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1986/87 SEASON



GUILDFORD PHILHARMONIC ORCHESTRA

1986/87 Concert Season

Sunday 21 September 1986 at 3pm

Brahms Academic Festival Overture
Haydn Cello Concerto in C
Sibelius Lemminkainen Legends
Lemminkainen and the Maidens of Saari
The Swan of Tuonela
Lemminkainen in Tuonela
The return of Lemminkainen
Bramwell Tovey *Conductor*
Raphael Wallfisch *Soloist*

Saturday 11 October 1986 at 7.45pm

Mendelssohn Hebrides Overture (Fingal's Cave)
Mozart Piano Concerto No 20 in D minor (K466)
Mozart Concert Rondo in A (K386)
Mendelssohn Symphony No 4 (Italian)
Howard Shelley *Conductor/Soloist*
Embassy Hotels Ltd, Leisure/Learning Weekend

Saturday 11 October 1986 at 11am in the Civic Hall

Recital: Holywell Piano Quartet
Admission free to Subscription Ticket Holders,
£1.00 GPO members and £1.50 non members,
obtainable from the GPO Office and at the door

Saturday 25 October 1986 at 7.45pm in Guildford Cathedral

Liszt Psalm 13
Bruckner Mass in F minor (Grosse Messe)
Brian Wright *Conductor*
Wendy Eathorne *Soprano* Susan Mason *Alto*
John Mitchinson *Tenor* Peter Rose *Bass*
Philharmonic Choir
Goldsmiths Choral Union

Saturday 8 November 1986 at 7.45pm

Wagner Overture 'Faust'
Richard Strauss Burleske for Piano and Orchestra
Mahler Symphony No 1 in D
Norman Del Mar *Conductor*
Angela Hewitt *Soloist*
6.15 pm Civic Hall Restaurant
"Consult the Conductor" Pre-concert
conversation with Norman Del Mar.

Sunday 23 November 1986 at 3pm Friary Meux Young Musician's Concert

Hindemith Symphonic Metamorphosis of Themes by
Carl Maria von Weber
Beethoven Piano Concerto No 4 in G
Schumann Symphony No 3 in Eb (Rhenish)
Sir Charles Groves *Conductor*
Lucy Parham *Soloist*
Sponsored by Friary Meux

Sunday 1 February 1987 at 3pm Crossley Clitheroe Concert

Schubert Overture, Entr'acte and Ballet music
"Rosamunde"
Paganini Violin Concerto No 1 in D
Dvorak Symphony No 7 in D minor
Nicholas Cleobury *Conductor*
Jean-Jacques Kantorow *Soloist*
Embassy Hotels Ltd, Leisure/Learning Weekend

Sunday 15 February 1987 at 7.45pm

Walton Crown Imperial: Coronation March
Beethoven Triple Concerto for Piano, Violin & Cello
Rachmaninov Symphony No 2 in E minor
John Forster *Conductor*
Music Group of London

Saturday 28 February 1987 at 7.45pm Civic Concert

Shostakovich Festival Overture
Schumann Piano Concerto in A minor
Tchaikovsky Symphony No 5 in E minor
Vernon Handley *Conductor*
Philip Fowke *Soloist*

Saturday 14 March 1987 at 7.45pm

Haydn Mass in Bb (Harmoniemesse)
Elgar Serenade for Strings
Stravinsky Symphony of Psalms
Simon Halsey *Conductor*
Charlotte de Rothschild *Soprano*
Gaynor Keeble *Alto*
Joseph Cornwell *Tenor*
Mark Peterson *Bass*
Philharmonic Choir

Sunday 29 March 1987 at 7.45pm

Moeran Overture for a Masque
Walton Viola Concerto
Elgar Symphony No 2 in Eb
Vernon Handley *Conductor*
Rivka Golani *Soloist*

Sunday 12 April 1987 at 3pm An afternoon with Nigel Kennedy

Bach Violin Concerto in A minor
Bach Violin Concerto in E
Vivaldi The Four Seasons
Nigel Kennedy *Director/Soloist*

Saturday 2 May 1987 at 7.45pm in Guildford Cathedral

Holst Hymn of Jesus
Mozart Clarinet Concerto in A (K622)
Durufle Requiem
Sir David Willcocks *Conductor*
Jack Brymer *Soloist*
Margaret Cameron *Mezzo Soprano*
Gerald Finley *Baritone*
Philharmonic Choir

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Programmes and artists may be subject to alteration. These concerts are promoted by Guildford Borough Council with financial support from South East Arts Association.

