tony Palmer's award-winning ITV documentary about Sir William Walton, *At the Haunted End of the Day*. In 1982 the GCU celebrated its Golden Jubilee and made its first appearance at the Barbican Centre. In 1983 the choir gave Royal Festival Hall performances of Beethoven's *Mass in D*, Carl Orff's *Carmina Burana*, and Constant Lambert's *Rio Grande*, and Barbican performances of Beethoven's *Mass in C* and Bruckner's *Mass in E Minor*. In January 1984 the GCU were invited by the Royal Philharmonic Society to take part in a performance of Delius's *Requiem* at their Sir John Barbirolli Concert. Other concerts last year included Handel's *Messiah* at the Fairfield Halls, Croydon, and two performances of Elgar's *The Dream of Gerontius*, one of which was in celebration of the 100th Anniversary of the Brompton Oratory.

Philharmonic Choir

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

Simon Halsey was appointed Chorus Master to the Choir at the beginning of this season. He is currently Director of Music at Warwick University and Chorus Master of the City of Birmingham Symphony Orchestra.

Future performances by the Philharmonic Choir include its first appearance in the Festival Hall on March 18 when the Choir again collaborates with the Goldsmith's Choral Union in a performance of Verdi's Requiem with conductor Brian Wright and soloists Jo Ann Pickens, Jean Rigby, Stuart Kale and Donnie Ray Albert. In May the Choir will perform Walton's Belshazzar's Feast in the Civic Hall with conductor Vernon Handley.

Guildford Borough Council acknowledges with thanks the assistance given in training the Choir by Mr Neville Creed and the Choir's accompanist Mr Christopher Mabley.

The Choir welcomes applications from young experienced singers. Please apply to the Choir's Office, if you have some singing experience, good sight reading and would like to audition: The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL. Telephone: 573800.

Fantasia on a Theme by Thomas Tallis Vaughan Williams 1872-1958

Thomas Tallis (about 1505-1585) was a 'Gentleman of the Royal Chapel' under Henry VIII, Edward VI, Mary I and Elizabeth I. Vaughan Williams' Fantasia is based on material from the third of eight tunes that Tallis wrote in 1567 for the metrical psalter of Mathew Parker, the then Archbishop of Canterbury. 'Fantasia' has come to mean something quite different from the form that was popular in the time of Tallis, and which was undoubtedly in Vaughan Williams' mind when he wrote this work, and although the word carried the idea of fancy, it did not necessarily mean something uncontrolled in form. Vaughan Williams' work does not contain a single bar that is not directly related to the material he chose. The work is laid out for a solo string quartet and two string orchestras, the second much smaller than the first (it becomes a sort of echo) and directed to be placed some distance from the orchestra. The whole group is subject to a great deal of divisi writing, and the two orchestras are variously subdivided antiphonally as the work proceeds. The work begins with a setting of the scene harmonically on long held quiet chords. Then the theme is played pizzicato; the first orchestra takes up the tune, and the Fantasia begins to unfold. Another phrase of the tune receives treatment on the solo quartet, and the different phrases are brought together in a huge climax, which shows Vaughan Williams' understanding of the string medium. Indeed, it is as much because of the writing for strings in this work, as for the worth of the material itself, that the piece has been such a success, for it is another example of an English composer writing magnificently for string orchestra, and takes its place beside the Elgar 'Introduction and Allegro' as one of the most remarkable string works in the literature.

As there is NO interval in tonight's performance there will be a short pause before the performance of Brahms' Requiem.

Requiem Brahms 1833-1897

Brahms' Requiem, which was composed during the years 1857-68, is not essentially church music for like Beethoven's Mass in D it is equally suitable for concert performance. Brahms' conception was unorthodox in that he discarded the liturgical text of the Mass and built up a mighty contrapuntal texture on words of his own choice from some of the finest and most impressive passages in the Bible and the Apocrypha.

