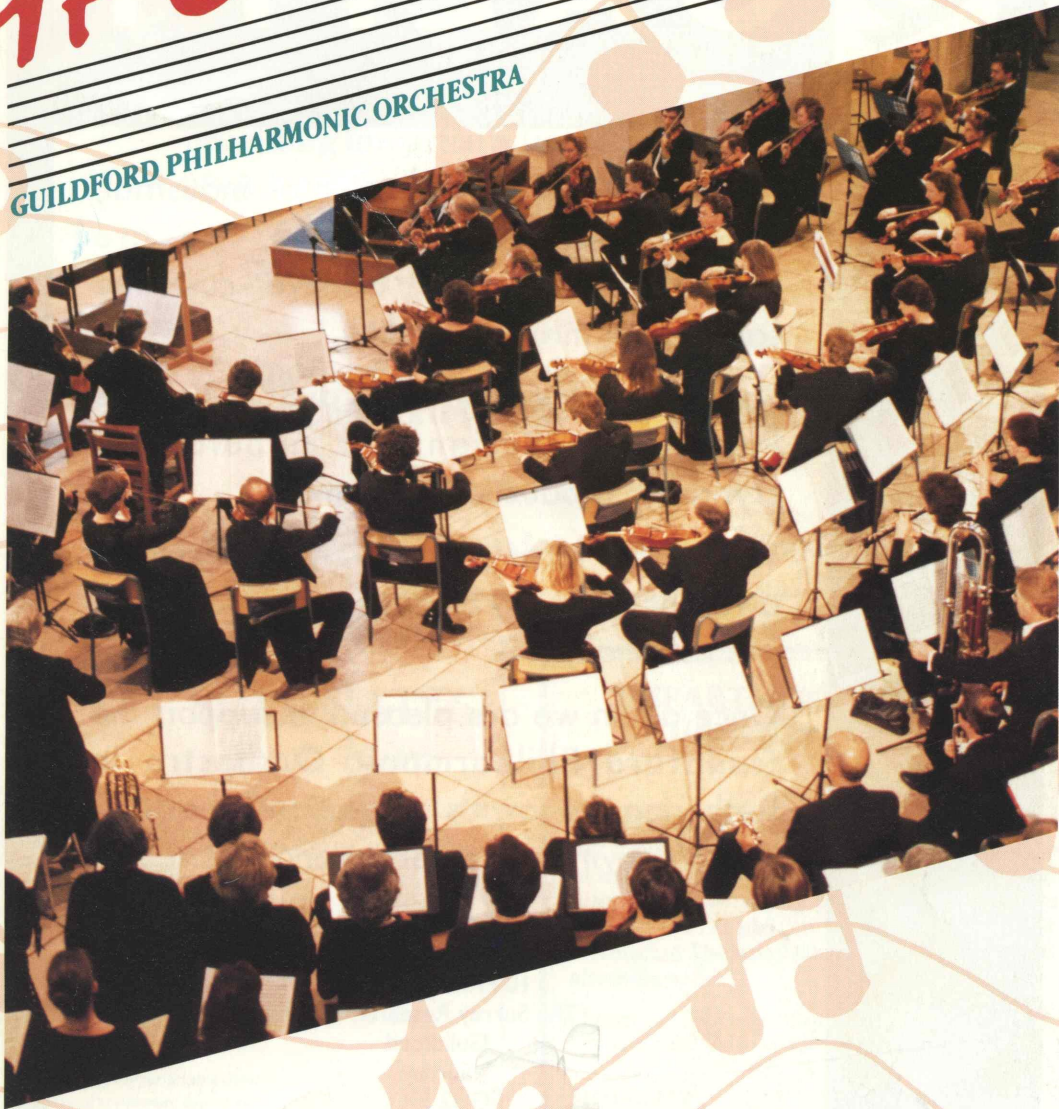


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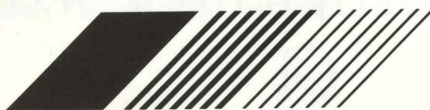
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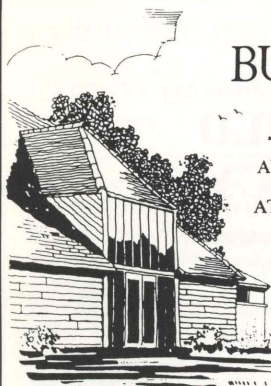
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at 7.30 p.m.

