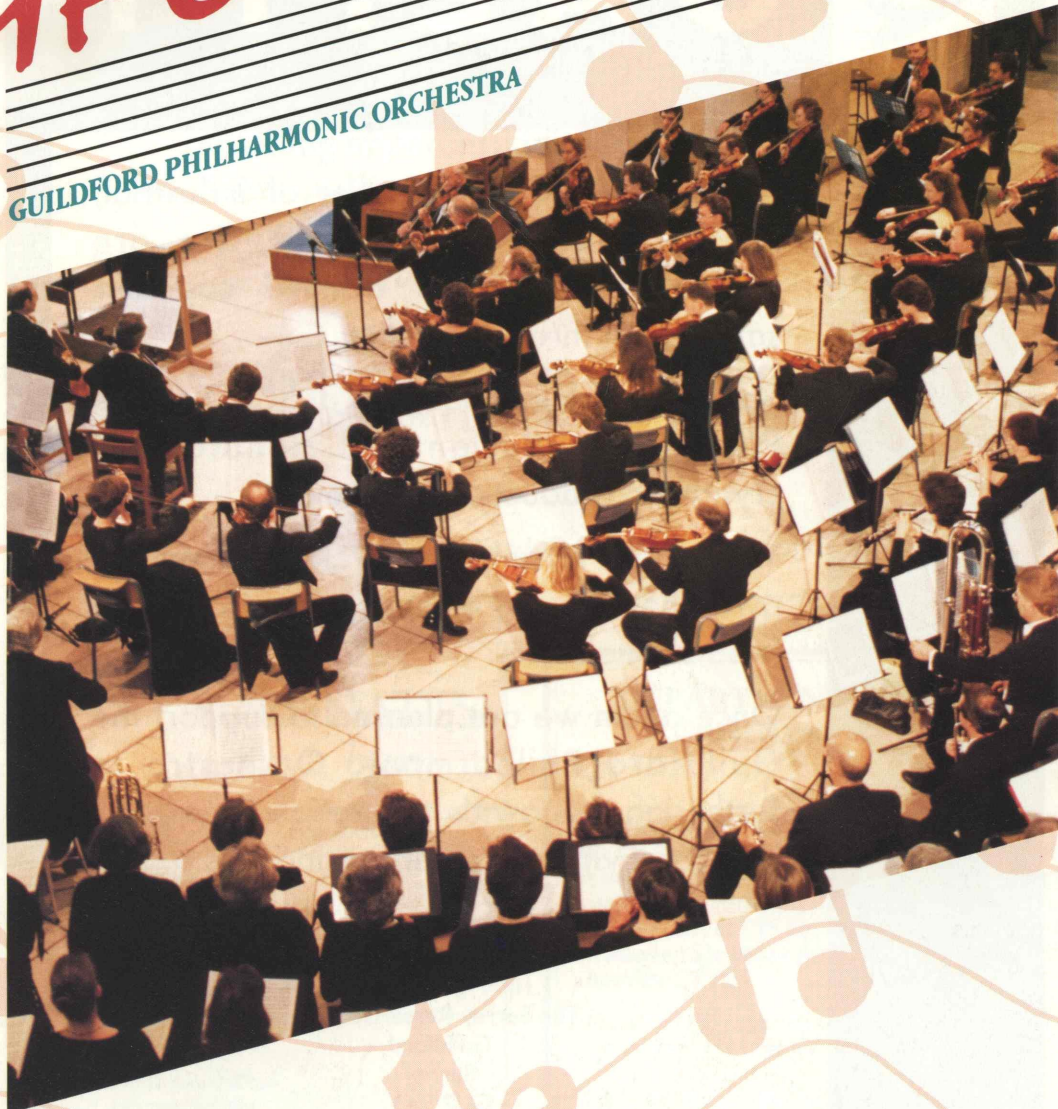


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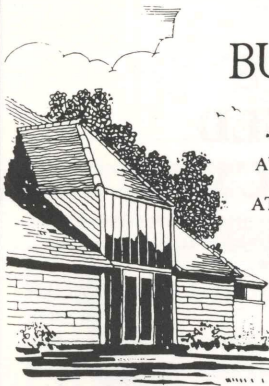
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SATURDAY 6 NOVEMBER 1993
at 7.30 p.m.

