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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.

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**GUILDFORD BOROUGH
COUNCIL CONCERTS 1987/88**

GUILDFORD CATHEDRAL

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SATURDAY 12 MARCH 1988

at 7.30 p.m.

**Guildford
Philharmonic
Orchestra**

Associate Leaders:

HUGH BEAN and JOHN LUDLOW

BRIAN WRIGHT

Conductor

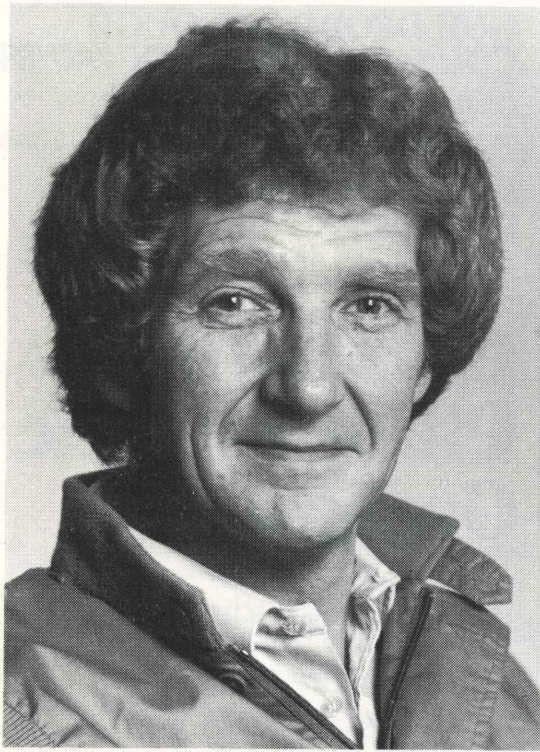
WILLIAM KENDALL

Tenor

PHILHARMONIC CHOIR

GOLDSMITHS CHORAL UNION

**THIS CONCERT IS PROMOTED BY GUILDFORD
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GRATEFULLY ACKNOWLEDGES THE SUPPORT OF
ITS SPONSORS OF INDIVIDUAL CONCERTS
THROUGHOUT THIS SEASON.**



Brian Wright

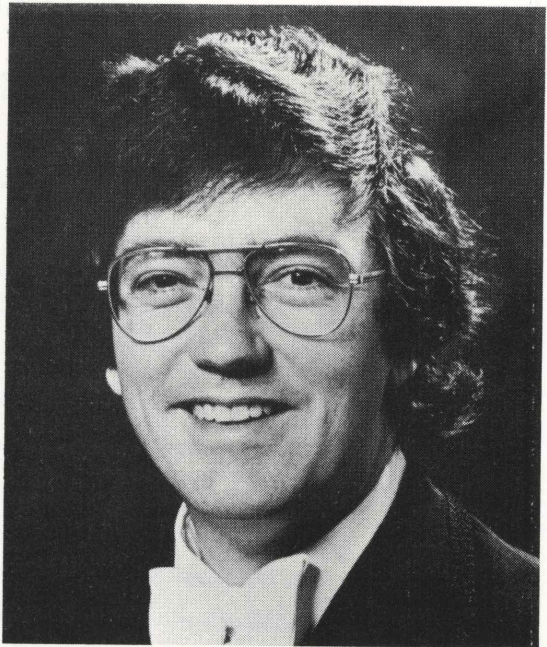
Brian Wright is recognised as one of Britain's finest younger conductors. During 1988 he will conduct in the three "thematic" festivals at London's Royal Festival Hall – Tippett's "The Mask of Time" in "End Games", a series of composers' late works, and in "Beethoven plus" and "Brahms/Schoenberg".

A Gulbenkian scholar in London, he furthered his studies in Munich and with George Hurst and Jascha Horenstein. In 1974/5 he won 2nd prizes in the Rupert Foundation competition in London and the Guido Cantelli competition in Milan. As a result, he spent a year as Assistant to André Previn and the London Symphony Orchestra. In 1976 he was appointed Conductor to the BBC Symphony Chorus. His 8 years with the BBC were as notable for his orchestral work, including 40 broadcasts with the BBC Symphony Orchestra, as for his choral performances. He toured Switzerland and Belgium and conducted the final London concert of the BBCSO's 50th anniversary season in 1981. His Proms debut was the much acclaimed revival of Liszt's "Christus", and in 1982 he won particular praise for his interpretation of Berlioz's "Grande Messe des Morts".