Guildford Philharmonic Orchestra

Associate Leaders

HUGH BEAN, JOHN LUDLOW

JOANNA MACGREGOR

Piano

MERVYN COLLINS

Tenor

BRIAN RAYNER COOK

Baritone

CHORISTERS OF GUILDFORD

CATHEDRAL

GUILDFORD CHAMBER CHOIR

GUILDFORD PHILHARMONIC CHOIR

VERNON HANDLEY

Conductor

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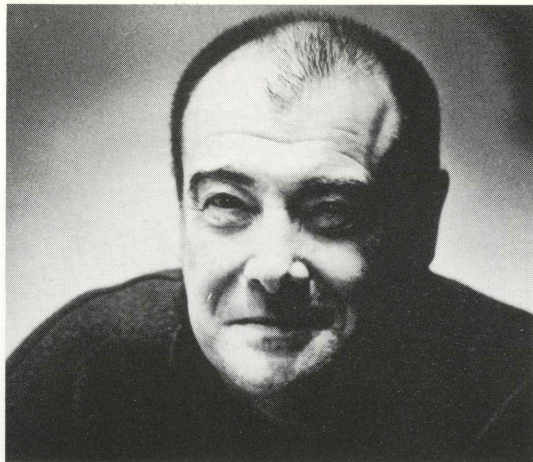
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VERNON HANDLEY

One of Britain's best known and popular conductors, Vernon Handley has been a constant champion of British music throughout his career. His recordings regularly receive the highest acclaim from the music critics, and he has won several major awards, including the Gramophone Award in 1989 for his recording of Robert Simpson's 10th Symphony, and a British Record Industry Award for Vaughan Williams' 5th Symphony; the latter is part of a complete cycle which he is recording with the Royal Liverpool Philharmonic Orchestra. The review of the recording in *Hi-Fi News* stated that 'his tempo are somehow always the right tempi - unhurried, free-flowing, possessed of an expressive ease which comes only from long and intimate communion with the piece (and, of course, good honest musical instinct)'. Other recent recordings include *The Dream of Gerontius* for EMI, with the Royal Liverpool Philharmonic Orchestra and Choir, the Huddersfield Choral Society and soloists including Anthony Rolfe Johnson; of his recording, Stephen Johnson wrote in *The Independent*: 'does any conductor understand the Elgar sound better than Vernon Handley?'

Since 1989 Vernon Handley has been Principal Guest Conductor of the Royal Liverpool Philharmonic Orchestra and, in addition, has recently been appointed Principal Guest Conductor of the Melbourne Symphony Orchestra. This year he takes up the post of Chief Conductor of the West Australian Symphony Orchestra. Handley is an honorary member of the Royal Philharmonic Society.

Handley has recently been appointed Associate Conductor of the Royal Philharmonic Orchestra with whom he regularly appears in London; they appeared together at the 1992 BBC Promenade Concerts. Handley also works regularly with the BBC National Orchestra of Wales and for the last two years has appeared with them at the Malvern Festival. In 1994 he will appear twice at the BBC Promenade Concerts, with the BBC Philharmonic Orchestra and the BBC Symphony Orchestra.

Vernon Handley is a keen amateur ornithologist and

devotes several weeks a year to studying and photographing birds in their natural habitats.

Vernon Handley was Musical Director of The Guildford Philharmonic Orchestra for 21 years. He is now the Orchestra's Conductor Emeritus.