Guildford Philharmonic Orchestra

Associate Leaders

HUGH BEAN, JOHN LUDLOW

ZORA JEHLÍČKOVÁ

Soprano

IAN BOSTRIDGE

Tenor

KLÄUS HAGER

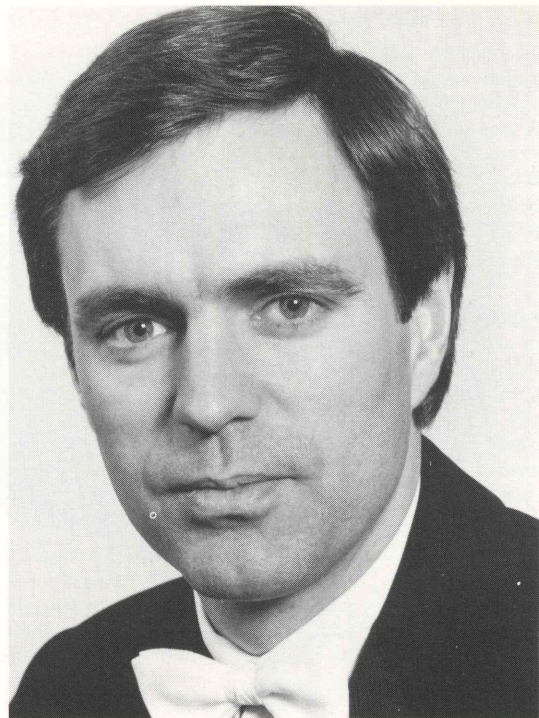
Bass

CHORISTERS OF GUILDFORD CATHEDRAL

GUILDFORD PHILHARMONIC CHOIR

NEVILLE CREED

Conductor



NEVILLE CREED, Conductor

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, providing choirs for several highly acclaimed recordings for radio, television and disc. The Tiffin Boys' Choir recording of Mahler's 8th Symphony with the London Philharmonic Orchestra under Klaus Tennstedt gained a nomination for a 'Grammy' Award. During this time he became conductor of the Milton Keynes Chorale and Assistant Chorus Master of the London Philharmonic Choir.

In 1986 he was awarded a scholarship to study conducting at The Guildhall School of Music where he won the Ricordi Conducting Prize. Whilst at the Guildhall he conducted the second British staging of the opera 'Julietta' by Martinu. Since completing his studies, he has founded the London Musici Singers, been appointed Chorus Master of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir, returned to the Guildhall to conduct and worked as Associate Chorus Master with the Philharmonia Chorus. In 1988 he won the second prize in the First International Choral Conducting Competition held in Italy and in 1991 won a Semi-Final prize in the Leeds competition for Orchestral Conducting.

He has conducted the European Community Chamber Orchestra in France and regularly conducts in Denmark. He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic 'Pops' Orchestra and The Royal Philharmonic Orchestra.

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

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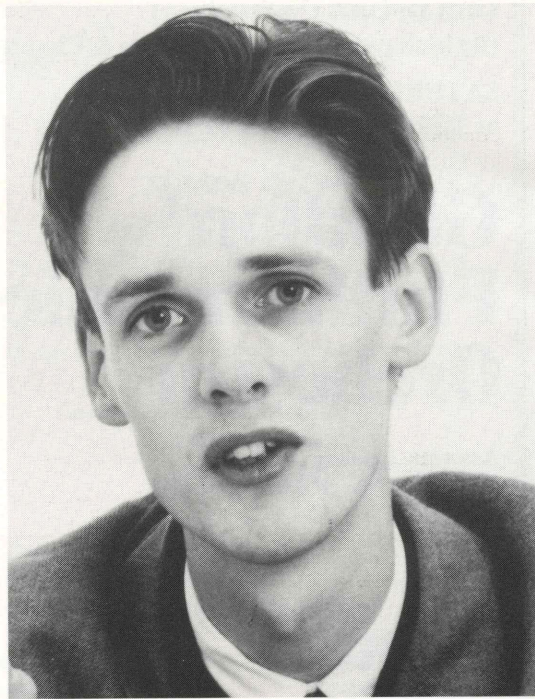


ZORA JEHLIČKOVÁ, Soprano

The Czech soprano Zora Jehličková ranks among the former Czechoslovakia's leading opera singers, doubtless in dramatic soprano field.

