

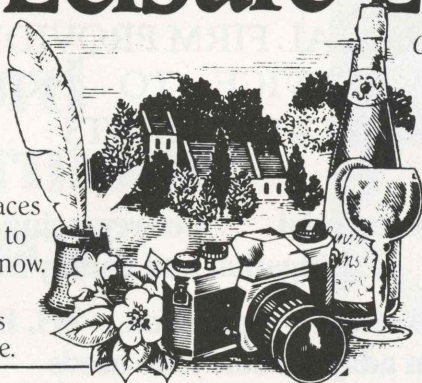
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CONCERTS 1985/86**

GUILDFORD CATHEDRAL
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SATURDAY 8 MARCH 1986
at 7.45.p.m.

Guildford Philharmonic Orchestra

Leader: JOHN LUDLOW

SIMON HALSEY
Conductor

SHEILA ARMSTRONG
Soprano

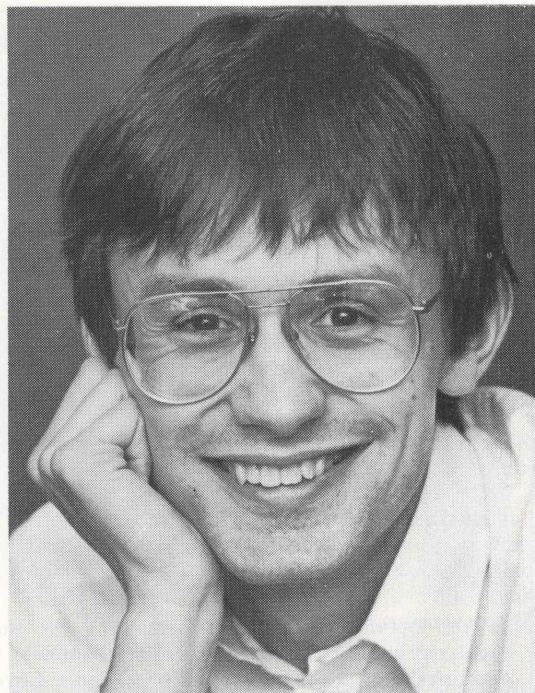
CHRISTOPHER GILLETT
Tenor

MICHAEL GEORGE
Bass Baritone

PHILHARMONIC CHOIR

**UNIVERSITY OF WARWICK
CHORUS**

**CHORISTERS OF GUILDFORD
CATHEDRAL**



Simon Halsey

Simon Halsey was born in 1958 and educated as a Choral Scholar at King's College Cambridge before going on to the Royal College of Music as a Conducting Scholar. Whilst still a student he was asked to become conductor of Scottish Opera-Go-Round and this was followed by his appointment at the age of 23 as Director of Music at the University of Warwick.

He works extensively in opera having founded Cambridge Opera Group in 1980 after graduating in Cambridge. He worked on production at Aix en Provence and Lyon, France. As a choral conductor he is in great demand: he is Chorus Master of the City of Birmingham Symphony Orchestra Chorus and works extensively with Radio Choirs and Symphony Choruses around the world. In the orchestral field he is equally busy conducting the City of Birmingham Symphony Orchestra, the London Mozart Players and the London Bach Orchestra. He made his debut with the Guildford Philharmonic Orchestra last year.

Simon has worked with the Philharmonic Choir since his appointment in September 1984.

He is currently conducting "Tales of Hoffmann" for Scottish Opera.

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.

