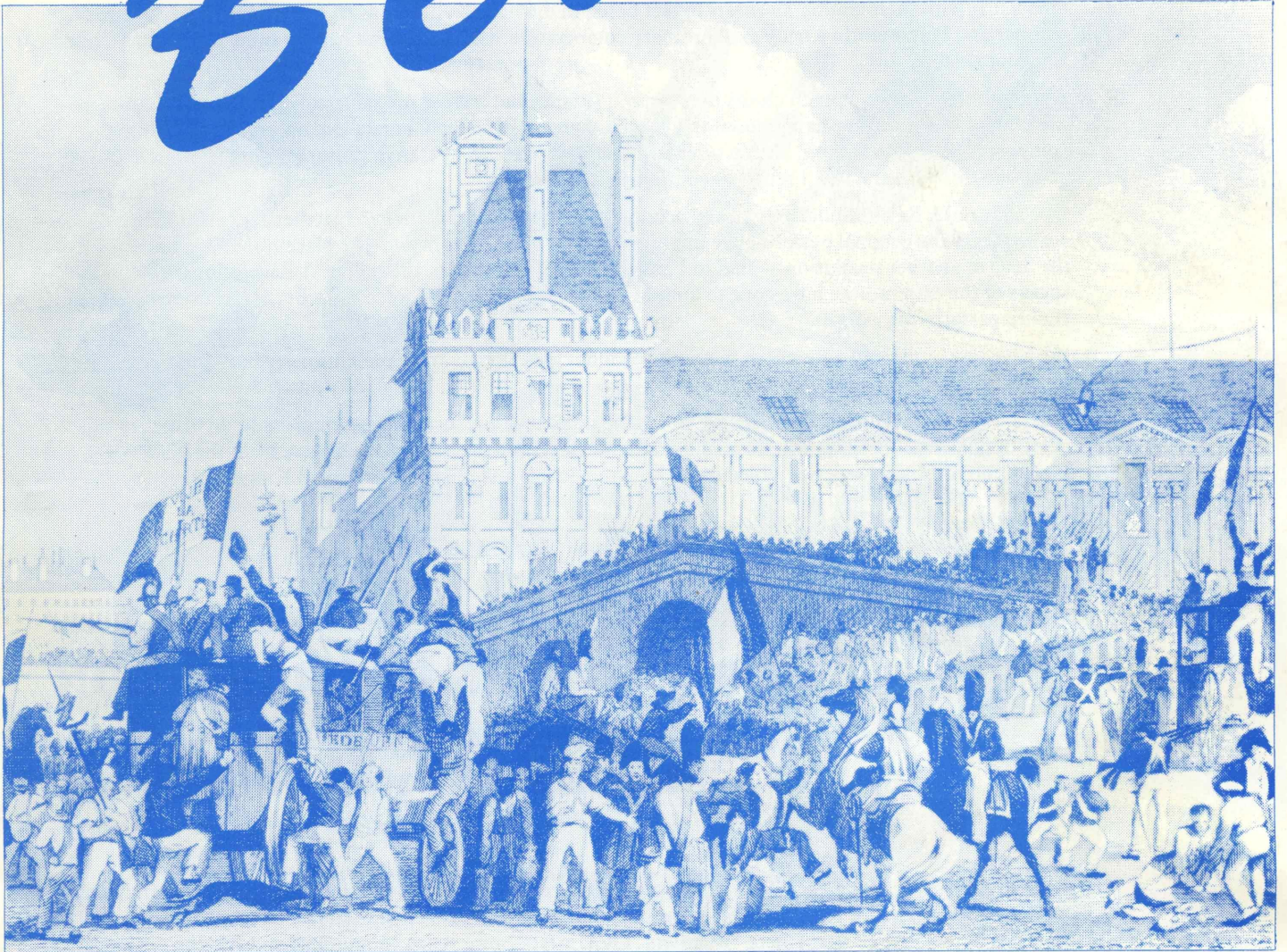


تونس ٨٤

BERNARDINI & CO. S. P. A. TORINO

Berlioz



**GRANDE
MESSE DES
MORTS**

July 89

L'ENTENTE CHORALE a Revolutionary Requiem

The French word 'Entente' means co-operation: working together: working together 'sans frontières'. It implies that the synergy of the whole is greater than the sum of the parts: it speaks of comradeship and 'fraternité'.

The phrase 'L'Entente Cordiale' has often been used to describe our relationship with France and the French people (particularly perhaps during its better moments!!). Now Goldsmiths Choral Union, in support of and with the support of the National Federation of Music Societies, gives you 'L'Entente Chorale' — a magnificent example of choral co-operation. There have been four regional rehearsals — in London, Edinburgh, Bristol and Salford. At these regional rehearsals Brian Wright has imprinted his own inimitable style, drawing together the work of nearly 1,600 singers. These singers had already been rehearsing with their choirs: 33 choirs in fact based in towns and villages as far apart as Inverness, Cardiff, Cromer and Portsmouth: a truly extraordinary co-operation which we think has not been seen in the United Kingdom before.

Although there are no French choirs here tonight (France not having the same amateur choral tradition as the United Kingdom) we have chosen the French theme 'L'Entente Chorale' not only in honour of the composer Hector Berlioz but also in celebration of that other co-operative venture triggered off exactly 200 years ago this weekend: the French Revolution.

The subtitle 'A Revolutionary Requiem' acknowledges not only this French bicentenary celebration: it also acknowledges the original performance intention for this work, planned to take place in 1837 in honour of the dead of another revolution — that in Paris in July 1830. Further, the theme 'A Revolutionary Requiem' speaks of the extremes we have gone to tonight in doubling the choral forces that Berlioz himself envisaged should perform the work!!

We have revolutionized a Requiem that in its own day was already truly revolutionary both in its concept and its composition.

There will be no recording this evening as we do not believe any form of recording could do justice to the sheer might of this evening's performance. What better implementation could there be of the National Federation of Music Societies' objective to keep music live and alive in the United Kingdom?

VIVE L'ENTENTE CHORALE!!

GOLDSMITHS CHORAL UNION

Patrons: Sir Charles Groves CBE The Worshipful Company of Goldsmiths

Musical Director: Brian Wright

Accompanist: Stephen Jones

GOLDSMITHS CHORAL UNION is now ranked as one of London's finest amateur choirs, performing at all the capital's major concert halls. It has broadcast regularly and commissions new work, most recently Peter Skellern's first classical piece 'Weathers'. GCU's repertoire spans Monteverdi and Burgon via Bach and Tippett and it has a stimulating concert schedule.

Forthcoming events include:

October 15 1989, Queen Elizabeth Hall, Bruckner : Mass in E minor

December 2 1989, Royal Festival Hall, Vaughan Williams: A Sea Symphony

December 21 1989, Royal Albert Hall, British Telecom Charity Christmas Festival Concert in aid of National Children's Homes, Children in Need, and Childline.

This busy and friendly choir welcomes new singing members. Rehearsals are normally held at Baden Powell House (Gloucester Rd. tube) on Wednesday evenings from 6.30 to 9.30 pm. If you have some singing experience and good sight reading and would like an audition, send a stamped addressed envelope to: *Mr David Hayes, 25 Featherbed Lane, Addington, Croydon, Surrey CR0 9AE. Tel: 01-657 1726*

The management of the Royal Albert Hall reminds concert goers that they may **not** smoke, take photographs, or make recordings in the auditorium.



