

# GPO

GUILDFORD PHILHARMONIC ORCHESTRA



*The Professional Orchestra of the South East*

1992/1993 SEASON  
AT GUILDFORD CIVIC HALL



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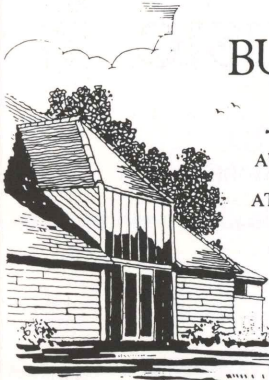
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## CIVIC CONCERT

The Guildford Philharmonic Orchestra welcomes the Mayor and members of Guildford Borough 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.

### CIVIC HALL

**SATURDAY 6 MARCH 1993 at 7.30 p.m.**

# Guildford Philharmonic Orchestra

**Associate Leaders: HUGH BEAN, JOHN LUDLOW**

**BRIAN WRIGHT, Conductor**

**WILLARD WHITE, Bass/baritone**

**GUILDFORD CHAMBER CHOIR**

**GUILDFORD PHILHARMONIC CHOIR**

**Guildford Borough Council is delighted to acknowledge the sponsorship of BOC for tonight's concert.**



**This Concert is promoted by Guildford Borough with financial support from the South East Arts Association.**

**The Guildford Philharmonic Orchestra gratefully acknowledges the support of its major sponsors:**

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**& the financial assistance received from The Bax Foundation.**

**The Guildford Philharmonic Orchestra & South East Music Trust acknowledge the generous support of the Musicians' Union.**

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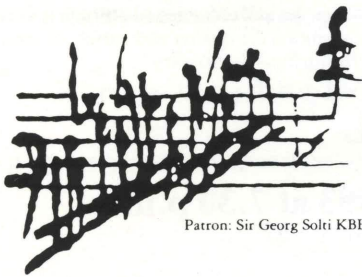


**SOUTH-EAST ARTS**



# GUILDFORD 93

international  
MUSIC FESTIVAL



Patron: Sir Georg Solti KBE

Welcome to **Guildford 93**, our second International Music Festival, which runs from 5th to 27th March, and in which tonight's concert is the third event. Following the success of the first one in 1991, and again under the patronage of Sir Georg Solti, we feel most proud to present such a rich array of fine music-making. Presented by the Guildford Borough Council and the University of Surrey Music Department, it is a fine demonstration of town-&-gown partnership, supported by sponsorship without whose generosity such a Festival would not be possible.

As in 1991, we have again given some attention to composers who reach a significant anniversary – those for 1993 include Byrd, Britten and Bernstein, and, of course, Tchaikovsky and Rachmaninov whose works feature in tonight's concert. Again we are privileged to welcome some great international artists, such as Willard White, the Labeque sisters (two pianos), the Grieg Trio, string quartets from Paris and Harvard, as well as favourites such as Demidenko and the Chilingirian String Quartet. New figures – brilliant young players on the threshold of great careers – are drawn from those who have recently won awards at prestigious competitions. Contrast from music's mainstream is provided by such events as Japanese koto music, The National Youth Jazz Orchestra, George Melly's jazz, and much else. There are also some fascinating educational events, and the University is also actively participating, not only in chamber music, choral music and contemporary music, but also in seminars and in examples of newly-devised choreography by the Dance Department.

One very special feature of this Festival is the series of three Chopin recitals at Hatchlands, which (under the auspices of the Cobbe Foundation) houses one of the world's finest collections of early pianos: the close of this Festival becomes the beginning of an extended campaign, to restore and preserve Chopin's final recital piano (an 1848 Broadwood) to its former glory.

With such a wealth of concerts, it is as well to group certain events into a pattern. You will notice, for instance, that Saturday evenings (like tonight) are devoted to great English choral works, Sunday afternoons to string quartets (by Beethoven, Brahms, and Bartók), Sunday evenings to jazz and "big band", and Wednesdays to University concerts and seminars.