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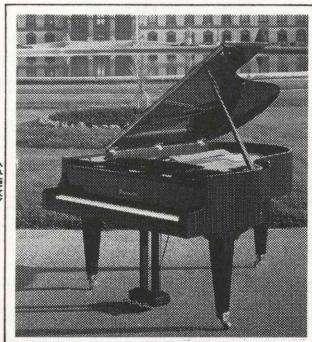
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Clive Pinkham has given recitals at The Purcell Room of the Royal Festival Hall, The Wigmore Hall and has appeared on American and British Television.

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**GUILDFORD BOROUGH
COUNCIL CONCERTS 1986/87**

GUILDFORD CATHEDRAL

(By kind permission of the Dean and Chapter)

SATURDAY 25 OCTOBER 1986

at 7.45 p.m.

**Guildford
Philharmonic
Orchestra**

Associate Leaders:

HUGH BEAN JOHN LUDLOW

BRIAN WRIGHT

Conductor

WENDY EATHORNE

Soprano

SUSAN MASON

Alto

JOHN MITCHINSON

Tenor

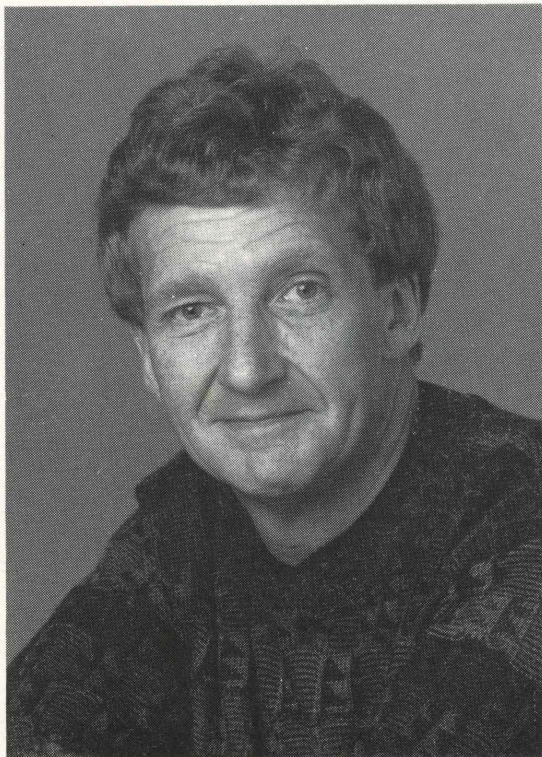
PETER ROSE

Bass

GOLDSMITHS CHORAL UNION

PHILHARMONIC CHOIR

**THIS CONCERT IS PROMOTED BY GUILDFORD
BOROUGH COUNCIL WITH FINANCIAL SUPPORT
FROM THE SOUTH EAST ARTS ASSOCIATION.**



Brian Wright

Brian Wright who has worked with the Guildford Philharmonic Orchestra and Philharmonic Choir on several previous occasions, studied conducting in London and Munich and with Jascha Horenstein. He sang as a tenor before turning to full-time conducting and has since gained a considerable reputation in Great Britain as a symphonic and choral conductor.

After winning conducting prizes in Milan and London in 1975, he spent a year as Assistant Conductor to the London Symphony Orchestra. In 1976 he was appointed Conductor of the BBC Symphony Chorus which led to extensive broadcasting with all the BBC orchestras. He is currently Principal Conductor of the chamber orchestra the Southern Pro Arte and of Goldsmiths Choral Union in London.

Brian Wright conducts most of the major British orchestras, including the Philharmonia, Royal Philharmonic, London Philharmonic and London Symphony Orchestras. He toured Switzerland and Belgium with the BBC Symphony Orchestra and conducted the final Royal Festival Hall concert of their 50th Anniversary season. He made his Henry Wood Promenade Concert debut in 1978 with a much acclaimed performance of Liszt's "Christus" and won particular praise for Berlioz's "Grande Messe des Morts" in 1982. Later in a series of ten concerts with the Royal Liverpool Philharmonic Orchestra he premiered Robert Simpson's Seventh Symphony and gave the second performance of Hugh Wood's Symphony.

