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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 GPS 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)  
Durullé Requiem  
Sir David Willcocks *Conductor*  
Jack Brymer *Soloist*  
Margaret Cameron *Mezzo Soprano*  
Gerald Finley *Baritone*  
Philharmonic Choir

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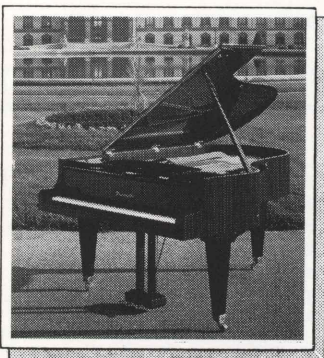
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**GUILDFORD BOROUGH  
COUNCIL CONCERTS 1986/87**

**CIVIC HALL, GUILDFORD**

**SATURDAY 14 MARCH 1987**

**at 7.45 p.m.**

# **Guildford Philharmonic Orchestra**

Leader: JOHN LUDLOW

**SIMON HALSEY**

**Conductor**

**CHARLOTTE de ROTHSCHILD**

**Soprano**

**GAYNOR KEEBLE**

**Alto**

**JOSEPH CORNWELL**

**Tenor**

**MARK PETERSON**

**Bass**

**PHILHARMONIC CHOIR**

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



### **Simon Halsey**

Simon Halsey has been Chorus Master of the CBSO Chorus since 1982. He was born in 1958 and educated at King's College, Cambridge and the Royal College of Music, London. Whilst still a student he was asked to become conductor of the Scottish Opera-Go-Round, which was followed by his appointment as Director of Music at the University of Warwick. The same year he founded English Touring Opera, now one of Britain's leading companies.

Simon Halsey has prepared many concerts and recordings with the Chorus, notably Simon Rattle's recordings of Britten's *War Requiem*, Elgar's *Dream of Gerontius*, Mahler's 2nd Symphony (*The Resurrection*) and Mahler's *Das Klagende Lied*. He works extensively with choirs, orchestras and in opera internationally and has recently conducted *The Tales of Hoffmann* for Scottish Opera and *La Bohème* for English Touring Opera. He has also recently been appointed Associate Chorus Director of the Philharmonia.



### **Charlotte de Rothschild**

Charlotte de Rothschild studied at the Mozarteum in Salzburg, Austria and at the Royal College of Music in London. She now studies with Vera Rozsa. Charlotte has given concerts in many places including London, Amsterdam, Israel, Austria and Hong Kong, and has broadcast on Dutch, Austrian and Israeli radio. Her engagements in 1986 include recitals for the Schubert Society of Great Britain, in the B'nai Brith Festival, the Dumfries & Galloway Arts Festival, and for Sotheby's in their Schubertiade series.



### **Gaynor Keeble**

Gaynor Keeble was born and educated in Warwick. She was the first choral scholar of the University of Warwick and went on to win the first Concerto Competition. As a result of this she performed Elgars Sea Pictures at the Arts Centre Warwick conducted by Simon Halsey. She gained a B.Ed. (Hons) in Music at the end of her four years.

In 1985 she was awarded an open scholarship to study at the Royal Academy of Music with Marjorie Thomas. She was awarded the Charles Black Award to enable her to continue her studies this year.

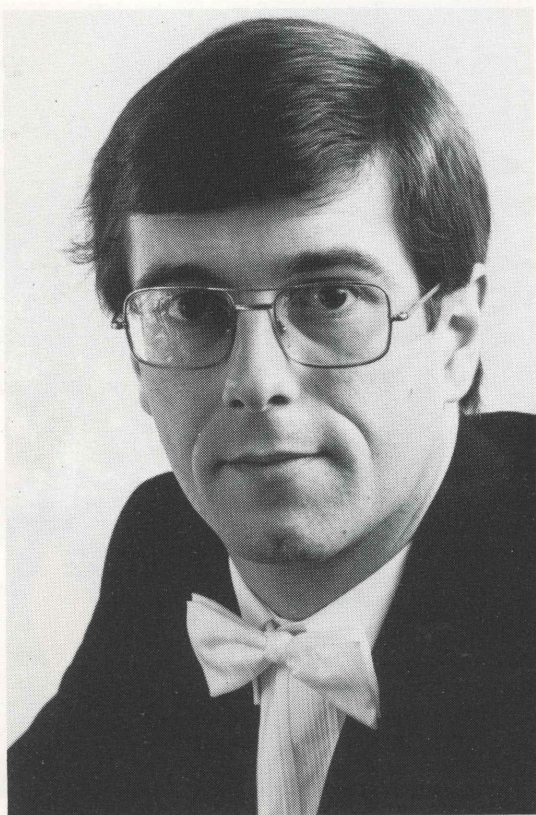
She has performed widely with choral societies over the country including performances at St. John's Smith Square and a tour of Brittany. In May she is due to make a recording of the Duruflé Requiem.