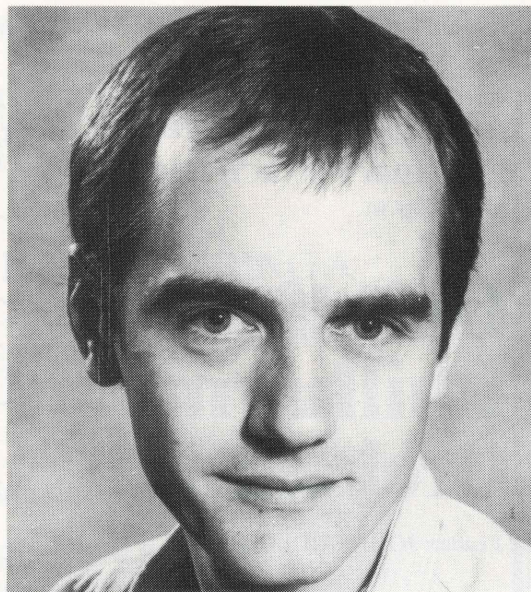


In the operatic field, Miss Armstrong has sung regularly at Glyndebourne (Zerlina, Pamina), for Scottish Opera (Norina, Donna Elvira) and at Covent Garden (Marcellina, Nanetta). She has also made frequent television appearances including a lavish BBC TV Production of *Die Fledermaus* – an opera in which she appeared with Opera North.

Miss Armstrong appears regularly with all the major orchestras and festivals both in Europe, 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. Engagements last season took her to Paris, Madrid, San Francisco, Toronto, Bergen and Rome. Her London appearances this season include concerts and recordings with the London Philharmonic Orchestra under Haitink and Tennstedt and *Strauss Four Last Songs* with the Royal Philharmonic Orchestra under Walter Weller. Other major concerts this season include a tour with the Israel Philharmonic Orchestra with Raymond Leppard, *Beethoven 9th* with Gary Bertini in Turin and *Britten's Spring Symphony* with the Los Angeles Philharmonic conducted by Andre Previn.

Shelia 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.



Christopher Gillett

Christopher Gillett was born in 1958 and educated at Pangbourne College. In 1976, after a year of study at the Guildhall School of Music, he became a choral scholar at Kings' College, Cambridge, where he read economics and music. In 1979 he won an open scholarship to the Royal College of Music to study with Robert Tear. In 1982/3 he was a member of the National Opera Studio.

Christopher Gillett's numerous operatic engagements have included roles for new Sadlers Wells Opera, the Royal Opera, Covent Garden, as well as Kent Opera. He has also performed in Mozart and Salieri at the Brighton Festival. Other operatic performances have included leading roles for Cambridge Opera Group.

Engagements this season include performances of *LA TRAVIATA*, a video production of *KING PRIAM*, *LE NOZZE DI FIGARO* and *Arnalta* in the new production of *L'INCORONAZIONE DI POPPEA* for Kent Opera and *Ralph* in *HMS PINAFORE* for New Sadler's Wells Opera, as well as numerous concert and oratorio appearances throughout the country. Engagements abroad include appearances at the Athens, Israel and Batignano Festivals.



Michael George

Michael George began his musical training as a chorister at King's College, Cambridge. He later won an exhibition to the Royal College of Music where he studied with Gordon Clinton and Ruth Packer and was a major prizewinner. His repertoire now covers an exceptionally wide field, ranging from the 12th century to the present day. He works frequently with several leading early music ensembles, including The Hilliard Ensemble, Pro Cantione Antiqua and the New London Consort. As a soloist Michael George has appeared with choral societies throughout the British Isles, at many of the country's leading venues, and in festivals such as Aldeburgh, Bath, the Proms, Three Choirs, King's Lynn, Swansea, the City of London and Spitalfields.

His operatic roles have included God in the world premiere of 'The Tower of Babel' by David Neald in 1982, which was repeated last year at the Edinburgh Festival, Jupiter in Rameau's 'Castor et Pollux' in an English Bach Festival production at Covent Garden, Paris and Monte Carlo opera houses, and Don Antonio in an opera by Kaiser at the Barber Institute, Birmingham.

Michael George's recordings include Monteverdi's Vespers, Handel's Dettingen Te Deum, Holst's 'At the Boar's Head', Purcell's 'Yorkshire Feast Song', Charpentier's Magnificat, Schutz's 'Fili Me Absalon' and Stainer's Crucifixion. He broadcasts frequently for the BBC and many foreign radio stations.