The emotional urge behind this Requiem was the death of Brahms' mother and of his great friend Robert Schumann. Brahms testified to the fact that the soprano aria, 'Ye who now sorrow', which was added a year after the score was completed, was inspired by his mother's death. Indeed, the long phrases and the high register of the vocal line in this area seem to give an ethereal expression of comfort and consolation. However, the intimate relationship of the work as a whole with the death of Schumann is strongly suggested in a letter to Joachim, after a performance of the Requiem had fallen through at the Schumann memorial concerts in Bonn. "You ought to know," said Brahms, "how much a work like the Requiem belongs to Schumann. Thus I felt it in my inmost heart to be quite natural that it should be sung for him."

In a letter to the organist of Bremen Cathedral Brahms gave some indication of what was in his mind when he composed the music. He said that he had the whole of humanity in mind and that he selected his text from those parts of the Bible and Apocrypha that would be the most suitable for his particular musical and philosophical purposes. In other words it was not his own personal experiences that he was seeking to express - these were merely the fertile soil which produced the luxuriant plant - but he sought to write a work of universal appeal.

Ernest Newman has said that the more we study works like Brahms' Requiem the more they seem "inconceivably to give voice to all our own profoundest thought upon life and death. And the appeal of such works cannot diminish until humanity itself alters; philosophy of this kind endures like the noble metals and the hills."

Johannes Brahms

SELIG SIND, DIE DA LEID TRAGEN Chorus

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

Sie mit Tränen saen, werden mit Freuden ernten. Sie gehen hin und weinen, und tragen edien Samen, und kommen mit Freuden und bringen ihre Garben.

DENN ALLES FLEISCH ES IST WIE GRAS Chorus

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

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

Behold alles Fleisch....

Aber des Herrn Wort bleibt in Ewigkeit.

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

HERR, LEHRE DOC MICH Baritone Soloist and Chorus

Herr, lehre doc mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss. Eiehe, 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 vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trosten? Ich hoffe auf dich.

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

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

S. Matthew v, 4

They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed, shall come again. rejoicing, and bring his sheaves with him.

Ps cxxvi, 5-6

Behold all flesh is as the grass, and all the glory of man is as the flower of the field. The grass is withered, and the flower thereof is fallen.

1 Peter, i, 24.

Now therefore be patient, O my brethren, unto the coming of the Lord. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, till it receive in time the early and the latter rain. So be ye patient.

James v, 7-8.

Behold, all flesh....

But yet the Lord's word standeth for evermore.

1 Peter i, 25.

And the ransomed of the Lord shall return again, and come with singing unto Zion. Everlasting joy shall be upon their heads alway, gladness and joy everlasting shall they obtain, and sorrow and sighing shall flee away.

Isaiah xxxv, 10.

Lord, let me know mine end, and the number of my days; let me know how frail I am, that I be made sure how long I have to live.

Surely, Thou has made my days as an handbreadth before Thee: And my lifetime is as nothing to Thee: Verily every man living is altogether vanity. For surely man walketh as a shadow: and he disquieteth himself in vain, yea, all in vain: his riches, he knoweth not who shall gather them.

Now, Lord, what then do I hope for? My hope is in Thee.

Ps. xxxix, 4-7.

But the righteous souls are in the hands of God, and there shall no torment touch them.

Wisdom iii, 1.

WIE LIEBLICH SIND DEINE WOHNUNGEN 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. Wohl denen, die
in deinem Hause wohnen, die loben dich
immerdar!*

How lovely are Thy dwellings fair, O Lord
of hosts!

My soul longeth, my soul ever longeth
and fainteth for the courts of the Lord.
My heart and flesh do cry to God, cry to
the living God.

Blessed are they that dwell in Thy house
they praise Thee, Lord, evermore.

Ps. lxxxiv, 1, 2, 4.

IHR HABT NUN TRAUIGKEIT Soprano Soloist 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.*

Ye now have sorrow: but I will again
behold you, and your heart shall rejoice,
and your joy shall no man take from you.

S. John xvi, 22.

*Ich will euch trösten, wie einen seine
Mutter tröstet.*

Thee will I comfort, as one whom his
mother comforts.

Isaiah lxvi, 13.

*Sehet mich an: ich habe eine kleine Zeit
Muhe und Arbeit gehabt und habe
grossen Trost funden.*

Now behold me, ye see how for a little
while labour and toil were my lot, yet
have I found much rest.

Ecclesiasticus, li, 27.