Brochures, with full details of how to book, are widely available. There is much for everybody to enjoy, and we look forward to seeing you at many events.

**Sebastian Forbes** *Artistic Director*



The Guildford Philharmonic Orchestra has been an important part of the local scene for nearly 50 years.

BOC's local pedigree is somewhat shorter, but the company has a proud industrial heritage dating back to 1886.

BOC UK Gases, based in Guildford, is part of The BOC Group, a public company with an annual turnover of about £2.9 billion and operations in some 60 countries.

The Group was founded on just one product, oxygen, used by the medical profession and to produce limelight for theatres. Since then, research and investment by BOC on a global scale have continuously expanded the range of industrial, medical and special gases and their uses.

On hearing the company's name most people think of cylinders of oxygen and acetylene for use in welding and cutting.

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

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Ultra-high purity BOC gases are relied on increasingly by the semiconductor industry, and other growth areas include environmental protection and water treatment.

Two fast-growing businesses anticipating a surge in demand as summer approaches are the balloon gas division and BOC Sureflow – the latter providing a complete cellar gas service to the licensed trade.

The company maintains its original links with medical practice, supplying oxygen, nitrous oxide and Entonox (a pain relieving mixture) to the NHS and domiciliary oxygen via chemists.

BOC UK Gases and the senior management teams of its sister businesses covering continental Europe, Africa and the Indian sub-continent, are based at The Priestley Centre, on The Surrey Research Park.

Located in a neighbouring building is BOC Process Plants, which designs and manufactures cryogenic process equipment. Further afield, but still in the local area, BOC Distribution Services is based at Aldershot and The BOC Group has its world HQ at Windlesham.

That, in outline, is BOC: a world class local business with a distinguished past and an exciting future. BOC is keen to maintain a fruitful relationship with the local community and hopes that this brief profile has given you a clearer view of our role and our capabilities.

## **GUILDFORD CHAMBER CHOIR**

**Principal Conductor: Peter Wright**

The Guildford Chamber Choir was founded in 1980 and has a well-earned reputation for the high standard of its singing and for performing lesser known works.

The choir has broadcast twice on BBC Radio 3 under the direction of its principal conductor Peter Wright and in 1991 was invited to perform Mozart's Requiem with the Guildford Philharmonic Orchestra, conducted by the late Sir Charles Groves.

Future concerts include

Saturday 12 June 1993 at the Chapel of King Edward's School, Witley. A programme of secular music in aid of the Witley Parish church organ fund. Conductor Peter Wright, piano Jeremy Filsell.

Saturday 16 October 1993 at Holy Trinity Church, Guildford.

Saturday 26 February 1994 St John's Passion by Bach at Holy Trinity Church, Guildford.

The choir is grateful to Smith System Engineering Limited for sponsoring the choir in 1992/3. Further information about the choir please contact Richard Fox (63523) or Margaret Vine (416018).

## **GUILDFORD PHILHARMONIC CHOIR**

**Chorus Master: Neville Creed**

The Guildford Philharmonic Choir was formed by Guildford Borough 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.

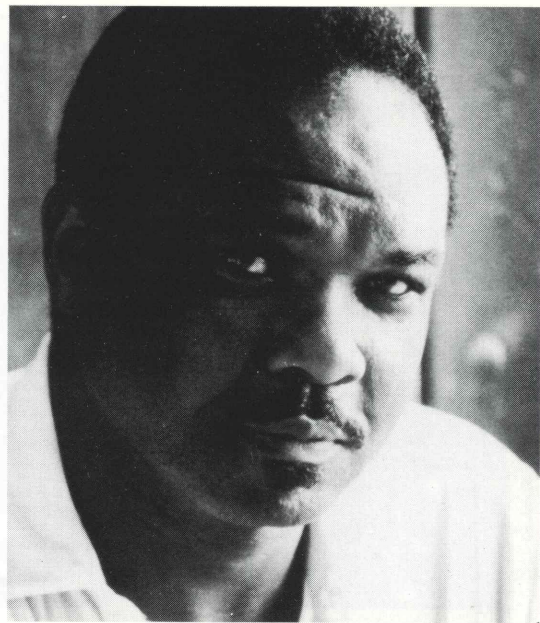
The choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris and in 1990 joined forces with the Freiburger Bach Choir in Freiburg Munster.