JOANNA MACGREGOR

Since 1985 Joanna MacGregor's career has developed apace both in recital and concerto appearances. In December 1990 Miss MacGregor gave a highly successful recital in the distinguished International Piano Series at the South Bank returning to give another much praised recital in November 1991. Other recitals last season included a BBC lunchtime concert at St. John's Smith Square and recitals at the Cheltenham, Huddersfield and Greenwich festivals while this season she will give recitals at the Barbican Centre, South Bank Centre, in Paris and at the Seville Festival.

Joanna MacGregor has played with many of the major orchestras in this country and this season will play with the Bournemouth Symphony Orchestra, Royal Scottish Orchestra, Royal Liverpool Philharmonic Orchestra, City of Birmingham Symphony Orchestra with Simon Rattle and BBC Symphony Orchestra with whom she will play *Turangalila* conducted by Mark Wigglesworth in the Royal Festival Hall and at the Proms. Earlier last season she gave a series of concerts in Glasgow, Birmingham and the Barbican Centre with the New World Symphony Orchestra and Michael Tilson Thomas. Miss MacGregor has made several visits abroad including Singapore, Germany and the Netherlands where she gave several concerts with the Rotterdam Philharmonic Orchestra. She will perform the Ravel Concerto for Piano (Left Hand) with the Munich Symphony Orchestra later this year and make a return visit to the Netherlands.

Recording exclusively with Collins Classics Joanna MacGregor's outstanding releases to date include music by Satie, Gershwin, Ives and Barber, Britten's Concerto in the original version with the English Chamber Orchestra and Stuart Bedford and most recently an acclaimed release of Scarlatti sonatas.

Future plans include music by Bach, Messiaen and Bartok.

In addition Miss MacGregor is well-known to television audiences following her appearance in the *Omnibus at the Proms* series, in masterclasses for *Young Musician of the Year* and in a Granada documentary charting the progress of her early career after being selected by the Young Concert Artist's Trust in 1985 and at present she is working on a series of programmes for BBCTV. She has also written a fantasy play for radio entitled *Memoirs of an Amnesiac* based on the life of Erik Satie and nominated for the Prix d'Italia.

Contemporary music is a strong influence on Joanna MacGregor and she works very closely with many composers including Gary Carpenter, Alasdair Nicholson, Michael Finnis, Hugh Wood – whose piano concerto she premiered last year at the Proms and will play again this year at the Royal Festival Hall with the BBC Symphony Orchestra and Andrew Davies. In 1991 she founded Platform 1, a contemporary music festival the success of which has led to Platform 2 which took place last year at the ICA.

Joanna MacGregor studied music at Cambridge with Hugh Wood and later at the Royal Academy of Music with Christopher Elton where she was made Hodgson Fellow in 1984.



MERVYN COLLINS – Tenor

Mervyn Collins, after receiving an honours degree in music from the University of Surrey, studied at the Guildhall School of Music and the Rotterdam Conservatoire. When in Holland he was a member of the Netherlands Chamber Choir, working with many leading conductors and recording for all the major record companies. On returning to England he became a Gentleman of the Queen's Chapel of the Savoy and subsequently St. Paul's Cathedral Choir. With these and other groups, he has toured many parts of the globe and taken part in outstanding performances and recordings.

Mervyn Collins is now in demand as a concert and

recital singer, performing an extensive repertoire throughout Britain, Ireland, Europe and North America. In London he has sung in all the major concert halls and has made several appearances in various International Music Festivals, including Belfast, Bath, Canterbury, Guildford and the City of London. Notable broadcasts have included "The Songs of Tom Moore" with Seamus Heaney (B.B.C.), Moeran's English Lyrics (B.B.C. - previously unrecorded), Howell's Requiem (B.B.C.), Britten's St. Nicolas (American Radio) as well as solo appearances on Canadian, Dutch and Independent television.