Brian Wright appears as guest with Britain's major orchestras. Engagements in 1985/7 included the London Symphony, London Philharmonic, Philharmonia, Royal Philharmonic, National Philharmonic, BBC Symphony, Bournemouth Symphony, Hallé, Ulster, Scottish National, Royal Liverpool Philharmonic, BBC Philharmonic, BBC Scottish Symphony and BBC Welsh Symphony Orchestras. His repertoire

is especially wide, from Bach, Mozart and Beethoven to Lutoslawski, Tippett and Maxwell Davies. He has a special affinity with the late romantics, but has conducted many premieres. In 1984/5 he gave 1st performances of Symphonies by Robert Simpson and Wilfred Josephs, UK premieres of works by Furtwängler and Penderecki and the 2nd performance of Hugh Wood's Symphony.

Brian Wright has performed on several previous occasions with the Guildford Philharmonic Orchestra and Choir, and we are delighted to welcome him to Guildford again.



William Kendall

The tenor William Kendall is regularly heard in the major concert halls of Britain. His busy and varied schedule has recently included working with Penderecki and Sir Michael Tippett, broadcasts for BBC Radio 3 and Radio France and performances of Handel's Theodora with Nikolaus Harnoncourt in Brussels, Paris, Amsterdam and Vienna.

William Kendall was educated at the King's School, Canterbury and was a choral scholar at St John's College, Cambridge. He graduated there in music in 1973. After a year's study with Robert Tear at the Royal College of Music, London, he made his first appearances at national and international festivals, including Saintes, Innsbruck, The Flanders Festival, and in the 1979 BBC Promenade Concert season.

Abroad, William Kendall has toured Canada (including concerts in Vancouver, Edmonton and Winnipeg). He has worked with the London Mozart Players and with the English Chamber Orchestra, conducted by Sir Charles Mackerras, in Barcelona, at the Ansbach Bach Festival, the Flanders Festival,

Innsbruck Festival and with the Pierre Boulez Ensemble: Intercontemporain.

His recordings include Handel's Messiah and Dixit Dominus for ASV, and Israel in Egypt and Bach Cantatas with the Monteverdi Choir under John Eliot Gardiner for Erato.

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.

The Choir has been trained for tonight's performance by Neville Creed who was appointed Chorus Master to the Philharmonic Choir in September this season, when Lynette Newman, the Choir's accompanist, was also appointed.

The next performance by the Philharmonic Choir this season is Beethoven's Choral Symphony with Richard Armstrong in the Civic Hall on 23 April. The Philharmonic Choir will also be taking part in a concert entitled The Tudor Connection in this year's Guildford Festival in Holy Trinity Church on 15 July with the Guildford Philharmonic String Ensemble.

Neville Creed – Chorus Master

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge where he conducted a variety of opera, choral and orchestral music.

Since 1981 he has been Director of Choral Music at Tiffin School, providing choirs for several highly acclaimed recordings on radio, television and disc. During this time he was also Conductor of the Milton Keynes Chorale and the Tudor Singers of London.

In 1986 he decided to pursue a conducting career and in that year he was awarded a scholarship to study conducting at the Guildhall School of Music, where he was awarded the Ricordi conducting prize. Whilst a student he conducted the second British staging of the opera Julietta by Martinu and various orchestral concerts. He now works on the staff as a conductor at the Guildhall.

As well as taking up his new appointment in Guildford he has recently been appointed conductor of the Bournemouth Symphony Chorus. He also frequently conducts many of the main London choirs and will be conducting in Denmark this summer.

Goldsmiths Choral Union

Goldsmiths Choral Union was founded in 1932 by the late Frederick Haggis and now ranks as one of London's finest amateur choirs. Under its present conductor, Brian Wright, it performs at the capital's major concert venues, and has broadcast frequently.

In 1981 the choir appeared in Tony Palmer's award-winning documentary about Sir William Walton, *At the Haunted End of the Day*. Last year saw a successful performance of Dvorak's *Mass in D* and Durufle's *Requiem* at St James' Church, Piccadilly, and two appearances with the National Centre for Orchestral Studies Orchestra at Goldsmiths College: Liszt's *Missa Solemnis* and Britten's *Cantata Academica*.