Engagements last year included work with the Royal Liverpool Philharmonic Society, a series of performances of Handel's newly-discovered Carmelite Vespers all over Europe with the European Baroque Orchestra, a week of concerts with the Scottish Chamber Orchestra, a performance of Bach's B minor Mass in Turku, Finland, and concerts in Bruges, Holland, Italy, Denmark and France.

Guildford Philharmonic Choir

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's "Intimations of Immortality" with the Guildford Philharmonic, and in 1976 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley. The Philharmonic Choir (in collaboration with the Goldsmiths Choral Union) made its debut with the Guildford Philharmonic Orchestra in the Festival Hall in March last year in a performance of Verdi's Requiem, conducted by Brian Wright. A further collaboration with this Choir will take place in May this year in a performance of "A Child of Our Time" by Sir Michael Tippett to be conducted by Sir Charles Groves. The Philharmonic Choir joined forces with the University of Warwick Chorus for a performance of Britten's War Requiem last night in Warwick Arts Centre. This performance was also conducted by Simon Halsey, who was appointed Chorus Master to the Choir in 1984 and in the training of the Choir he acknowledges the assistance of the Choir's accompanist Christopher Mabley.

The Philharmonic Choir welcomes young singers with good sight reading ability and applications for audition should be made to the Choir's Office at The Lodge, Allen House Grounds, Chertsey Street, Guildford, Surrey GU1 4HL Tel. 0483 573800.

University of Warwick Chorus

The University of Warwick Chorus is the largest of several choirs on the campus. Over the past years it has performed virtually all the major choral works and has taken part in a number of first performances, including that of Leonard Bernstein's Mass in the Royal Albert Hall in 1976. In recent years the choir has performed the Berlioz Requiem in York Minster with the University of York Chorus and sung in Guernsey, Ireland and also in Paris, where it will be returning in November to perform Berlioz' Te Deum in the church of Saint Roch.

Choristers of Guildford Cathedral

The Cathedral choir was founded in 1961 by Barry Rose. Andrew Millington has been organist and Master of the choristers at Guildford since January 1983. There are eighteen choristers and twelve men in the choir. The choristers attend Lanesborough Preparatory School and The Royal Grammar School as day boys. The choir sings eight services a week and rehearses every day. They frequently broadcast, have made several recordings, also give concerts and go on tour every summer.

Programme Notes

by John Andrews (author's copyright)

War Requiem, Op. 66

Benjamin Britten (1913–1976)

'My subject is War, and the pity of War.

The Poetry is in the pity . . .

All a poet can do today is warn.'

These words, written by Wilfred Owen in a preface intended for a volume of poems composed in the trenches during the first world war, are inscribed on the first page of the autograph full score of WAR REQUIEM. Owen was killed seven days before the armistice while crossing his men over the Sambre canal. Two decades later, Coventry bore terrible witness to the way in which his warning was heeded. Two decades later still, the new St. Michael's cathedral was built and dedicated – as remarkable an example of the unquenchable faith of man as the destruction was of man's stupidity.

Faced with a commission to write a large-scale work to celebrate the dedication, it was a stroke of poetic inspiration, akin to Owen's own, that gave Britten the idea of setting alongside the solemn ritual consolations of the Requiem Mass, Owen's bitter and savage war poems – poems that are frequently anti-authoritarian, sometimes anti-clerical, but always deeply Christian and imbued with pity and a sense of humanity.

Musically, the work is built on three different planes: the chorus and soprano solo sing the Latin text of the Mass and are accompanied by the main orchestra; the tenor and baritone solos, accompanied by the chamber orchestra, sing the English poems; while the boys' choir, accompanied by a chamber organ, provide a distant, impersonal element. The cardinal idea expressed by the music is the anguish of grief (represented throughout the work by the uncomfortable interval of the tri-tone F Sharp – C natural) and its final resolution in acceptance and resignation. The tritone is heard at the beginning of the first movement as a solemn tolling of bells above the muttered prayer of the chorus: 'Requiem aeternam dona eis, Domine', to the same notes.

