

GPO

GUILDFORD
PHILHARMONIC
ORCHESTRA
THE ORCHESTRA OF THE SOUTH-EAST

1988/89 SEASON

GUILDFORD PHILHARMONIC ORCHESTRA SEASON 1988/89

Saturday 1 October 1988 at 7.30pm

Debussy Prelude a L'Apres-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**

CONSULT THE CONDUCTOR

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".

Seasonal entertainment for all the family aged 8 to 80!

Sponsored by Lloyds Bank

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.

**BOOKING OFFICE: TELEPHONE GUILDFORD 67314
FOR CONCERT INFORMATION TELEPHONE
GUILDFORD 573800**

RECORD CORNER

RECORDS—TAPES
COMPACT DISCS

TRADE IN SERVICE
FOR CD COLLECTORS

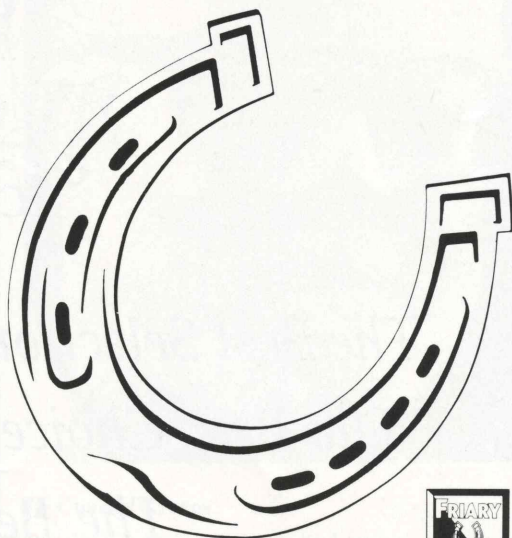
MAIL ORDER
& LOCAL DELIVERY SERVICE

ACCESS & VISA WELCOME

TOM BRIGGS

RECORD CORNER LTD.
POUND LANE—GODALMING—SURREY
PHONE; GODALMING 22006
MON—SAT 9.00am — 5.30pm.

Look no further ..



.. than your Friary Meux local.



One of
Britain's
finest music
shops

PINKHAM PLANOS

MANUFACTURER OF PIANOS
PROBABLY THE MOST COMPREHENSIVE RANGE OF

SHEET MUSIC

AND
MUSICAL INSTRUMENTS

IN THE UK
FLUTES

Prices ranging from £99-£3,000

A FINE SELECTION OF CLARINETS AND TRUMPETS
OVER 100 VIOLINS

Prices ranging from £29-£3,000

APPROXIMATELY 50 GUITARS

Prices from £29-£1,000

APPROXIMATELY 50 PIANOS

Prices from £795-£45,000

GUILDFORD
TUNSGATE SQUARE
(0483) 578711

meet concert pianist CLIVE PINKHAM
in his shop where he is always pleased
to give help and advice

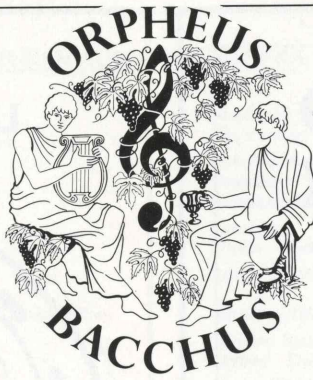
UNIVERSITY OF SURREY

DEPARTMENT OF MUSIC

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

Further information is obtainable from:—

The Secretary
Department of Music
University of Surrey
Guildford, Surrey
(Tel: Guildford 509317)



The Best Selection of Classical Music
The Best Choice of Quality Wines
The Best Prices

Whatever your needs in classical music and wine, you will find them in our shop at 3 Chapel Street Guildford, opposite Boots in the High Street. From our outstanding house wines at £2.65, to the great Clarets and Burgundies; from the popular classics to the specialist areas, on LP, cassette, and CD; with knowledgeable, friendly service.

Rounding off our service for music and wine lovers, you will find sheet music, scores, books, and superb wine glasses and decanters. Apart from your own needs, we are sure you will also find ideal presents.

*Experience Orpheus & Bacchus
for yourselves*

3 CHAPEL STREET, GUILDFORD

Tel 576277

**GUILDFORD BOROUGH
COUNCIL CONCERTS 1988/89**

CIVIC HALL

SATURDAY 29 APRIL 1989

at 7.30 p.m.

Guildford Philharmonic Orchestra

SIR CHARLES GROVES

Conductor

RICHARD BAKER

Orator

**GUILDFORD PHILHARMONIC
CHOIR**

Chorus Master: Neville Creed

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

**THE GUILDFORD PHILHARMONIC ORCHESTRA
GRATEFULLY ACKNOWLEDGES THE SUPPORT OF ITS
MAJOR SPONSORS: HART BROWN & Co., Solicitors,
BOC, ORPHEUS & BACCHUS, AND LLOYDS BANK, ITS
SPONSORS OF INDIVIDUAL CONCERTS THROUGHOUT
THIS SEASON.**

**THE GUILDFORD PHILHARMONIC ORCHESTRA &
SOUTH EAST MUSIC TRUST ACKNOWLEDGES THE
GENEROUS SUPPORT OF THE MUSICIANS' UNION**

The Orchestra is also pleased to acknowledge the Corporate
Memberships of:

BOC

The College of Law

The Pirbright Research Institute Social Club

Plastic Coatings Ltd

Sterling-Winthrop Group Ltd



Sir Charles Groves

Charles Groves was born in London and spent his boyhood as a chorister at St. Paul's Cathedral.