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

The choir's future plans include a summer concert in the Guildford Festival in July and next season a return visit to Freiburg.

Further details about the choir may be obtained from:

Kathleen Atkins, Millmead House, Millmead, Guildford GU2 5BB Tel. 0483 444666.



## **WILLIARD WHITE**

**Bass Baritone**

Willard White's consummate vocal and dramatic skills combine to make him one of today's most exceptional lyric artists.

His outstanding repertory includes the title-role in *Porgy and Bess*, Golaud in *Pelléas et Mélisande*, and Wotan in *Der Ring des Nibelungen* and he is a regular guest with The Royal Opera, Netherlands Opera, English National Opera and at Glyndebourne.

Above all, Willard White has made the role of Porgy his own and has sung in many première productions especially at Glyndebourne under Simon Rattle and he will lead the cast when this production is presented by The Royal Opera next season. He has recorded the role twice; with Lorin Maazel for Decca and with Simon Rattle for EMI, a release which won the Gramophone Opera of the Year award. Other important roles include Leporello for Scottish Opera and in Geneva, Boris in Shostakovich's *Lady Macbeth of the Mtsensk District* for English National Opera and in Amsterdam. He will make his debut in San Francisco as Golaud in 1994.

Willard White makes frequent appearances on the concert platform and on record and highlights include the opening night at the Proms in *Dream of Gerontius* under Andrew Davis, Paul McCartney's *Liverpool Oration* in London, New York and Tokyo, Copland's *Old American Songs* for Chandos, and the Mozart *Requiem* for EMI with Franz Welsch-Möst.

In 1989 Willard White took the unusual step of playing Shakespeare's *Othello* with the Royal Shakespeare Company in Stratford and in the West End and his acclaimed performance was also filmed for television. His life and career have also been the subject of a South Bank Show film.



**BRIAN WRIGHT**  
Conductor

A Gulbenkian scholar at the Guildhall School of Music and Drama in London, Brian went on to further his studies in Munich and with Jascha Horenstein. In the mid-70's he won 2nd prizes in the Rupert Foundation and Guido Cantelli Conducting competitions in London and Milan, later assisting Andre Previn and the LSO.

Winning great praise for his conducting of Berlioz and Liszt at the "Proms" he followed this with tours of Switzerland and Belgium with the BBC Symphony Orchestra. In 1988, Brian conducted the BBCSO in BBC TV's acclaimed presentation of Stravinsky's "Pulcinella" with the Ballet Rambert.

Brian has an exceptionally wide repertoire embracing all aspects of orchestral and choral music. He has conducted premieres of Robert Simpson (7th Symphony-Royal Liverpool Philharmonic), Wilfred Josephs and Havergal Brian Symphonies (BBC), UK premieres of Lutoslawski and Penderecki and the first "complete" performance of Wilhelm Furtwangler's 3rd Symphony with the BBCSO.

In addition to his conducting, Brian is an avid broadcaster, regularly presenting the "Mainly for Pleasure" programme on BBC Radio 3. He is also co-director of the internationally well-known conducting course at Canford Summer School of Music.

Brian Wright has conducted the Guildford Philharmonic Choir and Orchestra on many previous occasions. He will appear again as guest conductor on 28 March with Frederick Kempf (BBC Young Musician of the year 1992).

We are grateful to Brian Wright for undertaking tonight's concert which was to have been conducted by the late Sir Charles Groves, the orchestra's Principal Conductor from 1986-1992.