Regular broadcasts for the BBC include performances with the Bournemouth Symphony and Sinfonietta, Ulster, BBC Symphony, BBC Welsh Symphony, BBC Scottish Symphony and BBC Concert Orchestras. He presented and conducted several "Robert Mayer" Concerts for the BBC and in a recent television concert from Wales he introduced, conducted and sang in the same concert.

Brian Wright is particularly noted though for his interpretations and control of large musical structures and forces and has received outstanding critical notices in repertoire from Bach to Penderecki.



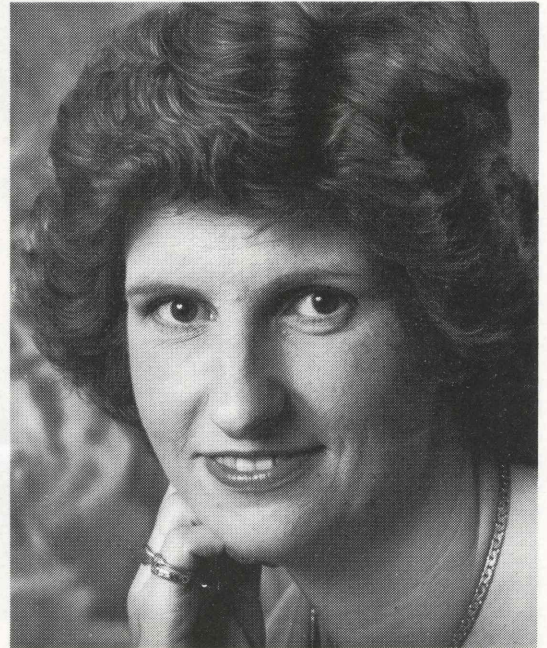
Wendy Eathorne

The Cornish singer, Wendy Eathorne is well known as one of the most versatile soprano soloists in Britain, her busy career takes her all over Europe and to many other countries and capital cities. Last season saw Wendy in Canada, where she made her debut with the Vancouver Chamber Choir in Bach's "St John Passion"; she travelled throughout France, appearing in works by Bach and Handel, and to Lisbon, where she performed works as diverse as Verdi's "Requiem", Rossini's "Stabat Mater", Vaughan Williams' "Sea Symphony", Canteloube's "Songs of the Auvergne" and Ravel's "Scheherazade". Recently she saved the Three Choirs performance of Michael Berkeley's "Or Shall We Die?" by learning the work at incredibly short notice, and receiving wide critical acclaim.

Wendy has been featured in many BBC Promenade concerts, including the 1982 First Night performance of "Les Troyens", singing with Jessye Norman and conducted by Rozhdystvensky. She has been much praised for her Baroque interpretations; her many BBC recordings in this field include the first performance of the recently discovered "Comus" by Handel. She has frequently appeared as soloist with the London Bach Society, the Bach Choir, the Royal Choral Society, the LSO, LPO, RPO, BBCSO, Halle, CBSO, BSO, ECO and many other choral and orchestral societies throughout the UK. She has given many first performances and broadcasts of contemporary works, including a televised performance of a new work by John McCabe. Other television guest appearances include the BBC TV programme, "Face the Music" and "Star Brass". Next season this versatile singer will appear in such works as Tippett's "A Child of Our Time", Mozart's "Requiem", Handel's "Dixit Dominus", Beethoven's Ninth Symphony and Berlioz's

"Les Troyens". She will shortly be appearing at the Royal Festival Hall in a Grand Opera Gala.

On the operatic stage, Wendy Eathorne has appeared at Glyndebourne, for Welsh National Opera, English National Opera and at the Royal Opera House, Covent Garden; she has also sung many leading roles with Handel Opera Society, and made her Italian debut in "Ariadne auf Naxos". Wendy Eathorne has a wide-ranging recital repertoire, which she presents with the pianist, Geoffrey Pratley. Programmes include groups of songs from Purcell to composers of the 20th century – many of which have been recorded by the BBC. She has made many commercial recordings and has sung with such conductors as Boult, Boulez, Haitink, Horenstein, Davis, Leinsdorf, Meredith Davies and Pritchard. Her most recent recording is of Frank Bridge's "The Christmas Rose".