Recent engagements include: Bach, Christmas Oratorio, Magnificat and Cantata numbers 44, 33, 131, 37; Britten, St. Nicolas; Tippett, A Child of Our Time; Handel, Messiah; Haydn, Nelson Mass and Creation; Rossini, Petite Messe. However, it is in the role of Evangelist that he is establishing himself as a singer of note, his interpretation of the the Bach Passions receiving favourable press notices - an Evangelist of "tremendous conviction and effect", "stylish, confident and fine toned"; "a most eloquent Evangelist, clear, articulate, yet full of compassion".

The future sees performances in York Minster, St. Paul's Cathedral, the City of London Festival and engagements in France and America.

© Mervyn Collins



BRIAN RAYNER COOK - Baritone

Brian Rayner Cook graduated in Music from Bristol University, developing his interests as an organist and as a conductor and répétiteur, before devoting himself wholeheartedly to singing. He won all the major singing prizes during his postgraduate studies at the Royal College of Music, London; and was then awarded a Kathleen Ferrier Memorial Scholarship. Since then his career in oratorio, opera, music-theatre and recital has taken him throughout the world.

Recent engagements have included appearances in the Far East and mainland Europe, televised concerts and commercial recording. During 1993 Brian Rayner Cook also made three further separate appearances in the United States: in early opera; in a celebration of

the music of Edvard Grieg; and (in New York) in Britten's "War Requiem".

He has sung "Sancta Civitas" several times before, including a Festival Hall performance and a BBC broadcast. Brian Rayner Cook's previous appearances in the Guildford Philharmonic season have included other works by Vaughan Williams: "Five Tudor Portraits" and (two years ago) "A Sea Symphony", both conducted by Vernon Handley. His discography includes "A Sea Symphony", "Dona Nobis Pacem" and the "Five Mystical Songs".

His other gramophone recordings range from 17th century to contemporary music; from Dvorak (in Czech) to Delius operas (two); from works with chorus and orchestra by Orff, Faure, Parry and Elgar to a number of recital recordings.

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 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 made a highly successful visit to Freiburg in November 1993 where it gave an outstanding performance of Britten's 'War Requiem'. Future plans include performances of Orff's 'Carmina Burana' with Sir David Willcocks, and a summer concert in the Guildford Festival.

Further details of the Choir may be obtained from: Kathleen Atkins, Guildford Philharmonic, Millmead House, Millmead, Guildford GU2 5BB. Tel: 0483 444666.

NEVILLE CREED - Chorus Master

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.

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 (18), 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, 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 in London, and 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.

GUILDFORD CHAMBER CHOIR

Conductor: Peter Wright

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 in the choral repertoire.

Peter Wright and the choir have made two recordings for BBC Radio 3. The first recording in October 1986 and the second in August 1989.

Guest conductors have included John Bawden, Sebastian Forbes, Louis Halsey, David Hill, Stephen Layton, David Lowe, Andrew Millington, Philip Moore, Joseph Polglase, Barry Rose and Hilary Davan Wetton.

The choir's management comprises Richard Fox (Guildford 63523), Margaret Vine, Secretary (Guildford 416018), Janet Yendole, Publicity (Guildford 35489), Tom Hall, Librarian (Epsom 725900) and Peter Wright, Conductor.

Brigg Fair

Delius 1862 - 1934

Concerts of light and popular music invariably end with a brilliant showpiece, itself ending if possible with great noise and abandon. Tonight's concert begins with a showpiece but a subtle one whose playing demands controlled virtuosity in every section but whose emotional curve demands a very quiet ending.