GCU

Goldsmiths Choral Union
presents, in support of the
National Federation of Music Societies,

L'ENTENTE CHORALE

a Revolutionary Requiem

Berlioz

GRANDE MESSE DES MORTS

1500 voices from throughout the UK

Robert Tear tenor

Brian Wright conductor

Royal Philharmonic Orchestra



Saturday 15 July 1989
at 7.30pm

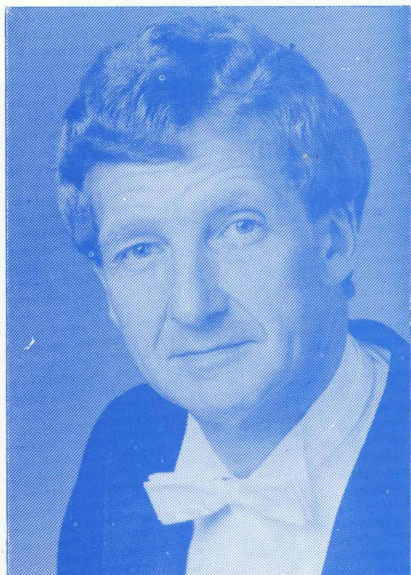
ROYAL ALBERT HALL

Chief Executive : Patrick Deuchar



PROGRAMME £1.00

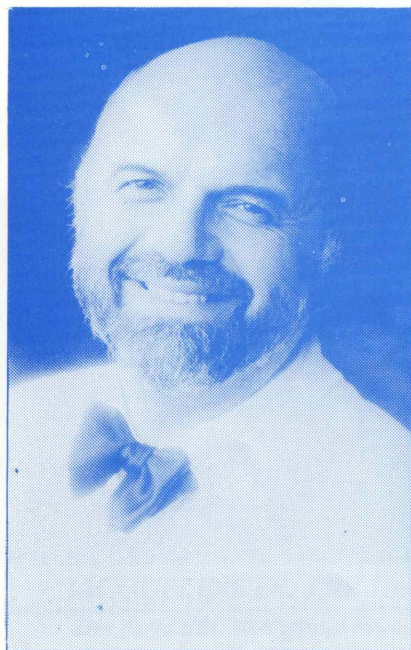
TONIGHT'S ARTISTS



BRIAN WRIGHT is recognised as one of Britain's finest younger conductors. A Gulbenkian scholar in London, he furthered his studies with George Hurst and Jascha Horenstein and in Munich. He won major prizes in competitions in London and Milan and spent a year as Assistant to André Previn and the LSO.

From 1976-84 he was a staff conductor to the BBC, conducting hundreds of broadcasts with all their orchestras. Based in London, he conducted the BBC Symphony Chorus, winning praise for his Prom performances of Bach, Berlioz and Liszt. He toured Switzerland and Belgium with the BBC Symphony Orchestra and conducted the final concert in their 50th anniversary season. His association continues as a guest and in November 1988 BBC TV launched its 'Dancemasters' series with Brian Wright conducting Stravinsky's 'Pulcinella' with the BBC SO.

Since 1985, Brian Wright has been a guest conductor with Britain's leading orchestras. His repertoire is especially wide and he has conducted many premières. Awaiting release is a recording of a new Symphony by the American composer John Rodby. Forthcoming London concerts include a series of Elgar concerts in 1990 and Beethoven's 9th in 1991. He is in his sixteenth season as Music Director of Goldsmiths Choral Union.



ROBERT TEAR was born and educated in Wales, leaving to become a choral scholar at King's College Cambridge. Since leaving Cambridge in 1961, he has repeatedly shown his versatility and great talent as one of the world's leading tenors.

Robert Tear is sought after by all the musical centres of Europe and the USA. He is especially well known in Paris, where, at L'Opéra, he has sung Loge in Solti's *Das Rheingold* and taken part in the sensational complete production of Berg's *Lulu* conducted by Boulez in 1979. He has become a regular guest at Covent Garden, having appeared there every season since his debut in 1970. He has also appeared at the opera houses in Geneva, Berlin, Munich and Cologne.

He is also greatly in demand as a concert singer, appearing regularly on the South Bank and in many European capitals. And he is a supremely successful recording artist, having now made well over 250 records for every major recording company.

In 1985 Robert Tear made his US conducting debut in Minneapolis, and continued to follow this new career when he conducted a televised New Year's Day Viennese concert from St David's Hall, Cardiff. He has now been appointed Principal Guest Conductor of the Orchestra of the Mill and Chief Guest Conductor of The City of Oxford Orchestra.

He was awarded the CBE in 1984 and is the holder of the Royal Academy of Music's newly founded Chair of Vocal Studies. In January of this year he was made an Honorary Fellow of King's College Cambridge.

ROYAL PHILHARMONIC ORCHESTRA was founded by Sir Thomas Beecham and gave its first concert on 15 September 1946. Vladimir Ashkenazy became Music Director of the orchestra in January 1987, following such illustrious predecessors as Sir Thomas Beecham (who held the position from 1946 until his death in 1961), Rudolf Kempe, Antal Dorati, Walter Weller and, most recently, André Prévin.

The RPO has appeared at many leading international festivals including Athens, Edinburgh, Helsinki and Schleswig-Holstein. Tours in the current season include Germany, Italy, Spain and the Canaries, and the United States.

The orchestra has also recorded soundtracks for films, television and radio, and made television broadcasts. The RPO has an extensive discography which includes several recordings with André Previn, made since commencing his permanent association with the orchestra. The RPO's present Music Director, Vladimir Ashkenazy has already made a series of Shostakovich recordings and a Tchaikovsky album with the orchestra, and further recordings are scheduled.

In May 1986 the RPO launched the first record label to be entirely managed and owned by an orchestra itself. RPO Records has already released 15 recordings featuring the orchestra with artists such as Aled Jones, Andrew Litton, Sir Charles Mackerras, Sir Yehudi Menuhin, André Previn and Paul Tortelier.

HECTOR BERLIOZ 1803-1869

Born on 11 December 1803 at La Côte de Saint André, near Grenoble, Louis Hector Berlioz was the son of a well-to-do local physician. He showed an early aptitude for music, learning to play his father's flageolet and later taking up the flute and guitar. By the age of 15 he was already composing.

He first came to Paris in 1821 to take up a medical career. But the Paris Opéra and the library of the Paris Conservatoire constantly diverted him from his medical studies. He began taking formal music lessons in 1822 and in the following year became a private pupil of Jean Francois Le Sueur, a choral and opera composer. In 1826 Berlioz enrolled as a student at the Paris Conservatoire and studied with Le Sueur and the Bohemian-born composer and flautist Antonín Reicha. In 1830 he won the prestigious Prix de Rôme, and in 1832, after completing the mandatory two years of study in Italy to which the prize entitled him, he embarked upon the precarious life of a professional composer. From 1834 he also wrote trenchant music criticism for the Parisian *Journal de Débats* and later found time to write books on orchestration and the art of conducting.



