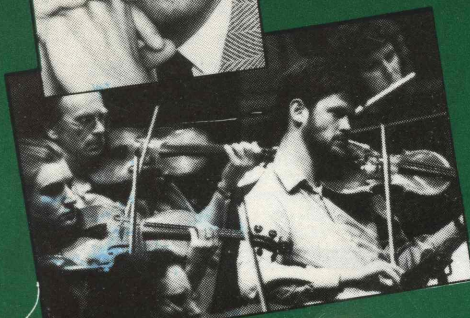
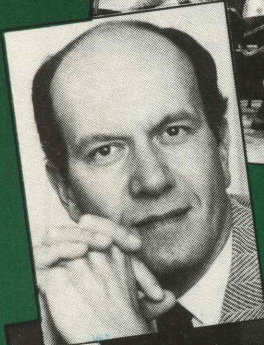
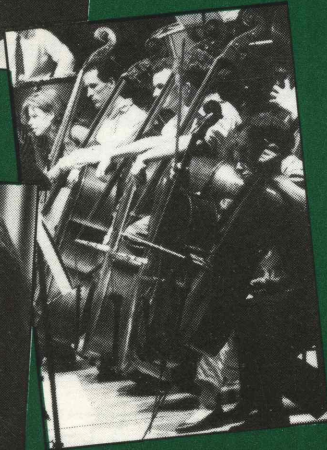
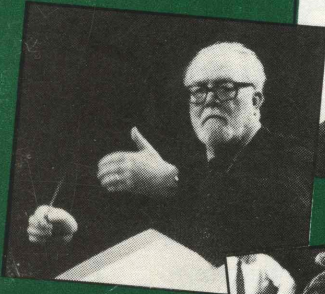


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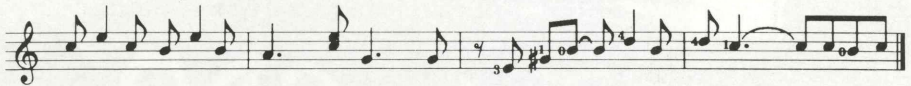
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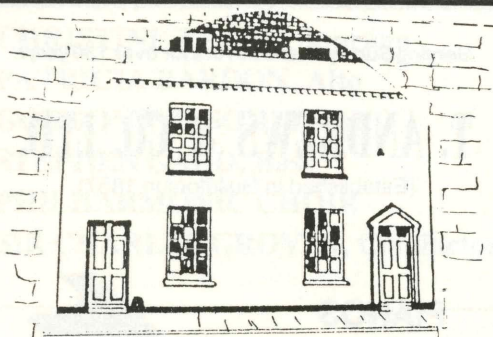
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## UNIVERSITY OF SURREY DEPARTMENT OF MUSIC



Members of the public are most welcome at all our concerts, which take place during term-time in the Performing Arts Technology Studios on campus. Wednesday Lunchtime Recitals start at 1.15 pm and are admission free. Concerts are also held on selected Thursday and Sunday evenings and afternoons.

Please call the Department if you would like to be placed on our mailing list.

Further information is available from: -

The Secretary  
Department of Music  
University of Surrey  
Guildford, GU2 5XH  
(Tel: Guildford 509317)

### 1990-91 Term Dates

Autumn Term: 8 October to 14 December 1990

Spring Term: 7 January to 15 March 1991

Summer Term: 22 April to 28 June 1991

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## Guildford Philharmonic Society

(Charity Registration 288295)

The GUILDFORD PHILHARMONIC SOCIETY, for the Friends of the Guildford Philharmonic Orchestra, is Guildford's foremost musical appreciation group. It was founded primarily to encourage both its own members and the public at large to be aware of, and to enjoy, the Orchestra's season of concerts in the Civic Hall, the Hall originally built for Guildford's own orchestra. And it provides opportunities to enjoy a wide variety of first class musical events at special Members' Evenings.

### MEMBERS EVENTS 1990/91

**23rd September:**

New Members' Reception in Civic Hall Restaurant

**31st October:**

Members' Evening, Guildhall, High Street, Guildford  
Cathy Beynon (harp) Emily Beynon (flute)

**8th December:**

Members' Reception following concert

**6th January 1991:**

New Year 'Wine and Mince Pie' Party to follow the New Year Concert

Tickets: Members £1.50; Non Members £2.00; Children £1.00

**16th February:**

A String Quartet (details and venue to be confirmed)

**9th March:**

Members' Reception following Concert

**17th April:**

ANNUAL GENERAL MEETING

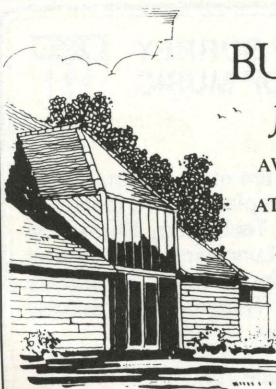
Methodist Church Hall, followed by a Piano Recital

### MEMBERSHIP RATES are:

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# GUILDFORD BOROUGH COUNCIL CONCERTS 1990/91

CIVIC HALL, GUILDFORD

SATURDAY 3 NOVEMBER 1990  
at 7.30 p.m.