Brigg Fair was sub-titled by Delius 'An English Rhapsody' and was written in 1907. The first performance took place in Liverpool under the direction of Granville Bantock and, like several other works of Delius, was frequently played on the continent, especially in Germany, before it began to be known in England. The work, which is based on an English folk song, is dedicated to Percy Grainger who introduced the song and its words to Delius. Most commentaries say that it is a series of connected variations divided by a free middle section. This is entirely untrue. The form is quite clearly laid out as follows: an introduction for woodwind and harp, the first set of variations, a section based quite firmly on the introduction with a long metamorphosis of the tune, a second set of variations, a new setting of the introduction, a final set of variations culminating in a quiet coda which encloses comments from the introduction; in other words, a six section work with the material of the introduction alternating with sets of variations. It is Delius's especial gift that makes the joins between these sections so smooth that it is only on reflection that we appreciate the perfect balance of the form. A very large orchestra is employed, with triple woodwind, six horns, three trombones and three trumpets.

The introduction starts with a solo flute and harp, the flute playing what sound like mere atmospheric arabesques but which, in later development and at the climax of the work, will be found to be basic material.

The flute is joined by a second flute and clarinet, and beneath their trills horn chords and string chords alternate. Solo oboe states the theme which passes to the solo flute and then to the first violins. The next variations gives the tune to flutes and clarinets, and the next breaks the first part of the theme into staccato chords with semiquaver accompaniment on the violins, but allows the weight of phrase at the end of the tune to be played more *sostenuto*. Each of the variations has gained in dynamic power and in thickening of texture when suddenly the decorative semiquavers pass to flute and clarinet and the solo horn sings the tune *forte* against *mezzo piano* string chords. When the solo trumpet takes the tune, the chords and the semiquavers gather more of the orchestra with them. As this last variation dies down, we are back in the world of the introduction and now the first violins have a long *espressivo* statement of a close relative of the tune itself. All the strings are muted and the beatiful harmonies often lead interpreters of Delius to have the tune played *piano* from the outset, thus giving rise to the opinion that Delius is a luscious, spineless composer.

Nothing, however, could be stronger than Delius's own markings for the beginning of the tune. They are, *forte* – *espressivo* and, in brackets above, the word 'singing'. As the tune progresses so it gets quieter and then soars out again in octaves, *forte*. At the end of its second statement another set of variations begins on the solo clarinet. The theme is set against all sorts of different backgrounds, reaches a passionate peak in one of the quicker variations and is stated in the noble *Maestoso* against *pizzicato* chords. At the end of this variation the material of the introduction returns again in preparation for the final set of variations. Before the climax Delius makes reference to the devices he has used earlier: running semiquavers in the violins, staccato chords punctuating the main accents of the dance, and then sails straight into a fortissimo enunciation of the tune by the full orchestra, which in turn leads to the climax of the work. In this the three trumpets sing the tune, the woodwind have a version of the tune, the horns another version, the strings the same version as the woodwind but starting three bars later, and the trombones an augmented version of the flutes' very first arabesques. All the voices die away and the solo oboe is left to state the tune once more with quiet comments from the timpani and flute and the support of string harmonies which end on a simple cadence.

One of the interesting things about this work is that it prepares for and reaches its climax without resorting to the almost universal means of late nineteenth century composers who approach the climax of their symphonic movements and tone poems by means of building up their theme in harmonic sequence. Although Delius's harmony is very free, the tonal centre of the whole of the set of variations remains the same. This puts a tremendous strain on the orchestra because from the fortissimo full orchestra's statement of the tune right the way through the climax of the work they have no sequences or crescendos to help make the point for the audience but have to sustain the dynamic

power and tremendous drive. The challenge of this has been too much for some of Delius's interpreters, who have remarked the section with crescendos and diminuendos and even altered note values in one or two places. The truth is that Delius at times demands the rhythmic and dynamic concentration that is required by certain symphonic movements and, since he demands it, he should receive it.

Concerto in D for Piano (Left Hand) and Orchestra Maurice Ravel (1875–1937)

Lento – Allegro – Lento

Although the piano was the original medium for much of Ravel's music, he did not attempt a piano concerto until the closing years of his creative life. Then he suddenly found himself working on two at the same time. One was the Concerto in G; the other was this Concerto in D for left hand only, commissioned by the Austrian pianist Paul Wittgenstein, who had lost his right arm in the First World War. Both concertos were completed in the autumn of 1931 and, apart from the three *Don Quichotte* songs, proved to be Ravel's last compositions.