In 1827 Berlioz had attended a performance of Shakespeare's *Hamlet* at the Paris Odéon, starring the young Irish actress Harriet Smithson as Ophelia. He fell passionately in love with both Shakespeare and Miss Smithson. Long before he met her, his passion for her burned fiercely. His unrequited love was the central source of his first great masterpiece, the *Symphonie Fantastique* of 1830. Berlioz first met Harriet in late 1832, and, following ten months of courtship, the couple were married in October 1833. The marriage proved to be a disaster, although Harriet did bear Berlioz a son, Louis, whom he loved. In 1841 Berlioz began an affair with the singer Marie Recio, with whom he toured Belgium and Germany and in 1844 Berlioz and Harriet finally separated.

Musically, the years of marriage to Harriet Smithson brought forth some of Berlioz's greatest masterpieces, inspired for the most part by events in his life or the literature he read. As well as the Requiem there were orchestral works such as *Harold en Italie* (with a prominent viola part originally intended for Paganini, who had commissioned it but never played it) and a number of overtures; the dramatic, partly choral symphonies *Roméo et Juliette* and the *Grande Symphonie Funèbre et Triomphale*; and the opera *Benvenuto Cellini*.

During the last 25 years of his life, Berlioz watched the decline of musical taste in Paris, powerless to stop it. His *La Damnation de Faust*, given in Paris in 1846, was a dismal failure. Yet he found some success abroad. He visited England four times, for performances in London, and Russia twice. In Germany, Liszt championed his music at Weimar. After Harriet Smithson's death in 1854 he married Marie Recio, but within eight years she too was dead. His only son Louis succumbed to yellow fever in Havana in 1867.

Berlioz continued to compose: the massive *Te Deum* was completed in 1849; *L'Enfance du Christ* in 1854; and the orchestral version of his song cycle *Nuits d'Été* in 1856 (the original composition of this work for voice and piano had been completed in 1841). Between 1856 and 1858 his energies were channelled into his most ambitious work, the opera *Les Troyens*, a work of epic proportions based on Virgil's *Aeneid*. Too big to be performed in its entirety, the piece had to be divided into two parts to gain a hearing in Berlioz's lifetime; in the event, only the second part was performed, running for 22 nights at the Paris Théâtre-Lyrique in November 1863. Berlioz saw this as a failure. In the previous year he had completed the two-act comic opera *Béatrice et Bénédict* based on Shakespeare's *Much Ado About Nothing* and staged at Baden-Baden. It was his last work. In February 1868 he suffered two falls while visiting Nice and spent his last year in a weakened state. He died on 8 March 1869.

Exactly 200 years ago, on 14 July 1789, the Paris mob stormed the Bastille and lit the spark that kindled the French Revolution, the most celebrated and influential political and social upheaval of modern history. The bicentenary of this momentous event is a fitting moment to reflect upon the spirit of innovation in the arts, sometimes rather explosive, often fascinating and forward-looking, that has long been a special feature of intellectual life in France. The Berlioz Requiem — *La Grande Messe des Morts* — typifies this trait admirably. Daringly experimental in parts, awesomely explosive, and (given that Berlioz was not an orthodox believer) deeply pious at times, the Requiem is worthy to stand as an exemplar of the French intellectual character.

The Requiem was commissioned in 1836 by the French Ministry of the Interior as a memorial to the martyrs who had died in the Paris Revolution of July 1830. Responding to an impulse to write a monumental piece of Beethovenian grandeur, Berlioz finished the work in record time in the summer of 1837. Unfortunately bureaucracy brought about the cancellation of the project, but only after Berlioz had incurred the expense of copying the parts and engaging performers. Eventually the death of a French general on active service in France's colonial war in Algeria provided the excuse to stage the Requiem on 5 December in the church of Les Invalides. An orchestra of 190 players and a choir of 210 voices took part. It was a great public occasion, carried off with due pomp and ceremony, although Berlioz later claimed in his memoirs that the evening was spoiled for him when the conductor, Francois-Antoine Habeneck, stopped to take a pinch of snuff just before the crucial 'Tuba mirum' section of the 'Dies Irae'. Berlioz stepped in smartly to save the day. And save it he evidently did, for the Requiem proved a major success.

Perhaps the most striking feature of the Requiem is the way in which it exploits space. It is pure 'architectural' music and was designed as such by Berlioz. But its scoring is also remarkable, extending in terms of contrast from the austere unaccompanied choral writing of the 'Quaerens me' to the vast forces of a massive orchestra unleashed at 'Tuba Miram' and consisting of quadruple wind, a dozen horns, 16 timpani, and four separate widely spaced brass bands. Berlioz's shattering vision of the Apocalypse anticipates Verdi's by nearly 40 years.

The solemn 'Requiem et Kyrie' opens in G minor with a sombre orchestral introduction. The chorus then present a slow fugato in which a forceful subject is answered by a halting, fearful chromatic figure first heard in the tenor line. The words 'Dona eis requiem' are set to soothing celestial harmonies, but the harshness of this world can still be felt. The movement's climax, at 'et lux perpetua luceat eis' finds Berlioz symbolizing the radiance of eternal light by means of high strings that soar clear of the other forces to climb to a piercing A natural. After this glimpse of glory the movement ends in sombre mood again, with the chorus muttering 'Kyrie eleison'.

The 'Dies Irae' starts with a series of sections based on a plainsong-like melody first heard on low instruments playing in octaves. The sopranos reply with a plangent variation on this theme, accompanied by upper strings also playing in octaves. The tone of fear is unmistakable, and as tenors and basses take up the text in thinly scored counterpoint, the sense of urgency builds. At the first appearance of 'Quantus tremor', all the choral parts join to express a communal sense of foreboding. A chromatic surge follows, and both pitch and tempo rise and the tenors become more agitated. Another surge, and the tenor line becomes frantic. After yet another surge, the brass bands announce the Day of Judgement with a series of overlapping fanfares. The pitch rises once more, to E flat, and we are drowned in the sheer noise of the full orchestra and chorus. From the grandeur of this moment we descend to the abject terror and hand-wringing repentance of 'Mors stupebit', to which the sinister sneering of horns adds a special frisson.

The 'Quid sum miser', in which the tenors' lonely line and the music of the cor anglais, bassoon and cello that punctuates it both recall the 'Dies Irae' material, has a severe, penitential mood. The tenors' plea 'gere curam' is completed by the basses whose 'mei finis' closes this movement without comfort or hope. The tone of grandeur returns with the 'Rex tremendae', a movement full of energy and pace. The high spots are a powerful setting of 'Confutatis maledictis' and the hopeless, imploring exclamations of 'salva me', which at the end are passed from voice to voice. The closing cadence on 'fons pietatis' brings a measure of comfort and warmth to an otherwise awesome movement. The unaccompanied 'Quaerens me', remarkable for the severity of its counterpoint and the percussive repetition of notes in the lower parts, is an oasis of calm at the most personal crisis point in the whole piece. It is in stark contrast to the 'Lacrymosa', in which the full orchestral and choral forces are again employed. A swinging 9/8 fugue in A minor contrasts with a calmer section in C major. Both are presented twice, except that at its second appearance the calmer section is presented in A major and leads directly to an explosive coda involving the brass bands for the last time.