### **Joseph Cornwell**

Joseph Cornwell's versatility allows him to divide his time between the operatic stage and oratorio platform. He has recorded extensively for Decca, Harmonia Mundi, the BBC and West German Radio, also appearing on BBC TV and Swiss and independent television. Joseph made his Proms debut in 1982 singing Monteverdi's Vespers of 1610 under Andrew Parrott, which he later recorded for EMI. Engagements have also included tours of the Netherlands and France singing Bach's Passions, Verdi's Requiem at the Royal Albert Hall under Sir David Willcocks, Bruckner's Te Deum at the Royal Festival Hall, Lloyd Webber's Requiem in Bergen, Norway, and performances of Bach, Haydn and Monteverdi in the Paris, Bruges, Flanders and Three Choirs Festivals with such conductors as Ton Koopman and Roger Norrington. During 1986 he took part in the Wexford Festival and in performances of Kurt Weill's 'Mahagonny Songspiel' in San Diego under David Atherton.

Future engagements include Handel's 'Joshua' at the Queen Elizabeth Hall under Laszlo Heltay, Bach's St. John Passion at St. John's Smith Square, his Amsterdam Concertgebouw and Salzburg Festival debuts, a tour of Italy as Aeneas in Purcell's 'Dido and Aeneas' and a series of performances as Achilles in Gluck's 'Iphigenia in Aulis' at the Queen Elizabeth Hall. This year Joseph records the tenor solos in a new edition of Handel's Carmelite Vespers for EMI.



### Mark Peterson

Mark Peterson was born in Basle, Switzerland, and was a chorister at Guildford Cathedral under Barry Rose. While studying singing with Jean Bush in Guildford, he obtained a BMus from the University of Surrey and went to the Royal Academy of Music to study with Henry Cummings.

He has sung with most of the leading professional ensembles in England and with the Dutch Radio Choir, and at present mostly with the BBC Singers, The Sixteen and the Raglan Baroque Singers. He has also been a member of St Pauls Cathedral Choir but now pursues a fully freelance career.

His solo career has taken him to all parts of England and to Germany, but a great deal of his solo work is in London. He made his South Bank debut at the QEH with the Brompton Choral Society in November 1984 and has made several appearances there since, including a concert with Nicholas Kraemer as part of the 1985 Handel Festival. His debut at St Johns Smith Square also occurred in 1985. Although his repertoire covers all musical styles and periods he has become particularly renowned for his performances of *Carmina Burana*, one of which took place in Guildford Civic Hall in January 1986.

Engagements for 1987 include visits to Paris, Frankfurt and Aix-en-Provence, as well as solo and choral work in this country.

His other musical interests include composition, and he is a co-founder of The Words and Music Company, which publishes musical comedies for schools.

### 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 1979 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley. Simon Halsey, who was appointed Chorus Master in 1984, acknowledges the assistance of Neville Creed and the choir's accompanist Christopher Mabley in the training of the choir.

In November last year the Philharmonic Choir performed Berlioz's "Te Deum" in Paris in collaboration with the University of Warwick Chorus under Simon Halsey, such performances being received with tremendous enthusiasm.

Tonight's performance marks Simon Halsey's last concert with the Philharmonic Choir as he is relinquishing his post as Chorus Master in order to undertake his rapidly increasing engagements elsewhere, particularly with the CBSO Chorus, his own Cambridge Opera Group, and as Associate Chorus Director of The Philharmonia.

The Philharmonic Choir's next appearance with the Guildford Philharmonic Orchestra will be in Guildford Cathedral on 2 May in the performances of Holst's Hymn of Jesus and Durufle's Requiem under Sir David Willcocks.

The Choir will be choosing a new Chorus Master during the next few weeks who will take up his position in September this year.

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.