*Siehe, ich sage euch ein Geheimnis. Wir
werden nicht alle entschalfen, 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
erfüllt werden das Wort, das geschrieben
steht: Der Tod ist verschlungen in den
Sieg. Tod, wo ist dein Stachel? Holle, wo
ist dein Seig?*

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 sound of the last trumpet: for
behold, 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 grave, where is thy victory? O death,
where is thy sting?

1 Corinthians xv, 51-52, 54-55.

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

Worthy art Thou, Lord, of praise and
glory, honour and power: for Thou,
Almighty, hast created all things, and
because of Thy will they were, and were
created.

Revelation iv, 11.

SELIG SIND DIE TOTEN 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.*

Blessed are the dead which die in the
Lord from henceforth: even so, saith the
Spirit; for they rest from their labours;
and their works follow after them.

Revelation xiv, 13.

A Busy Month for the Guildford Philharmonic

On Monday 18 March the combined Guildford forces in collaboration with the Goldsmiths Choral Union and conductor Brian Wright will be appearing in the Royal Festival Hall for a performance of Verdi's Requiem. An interesting quartet of soloists will take part in this event: Jo Ann Pickens (soprano), Jean Rigby (alto), Stuart Kale (tenor) and Donnie Ray Albert (bass). Jo Ann Pickens is rapidly becoming recognised as a world class soprano – Jean Rigby is a member of English National Opera, Stuart Kale is principal tenor at English National Opera, and this performance marks the debut in England of Donnie Ray Albert following appearances at Chicago Lyric Opera, the Houston Grand Opera and with orchestras which include the New York Philharmonic and Los Angeles Philharmonic. Enquiries about tickets for this prestigious event for the Philharmonic Choir and Orchestra should be made to the Orchestra/Choir Office.

On Saturday 23 March, a Chamber size Guildford Philharmonic Orchestra will be giving a concert in the newly refurbished Staines Town Hall. This will be the first of a series which that organisation is planning to promote with the assistance of the South East Arts Association. John Forster will conduct Boyce's attractive Symphony No. 4 in F, the famous Boccherini Minuet, Handel's The Arrival of the Queen of Sheba and Symphony No. 44 (Trauer) of Haydn. Mozart's Fifth Violin Concerto will be performed by the extremely talented violinist Bradley Creswick. Many Guildford concertgoers will remember him as a member of the Orchestra's first violin section. He is now Leader of the Northern Sinfonia. Tickets £3 and £4 will be available from Staines Town Hall (Staines 52144), Council Offices (Staines 514499) Staines Pool (Staines 53171) and, depending upon availability, at the door on the night.

On Sunday 24 March, Vernon Handley will again step on to the Civic Hall rostrum with the exciting young cellist, Felix Schmidt, to conduct a programme which comprises Jeux d'Enfants, Bizet – Cello Concerto No. 1 in A minor, Saint-Saens and Symphony No. 4 in F minor, Tchaikovsky. Tickets for this concert are obtainable from the Civic Hall (tel 67315) and A. & N. Travel Guildford (68171).

The Orchestra travels to Eastbourne for its last March engagement (27) when it will again perform with Norman Del Mar and Cristina Ortiz. Elgar's 'In the South' opens the programme, Cristina Ortiz plays Cesar Franck's Symphonic Variations and excerpts from Smetana's Ma Vlast will bring the concert to a close.

Full details of all the foregoing events can be obtained from The Lodge, Allen House Ground, Chertsey Street, Guildford GU1 4HL (0483 573800).

**Monday 18 March 1985
at 7.30 p.m.**

Royal Festival Hall

Requiem Verdi

**Brian Wright, Conductor
Jo Ann Pickens, Soprano
Jean Rigby, Mezzo Soprano
Stuart Kale, Tenor
Donnie Ray Albert, Bass
Goldsmiths Choral Union
Guildford Philharmonic Choir**

**Saturday 23 March 1985
at 7.45 p.m.**

Staines Town Hall

**Symphony No. 4 in F Boyce
Minuet Boccherini
Violin Concerto No. 5 Mozart
Arrival of the Queen of Sheba Handel
Symphony No. 44 in E minor Haydn
(Trauer)**

**John Forster, Conductor
Bradley Creswick, Violin**

Tickets at £4.00 and £3.00 available from Staines Town Hall (0784 52144), Council Offices (0784 51499), Staines Pool (0784 53171) and, depending on availability, at the door on the night.