*Monument dedicated
to the memory of
those who perished
July 1830, drawn by
Jo Nash*

The 'Offertorium' is one of the most extraordinary movements. The chorus change the text in unison on just two notes, A and B flat, around which the orchestra weaves an elaborate prelude. At 'Quam olim Abrahæ', the voices break free of their confinement and close the movement with a long-drawn-out cadence of great beauty. Male voices dominate the 'Hostias', singing a series of chordal phrases that are echoed by the unearthly sound of three high flutes and eight low trombones. The celestial radiance of the 'Sanctus', in which the solo tenor's phrases are echoed by the angelic sound of women's voices, is heightened by Berlioz's use of flute, high solo violins and divided tremolo violas. A fugal 'Hosanna in excelsis' provides earthly contrast to the celestial 'Sanctus' text. There is no 'Benedictus'; instead, the 'Sanctus' music returns, subtly enhanced by the addition of a cello part and quiet, stately bass drum and cymbal strokes. The 'Hosanna' too returns, the compressed fugue being terminated by a noble unison statement of the words 'Hosanna in excelsis'.

The 'Agnus Dei' begins by reprising the chordal phrases of the 'Hostias', but prefaced by slow, separated woodwind chords to which the violas add an artificial echo. We hear again the otherworldly sound of high flutes and low trombones and are led into a reprise of the opening music from the 'Requiem et Kyrie'. The final moments are consolatory: the words 'Quia pius es' are set to the same music as 'fons pietatis'. With a series of two-chord 'Amens', in which the harmonies are subtly varied each time, the work draws to a peaceful close.

REQUIEM ET KYRIE

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.
 Kyrie eleison.
 Christe eleison.
 Kyrie eleison.

*Grant them eternal rest, O Lord,
 and may perpetual light shine on them.
 Thou, O God, art praised in Sion,
 and unto Thee shall the vow be performed
 in Jerusalem. Hear my prayer,
 unto Thee shall all flesh come.
 Lord have mercy upon us.
 Christ have mercy upon us.
 Lord have mercy upon us.*

DIES IRAE

Dies irae, dies illa
 Solvet saeculum in favilla,
 Teste David cum Sibylla.
 Quantus tremor est futurus
 Quando judex est venturus
 Cuncta stricte discussurus.

*Day of wrath, that day
 Will dissolve the earth in ashes
 As David and the Sibyl bear witness.
 What dread there will be
 When the judge shall come
 To judge all things strictly.*

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.

*A trumpet, spreading a wondrous sound
 Through the graves of all lands,
 Will drive mankind before the throne.
 Death and Nature shall be astonished
 When all creation rises again
 To answer to the Judge.
 A book, written in, will be brought forth
 In which is contained everything that is,
 Out of which the world shall be judged.
 When therefore the judge takes his seat
 Whatever is hidden will reveal itself.
 Nothing will remain unavenged.*

QUID SUM MISER

Quid sum miser tunc dicturus,
 Quem patronum rogaturus,
 Cum vix justus sit securus?
 Recordare, Jeus pie,
 Quod sum causa tuae viae,
 Ne me perdas illa die.
 Oro supplex et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis.

*What then shall I say, wretch that I am,
 What advocate entreat to speak for me,
 When even the righteous may hardly be secure?
 Remember, blessed Jesu,
 That I am the cause of Thy pilgrimage,
 Do not forsake me on that day.
 I pray in supplication on my knees,
 My heart contrite as the dust,
 Take care of my end.*

REX TREMENDAE

Rex tremendae majestatis,
 Qui salvandos salvas gratis,
 Salva me, fons pietatis,
 Recordare, Jesu pie,
 Quod sum causa tuae viae,
 Ne me perdas illa die.
 Confutatis maledictis (Jesu)
 Flammis acerbis addictis,
 Voca me . . .
 Et de profundo lacu.
 Libera me de ore leonis,
 Ne cadam in obscurum,
 Ne absorbeat me Tartarus.

*King of awful majesty,
 Who freely savest the redeemed,
 Save me, O fount of goodness,
 Remember, blessed Jesu,
 That I am the cause of Thy pilgrimage.
 Do not forsake me on that day.
 When the accursed have been confounded (Jesu)
 And given over to the bitter flames,
 Call me . . .
 And from the bottomless pit.
 Deliver me from the lion's mouth,
 Lest I fall into darkness
 And the black abyss swallow me up.*

QUAERENS ME

Quaerens me sedisti lassus,
 Redemisti crucem passus,

*Seeking me Thou didst sit down weary,
 Thou didst redeem me, suffering the cross,*

**Tantus labor non sit cassus.
Juste iudex ultionis
Donum fac remissionis
Ante diem rationis.
Ingemisco tanquam reus,
Supplicanti parce, Deus.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.**

*Thou didst redeem me, suffering the cross,
Let not such toil be in vain.
Just and avenging Judge,
Grant remission
Before the day of reckoning.
I groan like a guilty man.
Spare a suppliant, O God.
My prayers are not worthy,
But Thou in Thy merciful goodness grant
That I burn not in everlasting fire.
Thou who didst absolve Mary Magdalen
And hearken to the thief,
To me also hast given hope.
Place me among Thy sheep
And separate me from the goats,
Setting me on Thy right hand.*

LACRYMOSA

**Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.
Pie Jesu, Domine
Dona eis requiem aeternam.**

*Mournful that day
When from the dust shall rise
Guilty man to be judged.
Merciful Jesu, Lord
Grant them eternal rest.*

OFFERTORIUM

**Domine, Jesus Christe, Rex gloriae,
libera animas omnium
fidelium defunctorum de poenis
infernus et de profundo lacu.
Et signifer sanctus Michael
repraesentat eas in lucem
sanctam, quam olim Abrahae
promisisti et semini eius,
Domine, Jesu Christe, Amen.**

*Lord Jesus Christ, King of glory,
deliver the souls of all the
faithful departed from the pains
of hell and from the bottomless pit.
And let St Michael Thy standard-
bearer lead them into the holy
light which once Thou didst promise
to Abraham and his seed,
Lord Jesus Christ. Amen.*

HOSTIAS

**Hostias et preces tibi laudis
offerimus. Suscipe pro animabus
illis quarum hodie memoriam
facimus.**

*We offer unto Thee
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.*

SANCTUS

**Sanctus, sanctus, sanctus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.**

*Holy, holy, holy, God of Hosts.
Heaven and earth are full
of Thy glory. Hosanna in the highest.*

AGNUS DEI

**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, Domine, et lux
perpetua luceat eis, cum sanctis tuis
in aeternam, Domine, quia pius es.
Amen.**

*Lamb of God, who takest away the sins
of the world, grant them everlasting rest.
Thou, O God, art praised in Sion
and unto Thee shall the vow be
performed in Jerusalem. Hear my
prayer, unto Thee shall all flesh come.
Grant the dead eternal rest,
O Lord, and may perpetual light shine
on them, Thy saints for ever,
Lord, because thou art merciful.
Amen.*

BLANDFORD CHORAL SOCIETY, DORSET

Sopranos	Celia Sutton Annette Turner-Jones	Betty Jane Crowther Muriel Dean Nancy Hardy Eileen Lancaster Ruth Milbank Janet Parry Joy Reynolds	Joyce Ringrose Judith Robertson	Basses
Sarah A'Barrow Rita Butler Trudy Francis Elizabeth Greenslade Clare Jenkins Susan Sawyer	Altos Alma Adshead Pepe Bastin Judith Crompton		Tenors Stephen Brooks Frank Greenslade Martin Wright	Tony Butler Alan Francis David Longfoot John Warren Peter Wood