The choir also gave two performances of Tippett's *A Child of Our Time* in collaboration with Guildford Philharmonic Choir and Orchestra conducted in Guildford and Cardiff by Sir Charles Groves.

The choir returned to Guildford in October for a joint performance of Bruckner's *Mass in F Minor* and Liszt's *The 13th Psalm*.

Last March GCU sang Holst's *Choral Symphony* at Greenwich Borough Hall with the NCOS Orchestra, and gave a concert of Mozart's Last Choral Works at the Royal Festival Hall in June. The popular series of GCU Summer Sings evenings again attracted many enthusiasts this year, and the choir's most recent South Bank appearance took place in October with a performance of Rossini's *Petite Messe Solennelle* and the premiere of a new work for choir by Peter Skellern, *Weathers*.

FORTHCOMING CONCERTS

31 May 1988

A Public Workshop with Sir Michael Tippett on The Mask of Time
Greenwich Borough Hall

1 June 1988

Tippett: The Mask of Time
Royal Festival Hall

28 October 1988

Beethoven: Choral Fantasia Op 80
Hummel: Piano Concerto in A Minor Op 85
Beethoven: Mass in C Major Op 86

THERE IS NO INTERVAL DURING
THIS PERFORMANCE

**Requiem op 5 'Grande Messe des Morts'
Berlioz 1803–1869**

It has become fashionable to consider Berlioz as the prototype of romanticism but even specifically he was a man of classic stature, morally and spiritually as well as musically and artistically, and it is no accident that Paganini called him publicly the successor to Beethoven. To Berlioz life made sense, but he was also well aware that in his own age forces had been unleashed, for the first time in history, which imperilled the old moral and social values: the Industrial Revolution, mass civilisation, the dominance of science. He was much too wise, however, to turn his back on the new forces and set out to capture this whole intermingled world of old and new in the sounds of his music.

During his lifetime his music was denigrated in France, when it was not ignored, yet the establishment was so impressed by the *Requiem* that he received the cross of the Legion d'Honneur.

Berlioz was born at Dauphine in December 1803, the son of a country doctor. His father formed his taste in literature – Virgil, La Fontaine and Shakespeare were his favourite authors – but did nothing to encourage his musical gifts. At 18 he studied the principles of harmony and learned several instruments, eventually becoming a student at the Paris Conservatoire and winning the Prix de Rome.

He fell in love with the English actress Harriet Smithson and his passion for her led him to write the *Symphonie Fantastique*. Love died, however, soon after their marriage in 1833 but despite a new attachment Berlioz waited until her death in 1852 before marrying again. He enjoyed a European reputation, touring widely and counting amongst his friends and admirers Liszt and Wagner. Although his works were less successful in France he continued to live in Paris until his death.

The *Requiem*, commissioned by the French Government in 1836, was to have been performed at Les Invalides on the next anniversary of 1830 Revolution. Berlioz completed the score in the spring of 1837 but the performance, fixed for July 28th, was abandoned – there is a suggestion that Cherubini, who enjoyed a better reputation, 'conspired' to have one of his own works substituted – although it was eventually premiered in December 1837 at a memorial service for General Damremont and the French soldiers who had fallen during the siege of Constantine in the Algerian campaign.

The function was a great success: the newspapers, with very few exceptions, gave favourable accounts. Berlioz said of the 'Tuba Mirium' with its five orchestras, that the 'grandeur was "incroyable"'. In passing he mentioned that one of the chorists had a nervous seizure at this point!

During his last years, after his creative career was ended, the composer looked upon the work as the one most fitted to represent him. 'If I were threatened with the destruction of the whole of my works save one',

he wrote, 'I should crave mercy for the *Messe des Morts*.'

This *Requiem* expresses no deep personal faith and gives no voice to spiritual experience. Berlioz lacked the former and hence denied the possibility of the latter. Christian ritual forms the basis of the music and Berlioz did not hesitate to revise the liturgical phrasing where it suited his purpose. Nor did he have any ecstatic visions. All he saw was the graveyard; all he felt was the melancholy of mortality.

What the *Requiem* lacks in spiritual depth it atones for in size. Thoughts of religious ritual always intoxicated Berlioz's imagination, leading him on to dreams of the fabulous. The very cast of the music seems to suggest mighty spaces and immense celebrations. Undeniably the *Messe des Morts* is a work of genius: the vastness and mood are maintained through section after section, in terms as different from one another as they are different from all musical styles.