A rising 'dotted' motif on the orchestra forms the main subject, which eventually gives way to a more consolatory second subject distantly changed by the boys' choir. This is a twelve-note theme beginning on the C natural and ending on the F sharp of the same tritone, first sung by the trebles and answered in inversion by the altos.

The return of the 'dotted' motif and prayer of the chorus is roughly interrupted by the solo tenor, accompanied by chamber orchestra in a parody of the first subject, fiercely demanding: 'What passing bells for these who die as cattle?' and supplying his own ironic answer.

The Kyrie, instead of being accorded a movement of its own, as in most masses, is here used as a coda of three short series of chords, the last of which resolves the tritone, which throughout the whole movement

has preserved the tension by an uneasy ambiguity of key, into an unambiguous chord of F major; a deeply moving solution of unexpected simplicity.

The above description of the way in which the composer has carried out his literary-poetic idea of Latin text and English commentary in the music of the first movement is just one example of the musical treatment that he has applied to the whole work. The simple G major triad with which the trombone introduces ominously quiet fanfares at the start of the Dies Irae, becomes, after the climax of the 'Tuba mirum', the motif sung by baritone solo to the words 'Bugles sang . . .' in Owen's sad poem *Voices*. And, much later in the movement, the 7/8 rhythm of the Dies Irae is retarded to provide a choral accompanying figure for the *Lachrymosa*, sung by solo soprano. The *Lachrymosa* is interspersed with quasi-cinematic 'flashbacks' to a scene after battle, with the tenor solo singing some of Owen's most compassionate verses: 'Move him into the sun . . .' The justification for this unusual treatment is the vividness of the picture it gives of one man's personal sorrow for his recently slain friend thrown into relief against the more formal background of general lamentation of soprano solo and chorus.

The music of the Offertorium, introduced by a plainsong-like recitative from the boys' choir, is eventually established as a gay fugue to the words 'Quam olim Abrahae promisisti et semini ejus'. Again the composer uses the weapon of musical parody to point the story of Abraham and Isaac and its grim sequel. The movement is completed by a return to the choral fugue, but this time chastened into a submissive pianissimo.

A cadenza for soprano solo begins the Sanctus; this is supported by a carillon of all the pitched percussion instruments on F sharp and C natural. This finally evolves into a movement in simple ternary form, A–B–A, a form suggested by this section of the Mass: Hosanna – Benedictus – Hosanna. The optimism of the final Hosanna is shattered by the desolate pessimism of the poem which succeeds it, a mood that has to wait until the end of the last movement for its contradiction, for in the 'Agnus Dei' the Lamb of God, of whom the chorus is asking forgiveness, is crucified anew in this war (the poem linked with the Agnus Dei is entitled: 'At a Calvary near Ancre'). The musical structure of this arietta-like movement is of the utmost simplicity: the descending melody of the tenor solo is accompanied by an ostinato composed of a descending and ascending scalic phrase, the former starting on F sharp, the latter on C natural – the by now familiar *tritonus diabolus*.

A remarkable, but meaningful, interpolation in the Latin text occurs in the final bar, where the tenor solo sings on a quietly rising phrase: '*Dona nobis pacem*', words which do not appear at all in the Requiem Mass. The significance of this phrase is further underlined by its being the only occasion in the entire work on which either tenor or baritone sings in Latin.

The final movement is a vast apotheosis to the whole work. It falls into three main sections: A prayer, 'Libera me', builds slowly up into the most passionate climax of the work. This is followed by a duet of reconciliation of enemies in death in Owen's poem *Strange Meeting*, which leads most simply and naturally into the divine peace and resignation of 'In paradisum'. At the end, the tritone is once more heard in the distance and is quietly resolved in the final chords of the chorus.

