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1988/89 SEASON

GUILDFORD PHILHARMONIC ORCHESTRA SEASON 1988/89

Saturday 1 October 1988 at 7.30pm

Debussy Prelude a L'Après-Midi D'un Faune

Manuel de Fall El Amor Brujo

Ibert Flute Concerto

Ravel Rhapsodie Espagnole

Conductor **Odaline de la Martinez**

Flute **Ingrid Culliford**

Mezzo Soprano **Cynthia Buchan**

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Pre-concert conversation with **Odaline de la Martinez**. 6.00pm in the County Room.

Sunday 23 October 1988 at 3.00pm

Walton Spitfire Prelude and Fugue

Wieniawski Violin Concerto No 2 in D minor

Dvorak Symphony No 8 in G

Conductor **John Forster**

Violin **Bradley Creswick**

Saturday 5 November 1988 at 7.30pm

GUILDFORD CATHEDRAL

Mozart Symphony No 25 in G minor (K183)

Mozart Requiem

Conductor **Wilfried Boettcher**

Soprano **Melanie Armitstead**

Alto **Yvonne Howard**

Tenor **John Mark Ainsley**

Bass **Alastair Miles**

Guildford Philharmonic Choir

Sunday 20 November 1988 at 3.00pm

Civic Concert

Smetana Overture 'The Bartered Bride'

Bartok Violin Concerto No 2

Brahms Symphony No 4 in E minor

Conductor **Sir Charles Groves**

Violin **Gyorgy Pauk**

Sponsored by B.O.C.

Sunday 3 December 1988 at 7.30pm

The Orpheus & Bacchus Concert

Beethoven Overture 'Leonara' No 3

Beethoven Piano Concerto No 5 in E flat 'Emperor'

Beethoven Symphony No 5 in C minor

Conductor **Volker Wangenheim**

Piano **John Lill**

Sponsored by Orpheus & Bacchus

Sunday 11 December at 3.00pm

Celebrate Christmas with Guildford Philharmonic

Christmas Carols for all the Family

in association with The Rotary Club of Guildford

Conductor **Neville Creed**

Guildford Philharmonic Orchestra

Guildford Philharmonic Choir

Guildford Cathedral Choristers

Saturday 7 January 1989 at 6.30pm

New Year Family Concert

Conductor **Howard Blake**

Narrator **Roy Castle**

Programme includes Saint Saëns 'Carnival of the Animals' and 'The Snowman' by Howard Blake narrated by multi-talented TV star Roy Castle, presenter of "Off the record".

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Sunday 22 January 1989 at 3.00pm

The Crossley Clitheroe Concert

Tchaikovsky Fantasy Overture 'Romeo and Juliet'

Prokofiev Violin Concerto No 1 in D

Tchaikovsky Act II from the Nutcracker (Ballet)

Conductor **Barry Wordsworth**

Violin **Stoika Milanova**

Leisure Learning Weekend

Saturday 4 February 1989 at 7.30pm

Haydn Symphony No 85 in B flat ('La Reine')

Mahler Das Lied Von Der Erde

Conductor **Sir Charles Groves**

Contralto **Linda Finne**

Tenor **Jeffrey Lawton**

CONSULT THE CONDUCTOR

Pre-concert conversation with **Sir Charles Groves** 6.00pm in the County Room.

Sunday 26 February 1989 at 3.00pm

Brahms Piano Concerto No 2 in Bb

Sibelius Karelia Suite

Stravinsky Firebird (1919)

Conductor **Peter Stark**

Piano **Peter Donohoe**

Saturday 11 March 1989 at 7.30pm

Rachmaninov Symphonic Dances

Delius North Country Sketches

Walton Gloria

Conductor **Vernon Handley**

Alto **Ameral Gunson**

Tenor **James Martin**

Bass **Andrew Shore**

Guildford Philharmonic Choir

Sunday 16 April 1989 at 3.00pm

Schubert Symphony No 8 in B minor (Unfinished)

Mozart Horn Concerto No 4 in E Flat

Mendelssohn Symphony No 4 in A ('Italian')

Director/Soloist **Barry Tuckwell**

Leisure Learning Weekend

Sunday 23 April 1989 at 3.00pm

Classical Road Show Family Concert

A Fresh Look at Beethoven

Hilary Davan Wetton introduces Beethoven's Second Symphony in an entertaining and lively manner.