BROCKHAM CHORAN SOCIETY, SURREY

Sopranos	Gwyneth Woollard	Jane Davies Patsy Malcher Sian Mayo Ann Wilson	Nick Hands-Clarke Bob Holland Mike Jarvis Robin Luff Peter Nutley Anthony Potter	Basses
Jill Buckle Peggy Holland Shiela Honeyman Margaret Murray Sue Pratt	Altos Jenny Bartholomew Joan Bennis	Tenors Keith Forsyth		Robert Chalmers David Holland Bruce Pennell Chris Pratt Toby Smith

THE CAMDEN CHOIR, LONDON

Sopranos	Mary Lawrence Dorothy Luciani Maire O'Connell Rosie Perkins Janet Robertson Sue Sole	Vanda Caudrey Wendy Delamore Lynda Fenelon Mandy Hardingham Joan Lindeman Ruth McAllister Juliette Sawkill Lesley Sinclair Clare Tanner	Tenors Chris Cooke Peter Jamieson John Wren	Andrew Hinchley Rory Johnston Tim Perkins Peter Stroud
Susan Clark Joan Coggin Lynne Davies Catherine Ernster Lesley Gould Deborah Hayter Sunderprem O'Keefe Jenny Leggatt	Altos Basia Bielinski		Basses Dan Elliott	

CAMBRIDGE PHILHARMONIC SOCIETY

Sopranos	Wendy Fray Alice Knewstubb Catherine Lofts Brenda Marshall Gwendolen Meadows Barbara Parker Margaret Partridge Evelyn Samuel	Pauline Sekyi	Basses	David Limbert Richard Monk Richard O'Connor Ian Phillipps Alan Rickard Alan Soutter
Valerie Mahy Jane Nunn Pamela Trigg		Tenors David Cole Paul Fray Derek Norman	Kenneth Gambier Desmond Cheale Patrick Hall Peter Knewstubb	
Altos Debbie Davies				

CHISWICK CHOIR, LONDON

Sopranos	Rebecca Phillips Liz Price Christine Quine Sue Riley Pru Ross Bessie White	Gill Drake Linda Evans Diana Goodeve Docker Suzanne Judelson Lynne Lacey Anne Lawson Elizabeth Martyn Lisa Ronaldson Maureen Thomas Felicity Tucker Ann Thomson	Tenors Richard Camp Peter Lawson	John Francis Frank Malthouse Christopher May Mike Phillipps John Rolt Nigel Seymer Frank Tucker Michael Wilks John Wilson
Sue Chandler Dawn Dearing Helen Forsyth Paula Grossman Edith Hafenrichter Marion Lapladie Sue Lawrence Sarah Livingstone Chris Moffatt	Altos Judy Donath Gillian Downs		Basses Tony Fogarty Piers Ford Crush Ian Hunter	

CARDIFF BACH CHOIR

Sopranos	Joyce Griffiths Jan Palmer Delun Rees	E M Jones Felicity Davies Helen Fletcher	David Jones Robert Tucker Michael Foster	David Evans Cenmyr Thomas Peter Webb Max Harper
Ann Bryan Ann Davies Betty Johnston Ann Meurig Jones M R Warfield	Altos Iris Brown	Tenors Cecil James Keith John	Basses Arthur Bridgman	

COVENTRY PHILHARMONIC SOCIETY

Sopranos

Ann Benson
Janet Cowles
Christine Darmon
Joan Donaldson
Doreen Earl
Pat Fleming
M J Harris
Marion Jackson
Doreen Leach

Susan Lee
Margaret Parkinson
Sarah Philpott
Anne Polson
Sally Rice
Judith Robins
Maureen Spencer
Menna Thomas
Jill Waring
Marilyn Withers

Altos

Heather Amery
Brenda Barratt
Gillian Chiles
Rosalind Coles
Joanna Davis
Janet Eardley
Margaret Jakiel
Barbara Lewis

Eirlyth Lockett
Jean Pardon
Janice Peck
Dorothy Perrins
Daphne Plummer
Jean Schneider
Jean Smith
Alison Stanley

Tenors

Andrew Bell

Richard Haw
Andrea Lloyd

Basses

Andrew Adam
Peter Corne
Neville Davis
John Jones
Malcolm Lewis
Dennis Norfolk

THE CUNNINGHAME CHOIR, AYRSHIRE

Sopranos

Collette Davis
Ellen Hart
Joanne Kelly
Mary Stonelake
Karen Turner

Lorna Haining
Patricia Stevenson

Altos

Netta Beaton
Betty Buchanan

Kay Frost
Elna Martin
Mary Stewart
Chris Willis

Tenors

Ian Buchanan

Alan Lang
Ian Paterson
Jim Smith
John Turner

Basses

Eric Bruce

Douglas Martin
Robert Young
Steven Bradley
Ivor Willis

DOVERCOURT CHORAL SOCIETY, ESSEX

Sopranos

Audrey Brook
Pat Clarke
Maureen Goddard
Anne Lord

Sue Payne
June Wheeler
Hilda Duff
Kate Guilfoyle
Marian Heath
Audrey Shiers

Jane Tettmar
Phoebe Ward

Altos

Beryl Burleigh
Marie-Louise Collins

Brenda Knight
Constance Wilson

Tenors

John Coptcoat

Basses

Ronald Brett
Brian Collins
Ian Wood

DURHAM CHORAL SOCIETY

Sopranos

Maureen Aspinall
Heather Batey
Alison Curry
Elizabeth Fewster
Marjan Hartley
Valerie Revely

Joyce Robson
Kathie Ross
Connie Stone

Altos

Pam Beasley
Lindy Easten

Alison Farren
Jenny Hayward
Wendy Keys
Mary Oliver
Glenys Sandham
Ros Saunders
Sadie Thompson

Tenors

Chris Butler
David Crookes
Patrick Holroyd
Matthew Leach
Robert Simpson

Basses

David Baggott
Roy Beasley
Arthur Candeland
Fred Oliver
William Todd

EDINBURGH ROYAL CHORAL UNION

Sopranos

Loraine Alexander
Fiona Anderson
Jane Bell
Iona Binnie
Libby Campbell
Morvyth Davis
Jane Freshwater
Alison Gow
Olive Kinnear
Susanne Low
Alison Lyon
Helena McIntyre

Bonnie Moore
Susan Morrison
Deborah Neale
Sheena Nicolson
Margaret Paton
Kathy Rankin
Adriana Skaraas
Rosemary Stewart
Joanna Stewart
Maureen Stewart
Jane Watson
Vivien Wilson

Altos

Moirá Allingham
Janet Darling
Jillian Davey
Lilian Davidson
Carolyn Dow
Emma Fraser
Kathleen Hendry
Carole Hope
Tony Ireland
Ena McLatchie
Catherine McLaughlin
Jane McLeod

Joyce Murray
Heather Neilson
Angela Robertson
Vera Stewart
Vida Thomson
Beatrice Wickens
Alny Younger

Tenor

Danny Gilbert

Basses

John Aldhous

John Fairhurst
Peter Freshwater
Dominic Goodwill
John Greer-Spencer
Andrew Matheson
James Miller
Alistair Munro
Ross Munro
Geoffrey Newton
Stuart Pawley
Roy Russell
David Williams