## CIVIC CONCERT

The Guildford Philharmonic Orchestra welcomes the Mayor and the members of Guildford Borough Council to its annual Civic Concert, recognising at this concert the work of the Council without whose consistent support and enlightened attitude it would not have been possible to achieve the orchestra's present national standing or maintain the quality and variety of concerts which remain an example to concert promoters throughout the country.

TONIGHT'S CONCERT WILL BE PERFORMED WITH  
NO INTERVAL.

# Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN, JOHN LUDLOW

**CHRISTINE TEARE, Soprano**

**PATRICIA BARDON, Alto**

**GORDON WILSON, Tenor**

**STEPHEN GADD, Bass**

**PHILHARMONIC CHOIR**

**SIR CHARLES GROVES, Conductor**

---

THIS CONCERT IS PROMOTED BY GUILDFORD  
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The Guildford Philharmonic Orchestra has been an important part of the local scene for well over forty years now.

BOC Limited cannot claim such a pedigree in Guildford, but is an equally well-established institution, having celebrated its centenary in 1986.

In 1886 the company had one product, oxygen, which had only two applications: as a medical gas and to produce limelight for theatres.

Since that time, research and investment have continuously expanded the range of gases on offer and the applications for which they can be used.

Today, BOC Limited is part of The BOC Group, a public company with an annual turnover of about £2.8 billion and which contributes to the economies of some fifty countries throughout the world.

As the major UK operating company of The Group, BOC Limited produces and distributes a wide range of industrial, medical and special gases.

Most people on hearing the name BOC think of cylinders holding oxygen and acetylene for use in welding or cutting processes.

The range of industrial gases is much wider than this though and many of BOC's products are not supplied in cylinders at all, but are delivered in liquid form or direct to the customer by pipeline from a BOC production plant.

Currently, the fastest growing sector of the industrial gases market is the supply of liquid nitrogen to the food and brewing industries.

Much of the frozen food which you buy in supermarkets today has been frozen with liquid nitrogen, and nitrogen, together with a variety of gas mixtures produced by BOC Special Gases, is also used in the packaging of foods.

BOC is active in the emerging electronics industries as well, supplying the makers of semiconductors and compact discs with a range of ultra high purity gases needed to make these products.

The company maintains its original links with medical practice. It supplies medical gases such as oxygen, nitrous oxide and Entonox (a pain relieving mixture) to the NHS and is a major player in the market for domiciliary oxygen.

Finally the company has also been involved in distribution services for some twenty years.

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That, in outline, is BOC Limited. A company with a distinguished past and an exciting future.

For just over four years, the headquarters of BOC Gases have been on The Surrey Research Park here in Guildford, with Transhield and Storeshield in Aldershot. As a relative newcomer to the area, BOC is keen to build a fruitful relationship with the local community and hopes that the opportunity provided by this concert has given you a clearer idea of BOC's rôle.

Another major company in The BOC Group, also located on The Surrey Research Park, is BOC Cryoplants Limited, which designs and manufactures cryogenic process equipment. Its presence on the Research Park has further strengthened BOC's commitment to Guildford.



### 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.

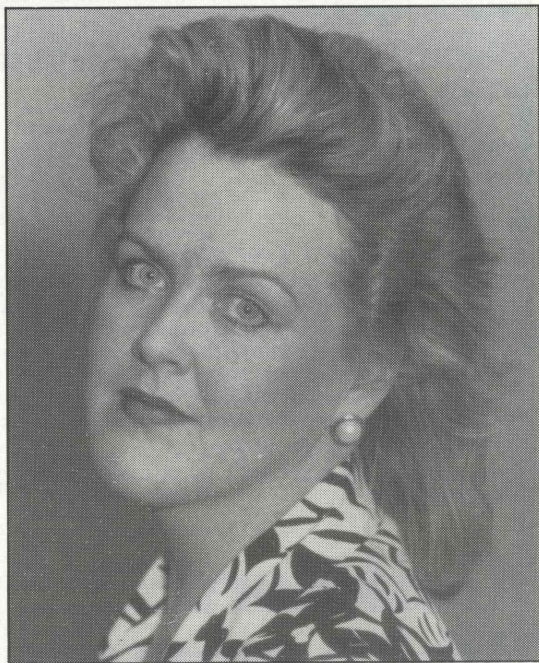
His years with the BBC Northern Symphony Orchestra (now the BBC Philharmonic), the Bournemouth Symphony, Welsh National Opera and Royal Liverpool Philharmonic Orchestras were full of tremendous achievement, many first performances and much encouragement of young composers, conductors and soloists. Under 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.