### Franz Joseph Haydn (1732-1809)

#### Mass in B flat, Hob XXII:14 (*Harmoniemesse*)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

In his compendious study, *The Symphonies of Joseph Haydn* (London 1955), H.C. Robbins Landon says of Haydn's late High Masses (1796-1802) that they are "in their fundamental construction symphonies for voices and orchestra using the mass text". Evidentially, he singles out their use of sonata and tripartite forms *within* movements, their alternating contrasts of tempo, character and keys *between* the same, and their

frequent growth out of thematically germinal introductions. He points, additionally, to their "effortless assimilation of the baroque and the high-classical". To (*in consequence*) Haydn's prophetic ability to cast his fugues in such a way that baroque procedure is channelled within classical architecture (*cf* late Beethoven). And to how in their instrumental and vocal orchestration, (a) the chorus "is used as the main staple, the generally static core of the whole structure" while (b) the strings and wind provide "forward motion" and (c) the "brass and drums endorse and punctuate the whole with... rhythmic impetus". "The late masses Landon concludes, in their steadfast unity of purpose and greatness of expression, are indeed a transfiguration of (Haydn's) style, and it is fitting that these works, Haydn's true symphonic legacy, should close the long half-century of his artistic life". Their example to, their influence on, the future was to be immense: the masses, the Ninth Symphony, of Beethoven, the masses of Schubert, of Bruckner, owed much to their noble spirit and their unerring sense of innovation, change and conceptual expansion. No more supreme a harvest of old age can be imagined.

The *Harmoniemesse*, so-called because of the dominance of its wind-band ("harmonic") sound, was Haydn's last large-scale work for any medium. Scored for four-part solo and choral voices, a full classical wind complement of oboes, clarinets, bassoons and horns in pairs, together with a single flute, trumpets and kettle-drums, strings and continuo (usually organ), it was written in 1802 to mark (like its companions) the Name Day of Princess Maria Herenegild, Nicolaus Esterházy II's consort. Heard at Eisenstadt on 8 September of that year, it was first published by Breitkopf & Härtel of Leipzig in the late summer of 1808, unusually (for that period) in full score rather than parts. The autograph manuscript survives in the Library of the Paris Conservatoire, a treasured possession.

An offering of lofty vision, the *Harmoniemesse* stands as a work of enormous freshness, strength and vigour that belies at every turn Haydn's conviction (in a letter to his Prince, June 1802) that he was "labouring WEARILY". This sense of power is nowhere more apparent than in the great fugues of Bachian majesty that close the Gloria and Credo: "Haydn," Landon reminds us provocatively, "was perhaps the last composer whose contrapuntal knowledge was inborn, immediate, and intrinsically part of his musical expression".

Symphonic facets inform at many levels. Structurally, for instance, the opening Kyrie (exceptionally, like that of the *Nelson* Mass, a single rather sub-divided movement) is full of ideas of clearly expositional, developmental and recapitulatory sonata thrust. An Adagio statement of late Beethoven anticipation, of a gravity bordering on the Brucknerian... With the lengthy slow introduction to the Agnus Dei (a movement of autumnal serenity where, for Rosemary Hughes, Haydn "seems to say 'Hail and Farewell' both to Mozart's genius and his own"), we find a good example of Haydn taking over a formal feature familiar

from all but one of the twelve *London* symphonies.

Tonally, Haydn's sense of key is something else similarly rooted in the "absolute" world of symphony, quartet and sonata. Chromaticism attracted him (the Hosanna is one moment that looks back to the Mozart of the late G minor Symphony). Without doubt, the interplay of remote keys, the tensions of enharmonic, mediant and submediant relationships, the chameleon-like possibilities of pivotal linking, delighted him. No finer a demonstration of this can be found than in the Agnus Dei, a movement that begins in G, half-cadences in D, and then, with "Dona nobis pacem", comes home to full-close in B flat. How the return to B flat is managed – via a fanfare trinity compounded of (a) a unison D, (b) a diad of D and F, and (c) a triad of B flat, D and F, strengthened by drums – makes for a pendulum-like swing from the constellation of one key to the cosmos of another that is remarkable not only for its blazing simplicity but also for its resolute rejection of any suggestion of conventional modulatory preparation. Such a stroke was long a part of Haydn's symphonic vocabulary. It was to have repercussions reaching right across the 19th century.

Texturally, the character of this mass is both distinctive and personal. That the vocal quartet is preferred to the vocal aria... that the orchestra is frequently independent of the choral parts (listen to its elaborate counter theme rôle in the "Gratias" and "Qui tollis" of the Gloria)... that the ensemble is so often treated in a classic-romantically innovative rather than rococo-classically utilitarian fashion (the unique *soft* brass and timpani of "Et incarnatus" in the Credo, for example)... that the wind have a a primarily *obbligato* function.... makes for a sound palette at once never less than original.