Sponsored by Hart Brown & Co Solicitors

Saturday 29 April 1989 at 7.30pm

Wagner Prelude and Liebestod from 'Tristan and Isolde'

Bliss Morning Heroes

Conductor **Sir Charles Groves**

Orator **Richard Baker**

Guildford Philharmonic Choir

IN CONVERSATION

Lady Bliss and **Richard Baker** discuss "Morning Heroes with **Sir Charles Groves**. 6.00pm in the County Room.

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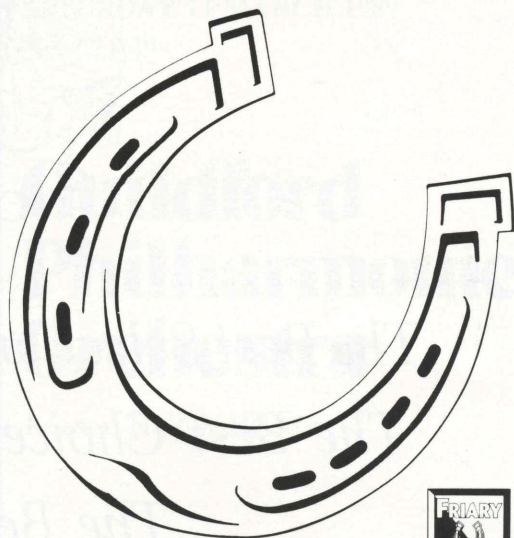
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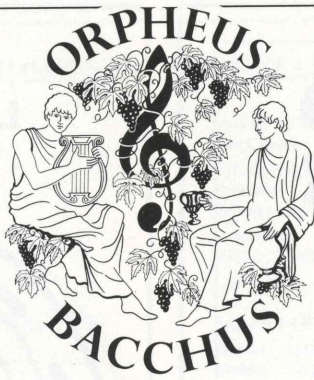
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GUILDFORD BOROUGH COUNCIL CONCERTS 1988/89

CIVIC HALL

SATURDAY 11 MARCH 1989

at 7.30 p.m.

Guildford Philharmonic Orchestra

Leader: HUGH BEAN

VERNON HANDLEY
Conductor

AMERAL GUNSON
Mezzo Soprano

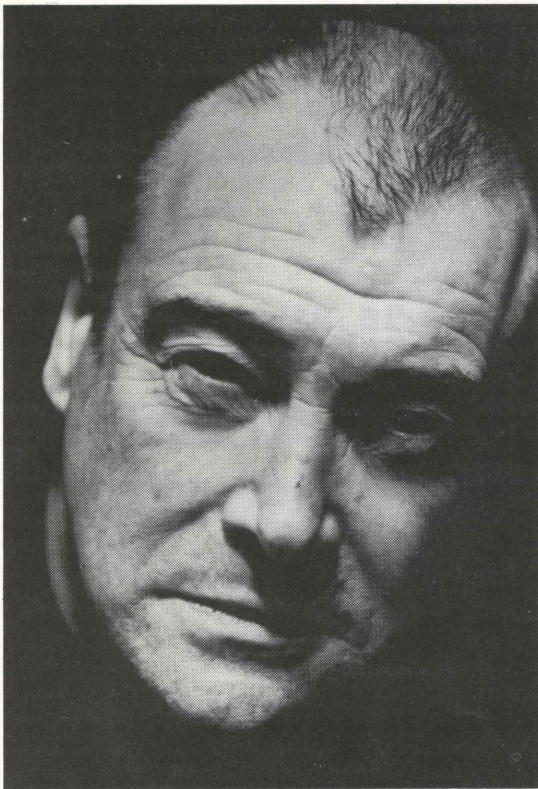
ADRIAN MARTIN
Tenor

ANDREW SHORE
Bass

PHILHARMONIC CHOIR
Chorus Master: Neville Creed

GUILDFORD PHILHARMONIC ORCHESTRA
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Vernon Handley

The Guildford Philharmonic Orchestra is pleased to welcome Vernon Handley to the rostrum this evening. Vernon Handley was the Orchestra's Director of Music from 1962 to 1983. He is now the Orchestra's Conductor Emeritus.

Vernon Handley is one of Britain's most popular and distinguished conductors. A regular guest conductor with all the British Orchestras, he is currently Principal Conductor of the Ulster Orchestra and in September this year he becomes Principal Guest Conductor of the Royal Liverpool Philharmonic Orchestra.