### Christine Teare Soprano

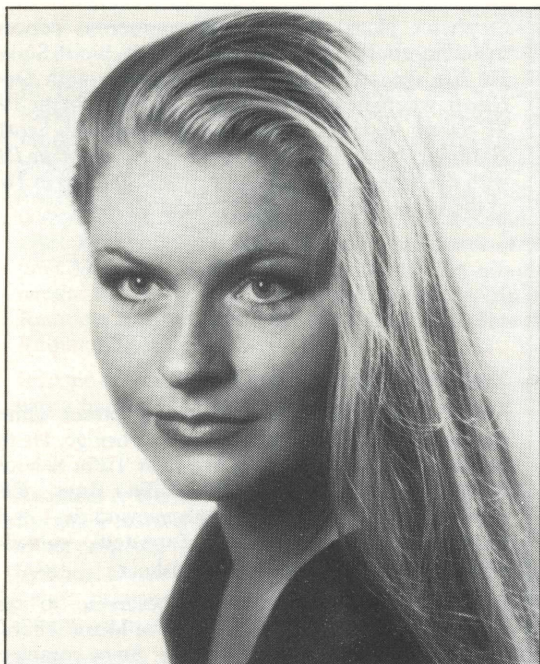
Christine Teare was born in the Isle of Man and studied at the Royal Academy of Music in London. She now studies with Rudolf Piernay.

She made her operatic debut with Welsh National Opera as a Flower Maiden *Parsifal* and has also sung Helmwig *Die Walkure*, Musetta *La Boheme*, Donna Anna *Don Giovanni*, the Empress *Die Frau Ohne Schatten*, Amelia *Un Ballo in Maschera*, Berta *Il Barbiere Di Siviglia*, The Countess *Le Nozze Di Figaro* and the Third Norn *Gotterdammerung* with the company.

She has sung Ortlinde *Die Walkure* for the Royal Opera House, Covent Garden, First Lady *The Magic Flute* and a Flower Maiden *Parsifal* with English National Opera and Donna Anna *Don Giovanni* for Opera North.

Christine Teare sang in Julian Mitchell's play *After Aida* based on the works of Verdi, at the Old Vic, London and on tour in Wales. She has also recorded roles in Janacek's *Osud* with Sir Charles Mackerras and excerpts from *Der Obersteiger* for the National Theatre production of *Dalliance*. She has broadcast with the BBC Concert Orchestra and for Radio 2. She recently sang Tove in Schoenberg's *Gurrelieder* in the Leeds International Concert Season conducted by Sir Charles Groves.

Future plans include Helmwig and the Third Norn in *The Ring* for the Royal Opera House, Covent Garden. She will also sing Minnie *La Fanciulla Del West* and the title role in *Aida* for Welsh National Opera.



**Patricia Bardon**  
Alto

Patricia Bardon was born in Dublin, Ireland, where she studied with Veronica Dunne at The Dublin College of Music. She came to the fore after winning 2nd place in the 1983 Cardiff Singer of the World Competition.

Patricia Bardon has a wide concert, oratorio and lieder repertoire. Recent engagements in this country have included concerts with the English Chamber Orchestra, in London, Royal Liverpool Philharmonic (Messiah and 'Midsummer Night's Dream'), the Scottish Chamber Orchestra, the Ulster Orchestra (Kindertotenlieder), the Welsh National Opera Orchestra (Ruckertlieder) and the Northern Philharmonia (Messiah). Concert work abroad has taken her to Spain, France, Holland, Hungary, Switzerland, America and Japan.

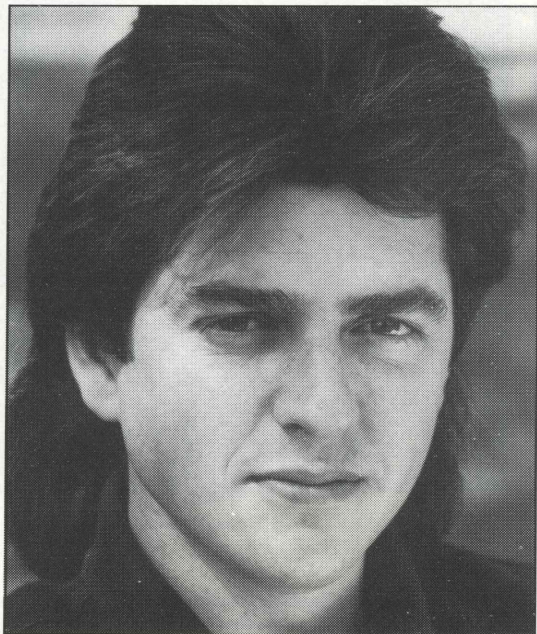
Television work has included two programmes featuring her work with BBC Northern Ireland, 'The Dennis O'Neill Show' and regular appearances with RTE in Ireland.