**Sunday 24 March 1985 at 3 p.m.
Civic Hall, Guildford**

**Jeux d'Enfants Bizet
Cello Concerto No. 1 in A minor Saint-Saens
Symphony No. 4 in F minor Tchaikovsky**

**Vernon Handley, Conductor
Felix Schmidt, Cello**

GUILDFORD PHILHARMONIC ORCHESTRA

Artistic Adviser – Vernon Handley

First Violins:

Associate Leaders: Hugh Bean, John Ludlow

Sheila Beckensall

Camilla Allison

Susan Borrett

Hywel Davies

Judith Edwards

Linda McLaren

Barbara Moore

Roland Roberts

Alex Suttie

Susan Thomas

Rosemary Van Der Werff

Second Violins:

Arthur Price

Rosemary Roberts

Philip Auger

Timothy Callaghan

Ruth Dawson

Marilyn Downs

Peter Fields

John Forster

Hywel Jones

Ruth Knell

Geoffrey Smith

Adrienne Sturdy

Violas:

John Meek

Jonathan Welch

Jean Burt

Frederick Campbell

Julius Bannister

Celi Azulek

Sara Bolton-Smith

Leonard Lock

Cellos:

Geoffrey Thomas

John Stilwell

John Hursey

Robert Hoppe

John Kirby

John Macrae

Charlotte Ward

Basses:

Michael Lea

Michael Fagg

John Bass

Jeremy Gordon

Stephen Mair

Rachel Cowans

Flutes:

Henry Messent

Alexa Turpin

Piccolo:

Simon Hunt

Oboes:

James Brown

Janice Knight

Clarinets:

Hale Hambleton

Victor Slaymark

Bassoons:

Nicholas Hunka

Anna Meadows

Contra Bassoon:

David Chatterton

Horns:

Peter Clack

Dennis Scard

David Clack

George Woodcock

Ronald Harris

Trumpets:

Michael Hinton

Clifford Haines

Trombones:

Ian White

David Hissey

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Harp:

Helen Tunstall

Organ:

Christopher Mabley

Administrator:

Kathleen Atkins

Concerts Assistant:

Paul Hilliam

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

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(Charity Registration 288295)

The Guildford Philharmonic Society is the 'Supporters Club' of the Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this prime object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season, but its members also receive certain benefits in return for a very modest subscription. 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
- Discount facilities at Merrow Sound Tunsgate Guildford on records and cassettes
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's office

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	£5.00
Husband and Wife—Joint Subscription	£8.50
Persons under the age of 18	£3.50
Retirement Pensioner	£3.50

If you would like to join the Society please send your remittance together with your name and address to:

Mr R A Forrow
Flat 3, 6 Mareschal Road
Guildford Surrey GU2 5JF Tel: Guildford 575274

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

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Guildford Philharmonic Choir

CHORUS MASTER – SIMON HALSEY

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PROGRAMME FOR 1984/85 SEASON:

13 October 1984	Te Deum Berlioz Conductor – Norman Del Mar	Guildford Cathedral
December 1984	Christmas Concert Conductor – Simon Halsey	
2 March 1985	German Requiem Brahms Conductor – Brian Wright	Guildford Cathedral
18 March 1985	Requiem Verdi Conductor – Brian Wright	Royal Festival Hall
4 May 1985	Belshazzar's Feast Walton Conductor – Vernon Handley	Guildford Civic Hall

The Philharmonic Choir meets on Monday evenings from 7.15 p.m. to 9.15 p.m.
The Choir welcomes applications from young singers (all voice parts) with good sight reading ability.

Enquiries: Administrator, Guildford Philharmonic Choir Office,
The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL.