There will be no interval during this performance.

I. REQUIEM AETERNAM

Chorus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Boys

Te decet hymnus, Deus in Sion: et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet.

Chorus

Requiem . . .

Tenor solo

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice or mourning save the choirs –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds.
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison. Christe eleison. Kyrie eleison.

II. DIES IRAE

Chorus

Dies irae, dies illa.
Solvat saeculum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Baritone solo

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side,
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano solo and chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus
Cum vix justus sit securus?
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Tenor and baritone solos

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath –
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death – for Life; not men – for flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Baritone solo

Be slowly lifted up, thou long black arm,
Great gun, towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Soprano solo and chorus

Dies irae . . .
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce Deus.

Tenor solo

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.
Think how it wakes the seeds –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
–O what made fatuous sunbeams toil
To break earth's sleep at all?

Soprano and chorus

Lacrimosa . . .

Chorus

Pie Jesu Domine, dona eis requiem. Amen.

III. OFFERTORIUM

Boys

Domine Jesu Christe, Rex gloriae, libera animas
omnium fidelium defunctorum de poenis inferni, et
de profundo lacu: libera eas de ore leonis, ne absorbeat
eas tartarus, ne cadant in obscurum.

Chorus

Sed signifer sanctus Michael repraesentet eas in lucem
sanctam: quam olim Abrahae promisisti, et semini
ejus.

Tenor and baritone solos

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps.
And builded parapets and trenches there,
And stretched forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad.

Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son –
And half the seed of Europe, one by one.

Boys

Hostias et preces tibi Domine laudis offerimus: tu
suscipe pro animabus illis, quarum hodie memoriam
facimus: fac eas. Domine, de morte transire ad vitam.

Chorus

Quam olim Abrahae . . .

IV. SANCTUS

Soprano solo and chorus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis. Sanctus . . .
Benedictus qui venit in nomine Domini.
Hosanna in excelsis. Sanctus . . .

Baritone solo

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,
Shall life renew these bodies? Of a truth.
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?
When I do ask white Age he saith not so:
'My head hangs weighed with snow'.
And when I hearken to the Earth, she saith:
'My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears; the sea, be dried'.

V. AGNUS DEI

Tenor solo

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.
Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.
The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

Agnus Dei, qui tollis peccata mundi: dona eis requiem.
Agnus Dei, qui tollis peccata mundi: dona eis requiem
sempiternam.

Tenor solo

Dona nobis pacem.

VI. LIBERA ME

Soprano solo and chorus

Libera me, Domine, de morte aeterna, in die illa tremenda:

Quando coeli movendi sunt et terra:

Dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.

Tenor and baritone solos

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites where titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes.
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
'Strange friend', I said, 'here is no cause to mourn'.
'None', said the other, 'save the undone years',
The hopelessness. Whatever hope is yours,
Was my life also: I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled,
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells.
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold,
Let us sleep now . . .'

Boys soprano solo and chorus

In paradisum deductant te Angeli: in tuo adventu
suscipiant te Martyres, et perducant te in civitatem
sanctam Jerusalem. Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam habeas
requiem.

Boys

Requiem aeternum dona eis, Domine: et lux perpetua
luceat eis.

Chorus

Requiescant in pace. Amen.

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SATURDAY MARCH 15th



An a capella concert of Italian
French and English music
from the 16th to the 20th century
for mixed voice choir

Admission by programme £3.50
from choir members or at the door
£2.50 O.A.P.'s and Students

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VANGELIS

AT STOKE CHURCH, GUILDFORD.
TUESDAY MARCH 18th 1986

at 8.30pm

TICKETS £5.00
FROM WOKING 63626.

Sunday 23 March 1986 at 3.p.m.
Civic Hall, Guildford.