Susan Mason

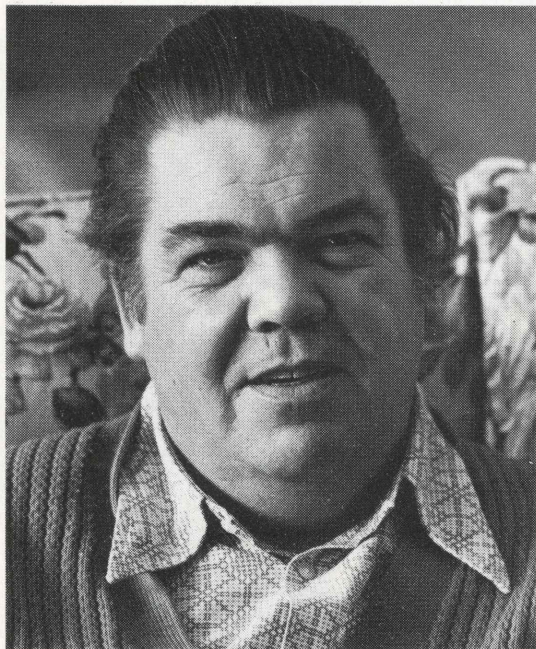
Susan Mason was born in York. She has received numerous prizes and awards, particularly for her singing of Bach and Handel. For her recent work on the concert and oratorio platforms she has received considerable critical acclaim.

She has performed under several notable conductors including Sir Charles Groves, Sir David Willcocks, Jane Glover, Brian Wright and Maurice Handford in many of the country's leading Cathedrals and concert halls.

She made her South Bank debut in 1981 performing works by Schubert and Mozart at the Queen Elizabeth Hall; her most recent return to that hall being for performances of Handel's "Hercules" with the Chelsea Opera Group under Brian Wright. Her Royal Festival Hall debut followed in 1982 in the world-premiere performance of John McCabe's "Music Empire" with

the Halle Orchestra under James Loughran. She has since returned to the Festival Hall for performances of Handel's "Messiah"; a work she has also given at the Barbican Centre and Royal Albert Hall. Her first performance at the Henry Wood Promenade Concerts came in 1984, again under James Loughran's baton.

Success on the concert platform led to a highly acclaimed Wigmore Hall recital in the series for young musicians under the sponsorship of the Incorporated Society of Musicians. She makes regular broadcasts for BBC Radio 3, including two performances in the live "Concert Hall Series"; and has appeared on television. During the 1986/87 season she will give a series of recitals as one of a small number of musicians selected for sponsorship by the Eastern Arts Association.



John Mitchinson

John Mitchinson's portrayal of Tristan for the Welsh National Opera, both on stage and on a highly successful disc recording, have established him as one of the world's leading dramatic tenors. His fine voice has been heard in many international festivals both in concerts and opera.

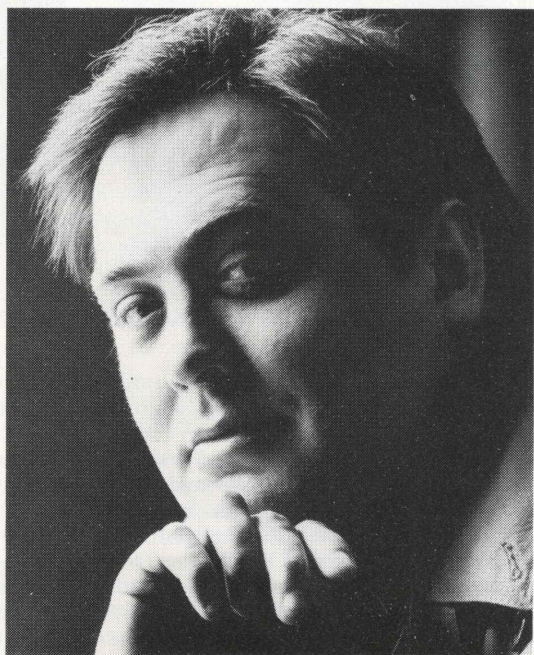
Born in Lancashire, John Mitchinson studied at the Royal Manchester College of Music. After leaving Manchester, he concentrated on a concert career and appeared in most of the musical centres of the world.

The most memorable of his concert performances include Bach's "B Minor Mass" with Klemperer, "Il Pesebre" with Pablo Cassals, "Oedipus Rex" with Antal Dorati, "Missa Solemnis" with Giulini, "Lied von der Erde" with Jascha Horenstein, Mahler's "8th Symphony" with Leonard Bernstein and many other such rewarding musical experiences.

During the last few years he has taken on performances

of opera which, as well as Tristan, have included "Oedipus Rex", "Idomeneo" and "Dalibor" for the English National Opera, "Peter Grimes" in Prague, "Aegisthus" and "The Greek".