ELLESMERE PORT MUSIC SOCIETY, MERSEYSIDE**Sopranos**

Isobel Astley
Ann Barlow
Delia Brettell
Jan Bland
Joan Bloore
Jane Gibbs
Susan Haywood
Jean Hyndman
Anne Jones
Maisie Kench
Julie Kench
Susanne Kilgallen
Ruth Leach
Pamela Levett
Anne Lighten
Linda McCann
Beryl Maggs
Jane Manning
Nicki Mee

Dorothy Mowles
Joan Myatt
Marylin Openshaw
Janette O'Flanagan
Katherine Parr
Mil Range
Margaret Richards
Vivien Robinson
Helen Scott
Margaret Scudamore
Ruth Slack
Eileen Smith
Audrey Thomas
Jean Townson
June Wale
Angela Weaver
Sylvia Wise

Altos

Edna Astley

Patricia Banfill
Josephine Barrington
Lyn Bennett
Pamela Byrne
Hilary Cook
Pauline Cook
Rachel Cooke
Gillian Cope
Janette Elliott
Linda Hamilton
Jean Hadfield
Valerie Holroyd
Gail Jones
Alison Kay
Jessie Land
Judith McCannon
Milly McGroarty
Mary Monkhouse
Rhiannon Morgan
Patricia Parker

Valerie Price
Kathleen Robertshaw
Audrey Rooney
Caroline Robinson
Valerie Savins
Brenda Sheard
Christine Surfleet
Anna Titchmarsh
June Walkley
Molly Watson
Catherine Willis

Tenors

Raymond Bonnard
Graham Mercer
Charles Minors
Peter Murphy
Malcolm Perry
David Prince

Ian Smith
David Williams
Malcolm Williams
David Willis

Basses

Phillip Banfill
Athol Barrington
Steve Brettell
John Carter
Johnathan Howell
David Long
Peter Moody
Ian Myatt
Michael Orriss
Steve Rogers
Ray Skinner
Frederick Small
Ben Williams
Steve Wood

FINCHLEY CHORAL SOCIETY, LONDON**Sopranos**

Peronel Barnes
Pamela Dawswell
Jenny Devos
Anne Dhoul
Judy Dodds
Elizabeth Forsyth
Cynthia Fox
Lore Gort
Molly Hunt
Jill Huckstep
Tina Kaps
Barbara Kay

Ann Kirby
Norma Leen
Jean Leyland
Myrtle Levy
Millie Renn
Ailsa Shores
Jacqueline Thomson
Maria Webb
Margaret Woodland

Altos

Susan Bowman

Margaret Bissett
Linda Carey
Renate Chambery
Hilde Davis
Sheila Edmundson
D Earl
June Grieve
Melvina Hartland-Swann
Irene Harper
Rosemary Helfer
Joyce Judkins
Hilary Kyriakides
Annabelle Lake

Muriel Mennell
Audrey Morris
Mary Pavitt
Helen Pickering
Edith Rumbal

Tenors

Frank Cartmell
Ronald Cerner
Geoffrey James
Donald Jennings
Roger Knight

Basses

Chris Bruce
John Davis
Daniel Davis
Alan Duke
Michael Hamm
Reginald Judkins
Ambrose Murray-Davey
Alan Nafzger
Charles Posner
Jeremy Pratt
Stephen Westoby

GOLDSMITHS CHORAL UNION, LONDON**Sopranos**

Hilary Avshu
Meriel Beeden
Hester Bonnerman
Deborah Bowers
Kate Cameron
Jo Churchill
Angela Coleman
Maureen Coleman
Catherine Cooke
Anne Cotter
Caroline Dacey
Tessa Gould
Hilary Hunt
Jenny Leach
Giz Marriner
Wendela Pascall
Caroline Phillips
Anne Randall
Marjorie Trone
Judith Wright
Penny Wright
Gillian Shelvey
Helen Pattison
Irene Clugston

Lyn Corke
Gillian Edelstone
Jenny Garrett
Barbara Janes
Kathy Johnston
Su Johnston
Joanna Kenny
Janet Kirkland
Janet Lynch
Lyn Mycroft
Jean Ramsey
Catherine Ribton
Gillian Rogers

Altos

Hilary Clifton
Romaine Ford
Patricia Gracey
Meg Green
Margaret Haggis
Barbara Harding
Claire Jemmett
Rachel Keegan
Jean Laidlaw

Helen Lancaster
Alison Leggatt
Sylvia Levinson
Olga McLoughlin
Gwen Milne
Betty Newbury
Elizabeth Newman
Dinah Nichols
Avril Sessions
Deborah Smith
Sarah Smith
Rosemary Bishton
Maggie Dean
Fiona Dick
Jane Eastwood
Christine Edmond
Pat Hicklenton
Krystyn Holloway
Nina Manasseh
Julia Mikardo
Lindsay Paget-Cooke
Maggie Ronald
Connie Suter
Victoria Ware
Pat Whitsey

Catherine Walker

Tenors

William Gould
Andrew Hamer
Martin Hart
Alan Jackson
Stephen Locke
Martin Miller
Phil Stoneham
Tom Taylor
David Whiteley
Jonathan Haskell
Michael Wright
Francisco Diego
David Hayes
Godfrey Rock
Alistair Seaton
David Willingham

Basses

Stephen Briggs
David Corke
Michael Elstone

Colin Grimsey
Richard Grimsey
Stephen Jones
Tim Maby
Patrick Orpen
Peter Smith
Roland Smith
Gerald Sykes
Geoff Brazier
Keith Browne
Michael Burns
Steve Collin
John Hague
Brian Hicklenton
David Holloway
Bill Johnston
Maurice Kench
Mike Lock
John Norkett
Jim Shenton
Michael Shier
Charles Smith
John Suter
Chris Watts
Paul Tobin

GOOLE CHORAL SOCIETY, HUMBERSIDE**Sopranos**

Monica Allen
Judy Backhouse
Mary Dent
Karen Dunleavy
Hazel Dunn
Margaret Hindmarsh
Dorothy Muse

Pamela Muse
Debbie Newton
Wendy Shand
Janet Sharp

Kathryn Sharp
Betty Stamp
Dianne Thompson
Rita Ward

Altos

Brenda Burton
Betty Chant
Janet Clarke
Dorothea Day
Gill Falkingham
Emily Grassby
Agnes Hill

Anne Hudson
Pearl Marwood
Joan Meikle
Margaret Tordoff

Tenors

Philip Brough
Frank Ella
Garry Griffith

Brian Hill

Basses

John Allen
David Fishburn
John Hammond
Gordon Johnson
John Lister
Ralph Marwood

GUILDFORD PHILHARMONIC CHOIR, SURREY**Sopranos**

Kathleen Aldridge
Helen Archibald
Louise Barnfield
Jilly Bradshaw
Mary Broughton
Elaine Chapman
Jill Davies
Andrea Dombrowe
Barbara Doyle
Celia Embleton
Rita Frita
Jenny Hakim
Susan Hinton
Rita Horton
Joy Hunter

Elaine Inglis
Judith Lewey
Alison Munro
Rosemary Munro
Christine Nicholson
Susan Norton
Robin Onslow
Alexandra Palmer
Margaret Parry
Rosalind Plowright
Jean Radley
Judy Smith
Enid Weston
Christine Wilks

Altos

Iris Ball

Iris Bennett
Alison Bosley
Jean Brown
Sheila Davidson
Maggie Guilfoyle
Ingrid Hardiman
Marilyn Hill
Carol Hobbs
Sheila Hodson
Katharine Isaac
Helen Lavin
Christine Medlow
Brenda Moore
Faye Richardson
Prue Smith
Rosemary Smith
Margaret Tingley