Crossley Clitheroe concert.

Overture 'A May Night' **Rimsky Korsakov**
Piano Concerto No 3 in C **Prokofiev**
Symphony No 1 in D Minor **Rachmaninov**

Vernon Handley **Conductor**
Yukie Nagai **Pianoforte**

Sunday 6 April 1986 at 3.p.m.
Civic Hall, Guildford.

Variations on a theme of Haydn
(St Anthony Chorale) **Brahms**
Cello Concerto in E Minor **Elgar**
Symphony No 5 in D **Vaughan Williams**

Sir Charles Groves **Conductor**
*Robert Cohec **Cello**

*Please note change of soloist

Tickets: £5.50., £4.50., £3.70., £3.10., £2.50.,
(Children aged 16 and under half price).
Box Office: Civic Hall, Guildford. Tel: 67314
A & N Travel, Guildford. Tel: 68171

GUILDFORD PHILHARMONIC ORCHESTRA
Artistic Adviser - Vernon Handley

Chamber Orchestra:

First Violin: John Ludlow
Second Violin: Nicholas Maxted-Jones
Viola: John Graham
Cello: Geoffrey Thomas
Double Bass: Michael Lea
Flute: Katharine Hill
Oboe: Deirdre Dods
Clarinet: Wilfred Goddard
Bassoon: Nicholas Hunka
Horn: David Clack
Percussion: Christopher Nall
Harp: Miriam Keogh

First Violins:

Leader: Arthur Price **Second Violins:**
Sheila Beckensall Rosemary Roberts
Philip Augar Hywel Jones
Susan Borrett Guy Bebb
Charlotte Edwards Ruth Dawson
Peter Jenkins Stephen Dinwoodie
Peter Newman Marilyn Downs
Alec Suttie Peter Fields
Philip Sutton Martin Frewer
Susan Thomas Martin Gill
Andrew Thurgood Ruth Knell
Aaron Tighe Alan Pook
Rosemary Van Der Werff

Violas:
Stephen Wright
Kathy Burgess
Jean Burt
Frederick Campbell
Celi Azulek
Robert Winquist
Paul Morris
Leonard Lock

Cellos:
Steven Milne
John Stilwell
Christina Macrae
John Franca
John Hursey
John Macrae
John Kirby

Basses:
Stephen Williams
Mary Scully
Michael Fagg
Jeremy Gordon
Martin Myers
James Hamilton

Flutes:
Henry Messent
Alexa Turpin

Piccolo:
Simon Hunt

Oboes:
Andrew Cauthery
Ann Greene

Cor Anglais:
Janice Knight

Clarinets:
John Stenhouse
Colin Courtney

E flat Clarinet
Victor Slaymark

Bass Clarinet:
Paul Allen

Bassoons:
David Chatterton
Julie Andrews

Contra Bassoon:
Nicholas Reader

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.

Horns:
Peter Clack
George Woodcock
Ronald Harris
Duncan Hollowood
Gordon Carr
Brian Newman
Lyn Evans

Trumpets:
Simon Ferguson
Andrew Mitchell
Colin Moore
Gary Bimpson

Trombones:
Ian White
Christopher Guy

Bass Trombone:
Martin Nicholls

Tuba:
David Morgan

Timpani:
Roger Blair

Percussion:
Nigel Charman
John Cave
Rodney Newton
Peter Fry
Gerald Kirby
Felicia Lane

Organ:
Timothy Venvell

Administrator:
Kathleen Atkins

Concerts Assistant:
Paul Hilliam

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Guildford Philharmonic Society

(Charity Registration 288295)

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

- Priority booking at the beginning of each concert season
- *An Additional discount* on Subscription Series Tickets
- The Society's newsletter
- Special Events such as visits to other concert venues, musical evenings in members' homes and certain social gatherings during the season
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's Office
- New Members to the Society are always welcome and by being a member you are also helping to ensure the continued success of the Guildford Philharmonic Orchestra.