In 1988/89 she made her American debut with the Cincinnati Symphony Orchestra in the 'Missa Solemnis' conducted by Jesus Lopez Cobos and the same season sang the Mozart Requiem in Barcelona and Madrid and concerts with the Scottish National Orchestra and in Belgium.

Apart from her operatic work in Dublin where her roles have included Maddalene (Rigoletto) and Olga (Eugene Onegin), she has appeared with Welsh National Opera in their Ring Cycle at Covent Garden, as Anna (The Trojans) for Opera North, and Suzy (La Rondine) in Basel. Operatic engagements in 1989/90 have included the title role in *The Rape of Lucretia* for

the Opera Theatre Company in Dublin and the world premiere of Bose's '63 Dream Palace'.

Future engagements include Anna (The Trojans) for Scottish Opera, The Magic Flute at the Asturias Festival in Oviedo, Prokofiev's 'Alexander Nevsky' in Bruxelles and the Mozart Requiem in Leeds.



**Gordon Wilson**  
Tenor

Gordon Wilson studied at the Royal Scottish Academy of Music and Drama where he won the Lieder and Tenor prizes.

Before leaving the RSAMD he also won the Sir James Caird Scholarship and continued his studies with William McAlpine.

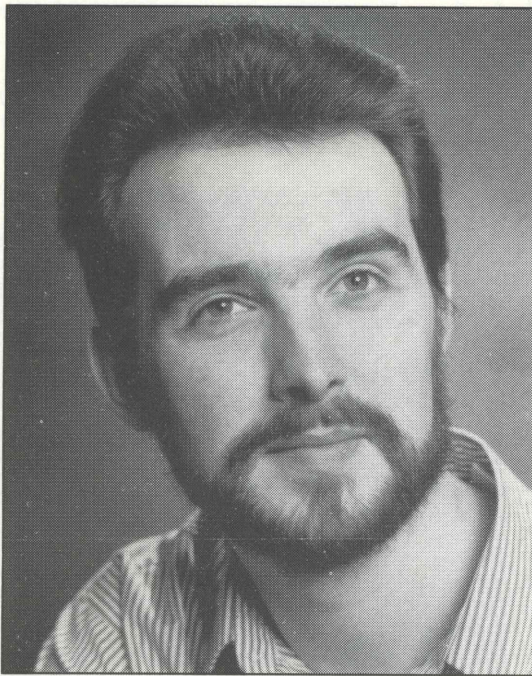
He made his debut with Opera 80 where his roles included the Duke *Rigoletto*. He has sung First Gondolier and Strolling Player *Death in Venice* with Glyndebourne Touring Opera and the Marquis *The Standard Bearer* and Joddy/Prior *Caedmon* as part of the Royal Opera's Garden Venture.

Recent concert engagements have included Bach *St. John Passion*, Beethoven *Fidelio*, Britten *St. Nicholas*, Handel *The Messiah*, Mozart *Requiem* and Verdi *Requiem* and *Oberto*.

1990 Engagements included Edgardo *Lucia Di Lammermoor* for Opera 80, Verdi *Requiem* with Sir Charles Groves and Rossini *Tancredi* for the Buxton Festival.

Future plans include Judith Weir *The Vanishing Bridegroom* for Scottish Opera and Verdi *Requiem* with Sir Charles Groves.

In 1991 he will make his debut at the Royal Opera House, Covent Garden as Nathaniel *The Tales of Hoffman*.



**Stephen Gadd**  
**Bass-Baritone**

Stephen Gadd began his vocal training as a boy soprano at Coventry Cathedral and continued as a choral scholar at St. John's College, Cambridge. He graduated in 1986 and continued his study at the Royal Northern College of Music, under the tuition of Patrick McGuigan.

Stephen's wide repertoire in Oratorio has allowed him to appear throughout Britain and he is an experienced recitalist. He has appeared at the Royal Albert Hall in a performance of the *Messiah*, with Sir David Willcocks as the conductor. As one would expect with his training, Stephen is entirely at ease with the contemporary scene and has sung in several world premiere performances.

Operatically, Stephen's roles have included the Speaker, in *The Magic Flute* for Cambridge University and the Secret Police Agent *The Consul*, Marullo and Sparafucile *Rigoletto*, Don Juan *From the House of the Dead*, Il Frate and King Phillip *Don Carlos* all at the Royal Northern College of Music.