After leaving the Royal College of Music he joined the BBC Opera Unit. From the age of 28 until he relinquished the English National Opera in 1980 he was director of his own orchestra or opera company.

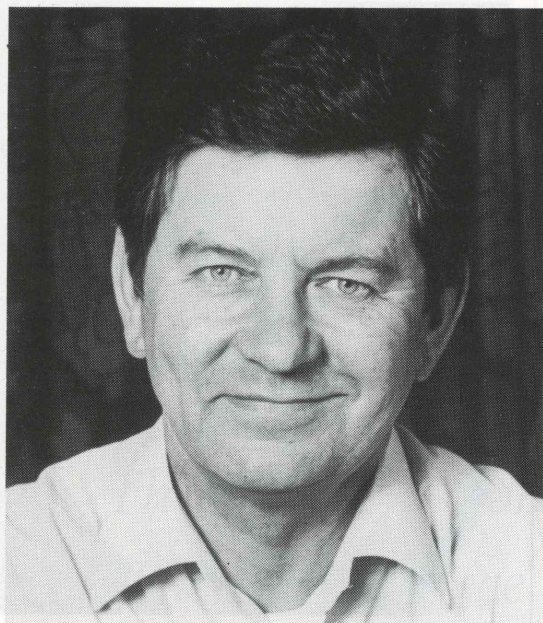
His years with the BBC Northern Symphony Orchestra (now the BBC Philharmonic), the Bournemouth Symphony, Welsh National Opera and Royal Liverpool Philharmonic Orchestras were full of tremendous achievement, many first performances and much encouragement of young composers, conductors and soloists. Under his direction the RLPO made some fine recordings and undertook foreign tours. Sir Charles accepted the title of 'Conductor Laureate' in 1985.

Charles Groves is loved by choirs the world over and has a large choral repertoire. He regularly conducts all the London Orchestras and many in Europe and America.

Since 1967 he has been Associate Conductor of the Royal Philharmonic Orchestra appearing with them regularly in London, abroad and in the recording studio. In 1987 he accepted the position of Principal Conductor of the Guildford Philharmonic Orchestra. His schedule is very full and adventurous including many new works and constant travel around the world.

He still finds time to show a great interest in the training of young musicians and is proud to be President of the National Youth Orchestra of Great Britain. He serves on the Councils of a number of colleges.

Sir Charles Groves was knighted in 1972.



Richard Baker

Richard Baker was born in North West London and educated at Kilburn Grammar School and Cambridge University. There, he acted with the Marlow Society, played the piano for the Footlights, and managed to graduate in History and Modern Languages.

Music and the spoken word have been among Richard's greatest interests since his schooldays and they have provided the basis of a long and successful career. He began broadcasting for the BBC in 1950 and continues to do so frequently, presenting "Melodies for You" on Radio 2, "Comparing Notes" and "Music in Mind" on Radio 4, and, from time to time, "Mainly for Pleasure" on Radio 3. Television engagements include the New Year's Day concert from Vienna and the first and last nights of the Proms. Richard Baker is also remembered for many appearances on BBC 2's "Face the Music", TV commentaries on State occasions, his narration of the children's series "Mary, Mungo and Midge", a year as presenter of "Omnibus", 17 years on Radio 4's "Start the Week" and many other programmes, not to mention 28 years as a BBC TV newsreader. He received the Newscaster of the Year Award on three occasions, and in 1984 was the Variety Club's Radio Personality of the Year.

Richard has also developed a career outside the broadcasting studios. Briefly an actor before he joined the BBC, he still relishes contact with a live audience. Since 1987 he has greatly enjoyed returning to the stage to present, under the management of Martin McEvoy, "Richard Baker's Grand Tour to Melody" (a journey through the world of operetta) in which he gets the chance to play the piano, and even to sing a little. He is in demand for his solo autobiographical evening "Music in My Life" and a variety of other entertainments. Pianist Raphael Terroni and guitarist Caroline McCausland are his most frequent partners, but he

also appears with Julius Drake and Nicholas Daniel in "Music Menagerie" and takes part in the Shakespeare anthology "Was There Every Such Stuff?" with Jill Nott-Bower and Robert Spencer. In addition he is often asked to comper or narrate at choral and orchestral concerts.

Richard is a writer too, with six books to his credit. Three of them are about music, and two of the others are naval biographies – a reminder that he served at one time in the Royal Navy. More recently he has written theatre shows about Gilbert and Sullivan ("Mr. Gilbert and Mr. Sullivan") and Giuseppe Verdi ("Viva Verdi"), both of which have been performed with success at the Royal Shakespeare Theatre at Stratford and elsewhere.