She started to take piano lessons at the age of seven and seven years later she added singing to her piano as well. She studied then at the Prague Conservatory under Professor Rohan. She won her entry competition at the Prague National Theater Opera Company in 1973 – one year before graduating from the Prague Conservatory. She was awarded many prizes in Czechoslovak competitions. In 1977, she won the Bronze Medal in the International Song Contest in Geneva. She has been studying with Professor Ziková, a former world-known Czech soloist at the State Opera in Vienna. Soon she became the mainstay of her opera company. As to the Czech opera repertoire, she has sung in Smetana's *The Bartered Bride* (the role with which she made her debut in 1973 in the Prague Spring Festival.) She has also performed in many operatic roles in other operas by Smetana, Dvořák, Mozart as well as Puccini's *Madame Butterfly* and Verdi's operas. Last spring she was a celebrated star of the new production of *Otello* in Prague State Opera, with the conductor M Turnovsky.

Zora Jehličková is regularly applauded in foreign opera houses. In 1982/83 she was invited to the Teatro alla Scala as Lauretta in Puccini's *Gianni Schicchi*, and Stravinsky's *Mavra* (director Sir P Ustinov) and to the Teatro Olimpico with a concert repertory. She sang in Mannheim, Hannover, Berlin (both State and Comic Opera Houses), Ludwigsburg, and festivals in Würzburg, Ludwigsberg, Wiesbaden, Savonlinna/Finland, Edinburgh and in the former Soviet Union.



IAN BOSTRIDGE, Tenor

Ian Bostridge studied at Oxford University and currently studies singing with Diane Forlano. Since moving to London, Ian has sung in concerts and recitals all over the UK and was the 1991 winner of the National Federation of Music Societies/Esso award. He was a finalist in the Richard Tauber competition in 1991, and the televised anniversary Kathleen Ferrier competition in 1992. He sang *Idomeneo* in the Oxford Playhouse production and appeared in Mozart "Zaide" at the Queen Elizabeth Hall with the Orchestra of the Age of Enlightenment.

Increasingly in demand as an oratorio and concert soloist, his recent projects have included performances of "Messiah", Rossini's "Petite Messe Solenne", "Magnificat", Handel's "Saul" and Vaughan-Williams' "On Wenlock Edge" at Holkham Hall with Julius Drake and the London Concertante. Future engagements include Haydn Masses at Durham Cathedral and the Queen Elizabeth Hall; Tippett's "A Child of Our Time", the Evangelist in Bach's "St John Passion" (in Hamburg and Schleswig-Holstein) and "St Matthew Passion", Haydn's "The Creation" and Britten's "Serenade for Tenor, Horn and Strings".

Ian Bostridge recently recorded a debut recital of Schubert and Wolf songs for BBC Radio 3, was a recent participant in Graham Johnson's Young Songmakers at St John's Smith Square, and will present a variety of recitals in the future throughout Europe. In April he made his Wigmore Hall debut singing Mahler's "Lieder eines fahrenden Gesellen" accompanied by Roger Vignoles and this summer sang Britten's "Serenade for Tenor, Horn and Strings" with the Academy of St. Martin-in-the-Fields at the

Schleswig-Holstein Festival. He has recently made his debut with Decca Records in Michael Nyman's "The Princess from Milan" and participates in Hyperion's Complete Schubert Edition. Future projects include the Shepherd/Sailor in "Tristan und Isolde" with the London Philharmonic Orchestra under Frans Welser-Moest, Britten's "War Requiem" in Feiburg and his debut with Geneva Opera as Arbace ("Idomeneo") in their 1994/95 season.



KLAUS HÄGER, Bass

Klaus Häger was born in Wuppertal. At school he studied piano, organ and cello and was also busy as Choir Master and Organist. After leaving school he first studied music theory at the Cologne Music Academy but then concentrated on his singing studies with Professor Doctor Franz Heuser and Professor Ingeborg Most. Master classes followed with Sena Jurinac, Ernst Haeflinger and Dietrich Fischer-Dieskau.

In 1990 Klaus Häger won first prize in Berlin in the National Singing Competition. He was also prize winner of the International Mirjam-Helim Singing Competition in Helsinki and of the Venice-Prague-Vienna International Mozart Competition.

Meanwhile he has also received invitations to take part in concerts both at home and abroad many of which have been recorded for television and radio.

Since the 1991 season Klaus Häger has been a member of the Hamburg State Opera.

In 1992 Klaus Hager was a soloist in a performance of Brahms' Requiem conducted by Hans Michael Beuerle and the combined forces of the Guildford Philharmonic Choir and the Freiburger Bachchor.

GUILDFORD PHILHARMONIC CHOIR

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 Chor 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.