John Mitchinson has recently returned from Basel where he was singing "Peter Grimes" and has also recently recorded "The Dream of Gerontius" with Simon Rattle and the CBSO. Future engagements include "Das Lied von der Erde" in San Diego and Janacek's "The House of the Dead" for Scottish Opera.



Peter Rose

Peter Rose was born in Canterbury and educated in Kent. He won a choral scholarship to Norwich Cathedral, read music at the University of East Anglia and studied at the Guildhall School of Music and the National Opera Studio. He won the 1985 Kathleen Ferrier Memorial Scholarship, the Guildhall Gold Medal and is the holder of the Glyndebourne 1986 John Christie Award.

He made his debut as the Commendatore with Glyndebourne Festival Opera at the Hong Kong Arts Festival earlier this year, and is currently repeating the role with Glyndebourne Touring Opera.

He has performed extensively in oratorio throughout Britain, making his South Bank debut in the title role of Handel's "Hercules," at the Q.E.H., and at the Aldeburgh Festival in a piece written for him by Imogen Holst. Other recent engagements include Verdi's "Requiem" with Jane Glover and the RPO at the Barbican, Stravinsky's "Pulcinella" in Guildford Cathedral and Beethoven's "Ninth Symphony" in Canterbury Cathedral. He joins Welsh National Opera in December.

Goldsmiths Choral Union

Goldsmiths Choral Union was founded 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 choir 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.

Recent concerts have included performances of Handel's "Messiah" at the Fairfield Hall, Croydon, two performances of Elgar's "The Dream of Gerontius", one of which was in celebration of the 100th Anniversary of the Brompton Oratory, Delius's "Sea Drift" with Brahms's "A German Requiem" at the Royal Festival Hall and a Barbican performance of Bach's "Mass in B Minor".

The Goldsmiths Choral Union and the Guildford Philharmonic Choir have collaborated successfully on several previous occasions.

Sir Charles Groves, the Guildford Philharmonic Orchestra's recently appointed Principal Conductor, currently holds the position of Patron of the GCU.

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. Simon Halsey was appointed Chorus Master in 1984 and in this he acknowledges the assistance of Neville Creed and the choir's accompanist Christopher Mabley.

The Guildford Philharmonic Orchestra and the Guildford Philharmonic Choir previously joined forces with the Goldsmiths Choral Union in performances of Brahms' Requiem and Verdi Requiem - this latter work being performed in Guildford Cathedral in 1984 and repeated in the Royal Festival Hall in 1985. Both Choirs collaborated again for a performance of Tippett's "A Child of Our Time" in May this year which was repeated in St David's Hall, Cardiff.

In November this year the Philharmonic Choir will perform Berlioz's "Te Deum" in Paris in collaboration

with the University of Warwick Chorus under Simon Halsey.

The choir welcomes young singers with good sight reading ability. Applications to the Choir's Office for audition: The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL. Telephone: 0483 573800.

Psalm 13 (Sung in German)

Franz Liszt 1811 - 1886

Mention the name of Liszt in musical circles and the image that most often emerges is of a rather too worldly and flamboyant pianist who composed somewhat in the same manner. Publicity surrounded him from an early age and the legend of this "pop star" lifestyle has tended to survive in basic musical biographies to this day. In this centenary year of his death much of the sensationalism has, thankfully, taken second place to a reappraisal of the mature Liszt as teacher and visionary.

In 1849, in his late thirties, he settled in the small town of Weimar as musical director to the Prince. Over the next ten years Liszt established himself as the catalyst for all the newest thought in music. As a composer, he developed a new form in the symphonic poem. Here the musical development relies more on the dramatic use of thematic metamorphosis and on mood painting than on sheer classical structure. Many of Liszt's other experiments were even more radical, opening the doors to the 20th century worlds of impressionism and even atonality.

Liszt's choral music is almost totally neglected, yet his output was vast with full scale oratorios, masses and hundreds of smaller works including five psalm settings. Of these, Psalm 13 is by far the most important. The text caught his mood at a time when his musical principles were under attack. "It was written in blood from the depth of my heart", he wrote to a friend, and in it he applied all those dramatic elements evolved for the symphonic poems. Written in 1855, it has little in common with other religious music of the time, looking forward in feeling more to Verdi and in spirit it is approached next perhaps only in our century by the "Psalmus Hungaricus" of Kodaly.