Richard Baker is married and lives in Hertfordshire. He is a Trustee of the D'Oyley Carte Trust and Haddo House Hall Trust, a director of Youth and Music and a governor of the National Youth Orchestra. In 1979 he was awarded the OBE, and has received honorary degrees from the Universities of Aberdeen and Strathclyde. After many years service in the Royal Naval Reserve, he was awarded the Reserve Decoration.

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 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 – Chorus Master

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.

**Prelude and Liebestod from
'Tristan and Isolde'
Wagner 1813 – 1883**

Wagner had two sorts of overture at his command. The full-blooded 'Tannhauser' or 'Meistersinger' type, and the more disarming and atmospheric 'Lohengrin' and 'Tristan' preludes. The Prelude to the first act of 'Tristan and Isolde' does discuss the basic subject of the work, but not necessarily all the musical subject matter. The longing of passionate love, consuming yet not fulfilled, is felt throughout the great build-up of the Prelude. From very dark beginnings where the upward striving figure is heard, a yearning, almost naggingly unsatisfying feeling pervades. Several pauses and whispered arguments heighten this effect, until the musical material begins its development. The passionate striving is the climax of the prelude, and soon after the loudest moments the music sinks to piano. The phrases once again become fragmented and eventually cellos and basses are left to comment quietly on the main phrase that has been used.

Their last two pizzicato notes lead directly into Isolde's Liebestod. In a strange way, the linking of these two parts of the opera produces a satisfactory structural entity. Wagner himself described this great scene in the following words, 'Over Tristan's body, the dying Isolde awaits what she sees as the blessed fulfilment of her consuming desire: to be united for ever in limitless space, freed from all bonds and fetters – inseparable!' Isolde's vocal line is ingeniously continued throughout the piece by different instruments in the orchestra, so that her notes are never entirely lost in the strange colours of the orchestral accompaniment.

Morning Heroes

Bliss b. 1891 – 1975

Programme note by the composer

'Morning Heroes' was written as a tribute to my brother and all my other comrades-in-arms who fell in the Great War of 1914-1918. Each of its five movements describes an aspect of war common to all ages and to all times.

The first movement, which is spoken by the orator against a background of music, portrays the poignancy of the farewell between husband and wife in wartime. For a famous example I have taken the passage from Homer's Iliad, where Hector bids goodbye to his wife Andromache and to his little son. The three of them are on the ramparts of Troy and Hector and Andromache speak their last words to each other before he goes down into the plains to fight Achilles and, as we know, to be killed by him.

In the second movement 'The City Arming' I have tried to recall the spirit of devotion and self sacrifice in which in August 1914 the many thousands volunteered for active service. These were later to be known as 'The First Hundred Thousand'. The large majority belonged to my own generation. Few survived and hence the name 'The lost generation'. The nearest parallel I could find was in a poem by Walt Whitman describing the spirit of New York at the outbreak of the American Civil War in 1861.

The third movement is in two parts; the first depicts the thoughts and emotions of a young wife left alone, the second the thoughts and dreams of a young soldier far from home.

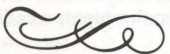
Women's voices first sing of a Chinese girl embroidering her cushion of white silk. As she pricks her finger and a drop of blood falls on the silk, tears fill her eyes, as she visualizes her husband perhaps wounded on the icy battlefield. This poem is over 1200 years old, but its emotion seems to me just as real and true to-day.

The men then sing of the soldier on watch and how his thoughts stray to his home and those he loves there.

In the fourth movement the subject is heroism in battle, and I have chosen Achilles as the classical example of manly courage. He is pictured arming himself to avenge the death of his friend and comrade Patroclus. At the end of this movement the chorus declaims a roll call of heroes chosen from both sides, Greeks as well as Trojans. It would be easy for everyone to put contemporary names to these.

The last movement deals with the 1914-1918 war and specifically with the Battle of the Somme in which my brother fell. The orator first speaks a poem by Wilfrid Owen, which in moving words tells of the young soldier as he waits for the signal to advance into 'No man's land' against the enemy's barrage. Finally the chorus sing a poem by Robert Nichols in which as the sun rises over the 'Scarred plateau' of the Somme, the words 'Morning Heroes' occur, from which this Symphony takes its title.

Arthur Bliss



INTERVAL



I

Hector's Farewell to Adromache

So Andromache met Hector now, and with her went the handmaid bearing in her bosom the tender boy, the little child, Hector's loved son, like unto a beautiful star. And he smiled and gazed at his boy silently, and Andromache stood by his side weeping, and clasped her hand in his, and spake and called upon his name. 'Dear my lord, this thy hardihood will undo thee, neither has thou any pity for thine infant boy, nor for me forlorn that shall soon be thy widow; for soon will the Achaians all set upon thee and slay thee. But it were better for me to go down to the grave if I lose thee; for never more will any comfort be mine, when once thou, even thou, hast met thy fate, but only sorrow. Moreover, I have no father nor lady mother, and the seven brothers that were mine within our halls, all these on the selfsame day went within the house of Hades. Nay, Hector, thou art to me father and lady mother, yea and brother, even as thou art my goodly husband. Come now, have pity and abide here upon the tower, lest thou make thy child an orphan and thy wife a widow'.