In October 1992 the Philharmonic Choir and the Freiburger Bach Chor joined forces to sing Brahms' Requiem conducted by Hans Michael Beuerle. Next weekend, the Choir will perform Britten's War Requiem with the Freiburger BachChor and soloists Zora Jehličková, Ian Bostridge, and Klaus Hager, and conducted by Neville Creed.

GUILDFORD CATHEDRAL CHOIR

The Choir of Guildford Cathedral was formed in 1961 under Barry Rose, the Cathedral's first Organist and Choirmaster. Since the Consecration of the Cathedral, the Choir has maintained a daily Sung Evensong, and has built up an enviable reputation for its singing. The boys of the choir (20), are drawn from Lanesborough Preparatory school in Guildford and some of the older ones attend the Royal Grammar School. The lower parts are sung by professional layclerks and choral scholars from the University of Surrey.

During its relatively short history, the choir has made numerous recordings, including an album of Christmas Carols which won a 'Gold Disc' award for the sale of over five hundred thousand records, and just recently a 'Platinum Disc' for over a million records sold. The choir has toured widely in Britain and Europe and in 1988 undertook an extensive tour of Canada, singing to capacity audiences from Ottawa in the East, to Victoria BC in the West. The choir broadcasts regularly on BBC Radio 3, and has made several TV appearances.

In 1974 Barry Rose moved to St. Paul's Cathedral, and he was succeeded by Philip Moore. He was appointed to York Minster in 1983 and the post is now occupied by the present Organist and Master of the Choristers, Andrew Millington.

The choir covers a large repertoire from plainsong to contemporary music, including a wide variety of

European styles. In addition to service music, the choir occasionally performs larger works with orchestra. In recent years, these have included Handel's 'Messiah', Bach's 'St. John Passion' and Haydn's 'Nelson Mass'.

WAR REQUIEM

Benjamin Britten 1913-1976

On the title page of Britten's War Requiem is a quotation from Wilfred Owen:

My subject is War, and the pity of War.

The Poetry is in the pity...

All a poet can do today is warn.

The War Requiem was commissioned for the Festival to celebrate the Consecration of the newly-built St Michael's Cathedral, Coventry, and it was first performed in that Cathedral on 30th May 1962.

In keeping with the spirit of reconciliation which pervaded that Festival Britten had written the Requiem with three particular soloists in mind: they were Galina Vishnevskaya (soprano), Peter Pears (tenor) and Dietrich Fischer-Dieskau (baritone), but at the first performance, conducted by Meredith Davies, the soprano soloist was Heather Harper.

The text of this highly original, dramatic and provoking work consists of the Latin Office for the Dead interspersed with nine of Wilfred Owen's anti-war poems which were written during 1914-18. Wilfred Owen served as a soldier throughout the War; he was killed, in his twenty-fifth year, on 4th November 1918 – just a week before the Armistice.

The music is organised on three levels and the effect is as if the drama is being enacted on three separate, adjacent stages. The Chorus accompanied by Full Orchestra sing the Latin words of the Office for the Dead whilst the soprano soloist combines with the Chorus as a kind of Recording Angel. An ethereal remoteness is provided by the Choir of Boys' Voices which sings certain sections of the Mass with Organ accompaniment. The Wilfred Owen poems are divided between the tenor and bass soloists and they are accompanied by a Chamber Orchestra. It is not until the close of the final poem that the whole forces are involved together: "Let us sleep now" the German soldier says to his friend; they have recognised each other as former enemies but now they are reconciled. As the words "Let us sleep now" are repeated, the Boys' Choir begins "In Paradisum" and the Requiem ends with the Chorus singing "Requiescant in pace. Amen."

Today, as the shadow of war and strife still darkens parts of the world, this work, alas, has an on-going poignancy.

There will be no interval during this performance

I. REQUIEM AETERNAM

Chorus

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Boys

Te decet hymnus, Deus in Sion: et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet.

Chorus

Requiem....

Tenor solo – Anthem for Doomed Youth

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries for them from prayers or bells,

Nor any voice of mourning save the choirs,—

The shrill, demented choirs of wailing shells;

And bugles, calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of silent minds,

And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison. Christe eleison. Kyrie eleison.

II. DIES IRAE

Chorus

Dies irae, dies illa.

Solvat saeculum in favilla;

Teste David cum Sibylla.

Quantus tremor est futurus,

Quando judex 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.