The theme given out at the beginning dominates the work. Anguished solo recitatives, answered mysteriously by the chorus, lead to a chromatic fugato in 6/8. The chorus winds tortuously upwards to exclaim "How long shall mine enemy be exalted over me?" and Wagnerian woodwinds herald the first section of repose. A fragmented, but beautiful, melody in 6/4. to the words "Consider and hear me, O Lord my God", is extended with flowing lines by the sopranos. An almost military bombast returns before another generous theme of great tenderness at "But I have trusted in thy mercy". Liszt then juxtaposes themes before piledriving to another strong fugato in 3/4. It sounds like a real fugue this time, but it never develops properly, plunging, with almost Mahlerian harmony over four bars into the real and joyful climax of "I will sing unto the Lord, because he hath dealt

bountifully with me". This leads to a typical Lisztian apotheosis, touching, yet building to a powerful conclusion.

Psalm 13 (German text)

1. Herr, wie lange willst du meiner so gar vergessen?
Wie lange verbirgst du dein Antlitz vor mir?
2. Wie lange soll ich sorgen in meiner Seele
und mich ängstigen in meinem Herzen täglich?
Wie lange soll sich mein Feind über mich erheben?
3. Schau doch und erhöre mich Herr mein Gott!
Erleuchte meine Augen, erleuchte meine Seele,
dass ich nicht im Tod entschlafe.
4. Dass nicht mein Feind rühme,
er sei meiner mächtig geworden.
Und meine Widersache sich nicht freuen,
dass ich niederliege.
5. Ich aber hoffe darauf, dass du so gnädig bist.
Mein Herz freuet sich, dass du so gerne hilfts.
6. Ich will dem Herrn singen,
dass er so wohl an mir gethan.

English translation

(after the Authorised version)

1. How long wilt thou forget me, O Lord?
how long wilt thou hide thy face from me?
2. How long shall I take counsel in my soul,
having sorrow in my heart daily?
How long shall my enemy be exalted over me?
3. Consider and hear me, O Lord my God;
Lighten my eyes, lighten my soul,
lest I sleep the sleep of death.
4. Lest mine enemy say
I have prevailed against him;
and those that trouble me rejoice
when I am moved.
5. But I have trusted in thy mercy;
my heart shall rejoice in my salvation.
6. I will sing unto the Lord,
because he hath dealt bountifully with me.

INTERVAL – 10 minutes approximately

Mass No.3 in F minor

Anton Bruckner 1824 – 1896

Superficially there might seem little to link Liszt, the perceived extrovert and prodigy, with Anton Bruckner, the perceived introvert and slow developer. But, in his more rarified atmosphere in the organ loft, Bruckner was no less a virtuoso in his early years. It took both men a long time to get to grips with their compositional techniques and both were around 40 by the time they wrote their first important works.

Musically, parallels have rarely been drawn. Yet often

Bruckner is linked with Wagner, in method if not effect, and Wagner said it would not have been possible for him to write "The Ring" without knowing Liszt's symphonic poems. Likewise, Bruckner knew these and, more importantly, Liszt's church music. The perceived late flowering, in Bruckner's 1st and 3rd Masses, of the "Cantata-mass", in length and style more suited to the concert hall than the liturgy, wasn't just a harking back to the world of Schubert and Beethoven. It was prompted by Liszt, who in 1855 broke the 30 years of silence in the form with his "Missa Solemnis" or "Gran" Mass. As in Psalm 13, Liszt in part used his "new" symphonic treatment of themes and moods, together with short-breathed "Gregorian" phrases, huge blocks of sound and contrapuntal lines that never fully develop. In effect it's embryonic Bruckner, tempered with a more populist style owing much to Berlioz. Add the lyricism Bruckner inherited from the older Viennese masters and the bones are very much there.

Bruckner was 13 years younger than Liszt. By the time he wrote this F minor Mass in 1867, these Lisztian principles were beginning to take on their true symphonic shape with the first of his mature symphonies. The sound of Bruckner needs space to bloom. Often in a modern concert hall the harmonies die too soon and this Mass was written for the great space of a cathedral. Bruckner sets the full text of the Mass.

The "Kyrie" is dominated by a descending four note theme, prophetic of the opening to Verdi's "Requiem". The "Christe" introduces wide melodic leaps with consolation from the scales of solo strings. The "Kyrie" returns before an intense unaccompanied section for the chorus brings a beautiful and contrite end to the movement. "Gloria" blazes out. The "sins of the world" are taken away almost hesitatingly, tonality shifting major to minor. A symphonic return of the "Gloria" then heralds the most extraordinary double fugue to end the section. Its tortured lines show particularly the suffering Bruckner was experiencing at the time. He had to enter a sanatorium for three months in the summer of 1867.