Then great Hector of the glancing helm answered her: 'Surely I take thought of all these things, my wife; but I have very sore shame of the Trojans and Trojan dames with trailing robes, if like a coward I shrink away from battle. Moreover mine own soul forbiddeth me, seeing I have learnt ever to be valiant and fight in the forefront of the Trojans, winning my father's great glory and mine own. Yea, of a surety I know this in heart and soul; the day shall come for holy Ilios to be laid low, and Priam and the folk of Priam of the good ashen spear. Yet doth the anguish of the Trojan's hereafter not so much trouble me, neither Hekabe's own, neither King Priam's, neither my brethren's, the many and brave that shall fall in the dust before their foeman, as doth thine anguish in the day when some mailclad Achaian shall lead thee weeping and rob thee of the light of freedom. And then shall one say that beholdeth thee weep: 'This is the wife of Hector, that was foremost in battle of the horse-taming Trojans when men fought about Ilios'. Thus shall one say hereafter, and fresh grief will be thine for lack of such an husband as thou hadst to ward off the day of thralldom. But me in death may the heaped-up earth be covering, ere I hear thy crying and thy carrying into captivity'.

So spake the glorious Hector, and stretched out his arm to his boy. But the child shrunk crying to the bosom of his fair-girdled nurse, dismayed at his dear father's aspect, and in dread at the bronze and horse-hair crest that he beheld nodding fiercely from the helmet's top. Then his dear father laughed aloud, and his lady-mother; forthwith glorious Hector took the helmet from his head, and laid it, all gleaming, upon the earth; then kissed he his dear son and dandled him in his arms, and spake in prayer to Zeus and all the gods: 'O Zeus and all ye gods, vouchsafe ye that this my son may likewise prove even as I, pre-eminent amid the Trojans, and as valiant in might, and be a great king of Ilios. Then may men say of him. 'Far greater is he than his father', as he returneth home from battle, and may he bring with him blood-stained spoils from the foeman he hath slain, and may his mother's heart be glad'.

So spake he, and laid his dear son in his dear wife's arms; and she took him to her fragrant bosom, smiling tearfully. And her husband had pity to see her, and caressed her with his hand, and spake and called upon her name: 'Dear one, I pray thee be not of over-sorrowful heart; no man against my fate shall hurl me to Hades; only destiny, I ween, no man hath escaped, be he coward or be he valiant, when once he hath been born. But go thou to thine house and see to thine own tasks, the loom and distaff, and bid thine handmaidens ply their work; but for war shall men provide and I in chief of all men that dwell in Ilios'.

So spake glorious Hector, and took up his horse-hair crested helmet; and his dear wife departed to her home oft looking back, and letting fall big tears.

From the Iliad, Book VI., translated by W. Leaf (By permission of Messrs. Macmillan & Co., Ltd.)

II

The City Arming

First O songs for a prelude,

Lightly strike on the stretch'd tympanum pride and joy in my city.

How she led the rest to arms, how she gave the cue,
How at once with lithe limbs awaiting a moment she sprang,
(O superb! O Manhattan, my own, my peerless!
O strongest you in the hour of danger, in crises! O truer than steel!)

How you sprang – how you threw off the costumes of peace
with indifferent hand,

How your soft opera-music changed, and the drum and fife
were heard in their stead,

How you led to the war (that shall serve for our prelude, songs
of soldiers)

How Manhattan drum-taps led.

Forty years had I in my city seen soldiers parading,
Forty years as a pageant, till unawares the lady of this teeming
and turbulent city,

Sleepless amid her ships, her houses, her incalculable wealth,
With her million children around her, suddenly,

At dead of night, at news from the south,

Incens'd struck with clinch'd hand the pavement.

A shock electric, the night sustain'd it,

Till with ominous hum our hive at daybreak pour'd out its
myriads,

From the houses then and the workshops, and through all the
doorways,

Leapt they tumultuous.

To the drum-taps prompt,

The young men falling in and arming,

The mechanics arming (the trowel, the jack-plane, the
blacksmith's hammer, tossed aside with precipitation),

The lawyer leaving his office and arming, the judge leaving
the Court,

The driver deserting his wagon in the street,

The salesman leaving the store, the boss, book-keeper,
porter, all leaving.

Squads gather everywhere by common consent and arm,

The new recruits, even boys, the old men show them how to
wear their accoutrements,

Outdoors arming, indoors arming, the flash of the musket-
barrels,

The white tents cluster in camps, the arm'd sentries around,
the sunrise cannon and again at sunset,

Arm'd regiments arrive every day, pass through the city, and
embark from the wharves.

(How good they look as they tramp down to the river, sweaty,
with their guns on their shoulders!

How I love them; how I could hug them, with their brown
faces and their clothes and knapsacks cover'd with dust!)