It is evident that Berlioz strove to emphasise the remarkable suggestion of vastness which much of the music conveys. An enormous orchestra is demanded, although the full strength is reserved for a few notorious passages. The *Requiem* has acquired a reputation for the loudness of its noises. This, however, does the work an injustice, or at any rate is true only of a comparatively small part. The great forces are handled with restraint throughout the major portion. The original score specifies (chorus) eighty sopranos and altos, sixty tenors and seventy basses, and (orchestral) fifty violins, twenty violas, twenty cellos, eighteen double basses, four flutes, two oboes, two english horns, eight bassoons, four clarinets, twelve horns, four cornets, twelve trumpets, sixteen trombones, six tubas (originally the now obsolete ophicleides), sixteen kettledrums, two big drums, four gongs and five pairs of cymbals. The composer added that these numbers are 'only relative' and that the chorus may be doubled or even tripled, with proportionate increases in the orchestra – 'in the case of a chorus numbering 700 or 800, however, only 400 need be employed in most movements, the full strength being reserved for the *great moments*'. Apart from the horns, the brass is divided into four small orchestras, posted at distances from the various corners of the main body.

The *Messe des Morts* is a remarkable work: uneven like the rest of Berlioz. Much of the music has an unearthly (almost sepulchral) beauty and cannot be compared to the devotional works of other composers. It is simply not 'religious' music in the accepted sense. With a total outlook that is dramatic and materialistic, it is a work to be acquainted with, not lived with. Its attractions are too exotic to hold the ordinary man in constant thrall: he could not remain for long keyed up to its unique pitch.

No. 1 Requiem et Kyrie

Andante un poco lento

Requiem aeternam dona eis,
Domine: et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem: exaudi orationem
meam, ad te omnis caro veniet.

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

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

No. 2 Dies irae

Moderato

Dies irae, dies illa
Solvat saeculum in favilla;
Teste David cum Sybylla.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

Andante maestoso – Piu largo

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit;
Nil inultum remanebit.

No. 3 Quid sum miser

Andante un poco lento

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis;
Gere curam mei finis.

No. 4 Rex tremendae

Andante maestoso

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae;
Ne me perdas illa die.

Eternal rest give unto them, O Lord: and
let thy perpetual light shine upon them. A
hymn, O God, becometh Thee in Sion; and
a vow shall be paid to Thee in Jerusalem:
hear my prayer: all flesh shall come to
Thee.

Eternal rest give unto the dead, O Lord,
and let perpetual light shine upon them.

Lord have mercy upon us!
Christ have mercy upon us!
Lord have mercy upon us!

Day of wrath! O day of mourning,
See fulfilled the prophets' warning;
Heaven and earth in ashes burning.

O, what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.

Death is struck and nature quaking,
All creation is awaking,
To its Judge an answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgement be awarded.

When the Judge his seat attaineth,
And each hidden deed araigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading,
Who for me be interceding,
When the just are mercy needing?

Think, good Jesu, my salvation
Caused thy wondrous Incarnation,
Leave me not to reprobation.

Low I kneel, with heart submission;
See, like ashes my contrition;
Help me in my last condition.

King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us.

Think, good Jesus, my salvation
Caused thy wondrous Incarnation.
Leave me not to reprobation.

Confutatis maledictis, (Jesu),
Flammis acribus addictis
Voca me...
Et de profundo lacu, Libera me
de ore leonis, ne cadem in
obscurum, ne absorbeat me tartarus.

No. 5 Quarens me

Andante sostenuto

Quarens me, sedisti lassus:
Redemisti crucem passus:
Tanto labor non sit cassus.

Iuste iudex ultionis.
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus:
[Culpa rubet vultus meus:]
Supplicanti parte, Deus.

Preces meae non sunt dignae;
Sed tu bonus fac benignae,
Ne perenni cremer igne.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Inter oves locum presta,
Et ab haedis me sequestra,
Statuens in parte dextra.

No. 6 Lacrymosa

Andante non troppo lento

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

Pie Jesu Domine,
Dona eis requiem aeternam.