Hilary Trigg
Pauline Vince
Jean Whitehouse

Tenors

Christopher Anderson
Bob Bromham
Adrian Buxton
Henry Carew
Toby Crowe
Geoffrey Forster
Leslie Harfield
Maggie van Koetsve
Nick Lamb
Peter Lemmon
Andrew Ross

Jeni Young

Basses

Michael Allen
Graham Barwick
Michael Bradbeer
John Britten
Walter Chattaway
Douglas Corr
Peter Herbert
Maxwell New
John Parry
Don Skipper
Philip Stanford
Andrew Whitehouse
Ralph Whitehouse
Martin Wilks

INVERNESS & DISTRICT CHORAL SOCIETY**Sopranos**

Adrienne Adie
Sheila Cumming
Nancy Davies
Sheila Davies
Christine Dora
Jean Duncan

Anita Dunlop
Doris Fowler
Dorothy Lindsay
Christine Mackintosh
Christina MacLeod
Jean Thom
Barbara Young

Altos

Valery Dean
Lorraine Geddes
Dorothy Mackay
Jessie MacPherson
Patricia Moore
Jo Campbell

Ray Skinner
Marjorie Storey
Margaret Swan
Fran Tilbrook

Tenors

Ian Fairgrieve

William Proudfoot

Basses

Ken Chegwyn
Geoff Davies
Ralph Duncan
Iain Mackintosh
Alastair Owens

LINDOW SINGERS, CHESHIRE**Sopranos**

Helen Baker
Jennifer Beames
Jean Gill
Joan Mitchell

Valerie Pickwell
Anne Tyler

Altos

Suzanne Browne

Elizabeth Creswell
Margaret Douglas
Fay Ellis
Sheila Purchase
Dorothy Ridehalgh

Tenors

David Barrett
Mike Nendick
Roy Vickery
Keith Worrall

Basses

Peter Armstrong
John Parker
Iain Purchase
Stephen Swinfin

LLANDAFF CATHEDRAL CHORAL SOCIETY, SOUTH GLAMORGAN**Sopranos**

Ann Attwool
Ann Bailey-Wood
Joan Baird
Helena Evans
Ella Goulstone
Miranda Green
Jean Guest
June Holt
Myra Jenkins
Paula Jessett
Loulla Mathews

Ann E Pugh
Joy Waldock
Madeleine Webb
Diane Daniel
Marnie Francis
Norma Fraser
Margaret Johns
Chloe M Jones
Sarah Read
Vera Rowlands
Christine Snow
Jean Urquart

Altos

Eira Davies
M Gilbert
Carwen Jones
Hilary Kitcher
Jean Llewellyn
K R Paradise
Sally Sleat
Jill Turner
Jean Wines
Joyce Bradbury

Patricia Edwards
Jane Jenkins
Helen Johnson
Julia Stevens
Jessie Thomas
Dilys Wright

Tenors

Royston Bailey-Wood
Andrew Trinick

Basses

C Gale
F Gilbert
Michael Pugh
Bernard Schutz
P E Wright
Kenvyn Hopkins
Donald Jessett
George Thomas
John Wills

OXFORD HARMONIC SOCIETY

Sopranos

Elizabeth Bremner
Lucinda Coventry
Glenys Davies
Pia Eckelaar
Michelle Ellender
Gillian Jenkins

Anne Marie Jones
Peggy Simpson
Hilary Whitehouse
Dorothy Wilson
Elizabeth Wilson
Mary Williams

Alto

Louise Armstrong
Beryl Barringer
Naida Christie
Peggy Cordy
Philippa Logan
Maureen Robertson

Susan Timperley
Lesley Thomas
Ruth Wickett
Shirley Wild

Tenors

John Cordy

Trevor Hyman

Basses

Henry Christie
John Eckersley
David Kay
Joseph Wilson

PORTSMOUTH FESTIVAL CHOIR, HAMPSHIRE

Sopranos

Hazel Barrow-Vale
Glenis Bennett
Jean Buckle
Jane Dalton
Mollie Dear
Julie Durham
Elizabeth Earwood
Sheila Evers

Alison Harding
Shirley Knowles
Catherine Laine-Toner
Carol Mulready
Kate Painter
Rachel Saunders
Lesley Segrave
Carole Sharpe
Beryl Swindells
June Witham

Celia Woodward

Altos

Cynthia Bird
Marilyn Clare
Audrey Croucher
Pam Fontana
Vera Parker
Lilian Petersen

Myra Pinhorn
Ruth Shack
Christine Wagstaff
Janet Whitehead
Judith Wyatt

Tenors

Brian Harwood
John Holtam

Basses

George Baughan
Hugh Burns
Jeremy Miles
Chris Painter
Dave Petersen
John Sammons
Peter Tippetts

THE PRIORY SINGERS, NORTHUMBERLAND

Sopranos

Leila Cashman
Val Goldthorpe
Susan Holmes
Sylvia McDougale
Margaret McNaught
Beulah Miller
Muriel Oates
Chris Ramm
Gwyneth Robinson

Gill Scott
Irene Thompson
Ann Thwaites
Catherine Tweddle
Betty Walker
Margaret Wheeler
Janet Wrench

Altos

Barbara Brown

Joy Campbell
Margaret Danskin
Mary Davis
Thelma Gilhespy
Anne Greaves
Shelagh May
Barbara Millns
Meryl Sharp
Betty Sharples
Rachel Thompson

Margaret Varley

Tenors

John Ahlstedt
David Barraclough
Nick Brown
Adam Nichols

Basses

Dereck Brown

Chris Campbell
Glenn Davis
Robin Gilhespy
Keith Sargeant
Ernest Scott
Richard Taylor
Jim Teasdale
Len Thompson
Paul Williams

THE RUSHMOOR CHOIR, HAMPSHIRE

Sopranos

Audrey Batchelor
Mary Clark
Donia Coomber
Betty Dickson
Marjon Elsdon
Katherine Johnson

Gillian Leakey
June Marshall
Marilyn Martin
Margaret Monk
Vivienne Owen
Joyce Shoebridge
Lynn Swain

Altos

Maureen Hunter
Mary Law
Anne Rogers
Betty Saunders
Barbara Thake
Maralyn Wong

Tenors

Boyd Burgess
Rod Coomber
Arwyn Jones
Ian Wickens

Basses

Mark Maclay
Ian Powell
Alex Varden

ST GEORGE'S SINGERS, CHESHIRE

Sopranos

Margaret Adshead
Joyce Aland
Margaret Anderson
Marie Bailey
Margaret Brailsford
Patricia Bromilow
Denise Clarke
Jean Collins
Maureen Davies
Jean Dutton
Gwyneth Fifé

Betty Gaskell
Mavis Holmes
Anthea Howell
Valerie Jones
Myrtle Kendal
Helen Long
Cynthia Marshall
Johanna McCarthy
Maggie McDougall
Barbara Thorpe
Melita Turner
Kathleen Wood
Barbara Yates

Altos

Nancy Booth
Jacquie Davies
Sarah Eagland
Philomena Eccles
Jean Egerton
Shelagh Gall
Margaret Hutchcroft
Constance Jones
Christine McConkey
Helen Rowlands
Anne Sallaway