Baritone solo – Voices

Bugles sang, saddening the evening air,

And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.

Sleep mothered them; and left the twilight sad.

The shadow of the morrow weighed on men.

Voices of old despondency resigned,

Bowed by the shadow of the morrow, slept.

Soprano solo and chorus

Liber scriptus proferetur,

In quo totum continetur,

Unde mundus judicetur.

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.*

Tenor and baritone solos – The Next War

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland,–
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,–
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!

We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.

We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death – for Life; not men – for flags.

Chorus

*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.*

*Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.*

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

Baritone solo – Sonnet on seeing a piece of our artillery brought into action

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Soprano solo and chorus

Dies irae...

*Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce Deus.*

Tenor solo – Futility

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.

Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds,–
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?

Soprano and chorus

Lacrimosa...

Chorus

Pie Jesu Domine, dona eis requiem. Amen

III. OFFERTORIUM

Boys

*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.*

Chorus

*Sed signifer sanctus Michael repraesentet eas in lucem
sanctam: quam olim Abrahae promisisti, et semini ejus.*

Tenor and baritone solos – The Parable of the Old Man and the Young

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretchèd forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son,–
And half the seed of Europe, one by one.

Boys

*Hostias et preces tibi Domine laudis offerimus: tu
suscipe pro animabus illis, quarum hodie memoriam
facimus: fac eas, Domine, de morte transire ad vitam.*

Chorus

Quam olim Abrahae...

IV. SANCTUS

Soprano solo and chorus

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

Baritone Solo – The End

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage?—
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
“My head hangs weighed with snow.”
And when I hearken to the Earth, she saith:
“My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not glorified,
Nor my titanic tears, the sea, be dried.”

V. AGNUS DEI

Tenor solo – At a Calvary near the Ancre

One ever hangs where shelled roads part.

In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus

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

Tenor solo

Dona nobis pacem.

VI. LIBERA ME

Soprano solo and chorus

*Libera me, Domine, de morte aeterna, in die illa
tremenda:*

Quando coeli movendi sunt et terra:

Dum veneris judicare saeculum per ignem.

*Tremens factus sum ego, et timeo, dum discussio
venerit, atque ventura ira.*

*Dies illa, dies irae, calamitatis et miseriae, dies magna et
amara valde. Libera me, Domine...*

Tenor and baritone solos – Strange Meeting

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.

Yet also there encumbered sleepers groined,
Too fast in thought or death to be bestirred.

Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
“Strange friend,” I said, “here is no cause to mourn.”
“None,” said the other, “save the undone years,

The hopelessness. Whatever hope is yours,
Was my life also: I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled,
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from
progress.

Miss we the march of this retreating world
Into vain citadels that are not walled.

Then, when much blood had clogged their chariot-
wheels

I would go up and wash them from sweet wells.
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.”

“Let us sleep now...”

Boys, soprano solo and chorus

*In paradisum deducant te Angeli: in tu adventu
suscipiant te Martyres, et perducant te in civitatem
sanctum Jerusalem. Chorus Angelorum te suscipiat, et
cum Lazaro quondam paupere aeternam habeas
requiem.*

Boys

*Requiem aeternum dona eis, Domine: et lux perpetua
luceat eis.*

Chorus

Requiescant in pace. Amen.

What is an ophicleide? How is it related to a serpent?

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Lucinda Wilson
Tessa Wilkinson
Frances Worpe

Alto:

Sally Bailey
Iris Ball
Evelyn Beastall
Nicolette Bell
Iris Bennett
Jane Brooks
Jean Brown
Barbara Buck
Juliet Butler
Pamela Charwood
Amanda Clayton
Mary Clayton
Janet Critchley
Fiona Davis
Karen Deering
Valerie Edwards
Celia Embleton
Joanne Frampton
Mandy Freeman
Rebecca Greenwood
Ingrid Hardiman
Pamela Harman
Carol Hobbs
Sheila Hodson
Joy Hunter
Lyn Jackson

Tenor:

Adrian Buxton
Bob Cowell
Geoffrey Forster
Leslie Harfield
Maggie van Koetsveld
Nick Lamb

Peter Lemmon
Elizabeth Lyon
Andrew Reid
Christopher Robinson
John Trigg

Bass:

Peter Andrews
Graham Barwick
Roger Barrett
Michael Bradbeer
John Britten
Norman Carpenter
Walter Chattaway
Neil Clayton
Robert Coe
Rodney Cuff
Michael Dawe
Michael Dudley
Terence Ellis
Vicente Escribano
Nick Gough
John Hart
Peter Herbert
Laurie James
Michael Jeffery