The "Credo" is the most extended movement. As with Liszt's Mass, the theme is from plainsong. Composers were much influenced by the principles of the Cecilian movement which held sway in church circles at the time. They held that only the pure themes of plainchant should be used in services. The devout Bruckner and Liszt were on dangerous ground with their symphonic thoughts. In the slow and moving "Incarnatus" and "Crucifixus" sections, tenor and bass soloists combine intensely with the chorus. The climax of the movement comes with a majestic double fugue, "Et vitam venturi", punctuated with great chordal cries of "Credo". A vehemently powerful effect.

"Sanctus" is a short section, the opening based on the "Christe" theme leading to an almost Mozartian "Osanna". "Benedictus" brings true Bruckner in a series of short drawn phrases which add up to a flood of continuous melody. The "Agnus dei" announces a tragic orchestral theme which forms a counterpoint to

the ensuing vocal ideas. At "Dona nobis pacem", as with Liszt, we have an "apotheosis" of the work's themes. Elements of the "Kyrie", "Gloria" and "Credo" appear, ending the work in a vision of tranquility, but also, musically, in a vision of the symphonic mission which Bruckner was to continue.

He never wrote another Mass setting, but the text became the inspiration for the wordless, absolute music of his enormous symphonies.

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The Ordinary of the Mass

Kyrie

Kyrie eleison, Christie eleison. Kyrie eleison.

Gloria

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias gaimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur; qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam. Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

The Ordinary of the Mass

Kyrie

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Gloria

Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. Who taketh away the sins of the world, have mercy upon us. Who taketh away the sins of the world, receive our prayer. Who sitteth at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father. Amen.

Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God of God, light of light, true God of true God. Begotten, not made; of one substance with the Father: by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made flesh by the Holy Ghost of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead; and of His Kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son. Who together with the Father and the Son is adored and glorified: who spoke by the prophets. And in one holy, catholic and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

Sanctus

Holy, Holy, Holy Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest.

Benedictus

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, grant us peace.

Saturday 8 November 1986 at 7.45 p.m.

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- 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
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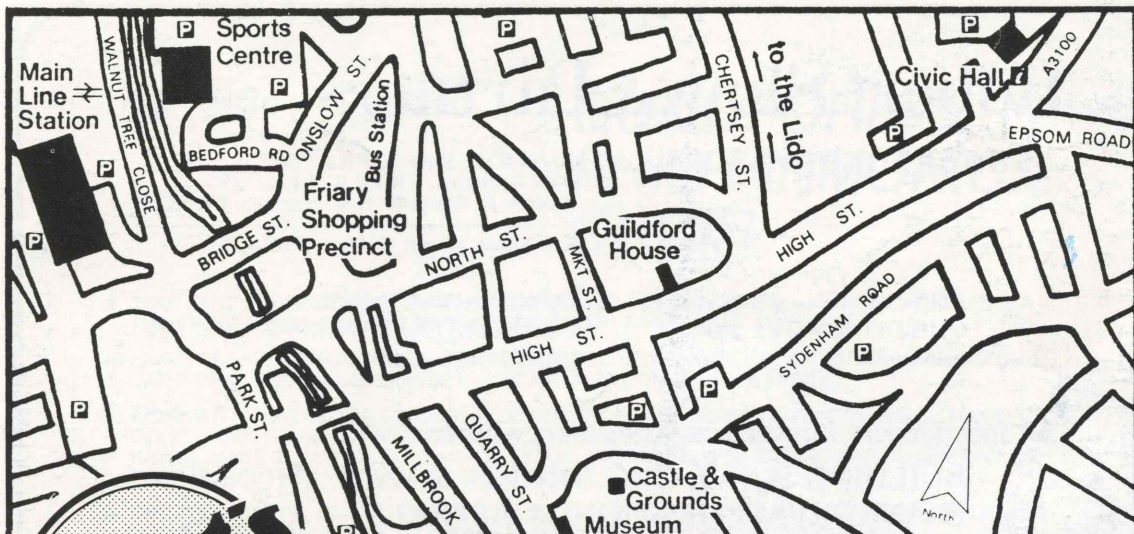
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