No. 7 Offertorium

Moderato

Domine Jesu Christe, Rex
gloriae, liber animas omnium
fidelium defunctorum de poenis;
Domine, libera eas de poenis
infernī et de profundo lacu;
libera eas! Et sanctus Michael
signifer representet eas in
lucem sanctam; Quam olim Abraham
et semini ejus promisisti,
Domine Jesu Christe. Amen.

No. 8 Hostias

Andante non troppo lento

Hostias et preces tibi laudis
offerimus: suscipe pro animabus
illis quarum hodie memoriam
facimus.

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me...
And from the deep pit, Deliver me
from the lion's mouth, that I may not fall into
darkness, that hell may not swallow me up.

Faint and weary Thou hast sought me,
On the cross of suffering bought me;
Shall such grace be vainly brought me.

Righteous Judge! for sin's pollution
Grant Thy gift of absolution.
Ere that day of retribution.

Guilty, now I pour my moaning.
[All my shame with anguish owning:]
Spare, O God, Thy suppliant groaning.

Worthless are my prayers and sighing;
Yet, good Lord, in grace complying,
Rescue me from fires undying.

Thou the sinful women savedst;
Thou the dying thief forgavest;
Add to me a hope vouchsafest.

With Thy favoured sheep O place me,
Nor among the goats abase me,
But to Thy right hand upraise me.

Ah! that day of tears and mourning!
From the dust of earth returning
Man from judgement must prepare him!

Lord, all pitying, Jesu blest,
Grant them Thine eternal rest.

O Lord Jesus Christ, King of
Glory, deliver the souls of all
the faithful departed from the
pains, O Lord, deliver them from the pains
of hell and from the deep pit;
deliver them! And the holy standard-bearer Michael
lead them into the holy light;
which thou didst promise to Abraham
and to his seed,
O Lord Jesus Christ. Amen.

We offer to thee sacrifices and
prayers: do thou receive them on
behalf of those souls whom we
commemorate this day.

No. 9 Sanctus

Andante un poco sostenuto e maestoso

Sanctus, Sanctus, Sanctus,
Deus Sabaoth,
Pleni sunt caeli et terra gloria tua.

*Allegro non troppo – Tempo 1 –
Allegro non troppo*

Hosanna in excelsis.

No. 10 Agnus Dei

Andante un poco lento

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

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

Requiem aeternam dona defunctis.
Domini, et lux perpetua luceat
eis. Requiem aeternam dona eis.
Domine: et lux perpetua luceat
eis. Cum sanctis tuis in
aeternam. Domine, quia pius es.
Amen.

Holy, Holy, Holy
Lord of hosts,
Heaven and earth are full of Thy Glory.

Hosanna in the highest!

Lamb of God, who takest away the
sin of the world, give them rest
eternal.

A hymn, O God, becometh Thee in Sion:
and a vow shall be paid to Thee in
Jerusalem: Hear my prayer: all flesh shall
come to Thee.

Eternal rest give unto the dead, O Lord.
and let perpetual light shine upon them.
Eternal rest give unto them, O Lord; and
let perpetual light shine upon them. With
Thy saints forever. O Lord, for thou art
Thy saints forever, O Lord, for thou art merciful.
Amen.

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Sunday 10 April 1988 at 3.00 pm
Civic Hall, Guildford

Symphony No. 3 'Pastoral'	Vaughan Williams
Violin Concerto	Elgar
Vernon Handley	Conductor
Nigel Kennedy	Soloist Soprano
Janice Watson	Soprano

Tickets: £7.00, £6.00, £5.00, £4.40
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Sunday 20 March 1988 at 3.00 pm
Civic Hall, Guildford

Concertone for Two Violins K190 Mozart
(with John Ludlow)

Violin Concerto No. 4 in D K218 Mozart
Haffner Serenade in D K250 Mozart

Sascho Gawriloff Director/Soloist

Tickets: £6.50, £5.50, £4.40, £3.70
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Orpheus & Bacchus, Chapel Street, Guildford
Tel: 576277

GUILDFORD PHILHARMONIC ORCHESTRA

Principal Conductor: SIR CHARLES GROVES

Conductor Emeritus: VERNON HANDLEY

First Violins:

Associate Leaders:
Hugh Bean, John Ludlow
Phillip Augar
Christopher Bearman
Susan Borrett
Emer Calthorpe
Andrew Davies
Hywel Davies
Christopher Horner
Alex Suttie
Rosemary Van der Werff
Donald Weekes
Ginny Wray