Stephen Jepson
Michael Longford
Stewart Lyon
Neil Martin
Chris New
Maxwell New
Barry Norman
John Parry
Peter Pearce
Roger Penny
Nigel Pollock
David Ross
John Schlotel
Philip Stanford
Martin Unwin
Donald Walden
Andrew Whitehouse
Ralph Whitehouse

GUILDFORD PHILHARMONIC CHAMBER ORCHESTRA

First Violin:

Hugh Bean

Second Violin:

Nicholas Maxted Jones

Viola:

Justin Ward

Cello:

John Stilwell

Bass:

Michael Lea

Flute:

Evelyn Frank

Oboe:

Graham Salter

Clarinet:

Hale Hambleton

Bassoon:

Nicholas Hunka

Horn:

David Clack

Percussion:

Christopher Nall

Harp:

Thelma Owen

SUPPORT YOUR ORCHESTRA

For further information

**Contact: Kathleen Atkins,
Guildford Philharmonic Orchestra,
Millmead House,
Millmead, Guildford
Tel: 0483 - 444666**

GUILDFORD-PHILHARMONIC ORCHESTRA

First Violins:

John Ludlow – *Leader*
Maurice Brett
Kathy Adams
Philip Augar
Sheila Beckensall
Emer Calthorpe
Hywel Davies
Avril MacLennan
Peter Newman
John Parsons
Alex Suttie
Philip Winter

Second Violins:

Joan Atherton
Prunella Sedgwick
Carl Beddow
Timothy Callaghan
Ruth Dawson
Christopher Horner
Ruth Knell
Vivienne Ronchetti
Adrienne Sturdy
Timothy Wilford

Violas:

Eric Sargon
Philip Heyman
Anne Rycroft
Paul Appleyard
Jean Burt
Robert Winquist
Karen Demmel

Cellos:

Douglas Cummings
Martin Robinson
John Hursey
John Franca
John Kirby
Carolyn Richards

(Guildford Philharmonic Society playing scholar)

Basses:

Maurice Neal
John Hill
Michael Fagg
Paul Moore

Flutes:

Alexa Turpin
Anna Pyne

Oboes:

Stella Dickinson
Ann Lyn

Cor Anglais:

Janice Knight

Clarinets:

Steven Pierce
Victor Slaymark

Eb clarinet:

Christopher Gradwell

Bass clarinet:

Christopher Gradwell

Bassoons:

Anna Meadows
Peter Bennett

Contra bassoon:

Timothy Mallett

Horns:

Andrew Antcliff
(Guest Principal)
Peter Widgeny
Gordon Carr
James Buck
Peter Civil
Lyn Evans

Trumpets:

Gareth Bimson
Patricia Reid
William Stokes
Nicholas Betts

Trombones:

Jeremy Gough
Arthur Wilson

Bass Trombone:

Ron Bryans

Tuba:

Stephen Wick

Timpani:

Matthew Dickinson

Percussion:

Keith Bartlett
Nigel Shipway
Ray Sinclair
Christopher Blundell
Robert Kendall

Piano:

John Forster

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Rimsky Korsakov

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Prokofiev

Symphony No 6 in B minor

Shostakovich

AMANDA HURTON

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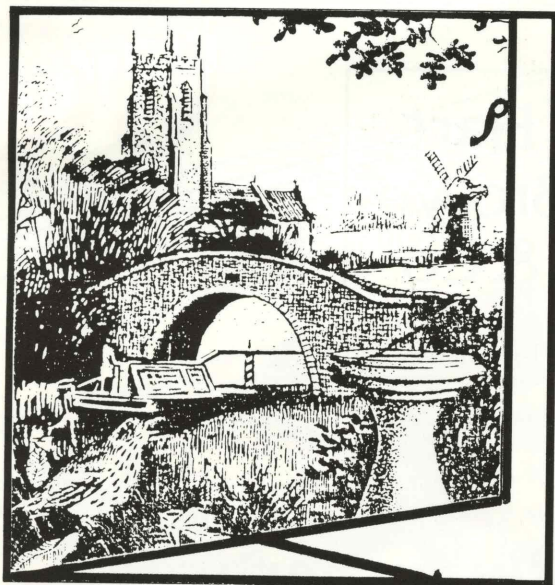
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