**Symphony No. 6 in B minor**  
(Pathétique)

**Tchaikovsky 1840 – 1893**

Adagio – Allegro non troppo

Allegro con grazia

Allegro molto vivace

Adagio lamento – Andante

The title of Tchaikovsky's Pathetic Symphony, which was written during the first half of 1893, was given it after its first performance. It was composed during a period of great mental tranquillity on the part of Tchaikovsky. In his brother's words, it was "an act of exorcism whereby he cast out all the dark spirits that had possessed him in the preceding years".

Tchaikovsky never published a programme to the music, but he allowed it to be known that he intended to express certain personal emotions in the music which he was unable to put into words. In a letter to a friend, dated 23 February, 1893, Tchaikovsky said: "On my way to Paris last December the idea for a new symphony came to me, this time a symphony with a programme, but a programme that will remain an enigma to all."

However, in 1937, amongst Tchaikovsky's papers at his old home at Klin, a sheaf of music paper was discovered with the following notes scribbled in pencil: "The ultimate essence of the plan of the symphony is Life. First part – all impulsive passion, confidence, thirst for activity. Must be short (Finale Death – result of collapse). Second part Love; third, disappointments; fourth ends dying away (also short)". Professor Gerald Abraham, in his book "On Russian Music", points out that this Russian draft does not quite agree with the final version of the symphony, "but we can hardly doubt that it is the embryonic plan of it, and that this is the solution of the enigma."

The first movement has two main themes; the treatment of which alternates. Certainly, the first is impulsive and passionate, but the second is a typically expansive Tchaikovsky tune, surely a relative of the one in the Romeo and Juliet Overture, and seems to be a temporary oasis from the strivings of the first subject. The second movement, written entirely in five-four time, is idyllic and tender love, but never touches on the stormier aspects of that condition. The third movement, probably the most popular of all Tchaikovsky's symphonic movements, is a March and, if disappointment was the basis of this movement, surely in expressing it Tchaikovsky came nearer to giving a picture of defiance and independence than of the frustration of disappointment. The finale is every bit as tragic as he intended it to be. The orchestra gives a clear picture of sorrowful resignation. Despite the tragic ending, the symphony has always been one of the composer's most popular works.

In his biography of his brother, Modeste Tchaikovsky tells us that on the morning after the first performance of the symphony, he suggested to Tchaikovsky that it should be called the "Tragic Symphony". 'I left the room before Peter had come to a decision. Suddenly, the title "Pathetic" occurred to me. I went back into

the room – I remember it all as clearly as if it had happened yesterday – and told Peter of my idea. Splendid, Modi, Bravo. Pathetic, he cried. And in my presence he wrote down the title it has born ever since.’



**Belshazzar's Feast**  
**Walton 1902 – 1983**

Belshazzar's Feast, Walton's Oratorio, with its text from the Bible selected and arranged by Osbert Sitwell, is one of the outstanding landmarks in English music of this century. Just as Holst's "Hymn of Jesus" took an entirely original view of religious musical utterance, so did Walton in his conception of biblical oratorio. The music was composed between 1929 and 1931, and probably because of its almost unrelieved vitality, it sometimes gives the impression of being brilliant but superficial in its setting of the story of the writing on the wall. A careful examination of Walton's means, however, reveals searching imagination at work.

The music is scored for double mixed choir, baritone solo, a very large orchestra, including an array of percussion, and two brass ensembles placed to the right and left of the conductor. First comes a trombone flourish and Isaiah's prophesy, sung in harsh dissonance by the male voices. Next the Exiles' lament: "By the waters of Babylon". In the midst of their lament, they state their confidence in the overthrow of Babylon. The baritone soloist in unaccompanied recitative paints a picture of glorious Babylon, and the choir and orchestra describe the feast itself. Then the soloist describes in sinister music the appearance of the writing on the wall, and with one of the boldest moves in all the literature of music, Belshazzar, "weighed in the balance and found wanting" by the men's voices, is "slain" by the whole choir. The last section is a mighty hymn of praise, ecstatic Alleluias and the joy of liberation alternating to bring the work to a triumphant close.

*Thus spake Isaiah:*

Thy sons that thou shalt beget  
They shall be taken away,  
And be eunuchs  
In the palace of the King of Babylon  
Howl ye, howl ye, therefore:  
For the day of the Lord is at hand!