Last July he made his debut in Japan with the Yomiuri Nippon Symphony Orchestra to great acclaim. In January this year he successfully launched the Jeunesses Musicales World Orchestra residency in Berlin, under the aegis of the Berlin Philharmonic Orchestra, giving concerts in East and West Berlin and Bonn. In April he will tour the United Kingdom with the Ulster Orchestra and in March next year he tours here with the Helsinki Philharmonic Orchestra. Other orchestras he is conducting include the Polish National Radio Orchestra, the Oslo Philharmonic and Royal Philharmonic Orchestras.

Vernon Handley's championship of British music has led him to make many memorable recordings. Most recently, he won the British Record Industry Award for his performance for EMI of Vaughan Williams Symphony No 5 with the Royal Liverpool Philharmonic Orchestra which in the first year of its release

has sold 25,000 copies. Handley and the Royal Liverpool Philharmonic Orchestra are recording all the Vaughan Williams symphonies. Handley has now been presented with two silver discs for his recordings with EMI; the Elgar Violin Concerto with Nigel Kennedy and the London Philharmonic Orchestra and a record of Delius orchestral music also with the London Philharmonic Orchestra. Handley's recordings with the Ulster Orchestra for Chandos have received high praise. The coupling of Handley and the Ulster Orchestra to record the three concert overtures by Dvorak was described by Gramophone as an 'inspired idea' and Handley himself was described as 'a true Dvorakian'.

Vernon Handley is a keen amateur ornithologist and devotes several weeks a year to studying and photographing birds in their natural habitat.



Ameral Gunson

Ameral Gunson pursues a highly successful career both in this country and in Europe and is equally at home in oratorio, opera and recitals. Her wide repertoire demonstrates her versatility and enthusiasm for works from the Baroque to the 20th Century.

This season she has taken part in Vivaldi's *Gloria* at the Royal Festival Hall with the Philharmonia Orchestra, and *The Messiah* at baroque pitch with The Sixteen at Oxford. Oratorio work has mainly been the Elgar repertoire of *Sea Pictures*, *The Dream of Gerontius*, and *The Kingdom*. She has appeared at Wells

Cathedral in a televised concert with Andrew Davis and the BBC Welsh Symphony Orchestra, and in the televised broadcast of Berthold Goldschmidt's opera *Beatrice Cenci* from the Queen Elizabeth Hall, conducted by Odaline de la Martinez. She also sang Marguerite in *The Damnation of Faust* by Berlioz in Helsinki with the Helsinki Philharmonic conducted by David Shallon.

Recitals have included a broadcast of duets with Martyn Hill, Haydn's *Arianna a Naxos* with The Songmakers' Almanac, and a York University recital of Russian song, accompanied by Paul Hamburger.

Forthcoming engagements include *Les Noces* by Stravinsky, another Russian song recital, the first performance of *Eve dreams in Paradise* by Alexander Goehr, with the CBSO and Simon Rattle (also to be broadcast) and the first British performance of *Sancta Susanna* by Hindemith with the Scottish National Orchestra.

Ameral Gunson performed the Walton Gloria with Vernon Handley and the Guildford Philharmonic Orchestra and Choir in 1982.



Adrian Martin

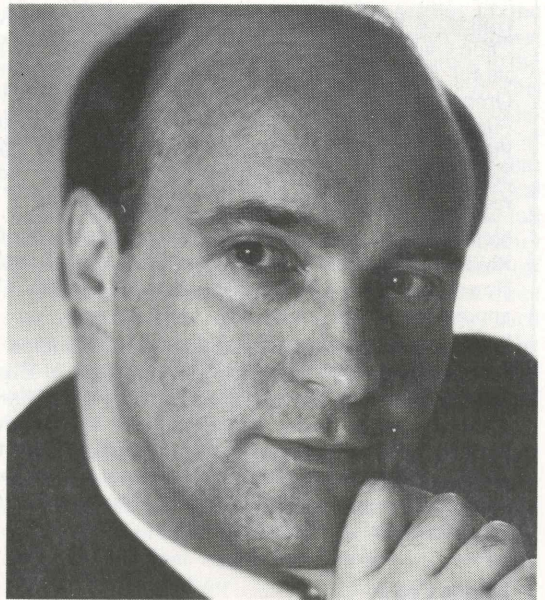
Adrian Martin was born in Oxford and was awarded a scholarship to the London Opera Centre and joined Opera For All. He joined the National Opera Studio, during which time he sang at the Royal Opera House. He went on to join Opera North and then the English National Opera in London, where his roles have

included Camille in *Merry Widow*, Cassio in *Otello*, Alfred in *Die Fledermaus*, Steersman in *Flying Dutchman*, Anatol in *War and Peace*, Tamino in *Magic Flute*, Rodolfo in *La Boheme* and Spirit of the Masque in Britten's *Gloriana*.