The blood of the city up-arm'd! the cry everywhere,

The flags flung from the steeples of churches and all the public
buildings and stores;

The tumultuous escort, the ranks of policemen preceding,
clearing the way,

The unpent enthusiasm, the wild cheers of the crowd for their
favourites,

The artillery, the silent cannons bright as gold, drawn along,
rumble lightly over the stones.

Silent cannons, soon to cease your silence.
Soon unlimber'd, to begin the red business;)
The tearful parting, the mother kisses her son, the son kisses
his mother,
(Loth is the mother to part, yet not a word does she speak to
detain him.)
War! an arm'd race is advancing; the welcome for battle, no
turning away;
War! be it weeks, months, or years, an arm'd race is
advancing to welcome it.

(Pass, pass, ye proud brigades, with your tramping sinewy
legs,
With your shoulders young and strong, with your knapsacks
and your muskets;
How elate I stood and watch'd you, where starting off you
march'd!)

Walt Whitman. From 'Drum-Taps'

III

Vigil

The warrior's wife is sitting by her window.
With a heavy heart she embroiders a white rose on a cushion
of silk. She pricks her finger!
The blood falls upon the white rose and turns it red.
Swiftly her thoughts fly to her beloved one, who is at war, and
whose blood perhaps reddens the snow.
She hears the gallop of a horse. Has her beloved come at last?
It is only the tumultuous beating of the heart in her breast.
Lower she bends over the cushion, and with a silver thread
embroiders the tears that have fallen about the reddened
rose.

Li-Tai-Po (702-763)

(By permission of Messrs. Ernest Benn, Ltd.)

The Bivouac's Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow;
but first I note
The tents of the sleeping army, the fields' and woods' dim
outline,
The darkness, lit by spots of kindled fire – the silence;
Like a phantom far or near an occasional figure moving;
The shrubs and trees, (as I lift my eyes they seem to be
stealthily watching me);
While wind in procession thoughts, O tender and wondrous
thoughts,
Of life and death – of home and the past and loved, and of
those that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame,

Walt Whitman. From 'Drum-Taps'

IV

Achilles goes forth to Battle

The host set forth, and pour'd his steel waves far out of the
fleet,
And as from air the frosty north wind blows a cold thick sleet,
That dazzles eyes, flakes after flakes incessantly descending;
So thick helms, curets, ashen darts, and round shields, never
ending,
Flow'd from the navy's hollow womb. Their splendours gave
heav'n's eye
His beams again. Earth laugh'd to see her face so like the sky;
Arms shin'd so hot, and she such clouds made with the dust
she cast,
She thunder'd, feet of men and horse importun'd her so fast.
In midst of all, divine Achilles his fair person arm'd,
His teeth gnash'd as he stood, his eyes so full of fire they
warm'd,

Un suffer'd grief and anger at the Trojans so combin'd.
His greaves first us'd, his goodly curets on his bosom shin'd,
His sword, his shield that cast a brightness from it like the
moon.

His crested helmet, grave and high, had next triumphant
place

On his curl'd head, and like a star it cast a spurry ray,
About which a bright thicken'd bush of golden hair did play,
Which Vulcan forg'd him for his plume. Thus complete
arm'd, he tried

How fit they were, and if his motion could with ease abide
Their brave instruction.

Then from his armoury he drew his lance, his father's spear.
Huge, weighty, firm, that not a Greek but he himself alone
Knew how to shake.

Then from the stable their bright horse, Automedon
withdraws

And Alcymus; put poitrils on and cast upon their jaws
Their bridles, hurling back the reins, and hung them on the
seat.

The fair scourge then Automedon takes up, and up doth get
To guide the horse. The fight's seat last, Achilles took behind;
Who look'd so arm'd as if the sun, there fall'n from heav'n,
had shin'd.

From the Iliad, Book XIX

translated by George Chapman

The Heroes

Aeneas, Prince of Trojans,
Divine Sarpedon,
Prince Ulysses,
Great-souled Archilochus,
Brave Ajax Telamon,
God-like Loamedon,
Unconquered Diomedes,
Young Alastor,
Young Phyleides,
Young Deiphobus,
Best-beloved Patroclus,
Agememmon, King of Men,
Hector, like man-killing Mars,
Hector, fierce and grim as any stormy night,
Hector, brave Hector!

V

Spring Offensive

Halted against the shade of a last hill,
They fed, and, lying easy, were at ease
And, finding comfortable chests and knees,
Carelessly slept. But many there stood still
To face the stark, blank sky beyond the ridge,
Knowing their feet had come to the end of the world.
Marvelling they stood, and watched the long grass swirled
By the May breeze, murmurous with wasp and midge.
For though the summer oozed into their veins
Like the injected drug for their bones' pains,
Sharp on their souls hung the imminent line of grass,
Fearfully flashed the sky's mysterious glass.
Hour after hour they ponder the warm field –
And far valley behind, where the buttercups
Had blessed with gold their slow boots coming up,
Where even the little brambles would not yield,
But clutched and clung to them like sorrowing hands;
They breathe like trees unstirred

Till like a cold gust thrilled the little word
At which each body and its soul begird
And tighten them for battle. No alarms
Of bugles, no high flags, no clamorous haste –
Only a lift and flare of eyes that faced
The sun, like a friend with whom their love is done,
O larger shone that smile against the sun,
Mightier than his whose bounty these have spurned.