He appeared twice at the Mananan Festival as Ben *The Telephone* and as Demetrius in *The Midsummer Night's Dream*. He also performed the title role in *Eugene Onegin* with Clonter Farm Opera Studio.

In 1989 Stephen won the Gulliver Award for "The British Singer showing the Most Potential" and in the same year won the Bass Prize in the Great Grimsby International Competition. He has been aided by numerous scholarships including an award from the Countess of Munster Musical Trust. This year he is the winner of the prestigious Kathleen Ferrier Memorial Scholarship.

Stephen's plans continue with numerous concerts, including another *Messiah* at St. John's, Smith Square. He has recently appeared in *Jerusalem* with Opera North, where he hopes to return next year. In the 1990/91 season he sings Colline *La Boheme* with Scottish National Opera, Don Juan *From the House of the Dead* with the Welsh National Opera and Angelotti in *Tosca* at the Royal Opera House, Covent Garden.

**Neville Creed**

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge. He then became Director of Choral Music at Tiffin School in Kingston-upon-Thames. The Tiffin Boys' Choir recording of Mahler's 8th Symphony with the London Philharmonic under Klaus Tennstedt gained a nomination for a "Grammy" award.

In 1986 he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize. Since completing his studies he has gained the posts of Chorus Master of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir. In 1988 he won the second prize in the First International Choral Conducting Competition held in Italy.

This summer he conducted in Denmark and Switzerland as well as the Royal Philharmonic Orchestra in the 1990 Exeter Festival.

**Guildford Philharmonic Choir**

The Guildford Philharmonic Choir was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's 'Intimations of Immortality' with the Guildford Philharmonic Orchestra and Patrick Hadley's 'The Trees So High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The choir is conducted by some of the most eminent British musicians including Sir Charles Groves (Principal Conductor), Vernon Handley and Sir David Willcocks. As well as giving frequent concerts in Guildford, the choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris and has recently returned from a successful visit to Freiburg.

The Choir is trained by Neville Creed, who was appointed Chorus Master in 1987 and he is assisted by Peter White. Lynette Newman is the Choir's accompanist.

**REQUIEM**  
**Verdi 1813-1901**

In 1871 Verdi had remarked, "There are so many Masses for the dead that it is pointless to add any more." However, several years before he had already written the *Libera Me* as part of a strange scheme suggested by the composer himself that all the leading composers of Italy should combine to write a Requiem after the death of Rossini in 1868. The death of the poet Manzoni, in 1873, finally produced the stimulus needed to get Verdi to develop the *Libera Me* into the Requiem and the *Dies Irae*, and then to complete the Requiem Mass.

It is one of Verdi's few ecclesiastical compositions, and was a breath of fresh air in sacred music when it was

first performed in 1874, and remains interesting today for the same reasons. Verdi combines in it many styles: unaccompanied choral singing, stylised chant, opera aria, church and theatre music. With so many styles in the work, it has suffered badly from being "overdone", despite Verdi's many letters to musician friends that they should simply obey his markings. He waxed bitter on many occasions about conductors who indulged in unmarked rubato and senseless changing of tempi. The full-blooded work has survived these maulings, but is rarely allowed to show off its lighter textures without undue sentiment. The composer conducted the first performance.

**Requiem & 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, Lord, eternal rest and may  
perpetual light shine upon them.  
Thou O God art praised in Sion and  
unto Thee shall the vow be performed  
in Jerusalem: O 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,  
solvat saeculum in favilla  
teste David cum sibylla.

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Tuba mirum spargens sonum  
per sepulchra regionum  
coget omnes ante thronum.

Mors stupebit et natura  
cum resurget creatura  
judicanti responsura.

Liber scriptus proferetur  
in quo totum continetur,  
unde mundus iudicetur.

Judex ergo cum sedebit,  
quidquid latet apparebit:  
nil inultum remanebit.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

Rex tremendae majestatis,  
qui salvandos salvas gratis:  
salva me, fons pietatis.

Recordare, Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.

Quaerens me, sedisti lassus,  
redemisti crucem passus,  
tantus labor non sit cassus.

Day of wrath and doom impending,  
David's word with Sibyl's blending:  
Heaven and earth in ashes ending.

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

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

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

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

When the judge his seat attaineth,  
And each hidden dead arraigneth,  
Nothing unavenged remaineth.

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

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

Think, kind Jesus, my salvation  
Cause Thy wondrous Incarnation:  
Leave me not to reprobation.

Faint and weary Thou has sought me:  
On the Cross of suffering bought me:  
Shall such grace be vainly brought me?