Adrian Martin has sung at Glyndebourne, for Opera North, with Scottish Opera and at the Welsh National Opera he made his debut singing Lensky in *Eugene Onegin*.

He has appeared abroad with the Hamburg State Opera, Zurich Opera where he sang Hoffman in *The Tales of Hoffman*. He recently made his debut at the Paris Opera and with the Lyric Opera of Queensland in Australia.

In 1990 Adrian Martin will make his American debut when he sings Alfredo in *La Traviata* for the Pittsburgh Opera.



Andrew Shore

Andrew Shore studied at Bristol University, the Royal Northern College of Music and the London Opera Centre before spending two years touring with Opera For All. He then joined Kent Opera where his outstanding potential for the buffo repertoire was quickly recognised and encouraged.

Among his major roles for that company were Figaro, Antonio, Dr. Bartolo (Barber) and Papageno, as well as roles in *Eugene Onegin*, *Agrippina*, *The Seraglio*, *The Beggar's Opera* and *Robinson Crusoe*.

Mr Shore first appeared with Opera North in 1985 as King Dodon in *The Golden Cockerel* and then in 1987/88 as Leandro (*The Love of Three Oranges*) and Sagrestano (*Tosca*). In 1989 he will return as Varlaam in their new *Boris*.

In 1987 he went to Scottish Opera as Mr Flint in a new production of *Billy Budd* and returned there as the

Baron in their Christmas production of *La Vie Parisienne*. In 1988 he was again in Scotland as Don Alfonso, in the new production of *Così Fan Tutte*.

During 1987/88 Mr Shore made his debut with English National Opera as A Cappodoccean in *Salome* and returned in 1988 as Don Alfonso and in the title role of *Falstaff*, both new productions. In 1988/89 he appeared again at the ENO (and in Amsterdam January 1989) as Doeg in the new Phillip Glass opera *Planet 8* and he is considering several offers there for future seasons.

The summer of 1988 saw Mr Shore's first appearance with the Glyndebourne Festival, as Baron Duphol in *La Traviata*, but he also covered the title role in Verdi's *Falstaff* and this year he will sing his first Dr Bartolo in Italian and Gedge (Albert Herring), both with the Glyndebourne company.

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.

Neville Creed was appointed Chorus Master to the Philharmonic Choir in September 1987, when Lynette Newman, the Choir's accompanist, was also appointed.

On Saturday 29 April the Choir will be joined by Richard Baker as Orator for a performance of Bliss's moving *Morning Heroes* conducted by Sir Charles Groves. On 24 June, Neville Creed will conduct Handel's delightful work, *Acis and Galatea*, and the choir will be joining Goldsmiths Choral Union for a huge performance of Berlioz *Grand Messe des Morts* in the Albert Hall on Saturday 15 July.

Neville Creed

Neville Creed began his conducting career whilst a choral scholar at Cambridge. He then became Director of Choral Music at Tiffin School in Kingston upon Thames, providing choirs for several highly acclaimed recordings on radio, television and disc. The Tiffin Boys' Choir's recording of Mahler's 8th Symphony with the London Philharmonic under Klaus Tennstedt gained a nomination for a 'Grammy' award. During this time, Neville was also conductor of the Milton Keynes Chorale. In 1986 he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize. He is now conductor of both the Guildford Philharmonic Choir and the Bournemouth Symphony Chorus and is often employed as a conductor at the Guildhall. He has conducted many of the main London choirs and also conducted in Denmark and Italy last Summer. In September 1988 he won the second prize in the First International Choral Conducting Competition held in Italy.

North Country Sketches

Frederick Delius 1862–1934

Autumn

Winter Landscape

Dance

The March of Spring

Delius was born in Bradford, the fourth of 14 children of a German-born wool merchant. He held firm opinions, spoke his mind and in general was as practical and hard-headed as Yorkshiremen are reputed to be. Having insisted on a musical career, he could have been, you might think, the very man to compose numerous bluff pieces about our northern moors and fells. But he left home and country at 21, settled eventually in France and never returned save for short visits. Nature, however, was his abiding inspiration, and his native countryside was not for ever banished from his thoughts when he left these shores. One tends too easily to think of Delius as the musical poet of summer gardens and balmy nights on the river, but he loved bleak moors – at one time he considered composing an opera on *Wuthering Heights* – and Norwegian mountains, and in his prime he was an indefatigable hill-walker.