So, soon they topped the hill, and raced together
Over an open stretch of herb and heather
Exposed. And instantly the whole sky burned
With fury against them; and soft sudden cups
Opened in thousands for their blood; and the green slopes
Chasmed and steepened sheer to infinite space.
Of them who running on that last high place
Leapt to swift unseen bullets, or went up
On the hot blast and fury of hell's upsurge,
Or plunged and fell away past this world's verge,
Some say God caught them even before they fell.

But what say such as from existence' brink
Ventured but drave too swift to sink,
The few who rushed in the body to enter hell,
And there out-fiending all its fiends and flames
With superhuman inhumanities,
Long famous glories, immemorial shames –
And crawling slowly back, have by degrees
Regained cool peaceful air in wonder –
Why speak they not of comrades that went under?

Wilfred Owen

(By permission of Messrs. Chatto & Windus)

Dawn on the Somme

Last night rain fell over the scarred plateau,
And now from the dark horizon, dazzling, flies
Arrow on fire-plumed arrow to the skies,
Shot from the bright arc of Apollo's bow;
And from the wild and writhen waste below,
From flashing pools and mounds lit one by one,
Oh, is it mist, or are these companies
Of morning heroes, who arise, arise
Toward the risen god, upon whose brow
Burns the gold laurel of all victories,
Hero and heroes' god, th' invincible Sun?

Robert Nichols

(By permission of the author)

GUILDFORD PHILHARMONIC ORCHESTRA

This evening's concert marks the end of a successful 1988/89 Subscription Series concerts and Guildford Borough Council acknowledges with very grateful thanks the help received in the organisation and promotion of the concerts by the South East Arts Association, the Guildford Philharmonic Society, pupils of the County School and the Red Cross organisation.

The orchestra undertook a large number of engagements throughout the South East. This was made possible by financial assistance from the South East Arts Association and the Musicians' Union and the orchestra would like to express its appreciation to these bodies.

Sponsorships for concerts were received this season from Lloyds Bank, BOC Ltd, Orpheus & Bacchus and Hart Brown & Co, Solicitors. The last mentioned company, as a first time sponsor of the arts, received an award from the Association for Business Sponsorship of the Arts. As a result of this award, the orchestra performed a Classical Road Show project with Hilary Davan Wetton. The orchestra looks forward to continuing its association with its sponsors next season. The Subscription Series brochure is at present being printed and full details of the scheme will be available from the orchestra's office in June.

Subscribers will receive the new brochure as soon as it is available and anyone wishing for information about the Subscription Series should contact the orchestra's office: The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL. Tel: (0483) 444666.

SUNDAY 7 MAY 1989 at 3.00 pm, Civic Hall, Guildford ENDELLION STRING QUARTET

Mozart	String Quartet in A (K464)
Bridge	Three Idylls
Wolf	Italian Serenade
Beethoven	String Quartet in F Op 59 No.1.

Tickets: £7.00., £6.00., £5.00.,
£1.00. reduction for subscribers
and University of Surrey Music Students

Promoted in association with the University of Surrey
Music Department

SATURDAY 24 JUNE 1989 at 7.30 pm, Civic Hall, Guildford

GUILDFORD PHILHARMONIC CHOIR perform ACIS and GALATEA

Tracey Chadwell	Soprano
Ian Partridge	Tenor
Rufus Muller	Tenor
Michael Pearce	Bass

GUILDFORD PHILHARMONIC ORCHESTRA conducted by NEVILLE CREED

Concert sponsored by Laura Ashley

Tickets: £6.00 Balcony £5.00 Stalls. Concessions for
OAP's/Children/Students. £1 reduction for Virtuoso
card holders. Available from Civic Hall, Guildford,
'phone (0483) 444555

GUILDFORD PHILHARMONIC CHOIR

Sopranos:

Kathleen Aldridge
Louise Barnfield
Caroline Bennett
Marion Blackburn
Jilly Bradshaw
Mary Brown
Mary Broughton
Elaine Chapman
Isobel Charsley
Louise Compton
Lesley Corrigan
Rachel Crookenden
Margaret Dare
Jill Davies
Maura Dearden
Andrea Dombrowe
Barbara Doyle
Valerie Edwards
Celia Embleton
Josephine Field
Mary Fox
Rita Frith
Elizabeth Gordon-Clark
Jenny Hakim
Elaine Harre
Sheila Hendy
Susan Hinton
Rita Horton
Elaine Inglis
Ruth Joad
Nora Kennea
Judith Lewy
Evelyn Macmillan
Sue Maddox
Elizabeth McCracken
Noel Monier-Williams
Alison Munro
Rosemary Munro
Christine Nicholson
Susan Norton
Lady Onslow
Alexandra Palmer
Margaret Parry
Vicky Payne
Rosalind Plowright
Jean Radley
Jean Shail
Maureen Shortland
Corinne Sinclair
Judy Smith
Janus Smith
Marie Sprott
Adrienne Warrilow
Enid Weston
Barbara Williams
Christine Wilks
Caroline Woodruffe