Branwen Smith
Anne Taylor
Anne Walters
Patricia Wardle
Ann Young

Tenors

Christopher Garretty
Kenneth Johnson
Gareth Rowlands

Basses

Eric Adshead
Barry Anderton
William Carter
Ian Clarke
Kenneth Dawes
Graham Eagland
John Ellis
James Hutchison
Emlyn Rhoderick
Peter Smith
Roy Thomas
Norman Whitlam

TWICKENHAM CHORAL SOCIETY, LONDON

Sopranos

Gill Atkin
Sandra Bell
Liz Butler
Penny Cavan
Kathy Embleton
Diana Evans
Joy Fleck
Debbie Senders
Rosemary Gough
Jane Mansell
Margaret Harvey
Alison Hutchins
Sarah Jones
Margaret Lord

Deborah Lumb
Kate Mehanna
Pamela McWilliam
Ruth Parker
Pat Plummer
Dorethea Willerding
Candy Williamson

Altos

Susan Britton
Margaret Burnham
Mary Cooksey
Dorothy Cox
Julie Hall
Margaret Hamilton

Anne Hulbaekdal
Rosemary Jeffery
Clare Jeffery
Susan Lewish
Meg Lewis
Jane Murphy
Susan McCarty
Jane Newman
Barbara Orr
Anne Stephens
Christine Stuart
Anne Sutton
Jayne Swindin
Carol Thomas
Lucy Watson

Felicity Williams
Denise Willingham

Tenors

David Amos
Colin Flood
Clive Hall
Chris Hardy
Richard Kendal
John Mullinar
John Orr
Mark Robins
David Stanners

Basses

Andrew Blyth
Alan Brookes
Jim Coupar
Alan Hicks
Leslie Hill
Gareth Lewis
Robert Marson
Peter Midgley
Adrian Mumford
Paul Newton
Michael Turner
Robert Vickers
Robert Webb
Richard Welton

UNIVERSITY HOSPITAL OF WALES CHORAL SOCIETY, SOUTH GLAMORGAN

Sopranos

Anne Davies
Margaret Hughes Thomas
Mary Jones
Mildred Jones
Valerie Jones
Barbara Leigh
Helena Massey

May Penn
Dorothy Peregrine
Ruth Selby
Josie Tanner
Lorna Tapper-Jones
Jackie Visser
Valerie Wood

Altos

Rosemary Brown

Valerie Colgan
Betty Hollis
Alison Holmquist
Christine John
Christine Mills
Valerie Simpson
Eiddwen Thomas
Christine Warren

Tenors

Robert Davies
David Griffiths
Kenneth Lawrence
Gerard Massey
John Sutton
Tudor Thomas
Geoffrey Trinick

Basses

Alan Davies
David Glass
Frank Grogan
Horace Hall
Christopher Holmquist
Frederick Howell
Paul Reynolds
Basil Vaughan
Aubrey Waters
David Williams

BARNET CHORAL SOCIETY

Musical Director: Colin Durrant

Rehearsals: Church House
Wood Street
Chipping Barnet
Wednesday evenings, 7.45
September - July

Contact Sandra Culhane
Hon Secretary
8 West End Lane
Barnet
(01) 441 5502

ELLESMERE PORT MUSIC SOCIETY

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Chorus Master: Neville Creed

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Songs**

Full details from Mrs Kathy Atkins
(0483) 444 666

BASINGSTOKE CHORAL SOCIETY

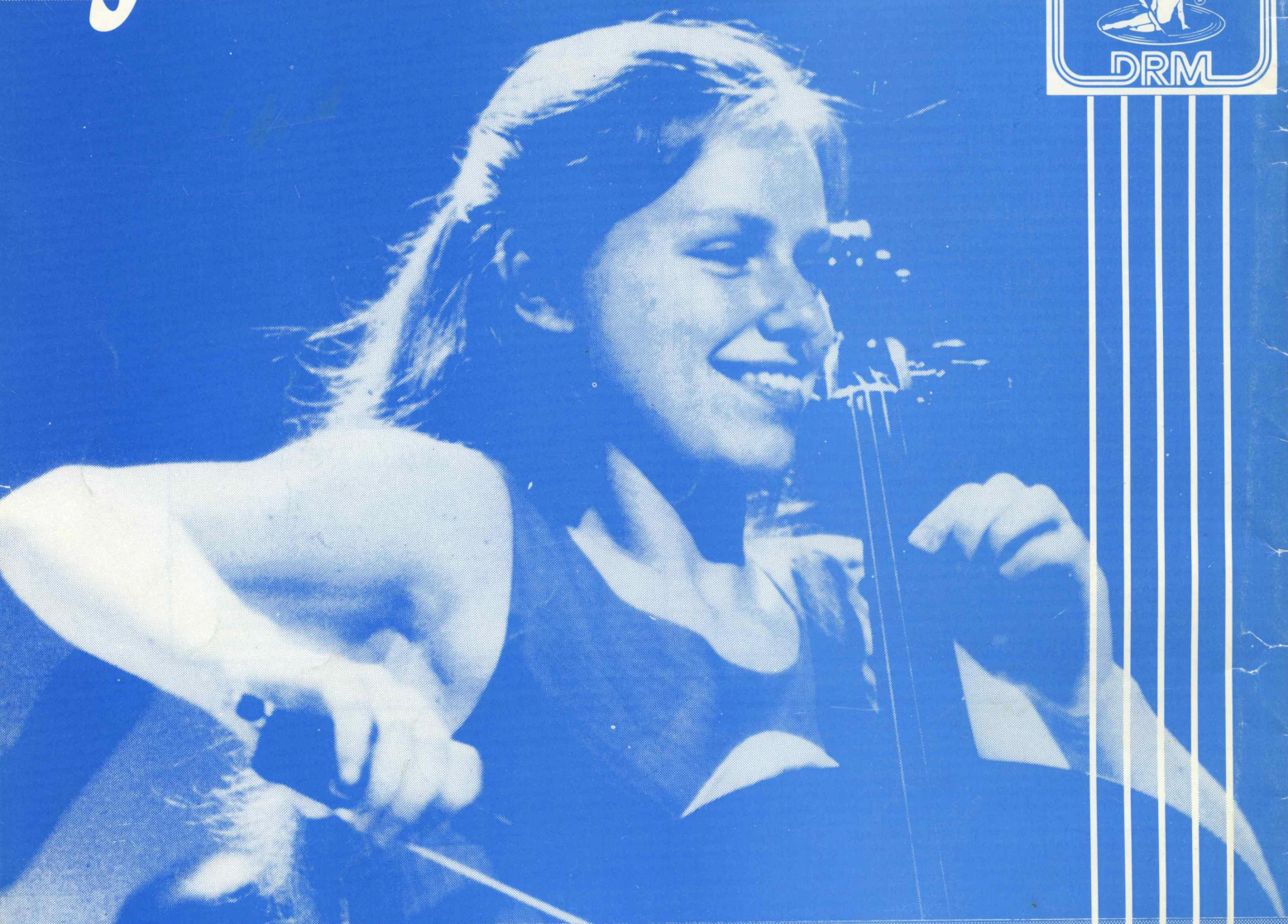
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Child of our Time
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Barbara Fairbrother,
Admin. Secretary,
Reading (0734) 332 435

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