In *North Country Sketches*, which he began in 1913 and completed the following year, he called back the feelings aroused in him in his youth by the Yorkshire scenery through the seasons of the year. The score was published in 1923 with a dedication to the conductor Albert Coates. Perhaps the most striking feature of the work is the subtle and original mastery with which Delius at the peak of his powers uses the orchestra to express his many-sided response to nature. The sketches are scored for a fairly normal orchestra with piccolo and cor anglais added to the double woodwind but with a third tenor trombone required and two harps.

Autumn, the first sketch, is sub-titled 'The Wind sighs in the Trees' and is the most directly pictorial of the four. The orchestra is reduced to woodwind, horns and mostly muted strings. The sighing of wind in treetops is suggested at the outset by the softest strings and a horn figure. Then the strings (divided into up to 12 parts) weave chromatic quaver lines, against which horns and woodwind pose various motives. Long-held pedal points underpin the music through its changing metres and melodic patterns, arguably a musical metaphor for the contrast between firmly-rooted tree-trunks and their moving branches. After a brief climax for unmuted strings and a rising sequence of horn chords the movement winds slowly down to a *pianissimo* close.

Winter Landscape, another slow movement but shorter, has an almost unbroken background of woodwind and harp quaver patterns and held string chords. In the foreground a descending motive is played in turn by the cellos, violas, a horn, and clarinets with divided violas, then extended in four-part harmony by the violins. Cor anglais, solo clarinet and bassoons in succession reiterate the same motive, which makes its final appearance on bassoon and muted cello.

Dance, which brings in the full orchestra, suggested to Philip Heseltine (Peter Warlock) musing by a winter fireside. A dance tune in mazurka tempo is variously treated, repeatedly changing mood, tempo and instrumentation. After a massive climax on a descending phrase related to the winter motive, it ends quietly.

The March of Spring, sub-titled 'Woodlands, Meadows and Silent Moors', is no conventional march but another kaleidoscopic succession of moods and fancies expressed through several motives scored often with marvellous delicacy. The sense of vernal awakening and renewal is strengthened by woodwind suggestions – not direct quotations – of birdsong. The dance theme is recalled in march-like guise before the music gradually dies away into the distance.

© Eric Mason

Gloria

Walton 1902–1983

Bearing in mind Sir William Walton's background and training as a chorister and his international reputation as a master of 20th century choral writing, it is surprising to find that his total output of works for chorus, even including the smaller pieces and liturgical settings, amounts to little more than a hundred minutes – thus far less than his orchestral repertoire. That being so, it is perhaps even more surprising that his *Gloria*, his most substantial and important composition for choir and orchestra following Belshazzar's Feast, is a far less familiar work.

It was written to 'celebrate the 125th anniversary of the Huddersfield Choral Society and the 30th year of Sir Malcolm Sargent as its conductor', and was first given under these auspices in Huddersfield in November 1961. At its launching there it was coupled with *The Dream of Gerontius*, hence Walton's use of the same three solo voices. The composition followed on that of the 2nd Symphony and the first part of the work was in rehearsal during the summer of 1961. Characteristically, Walton wrote from his home in Italy to the secretary of the Huddersfield choir in July: "I am pleased to hear that the chorus is taking to the first instalment of the 'Gloria'. It gets better as it goes on".

The setting, which uses normal full orchestra and mostly divides the chorus into eight parts, is essentially a dramatic one, often Italianate in the Verdian sense. What, indeed, could be more dramatic than the upward thrust of its pentatonic opening (trumpets and trombones) – as emphatic a call to attention as the repeated trombone B flats which open Belshazzar's Feast. The exuberance and rhythmic bite are fully maintained by the chorus's first entry, interrupted only temporarily by the expressive setting of 'Et in terra pax'. A striking theme, still in the six-eight rhythm of the opening, is enunciated by the basses at the words 'Glorificamus te': it is one of Walton's most extrovert melodic ideas and is buoyantly tossed from one voice

to another, with imitational devices abounding. The speed increases, culminating in a great flourish at the repeated words 'Domine Deus, Rex coelestis'. The rising notes with which the work opened are thundered out, after a silent pause, by chorus and orchestra in octaves ('Deus Pater omnipotens'), and orchestrally, these notes also bring this section of the work to a close.