Juste judex ultionis,  
donum fac remissionis  
ante diem rationis.

Ingemisco tamquam reus,  
culpa rubet vultus meus,  
supplicanti parce, Deus.

Qui Mariam absolvisti  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

Confutatis maledictis,  
flammis acerbis addictis  
voca me cum benedictis.

Quo supplex et acclinis,  
vis contritum quasi cinis,  
gere curam mei finis.

Lacrymosa dies illa  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus.

Pie Jesu Domine,  
dona eis requiem.  
Amen.

### **Domine Jesu (Offertorium)**

Domine Jesu Christe, Rex gloriae  
libera animas omnium fidelium  
defunctorum,  
de poenis inferni et de profundo  
lacu: libera eas de ore leonis, ne  
absorbeat eas tartarus, ne cadant  
in obscurum. Sed signifer sanctus  
Michael repraesentet eas in lucem  
sanctam, quam olim Abrahae  
promisisti et semini ejus.

Hostias et preces tibi, Domine,  
laudis offerimus Tu suscipe pro  
animabus illis quarum hodie  
memoriam facimus: fac eas, Domine,  
de morte transire ad vitam quam olim  
Abrahae promisisti et semini ejus.

Libera animas omnium fidelium  
defunctorum de poenis inferni,  
fac eas, de morte transire ad vitam.

### **Sanctus**

Sanctus, sanctus, sanctus, Dominus,  
Deus Sabaoth. Pieni sunt coeli et  
terra gloria tua. Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.

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

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

Through the sinful Mary shriven,  
Through the dying thief forgiven,  
Thou to me a hope hast given.

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

With Thy sheep a place provide me,  
From the goats afar divide me,  
To Thy right hand do Thou guide me.

When the wicked are confounded,  
Doomed to flames of woe unbounded:  
Call me, with Thy Saints surrounded.

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

Ah! that day of tears and mourning,  
From the dust of earth returning,  
Man for judgement must prepare him.  
Spare, O God, in mercy spare him.

Lord, all-pitying, Jesus blest,  
Grant them Thine eternal rest.  
Amen.

O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and  
from the deep pit: deliver them from  
the jaws of the lion, lest they fall  
into the darkness and the black gulf  
swallow them up. But let Thy  
standardbearer, blessed Michael, bring  
them into that holy light, which of old  
thou didst promise to Abraham and his seed.

We offer unto Thee, O Lord, this  
sacrifice of prayer and praise; do Thou  
receive it on behalf of the souls of  
those whose memory we this day  
recall: make them, O Lord, to pass  
from death unto life which of old Thou  
didst promise to Abraham and his seed.

Deliver the souls of all the faithful  
departed from the pains of hell; make  
them to pass from death unto life.

Holy, holy, holy, Lord God of Hosts,  
Heaven and earth are full of Thy glory.  
Hosanna in the highest. Blessed is he  
that cometh in the name of the Lord.

### **Agnus Dei**

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

### **Lux Aeterna**

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis cum Sanctis tuis in aeternum, quia pius es.

### **Libera Me**

Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum veneris iudicare saeculum per ignem.  
Tremens factus sum ego et timeo, dum discussio venerit atque ira: quando coeli movendi sunt et terra. Dies irae, dies illa, calamitatis et miseriae, dies magna at amara valde  
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

O Lamb of God that takest away the sins of the world, grant them rest.  
O Lamb of God that takest away the sins of the world, grant them eternal rest.

Light eternal shine upon them, O Lord, with Thy Saints for ever, because Thou art gracious.  
Eternal rest grant unto them, O Lord and let perpetual light shine upon them, with Thy Saints for ever, because Thou art gracious.

Deliver me, O Lord, from eternal death in that awful day, when the heavens and the earth shall be shaken, when Thou shalt come to judge the world by fire.  
I am seized by fear and trembling until the trial shall be at hand, and the wrath to come; when the heavens and earth shall be shaken. That day, a day of wrath, of calamity and of misery, a great day and exceeding bitter.  
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

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### **The Guildford Philharmonic Orchestra 'Perestroika' Concert on 25 November and an all Tchaikovsky programme on 8 December - Civic Hall, Guildford.**

The next two concerts by the Guildford Philharmonic Orchestra feature music by Czech composers - Dvorak, Martinu and Smetana - and an all-Tchaikovsky programme.

The well-known Overture and Dances from *The Bartered Bride* by Smetana open the programme on Sunday 25 November. An unusual work, full of colour and atmosphere follows: *The Frescoes of Piero della Francesca* by Martinu. The work portrays the colourful frescoes of scenes relating to the Crusades and is one of Martinu's most significant contributions to the orchestral repertory. The final work in this concert is Dvorak's Sixth Symphony. The celebrated Amsterdam born conductor, Kees Bakels, makes his first visit to Guildford to conduct this exciting concert.