The *Harmoniemesse* was a last offering, an offering of imagination and antique breadth, a devotional celebration, a complexus of the most beautifully interlaced simplicity and intricacy. It is a work without pretension, a swan-song of the whitest clarity. In its pages are laid to rest the goodness, the fantasy, the genius, the muse of Haydn's art. *Fine laus Deo.*

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Music Dept.,  
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### Kyrie

*Kyrie eleison*  
*Christe eleison*  
*Kyrie eleison*

### Gloria

*Gloria in excelsis Deo; et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te.*

*Gratias agimus 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 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 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 caelum, 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 in unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum 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. Hosanna in excelsis.*

### **Benedictus**

*Benedictus qui venit in nomine Domini. Hosanna in excelsis.*

### **Agnus Dei**

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

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Glory be to God on high, 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:  
O Lord God, Lamb of God, Son of the Father

who takest away the sins of the world, have mercy on us; thou who takest away the sins of the world, receive our prayers: thou who sittest at the right hand of the Father, have mercy on us.

For only thou art holy: thou only art the Lord: thou only, O Jesus Christ, with the Holy Ghost, art most high in the glory of God the Father.  
Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible... born of the Father before all ages. God of God; Light of Light; true God of true God; begotten not made; consubstantial with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven and was incarnate by Holy Ghost of the Virgin Mary; and was made man. He was crucified also for us, suffered under Pontius Pilate and was buried.

The third day he rose again according to the Scriptures; and ascended into heaven and sitteth at the right hand of the Father: and he shall come again with glory to judge both the living and the dead: of whose kingdom there shall be no end.

And I believe in the Holy Ghost, the Lord and Giver of life. who proceedeth from the Father and from the Son; who together with the Father and the Son is adored and glorified; who spake by the Prophets. And in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins, and I look for the resurrection of the dead

and the life of the world to come. Amen.

Holy, holy holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

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

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

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### **INTERVAL**

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## Serenade for Strings Elgar (1857 – 1934)

Allegro piacevole  
Larghetto  
Allegretto

With the exception of the Overture “Froissart” the Serenade for Strings is the most important of Elgar’s early works. Consisting of three short movements, it is a little masterpiece of pure melody and beautiful and delicate writing. The slow movement is based on an exquisite theme that anticipates the Elgar of the slow movement of the A flat Symphony. “It is one of the finest and most sustained that ever came from Elgar’s pen”, says Ernest Newman.

At the end of the finale there is a return of the opening figure for the violas and of the two phrases upon which the middle of the first movement is based.

Elgar was one of the greatest masters of all time in the difficult art of writing for a string orchestra. His command of colour and nuance as exemplified in the Serenade, and later in the great Introduction and Allegro, is prodigious. That he could use the string orchestra and its resources for two works so different in mood is the measure of his mastery.

## Symphony of Psalms Stravinsky 1882 – 1972

Stravinsky wrote his Symphony of Psalms in 1930 and the score bears the message that the Symphony ‘composed to the glory of God’ is dedicated to the Boston Symphony Orchestra’. It won immediate recognition and recently a reviewer in a London magazine said that he felt it might in future come to be regarded as Stravinsky’s greatest work. Other critics feel that, dramatic and individual though it is, a great deal of the so-called development is not really apparent to the listening ear and the connections between the movements are, therefore, sometimes justifiable on paper, but in fact do not lead to any aural connection. For instance, the fugal subject of the second movement is based on the sequence of thirds used as an ostinato in the first movement but as the thirds themselves are not an unusual basis for ostinato, the strength of the ‘development’ of them to a fugal subject does not seem to be an advance when one is listening to the work as an experience.

There can be no doubt, however, about the dramatic impact of the work. Stravinsky’s employment of strange forces (flutes, oboes, bassoons – no clarinets – horns, trumpets, trombones, harp, two pianos, ’cellos and basses, but no violins and violas) is masterly and his integrity of expression remarkable. He feels rightly annoyed with the composers ‘who have abused these majestical “feelings”’. He knows that the Psalms are expressions of exaltation, anger, judgment and even curses. The three movements, the first two of which are quite short, are all positive statements of Stravinsky’s eagerness to challenge the composers referred to in the above quotation.

The first Psalm is ‘Hear my Prayer, O Lord’ and, according to the composer, was conceived in a state of religious and musical ebullience. The second and third movements, Psalm 40 followed by Psalm 150, are more interdependent emotionally (though not musically), for Psalm 40 is a prayer that a new canticle may be put into our mouths and the beginning of Psalm 150 – Alleluia – is that new canticle. The second movement is fugal; the last a number of sections. Stravinsky is not averse to using the thoroughly romantic device of the cycle in his last movements and, after the final slow and poised Hymn of Praise, the reference to the beginning of the movement seems inevitable.

The affirmative nature of this religious work is undoubtedly one of the reasons for the impact it has made. Whether it is divided from other settings of these Psalms by as great a gap as Stravinsky would have us believe is doubtful. It is hard to cast aspersions on other composers’ sincerity merely because of their harmonic idiom. Its sincerity is undoubtedly the thing that will make it live.