So far the setting has been almost continuously full-blooded. Now Walton grasps the opportunity which the text offers of creating a completely contrasted, extended central section, with music of great depth of feeling and originality. It starts with a hushed semi-chorus ('Domine Fili unigenite Jesu Christe') leading to a sudden dramatic outburst (full chorus, unaccompanied) at 'Agnus Dei, Filius Patris, qui tollis peccata mundi'. The agitation continues with the words 'miserere nobis' (chorus and orchestra), subsiding to introduce the first entry, expressive and virtually unaccompanied, of the tenor solo. The setting of the repeated 'Qui tollis peccata mundi' which follows, after a few bars of orchestra, is also initially given to the tenor with a murmured semi-chorus background. This section, with the sustained plangency of the wide-ranging solo voice parts, must be accounted one of Walton's outstanding inspirations, of a character that sets it apart from anything else in his entire vocal output. 'Qui sedes ad dexteram Patris' brings in the full chordal weight of the chorus: the ensuing declamatory repetition (ff) of 'miserere nobis' is abruptly broken off to give way to a smoothly flowing section for the three solo voices in turn, elaborating the same text, each entry characterised by an upward octave leap. The soloists are joined briefly by semi-chorus, and this whole central section of the work is brought to a quiet close.

Then with the vigorous return of the trumpet/trombone's opening theme and the full chorus's entry at 'Quoniam tu solus sanctus', all is energy and exaltation right up to the end, where Walton cements, as it were, the final 'Amen' by reintroducing the words 'Gloria in excelsis Deo'.

© Alan Frank

Chorus

Gloria in excelsis Deo
Et in terra pax hominibus bonae voluntatis
Laudamus te; benedicimus te; Adoramus te;
Glorificamus te.
Gratias agimus tibi
Gloriam tuam propter magnam
Gloriam tuam
Domine Deus; Rex coelestis
Deus Pater omnipotens
Domine siliuni genite Jesu Christe
Domine Deus Agnus Dei Filias Patris
Qui tollis peccata mundi
Miserere nobis.

Tenor soli

Qui tollis peccata mundi

Chorus

Miserere Nobis

Tenor:

Suscipe deprecationem nostrum

Chorus and soloists:

Qui sedes ad dexteram Patris

Miserere nobis

Chorus:

Quoniam tu solus sanctus tu solus dominus

tu solus attissimus Jesu Christe

Cum sancto Spiritus in Gloria

Dei Patris Amen

Gloria in excelsis Deo

INTERVAL

Symphonic Dances (1941)

Rachmaninov 1873–1943

Non allegro

Andante con moto (tempo di valse)

Lento assai – allegro vivace

Melodic invention and an ability to rhapsodise are never denied Rachmaninov. But, like many composers, the need to compose in extended form satisfactorily nagged at him. The Third Symphony of 1936 has never been given its due as a fine symphonic structure, but perhaps most critically neglected is the Symphonic Dances. Rachmaninov's last orchestral work, its moods only occasionally reveal the composer as a sick man; indeed all three movements have the sweep and drive of a man at the height of his powers. When we do glimpse his heart near the end of the first dance, and in the central section of the last, the moments are so brief that they come as sudden stabs.

Why 'symphonic'? Because no matter how rich the colouring, no matter how lengthy the melody, everything in the work satisfies the most stringent formal examination of the material. The first dance gives us straight away in the second bar one of the main elements the composer is to employ: two short notes followed by a longer one, dressed in the colours of the cor anglais, the clarinet, the bassoon and the bass clarinet. Next, a savage step-wise movement of staccato chords on the full orchestra. It is as if he says, 'there's the material of my first subject group, now let's get going'. The two short notes and the long one receive an extensive development, the cor anglais, the clarinet and the bass clarinet finish this off and we are ready for the second subject – a beautiful slow dance first sung by the saxophone. How extraordinary that the first two phrases should include a falling phrase of

two short notes and a long one. The final phrase is a repetition of two short notes and a long one but rising instead of falling. A recapitulation of the first material follows this grave beauty until we reach a heart rending statement on all the strings of a smoothed out version of the savage step-wise idea from the introduction. The cor anglais and the second violins say goodbye to the movement with the phrase which opened it.