Altos:

Marion Andrews
Helen Archibald
Iris Ball
Juliana Baxter
Iris Bennett
Alison Bosley
Jean Brown
Amanda Clayton
Val Cowan
Sheila Davidson
Fiona Davis
Ruth Durbidge
Diana Forder
Maggie Guilfoyle
Celia Harrison
Ingrid Hardiman
Karen Hart
Pamela Harman
Lesley Haugh
Marilynn Hill
Carol Hobbs
Sheila Hodson
Olanna Horhut
Joy Hunter
Claire Ingrams
Kathleen Isaac
Helen Lavin
Mary Laws
Hilary Marsden
Christine Medlow
Brenda Moore
Sheila Morris
Jean Munro
Penny Muray
Cherry Nurse
Cynthia Pepler
Anne Philps
Grace Price
Fay Richardson
Carol Rofford
Grace Rose
Carol Rowe
Catherine Shacklady
Gillian Sharpe
Judy Smith
Rosemary Smith
Prue Smith
Margaret Tingley
Hilary Trigg
Alison Tumber
Pauline Vince
Jean Whitehouse
Carol Wyllyams
Fiona Yeomans

Tenors:

Chris Anderson
Dixon Asquith
Brian Avery
David Bennett
Chris Blatchford
Robert Bromham
Adrian Buxton
Bob Cowell
Toby Crowe
Geoffrey Edge
Geoffrey Forster
George Fordham
Leslie Harfield
Alfred Knowles
Maggie van Koetsveld
Nick Lamb
Peter Lemmon
Elizabeth Lyon
Bruce Macdonald
Christopher Morris
Roy Price
Christopher Robinson
Andrew Ross
Colin Walford
Peter Wilford
Jeni Young

Basses:

Michael Allen
Peter Andrews
Graham Barwick
Andrew Baxter
Gerry Biles
David Bowman
Geoff Boyt
Michael Bradbeer
Peter Brackfield
John Britten
Stephen Bryer
Henry Carew
Walter Chattaway
Neil Clayton
Douglas Corr
Michael Dawe
Terence Field
Don Hendy
Peter Herbert
Laurie James
Michael Jeffery
Michael Longford
Roy Miles
Martin Monier-Williams
Maxwell New
Barry Norman
John Parry
Peter Pearce
Roger Penny
David Ross
John Schlotel
Don Skipper
Philip Stanford
Tony Theobald
Andy Thomas
Damian Thompson
Donald Walden
Andrew Whitehouse
Ralph Whitehouse
Martin Wilks
Stephen Wright
John Yeomans

GUILDFORD PHILHARMONIC ORCHESTRA

Principal Conductor: SIR CHARLES GROVES

Conductor Emeritus: VERNON HANDLEY

Associate Leaders: Hugh Bean and John Ludlow

First Violins:

Hugh Bean
John Ludlow
Philip Augar
Sheila Beckensall
Jennie Goldstein
Robert Hyman
Patricia Lovell
Robert McIntosh
Avril McLellan
Peter Newman
Julian Saxl
Alex Suttie
Ginny Wray

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Andrew Bentley
Timothy Callaghan
Stephen Dinwoodie
Marilyn Downs
Peter Fields
Peter Hembrough
Ruth Knell
Elizabeth Ovenden
Adrienne Sturdy
Paula Tysall

Violas:

John Meek
John Graham
Justin Ward
Jean Burt
Frederick Campbell
Robert Winquist
Paul Appleyard
Karen Demmel

Cellos:

Geoffrey Thomas
John Stilwell
Christina Macrae
John Franca
John Kirby
Martin Heath
Rhian Isaacson

Basses:

Michael Lea
Jeremy Gordon
Ian Eyres
Peter Box
Kate Saxby
Simon Oliver

Flutes:

Jane Pickles
Kathy Russell

Piccolo:

Simon Hunt

Oboes:

James Brown
Ann Greene

Cor Anglais:

Janice Knight

Clarinets:

Wilfred Goddard
Victor Slaymark

Bass Clarinet:

Paul Allen

Bassoons:

Nicholas Hunka
Anna Meadows

Contra Bassoon:

Mark O'Neil

Horns:

Peter Clack
George Woodcock
David Clack
Kevin Abbot
Ron Harris

Trumpets:

Michael Hinton
Colin Moore
Denis Edwards

Trombones:

Jim Casey
Christopher Guy

Bass Trombone:

Martin Nicholls

Tuba:

Kevin Morgan

Timpani:

Roger Blair
Richard Benjafield

Percussion:

Chris Nall
Keith Bartlett
Steven Lees

Harp:

Julie Allis

General Manager:

Kathleen Atkins

Music Administrator:

Peter Holt

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.