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Andrew Bentley
Timothy Callaghan
Ruth Dawson
Stephen Dinwoodie
Marilyn Downs
Peter Fields
Peter Hemborough
Ruth Knell
Alan Pook
Claire Sansom

Violas:

John Meek
Eric Sargon
Justin Ward
Jean Burt
Frederick Campbell
David McCreadie
Paul Appleyard
Karen Demmel

Cellos:

Geoffrey Thomas
John Stilwell
Christina Macrae
John Hursey
John Kirby
Ian Pressland
Rhian Isaacson

Basses:

Michael Brittain
Jeremy Gordon
Stephen Mair
Peter Box
Domenic Black
Nicky Street

Flutes:

Henry Messent
Philip Rowson
Katie Thomas
Jane Parry

Oboes:

John Barnett
Ann Greene

Cor Anglais:

Janice Knight
Helen McQueen

Clarinets:

Hale Hambleton
Victor Slaymark

Bassoons:

Nicholas Hunka
Anna Meadows
Sandra Hilliam
Olwen Griffin

Horns:

Peter Clack
George Woodcock
David Clack
Duncan Hollowood
Philip Thorne
Ron Harris

Bass Group 1:

Michael Hinton *Cornet*
William O'Sullivan *Cornet*
Michael Crowther *Trombone*
Stephen Aitken *Trombone*
Martin Knowles *Tuba*

Brass Group 2:

Colin Moore *Trumpet*
Dennis Edwards *Trumpet*
Malcolm Frammingham *Trombone*
Ian Fasham *Trombone*

Brass Group 3:

Simon Smith *Trumpet*
John Pickles *Trumpet*
Christopher Guy *Trombone*
David Gordon *Trombone*

Brass Group 4:

Andrew Crowley *Trumpet*
Dick Kauffmann *Trumpet*
David Hissey *Trombone*
Allan Gout *Trombone*
Owen Slade *Tuba*
Andrew Grappy *Tuba*

Timpani:

Roger Blair
Chris Nall
Rachel Gledhill
Chris Hind

Percussion:

Keith Bartlett
Felicia Lane

Administrator:

Kathleen Atkins

Concerts Assistant:

Paul Hilliam

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

GPO

GUILDFORD PHILHARMONIC ORCHESTRA

THE ORCHESTRA OF THE SOUTH-EAST

This Season in addition to its Guildford Concerts the GUILDFORD PHILHARMONIC ORCHESTRA will perform in Canterbury, Rye, Dorking, Folkestone, Chatham, 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,
Guildford, Surrey GU2 5JF Tel: Guildford 575274

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

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- ★ Chorus Master, Neville Creed, is also Chorus Master of the Bournemouth Symphony Orchestra Chorus, Assistant Chorus Master of The London Philharmonic Choir and Director of Music of Tiffins School

Rehearsals Monday Evenings (7.30pm – 9.45pm)
at Methodist Hall, Woodbridge Road, Guildford

Further details from the Choir's Office:
The Lodge, Allen House Grounds
Chertsey Street, Guildford
Surrey GU1 4HL
Tel: 0483 573800

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<p>GPO GUILDFORD PHILHARMONIC ORCHESTRA</p>	<p>The top professional orchestra of the South East performing a full range of concerts and recitals at the Civic Hall. Tel: G. 573800.</p>	<p>Guildford Museum Castle Arch, Quarry Street</p>	<p>Items relating to Surrey dating from prehistory to the present day. Open Mon-Sat 11am - 5pm. Admission free. Tel: G. 503497.</p>
<p>Guildford House 155 High Street</p>	<p>Varied art exhibitions throughout the year. Open 10.30am to 4.50pm Mon-Sat. Admission free. Tel: G. 505050 or 503406 after 5pm and weekends.</p>	<p>Parks & Open Spaces</p>	<p>Parks, gardens and open spaces throughout the borough for all tastes and interests. Tel: G. 505050 ext. 3501 for full details and to book outdoor sports facilities.</p>
<p>Civic Hall London Road</p>	<p>For all kinds of family entertainment — plus facilities to hire for your own events. Tel: G. 67314</p>	<p>The Lido Stoke Road</p>	<p>Open air heated swimming pools set in rolling lawns and beautiful gardens. Open May to September 11am - 7pm. Tel: G. 505207.</p>
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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.)





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