### I

Exaudi orationem meam, Domine, et deprecationem  
mea : auribus percipe lacrymas meas. Ne sileas :  
quoniam advena ego sum apud te, et peregrinus,  
sicut omnes patres mei.  
Remitte mihi, ut refrigerer prius quam abeam, et  
amplius non ero.

### II

Expectans expectavi Dominum, et intendit mihi.  
Et exaudivit preces meas : et eduxit me de lacu  
miseriae, et de luto faecis. Et statuit super petram  
pedes meos : et direxit gressus meos.  
Et immisit in os meum canticum novum, carmen Deo  
nostro. Videbunt multi, et timebunt : et sperabunt  
in Domino.

### III

Alleluia. Laudate Dominum in sanctis ejus : laudate  
eum in firmamento virtutis ejus.  
Laudate eum in virtutibus ejus : laudate eum  
secundum multitudinem magnitudinis ejus.  
Laudate eum in sono tabae : laudate eum in psalterio,  
et cithara.  
Laudate eum in tympano, et choro : laudate eum in  
chordis, et organo.  
Laudate eum in cymbalis bene sonantibus : laudate  
eum in cymbalis jubilations :  
Omnis spiritus laudet Dominum. Alleluia.



# GPO

## GUILDFORD PHILHARMONIC ORCHESTRA

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This Season in addition to its Guildford Concerts the GUILDFORD PHILHARMONIC ORCHESTRA will perform in Canterbury, Eastbourne, Dorking, Folkestone, Kingston, etc. under the management of the SOUTH EAST MUSIC TRUST. In this the Trust acknowledges with gratitude the generous support of the MUSICIANS' UNION.

If you wish to support the further activities of the Orchestra please enquire for details from the Guildford Philharmonic Orchestra, The Lodge, Allen House Grounds, Chertsey Street, Guildford, Surrey GU1 4HL.

Telephone 0483-573800

## 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 payment by this method also ensures that the subscription is not raised for four years. Members 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
- Certain discount facilities at Record Corner, Godalming on records and cassettes

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)	£5.50
Husband/Wife-Joint Subscription (minimum)	£9.00
Persons under the age of 18 (minimum)	£3.75
Retirement Pensioner (minimum)	£3.75

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 Forrow  
Flat No 3, 6 Mareschal Road,  
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Alternatively you may enrol at the Society's stand in the foyer of the Civic Hall on concert days.

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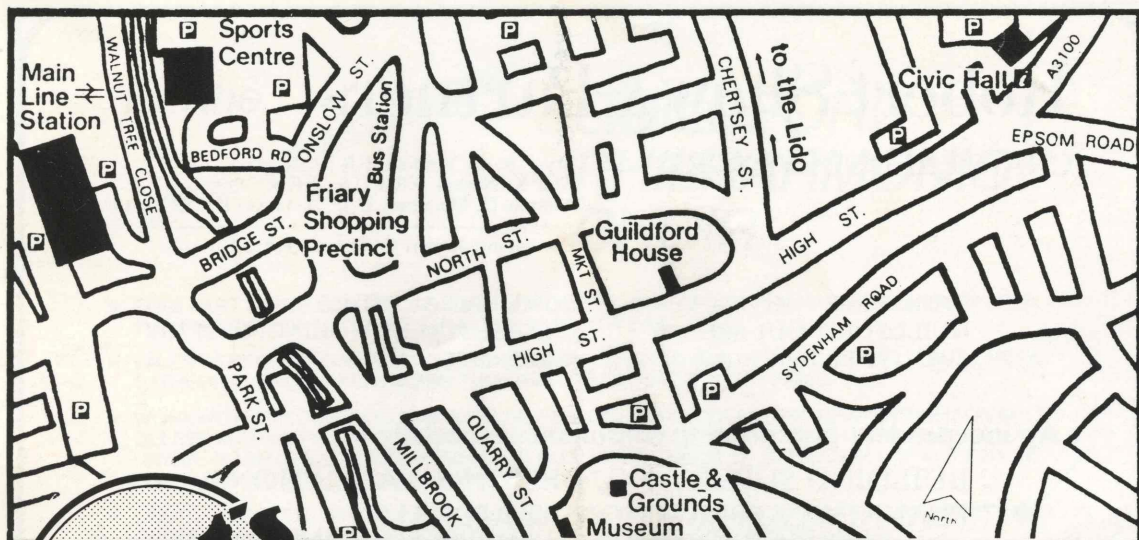
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**Tourist Information Centre, Civic Hall, Guildford. Tel: G. 67314.**

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