GUILDFORD PHILHARMONIC ORCHESTRA

THE LODGE

ALLEN HOUSE GROUNDS

CHERTSEY STREET

GUILDFORD GU1 4HL

TEL: 0483 573800

**Over 125 years of service to
Surrey Music Lovers**

(Established in Guildford in 1857)

**PIANOS
and
MUSIC**



Pianos for hire, music by post

T. ANDREWS & CO. LTD.

62 MEADOW, GODALMING

Tel: 22459 (Pianos) or 6414 (Music)

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)	£6.00
Husband/Wife-Joint Subscription (minimum)	£10.00
Persons under the age of 18 (minimum)	£4.00
Retirement Pensioner (minimum)	£4.00

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

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

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

SUPPORT YOUR ORCHESTRA!! IT NEEDS YOU!!

FIRST CLASS SERVICE FOR CLASSICS FROM A FIRST CLASS MUSIC SHOP

PRINTED MUSIC EXPERTS

Large modern shop with printed music wall to wall. 2,000 of the most requested items always in stock. Constantly changing "browse" stock. Rapid service for non-stock items - typically 7-10 days. Mail Order Dept has moved to new premises to cope with heavy demand.

MUSICAL INSTRUMENTS

We stock all leading makes. Rental scheme with option to purchase. Extensive experience of school requirements. Sensible advice for parents if needed. Comprehensive accessories. Repairs. Records/Cassettes/Compact Discs. Yamaha Keyboards stocked and demonstrated.

Access, Visa, American Express, Diners Cards.
Large cheap car parks, free on Saturdays.



BRITTEN'S MUSIC Ltd

3 Station Approach, West Byfleet, Surrey KT14 6NG. Tel: Byfleet 51165 (24hrs) and 51614

Open Monday-Saturday 9-5.30 (Saturday close 4.30)

Mail Order Dept now at: 3 Claremont Road, West Byfleet, Surrey KT14 6DY

Tel. Byfleet 54898 (24 hrs) Mon-Fri 9-5.30

**HUTSON POOLE
SOLICITORS AND
COMMISSIONERS
FOR OATHS**

NOTARY PUBLIC

—
WE
PROVIDE
A COMPREHENSIVE SERVICE
TO PRIVATE AND
CORPORATE CLIENTS
—

17/18 QUARRY STREET,
GUILDFORD, GU1 3XA.

Tel: 65244

sing with

**Guildford
Philharmonic
Choir**

Conductor: Neville Creed

- | | |
|---------|--|
| MOZART | REQUIEM (Wilfried Boettcher)
<i>November '88</i> |
| | CHRISTMAS CAROLS (Neville Creed)
<i>December '88</i> |
| WALTON | GLORIA (Vernon Handley)
<i>March '89</i> |
| BLISS | MORNING HEROES
(Sir Charles Groves) <i>April '89</i> |
| BERLIOZ | GRANDE MESSE DES MORTS
(Brian Wright) <i>July '89</i> |

*New Season begins 5 September, Methodist Church Hall,
Wharf Road, Off Woodbridge Road, Guildford*

Details from:

Mrs K Atkins, Guildford Philharmonic Choir Office,
The Lodge, Allen House Grounds
Chertsey Street, Guildford
Surrey GU1 4HL
Tel: 0483 573800

With financial support from
Guildford Borough Council



— ☆ ☆ *Leisure for Pleasure* ☆ ☆
from
Guildford Borough Council

<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-Fri; 10.30am-4.15pm Saturdays. 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 Park Guildford</p>	<p>Open air heated swimming pools set in rolling lawns and beautiful gardens. Open May to September 10.30am - 7pm. Tel: G. 505207</p>
<p>Sports Centre Bedford Road</p>	<p>For sauna, solarium, squash, swimming, keep fit and much more! Tel: G 571651/3</p>	<p>Ash Manor Sports Centre</p>	<p>At Manor Road Ash. For all types of dry sports. Tel: Aldershot 25484 for full details.</p>



For full details of these and other places and events, contact:
Tourist Information Centre, Civic Hall, Guildford. Tel: G. 575857
(Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat.)



BOC
gases
mean
business...



...locally

BOC is proud to be assisting the Guildford Philharmonic again this year by sponsoring the Civic Concert on November 20th.

See how BOC industrial gases can help your business too.

From its base in Guildford, BOC runs the most comprehensive and efficient gas supply network in the country.

The company supplies industrial, medical and special gases, in cylinders or in liquid form, for a wide variety of applications.

This complete gas service is built on the most modern manufacturing plant and the latest technology in systems and equipment — much of which is designed in Guildford — to ensure that the BOC customer's needs are met in the most cost-efficient manner.



Big enough to cope, local enough to care.

BOC Limited,
The Priestley Centre, 10 Priestley Road,
The Surrey Research Park, Guildford, Surrey GU2 5XY
Telephone: (0483) 579857

Hart Brown & Co

SOLICITORS · COMMISSIONERS FOR OATHS

*... proudly supporting
The Orchestra
of the South East*

4 Jenner Road, Guildford (0483) 68267
2 Bank Buildings, Cranleigh (0483) 273088
1 South Street, Godalming (0483) 426866
30 High Street, Cobham (0932) 64433
8 Guildford Road, Woking (04862) 29991
and Law Courts Branch, 68 Woodbridge Road, Guildford (0483) 68267