By the waters of Babylon,  
By the waters of Babylon  
There we sat down: yea, we wept  
And hanged our harps upon the willows.

For they that wasted us  
Required of us mirth;  
They that carried us away captive  
Required of us a song.  
Sing us one of the songs of Zion.

How long shall we sing the Lord's song  
In strange land?

If I forget thee, O Jerusalem  
Let my right hand forget her cunning.

If I do not remember thee,  
Let my tongue cleave to the roof of my mouth.  
Yea, if I prefer not Jerusalem above my chief joy.  
By the waters of Babylon  
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed,  
Happy shall he be that taketh thy children  
And dasheth them against a stone,  
For with violence shall that great city of Babylon be  
thrown down  
And shall be found no more at all.

Babylon was a great city,  
Her merchandise was of gold and silver,  
Of precious stones, of pearls, of fine linen,  
Of purple, silk and scarlet,  
All manner vessels of ivory,  
All manner vessels of most precious wood,  
Of brass, iron and marble,  
Cinnamon, odours and ointments,  
Of frankincense, wine and oil,  
Fine flour, wheat and beasts,  
Sheep, horses, chariots, slaves  
And the souls of men.

In Babylon  
Belshazzar the King  
Made a great feast.  
Made a feast to a thousand of his lords.  
And drank wine before the thousand.

Belshazzar, while he tasted the wine,  
Commanded us to bring the gold and silver vessels:

Yea! the golden vessels, which his father, Nebuchadnezzar,  
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels  
Of the temple of the house of God.  
That the King, his Princes, his wives  
And his concubines might drink therein.

Then the King commanded us:  
Bring ye the cornet, flute, sackbut, psaltery  
And all kinds of music: they drank wine again.  
Yea, drank from the sacred vessels,  
And then spake the King:

Praise ye  
The God of Gold  
Praise ye  
The God of Silver  
Praise ye  
The God of Iron  
Praise ye  
The God of Wood

Praise ye  
The God of Stone  
Praise ye  
The God of Brass  
Praise ye the Gods!

Thus in Babylon, the mighty city,  
Belshazzar the King made a great feast.  
Made a feast to a thousand of his lords  
And drank wine before the thousand.

Belshazzar while he tasted the wine  
Commanded us to bring the gold and silver vessels  
That his Princes, his wives and his concubines  
Might rejoice and drink therein.

After they had praised their strange gods,  
The idols and the devils,  
False gods who can neither see nor hear.  
Called they for the timbrel and the pleasant harp  
To extol the glory of the King.  
Then they pledged the King before the people.  
Crying, Thou, O King, art of King of Kings  
O King, live for ever.....

And in that same hour, as they feasted  
Came forth fingers of a man's hand  
And the King saw  
The part of the hand that wrote.

And this was the writing that was written:  
"MENE, MENE, TEKEL UPHARSIN"  
"THOU ART WEIGHED IN THE BALANCE  
AND FOUND WANTING".

In that night was Belshazzar the King slain  
And his Kingdom divided.

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
Take a psalm, bring hither the timbrel.  
Blow up the trumpet in the new moon.  
Blow up the trumpet in Zion  
For Babylon the Great is fallen, fallen.  
Alleluia!

Then sing aloud to God our strength:  
Make a joyful noise unto the God of Jacob.  
While the Kings of the Earth lament  
And the merchants of the Earth  
Weep, wail and rend their raiment.  
They cry. Alas, alas, that great city.  
In one hour is her judgement come.

The trumpeters and pipers are silent.  
And the harpers have ceased to harp,  
And the light of a candle shall shine no more.

Then sing aloud to God our strength.  
Make a joyful noise to the God of Jacob.  
For Babylon the Great is fallen.

Alleluia!

## 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 variety of first-class musical events at special Members' Evenings.