The membership rates are as follows:

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

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

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

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Guildford Philharmonic Choir

CHORUS MASTER – SIMON HALSEY

The Choir performs regularly with the fully professional Guildford Philharmonic Orchestra in its annual series of concerts.

PROGRAMME FOR 1985/86 SEASON:

12 October 1985	Schubert Songs Conductor: Simon Halsey	Guildford Civic Hall
24 November 1985	Handel Dixit Dominus Bach Magnificat Conductor: Sir David Willcocks	Guildford Civic Hall
15 December 1985	Carol Concert Conductor: Simon Halsey	Guildford Civic Hall
1 February 1986	Holst's The Planets Suite (Ladies Chorus) Conductor: Vernon Handley	Guildford Civic Hall
9 February 1986	Holst's The Planets Suite (Ladies Chorus) Conductor: Vernon Handley	Leas Cliff Hall Folkestone
7 March 1986	Britten War Requiem Conductor: Simon Halsey	Warwick
8 March 1986	Britten War Requiem Conductor: Simon Halsey	Guildford Cathedral
3 May 1986	Tippett A Child of Our Time Conductor: Sir Charles Groves	Guildford Cathedral

The Philharmonic Choir meets on Monday evenings from 7.15 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. Tel: Guildford 573800.

UNIVERSITY OF SURREY

DEPARTMENT OF MUSIC

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

Further information is obtainable from:-

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Guildford, Surrey
(Tel: Guildford 571281)

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We wish Guildford Philharmonic Orchestra, Choir,
Society and audiences an inspiring and enjoyable season



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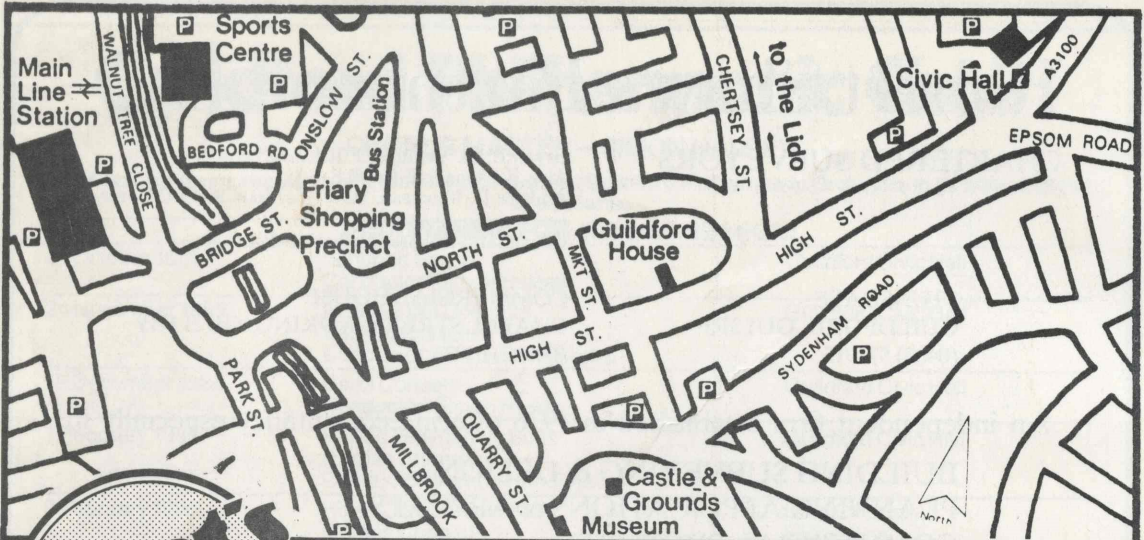
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Guildford Museum

Castle Arch, Quarry Street

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Guildford House

155 High Street

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

(Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat. Closed 12.30 - 1.30pm Mon - Sat.)