A Day School 'The Czech Tradition' featuring the music of Smetana, Dvorak and Martinu and connected to the works being performed on 25 November, takes place in the Guildhall Guildford on 10 November from 10.30am to 4.30pm. Tickets £5.50 (£4.50 for subscribers are available from the GPO Office, Allen House Grounds, Chertsey Street, Guildford. Tel. 0483 444666.)

Early booking is advised for the all-Tchaikovsky programme on 8 December. Matthias Bamert, principal guest conductor of the Scottish National Orchestra conducts this lively concert, and the brilliant Taiwanese pianist, Pi-hsien Chen plays Tchaikovsky's First Piano Concerto, one of the most popular of all piano concertos. Tickets for the two orchestral concerts are available from the Civic Hall Box Office tel: 0483 444555. Information regarding the above events can be obtained from the GPO Office, 0483 444666.

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### **SATURDAY 10 NOVEMBER 1990 10.30 am to 4.30 pm Guildhall, Guildford**

**A DAY SCHOOL/THE CZECH TRADITION** featuring Smetana, Martinu and Dvorak, - works GPO will be performing on 25 November 1990

Michael Oliver . Patrick Lambert . Terry Barfoot

Tickets: £5.50., (Virtuoso card holders £4.50) available in advance in person or by post (Please enclose SAE)

**From: Guildford Philharmonic Orchestra Office, The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL. Telephone (0483) 444666. 9.30 am - 4.30 pm Monday - Friday OR The Guildhall, High Street, Guildford AND on the day - subject to availability - from 10 am**

Cheques payable to 'Guildford Borough Council'

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### **SUNDAY 25 NOVEMBER 1990 at 3.00 pm Civic Hall, Guildford**

**Overture & Dances from The Bartered Bride** Smetana  
**The Frescoes of Piero Della Francesca** Martinu  
**Symphony No 6 in D** Dvorak

**Kees Bakels** Conductor

Tickets: £8.00, £7.00, £6.00 (half price concessions for children and senior citizens) from Civic Hall Box Office  
Tel: (0483) 444555

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### **SATURDAY 8 DECEMBER 1990 at 7.30 pm Civic Hall, Guildford**

#### **THE CROSSLEY CLITHEROE MEMORIAL CONCERT**

**Fantasy Overture Romeo and Juliet** Tchaikovsky  
**Piano Concerto No.1 in B flat minor** Tchaikovsky  
**Symphony No 2 in C minor (Little Russian)** Tchaikovsky

**Pi-Hsien Chen** Piano  
**Matthias Bamert** Conductor

Tickets: £8.00, £7.00, £6.00, (half price concessions for children and senior citizens) from Civic Hall Box Office  
Tel: (0483) 444555

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Louise Barnfield  
Penny Baxter  
Caroline Bennett  
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Marion Blackburn  
Jilly Bradshaw  
Mary Brown  
Mary Broughton  
Amanda Bruce  
Claire Butcher  
Elaine Chapman  
Lesley Cowey  
Rachel Crookenden  
Margaret Dare  
Maura Dearden  
Andrea Dombrowe  
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Jenny Hakim  
Elaine Harre  
Sheila Henty  
Susan Hinton  
Rita Horton  
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Nora Kennea  
Judith Lewy  
Joanna Lobo

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Helen Archibald  
Iris Ball  
Janet Baumgart  
Evelyn Beastall  
Iris Bennett  
Alison Bosley  
Jane Brooks  
Jean Brown  
Juliet Butler  
Amanda Clayton  
Mary Clayton  
Janet Critchley  
Fiona Davis  
Sheila Davidson  
Kathryn Day  
Sally Donaldson  
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Claire Edwards  
Valerie Edwards  
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Rosamond Herington  
Marilynn Hill  
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Sheila Hodson  
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David Bennett  
Chris Blatchford  
Adrian Buxton  
Bob Cowell  
Geoffrey Edge  
Geoffrey Forster  
George Fordham  
Leslie Harfield  
Alfred Knowles  
Maggie van Koetsveld

Evelyn Macmillan  
Sue Maddox  
Chris Maunders  
Elizabeth McCracken  
Alison Munro  
Margaret Mylchreest  
Jane Norman  
Susan Norton  
Lady Onslow  
Alexandra Palmer  
Margaret Parry  
Vivienne Parsons  
Rosalind Plowright  
Patricia Quirk  
Jean Radley  
Susan Ranft  
Gillian Rix  
Joan Robinson  
Jean Shail  
Maureen Shortland  
Dawn Smith  
Judy Smith  
Marie Sprott  
Kathy Stickland  
Margaret Strivens  
Susan Taylor  
Enid Weston  
Clare Williams  
Christine Wilks  
Tessa Wilkinson  
Caroline Winfield