### REMAINING MEMBERS EVENTS FOR 1992/3

**24 March 1993** Methodist Hall at 7.30 pm  
AGM and Rachel Ives (GPS "Playing Scholar")

**8 May 1993** Civic Hall Restaurant  
End of season Reception for Members and Guests  
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Tickets for Reception as above from:  
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### MEMBERSHIP RATES are:

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### SUPPORT YOUR ORCHESTRA! IT NEEDS YOU!

#### SIR CHARLES GROVES ENDOWMENT FUND

Following the death of Sir Charles Groves last year, a Memorial Concert was held in Guildford Cathedral and an Endowment Fund in the sum of £3500.00. has been established. It is hoped this fund will sponsor a young artist annually in the Guildford Philharmonic Orchestra's series of concerts. In order that the scheme may be a continuing feature in the Guildford Philharmonic concerts season, we would like to give patrons the opportunity of contributing to this fund either by donation or by Deed of Convent. Cheques and postal orders in favour of the Sir Charles Groves Endowment Fund should be sent to Mrs. Kathleen Atkins, Secretary, South East Music Trust, Millmead House, Millmead, Guildford GU2 5BB.

(Covenant forms are available from the Guildford Philharmonic Orchestra Office Tel: (0483) 444666).

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Kathy Atkins,  
Guildford Philharmonic Orchestra,  
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Chertsey Street, Guildford  
Tel: 0483 - 444666

## GUILDFORD CHAMBER CHOIR

**Sopranos:** Sheila Blow, Susan Bond, Liz Coupe, Linda Glass, Janet Yendole.

Ella Duval, Ann Fuller, Margaret Hennessey Brow, Katharine Medlow, Margaret Vine.

**Altos:** Kate Avery, Shenka Christmas, Tessa Forbes, Chris Movely.

Solveig Harris, Alice Phillips, Diana Thrush, Neil Worsley.

**Tenors:** Sandy Kellagher, Peter Martin, Guy Wilson.

Michael Clarke, Tim Woodford, Bryan Yendole.

**Basses:** James Godwin, Simon Phillips, John Thompson.

James Allen, Andrew Prior, James Vine.

## GUILDFORD PHILHARMONIC CHOIR

### First Sopranos

L. Barnfield  
J. Bradshaw  
M. Broughton  
E. Chapman  
J. Hakim  
S. Maddox  
E. McCracken  
M. Mylchreest  
S. Norton  
R. Onslow

J. Radley  
S. Ranfit  
J. Robinson  
J. Smith  
M. Sprott  
E. Weston  
S. Longo  
E. Willis  
F. Worpe  
L. Compton

### Second Sopranos

J. Alderton  
K. Aldridge  
P. Baxter  
S. Bevan  
M. Brown  
M. Dare  
S. Hendy  
S. Hinton  
R. Horton  
N. Kennea  
J. Lewy  
R. Plowright

G. Rix  
M. Shortland  
K. Stickland  
M. Strivens  
D. Smith  
C. Wilks  
T. Wilkinson  
A. Hand  
O. Ames-Lewis  
L. Wilson  
P. Walker  
P. Smith

### First Altos

J. Brown  
J. Butler  
M. Clayton  
J. Critchley  
F. Davis  
S. Davidson  
I. Hardiman  
M. Hill  
J. Hunter  
H. Lavin  
C. Medlow  
S. Pope  
C. Shacklady  
G. Sharpe  
J. A. Smith  
H. Trigg

C. Wyllyams  
J. Shail  
M. Mcturk  
B. Buck  
K. Plackett  
A. Clayton  
V. Edwards  
M. Picton  
A. Newell  
K. Macmanus  
R. Greenwood  
L. Jackson  
C. Pepler  
A. Perez De Leon  
C. Embleton  
P. Vince

### Second Altos

I. Ball  
E. A. Bosley  
I. Bennett  
S. Donaldson  
C. Edwards  
C. Hobbs  
S. Hodson  
B. Moore  
J. Munro  
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M. Freeman  
C. Sinclair  
P. Harman  
M. Moon  
P. Usher  
E. Snell  
J. Frampton