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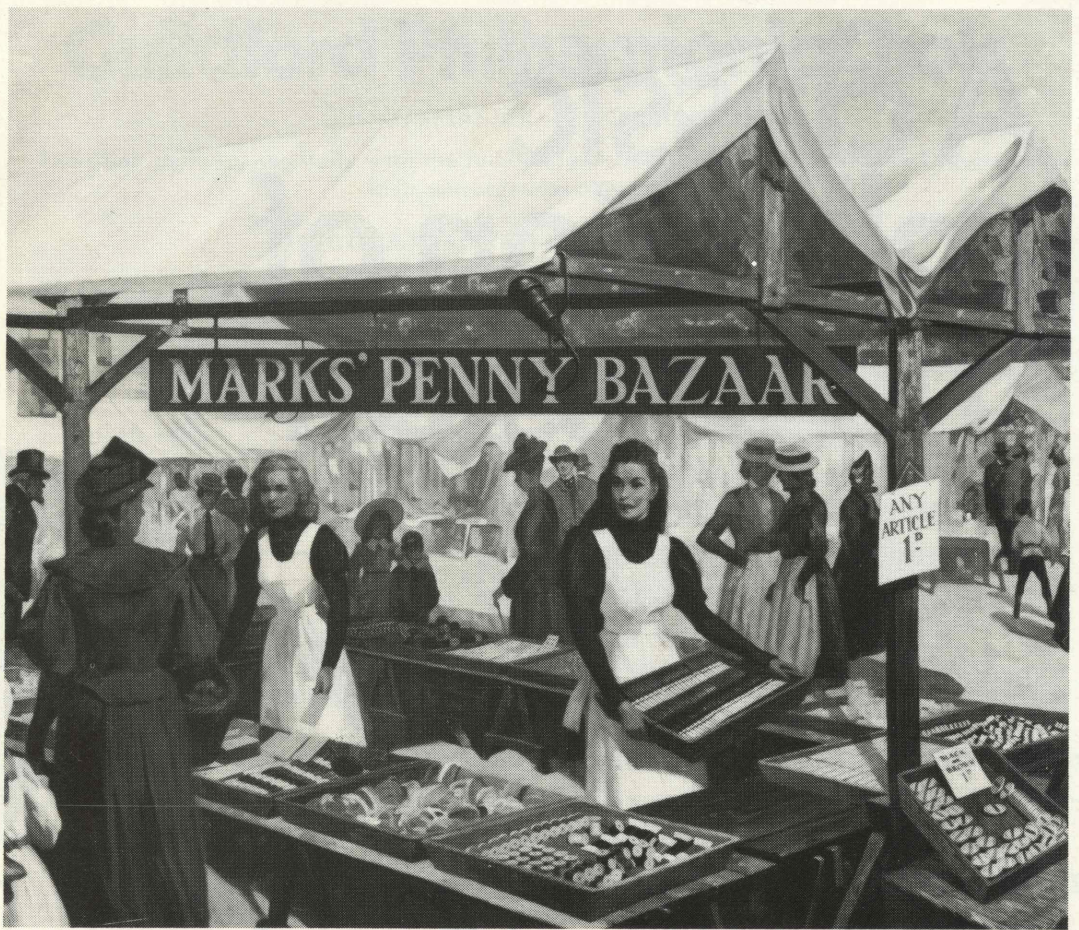
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Guildford Borough Council Concerts 1984/85

GUILDFORD PHILHARMONIC ORCHESTRA

Artistic Adviser: Vernon Handley

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SHEILA ARMSTRONG

DAVID WILSON JOHNSON

Conductor

Soprano

Baritone

in

GUILDFORD CATHEDRAL

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SATURDAY, 2ND MARCH, 1985 AT 7.45 P.M.

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083

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Since car parking space at the Cathedral may prove inadequate for all those attending the performance, patrons are kindly requested to share cars with as many others as possible, to park away from the Cathedral unless absolutely necessary and, in any event, to time arrival so as to be able to take seats by 7.30 p.m.

THANK YOU

GUILDFORD PHILHARMONIC ORCHESTRA
(Artistic Adviser: Vernon Handley)

PHILHARMONIC CHOIR
(Chorus Master: Simon Halsey)

Information about the Guildford Philharmonic Orchestra and
Philharmonic Choir can be obtained from the Administrator at
the Orchestra's office

The Lodge,
Allen House Grounds
Chertsey Street
GUILDFORD
Surrey GU1 4HL
Telephone (0483) 573800