The second dance is a grand sweeping waltz, but it has a very doubting introduction. The muted brass reiterate two notes; the rest of the orchestra get the rhythm of a waltz going, but have not got a tune to accompany. A solo violin thinks it has a good idea but cannot escape from the narrow intervals given out by the brass, and indeed before it dies away has to complete its phrase with two short notes followed by a long. This material is found to have kinship with the last phrase of that second subject from the first movement. The cor anglais swings away with the tune thus provided. The whole orchestra takes it up, and this tune produces all the material necessary for a symphonic development within the movement. All the comments from the swirling woodwind are made from the solo violin's first outburst, and a second section of the waltz, somewhat faster than the first, discovers that the rising phrase of two short notes and a long one can have a lilt that the violence of the first movement would not allow. The impatience of this constantly recurring figure exerts itself towards the end of the movement and shows that it could be expanded into nine-eight instead of the six-eight of the waltz. Such orchestral quarrels cannot go on within the mood of a waltz, and so the movement ends with the two short notes and the longer ones as repeated notes.

It is these repeated notes on the violins and violas which announce the last movement. Flutes and oboes follow them with a plaintive phrase, step-wise again, but this time shallow and always downwards. It is as if during the work Rachmaninov had controlled a symphonic metamorphosis of his original material so that we are constantly presented with developments of it which carry on their backs the original snippets to remind us where they have come from. The moment the last dance gets going, the first bar has the repeated notes and the downward plaintive intervals now joined together as one vigorous tune. Nothing can halt the tremendous impetus of this phrase which is tossed about the orchestra with great abandon. All sorts of rhythms are found to be implied by it, and it gradually burns itself out. We enter the second subject group, a mysterious bass clarinet solo turns out to be a threatening version of the second subject of the first movement, an inversion of part of the waltz forms its accompaniment. The downward phrase is expanded with this developed material to form a poignant melody. But not for long; then the material proper of this last movement begins to redevelop. As it does, the bass clarinet, bassoons and horns produce unobtrusively a rather more angular step-wise idea which we have heard before. It is the Dies Irae, now discovered to be so very like that vicious attack in the introduction to the very first dance. As the excitement mounts,

these instruments gather a few supporters, especially amongst the brass, but this is one work where that frightening tune is not going to prevail. The rhythms of the last dance subdue it. At the top of the score, over the approach to the coda of the piece is written the word 'Alliluya'. With tremendous spirit, and great affirmation Rachmaninov drives his last symphonic work to its conclusion. When he was very ill and near to death only a couple of years later, he complained that he could no longer compose. When a friend reminded him of the Symphonic Dances, he said, 'Yes, I don't know how that happened. That was probably my last flicker'. A few months later he died of cancer.

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 (Unfinished)
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Sheila Beckensall
Emer Calthorpe
Janet Goodall
Robert Mackintosh
Avril McLennan
Julian Saxl
Alex Suttie
Susan Thomas
Paula Tysall
Rosemary Van Der Werff

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
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Timothy Callaghan
Ruth Dawson
Stephen Dinwoodie
Marilyn Downs
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Peter Hembrough
Ruth Knell
Adrienne Sturdy
Elizabeth Ovenden

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John Graham
Eric Sargon
Jean Burt
Frederick Campbell
Paul Appleyard
Malcolm Williamson
Karen Demmel

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Geoffrey Thomas
John Stilwell
Christina Macrae
John Hursey
John Franca
Rhian Isaacson
John Kirby

Basses:

David Holt
Peter Box
Rachel O'Dell
Paul Moore
David Willis
Alex Henery

Flutes:

Judith Hall
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Piccolo:

Simon Hunt

Oboes:

James Brown
Ann Green

Cor Anglais:

Deidre Dods

Clarinets:

Hale Hambleton
Victor Slaymark

Bass Clarinet:

Paul Allen

Alto Saxophone:

Fergus Morrison

Bassoons:

Anna Meadows
Peter Dennis

Contra Bassoon:

Mark O'Neil

Horns:

Peter Clack
George Woodcock
David Clack
Kevin Abbot
Philip Thorne

Trumpets:

Michael Hinton
Patricia Reid
Denis Edwards

Trombones:

Peter Thorley
Malcolm Frammingham
Brian Lynn

Tuba:

Andrew Grappy

Timpani:

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Percussion:

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

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- Priority booking at the beginning of each concert season
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