### First Tenors

C. Blatchford  
B. Cowell  
M. van Koetsveld  
P. Lemmon  
E. Lyon  
C. Morris

C. Robinson  
J. Trigg  
D. Wilkinson  
J. Young  
A. Reid  
A. Ross

### Second Tenors

A. Buxton  
G. Forster  
G. Fordham

L. Harfield  
N. Lamb

### First Basses

N. Carpenter  
W. Chattaway  
N. Clayton  
M. Dawe  
M. Dudley  
V. Escribano  
L. James  
S. Jepson  
S. Lyon  
M. Longford

N. Martin  
P. Pearce  
R. Penny  
D. Ross  
J. Schlotel  
P. Stanford  
D. Walden  
A. Whitehouse  
R. Whitehouse

### Second Basses

M. Allen  
P. Andrews  
M. Bradbeer  
J. Britten  
H. Carew  
R. Cuff  
P. Herbert

M. Jeffrey  
M. New  
J. Parry  
N. Pollock  
D. Hardy  
R. Barrett

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### **First Violins:**

Hugh Bean  
John Ludlow  
Kathy Adams  
Phillip Augar  
Sheila Beckensall  
John J Davies  
Patricia Lovell  
Avril MacLennan  
Peter Newman  
Alex Suttie  
Rosemary Van Der Werff  
Julia Watkins

### **Second Violins:**

Nicholas Maxted Jones  
Rosemary Roberts  
Julia Atkinson  
David Burton  
Timothy Callaghan  
Ruth Dawson  
Peter Hembrough  
Christopher Horner  
Rachel Ives  
Ruth Knell  
Adrienne Sturdy  
Philip Winter

### **Violas:**

John Meek  
John Graham  
John Jezard  
Christopher Cochrane  
Jean Burt  
Robert Winquist  
Karen Demmel  
Michael Newman

### **Cellos:**

Peter Esswood  
John Stilwell  
Christina Macrae  
John Hursey  
John Franca  
John Kirby  
Naomi Zoob

### **Basses:**

Paul Sherman  
Maurice Neal  
Martin Myers  
Peter Box  
Paul Moore  
Roger Linley

### **Flutes:**

Kate Hill  
Jane Koster

### **Piccolo:**

Simon Hunt

### **Oboes:**

James Brown  
Janice Knight

### **Clarinets:**

Hale Hambleton  
Victor Slaymark

### **E♭ Clarinet:**

Victor Slaymark

### **Bass Clarinet:**

Paul Allen

### **Alto Saxophone:**

Christopher Gradwell

### **Bassoons:**

Nicholas Hunka  
Anna Meadows

### **Contra Bassoon:**

Timothy Mallett

### **Horns:**

Peter Clack  
George Woodcock  
David Clack  
Lyn Evans  
Philip Thorne

### **On-stage Trumpets:**

Alister Mackie  
Patricia Reid  
John Hammonds  
William O'Sullivan

### **Off-stage Trumpets:**

Julian Brewer  
William Stokes  
Robert Nicholas  
Anne McAneney  
Simon Ferguson  
John Pickles

### **Trombones:**

Ian White  
Arthur Wilson  
Michael Crowther

### **Bass Trombone:**

Martin Nicholls

### **Tuba:**

John Elliott

### **Timpani:**

Roger Blair

### **Percussion:**

Christopher Nall  
Keith Bartlett  
Christopher Blundell  
Christopher Hind

### **Harp:**

Karen Vaughan  
Charlotte Seale

### **General Manager:**

Kathleen Atkins

### **Music Administrator:**

Peter Holt

### **Concerts Assistant (SEMT):**

Linda Mowat

### **Secretary:**

Shirley Ewen

**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.**

*For further information contact:*

**GUILDFORD PHILHARMONIC ORCHESTRA  
MILLMEAD HOUSE  
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*Further information is available from: -*

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

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*Autumn Term:* 12 October to 18 December 1992

*Spring Term:* 11 January to 19 March 1993

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