Kathleen Isaac  
Pandina Kwong  
Helen Lavin  
Mary Laws  
Sarah Madden  
Hilary Marsden  
Christine Medlow  
Noel Monier-Williams  
Brenda Moore  
Fiona Moore  
Sheila Morris  
Jean Munro  
Cynthia Pepler  
Anne Philips  
Susan Pope  
Grace Price  
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Grace Rose  
Carol Rowe  
Catherine Shacklady  
Gillian Sharpe  
Judy A. Smith  
Prue Smith  
Rosemary Smith  
Margaret Tingley  
Hilary Trigg  
Pauline Vince  
Jean Whitehouse  
Beatrice Wood  
Carol Wyllyams  
Fiona Yeomans

Nick Lamb  
Peter Lemmon  
Elizabeth Lyon  
Christopher Morris  
Roy Price  
Andrew Reid  
Christopher Robinson  
Andrew Ross  
John Trigg  
David Wilkinson  
Peter Wilford  
Jeni Young

### Basses

Michael Allen  
Peter Andrews  
Graham Barwick  
Roger Barrett  
Geoff Boyt  
Michael Bradbeer  
John Britten  
Henry Carew  
Norman Carpenter  
Walter Chattaway  
Neil Clayton  
Douglas Corr  
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Erica Cottrell  
Hywel Davies  
Christopher Horner  
Kirsten Klingels  
Avril MacLennan  
Rosemary Van Der Werff  
Madeleine Whitelaw

### Second Violins:

Iain Mackinnon  
Rosemary Roberts  
Andrew Bentley  
Timothy Callaghan  
Erica Cottrell  
Ruth Dawson  
Stephen Dinwoodie  
Karen Downs  
Ruth Knell  
Richard Quick  
Adrienne Sturdy

### Violas:

John Meek  
John Jezard  
Ian Scott  
David McCreadie  
Jean Burt  
Paul Appleyard  
Julius Bannister  
Stephanie Williams

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Peter Esswood  
Julia Walker  
Christina Macrae  
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David Ross  
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Don Skipper  
Philip Stanford  
Donald Walden  
Andrew Whitehouse  
Ralph Whitehouse  
John Yeomans

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Simon Hunt

### Oboes:

Deidre Dods  
Janice Knight

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Hale Hambleton  
William Green

### Bassoons:

Nicholas Hunka  
Anna Meadows  
Peter Bennett  
Hilary Milne

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Peter Clack  
George Woodcock  
David Clack  
Duncan Hollowood

### Trumpets:

Andrew Mitchell  
Julie Ryan  
Colin Moore  
David Appleyard

### Off Stage Trumpets:

Mortimer Rhind-Tutt  
Ken Bache  
Roy Bilham  
Alastair Mackie

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Sue Addison  
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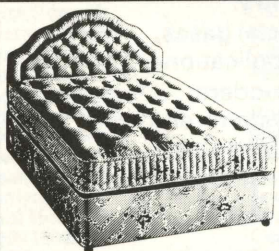
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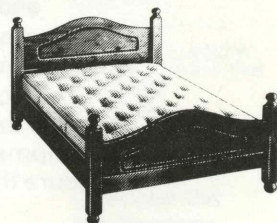
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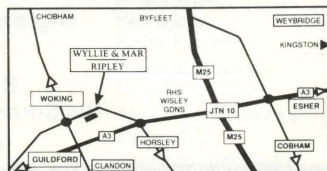
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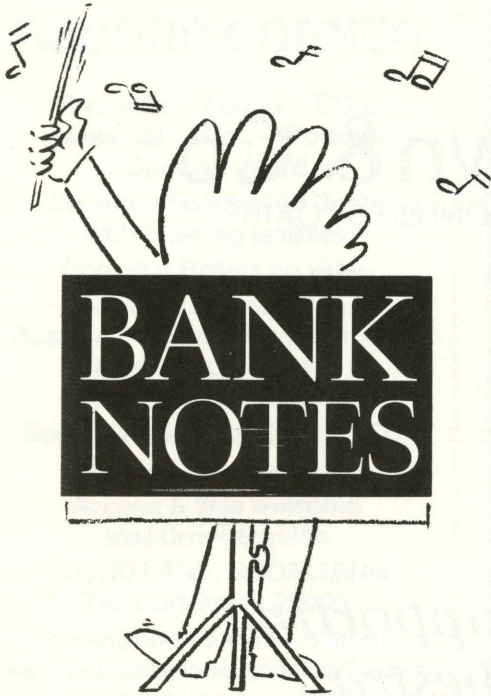
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