The two works are strikingly different. Whereas the two-hand concerto is essentially a light-hearted *divertissement*, the left-hand one is a powerful work with Liszt standing as an evident influence behind it. Ravel loved setting himself a formidable technical problem, and here he was intent on producing a virtuoso concerto conceding nothing to the limiting factor of the one hand. He succeeded so well that it is almost impossible to deduce from the evidence of one's ears alone that two hands are not being used. It goes without saying that the solo part is extremely challenging. Indeed, Wittgenstein found the first performance – in Vienna in November 1931 – such a struggle that he besought the composer to alter his part. Ravel declined.

After Ravel's death, Alfred Cortot, thinking to gain the concerto more performances, made a two-handed version of it, but the composer's executors objected strongly. They wanted the concerto to remain as he had left it, and on musical grounds they were right. The late Clifford Curzon for one pointed out that the piano part is so written that it needs the emphasis provided by the rolling left thumb to achieve the proper effect.

Cast in one continuous three-part movement, the concerto is scored for a large orchestra, adding E flat and bass clarinets, cor anglais and contra-bassoon to the basic woodwind complement, and including a harp and a fair array of percussion. The contra-bassoon is the first to be given prominence, its voice emerging from a subdued dark mass of double-bass semiquavers to outline the principal theme, a melody suggestive of a slow sarabande. The horns counter with a motive whose opening phrase of three descending notes is important later. Gradually this material wells up to a big climax, breaking off to admit the soloist, who enters with a long cadenza incorporating the bold, definitive statement of the principal theme and ending with a spectacular *glissando*. The orchestra returns with another *tutti* based on the same theme, and only

after this do piano and orchestra come together for the first time, the piano introducing the reflective slower theme that would be the second subject in an orthodox sonata-form movement. The sarabande theme soon reappears with an ornate piano accompaniment and continues until the brass abruptly breaks in.

Mood, tempo and rhythm are now suddenly changed, the following *Allegro* section taking the form of a scherzo. Fierce descending scales lead to a jerkily rhythmic piano theme (a transformation of the sarabande theme) over a tramping accompaniment. After a brief episode recalling the chinoiserie of Ravel's *Mother Goose* the tramping bass resumes and a solo bassoon reintroduces the horn counter-theme from the beginning of the concerto. This now merges with the piano's scherzo theme, the two developing in a syncopated fashion that may bring *Bolero* to mind. The little piece of chinoiserie is heard again, leading this time to a majestic restatement of the concerto's main theme. This makes way for a second piano cadenza, which recapitulates the material of the opening section and at last gives the reflective 'second subject' its due. The orchestra creeps in with a last reference to the principal theme, then fiercely rounds off the concerto with a snatch of the scherzo.

© Eric Mason



Sancta Civitas

Vaughan Williams 1872–1958

Vaughan Williams' "*Sancta civitas*" (Holy city) is his musical vision of St John's "new heaven and new earth". It was written between 1923 and 1925 in the aftermath of the First World War in which Vaughan Williams had fought in the trenches and lost many friends. He saw his mission as an artist to offer a glimpse of transcendent reality to a world spiritually and materially in ruins. Of his many choral works, '*Sancta civitas*' was Vaughan Williams' favourite – probably because it embodies his personal attitude to religious belief:

"The object of all art is to obtain a partial revelation of that which is beyond human senses and human faculties – of that which is spiritual.... The human, visible, audible and intelligible media which artists (of all kinds) use, are symbols not of other visible and audible things but of what lies beyond sense and knowledge."

Vaughan Williams explores what lies beyond with concise and dramatic visionary music which demands large forces divided into three levels of sound; the full chorus and orchestra, the semi-chorus and a distant chorus of boys voices with solo trumpet.

Sancta Civitas

I was in the spirit and I heard a great voice of much people praising God and saying 'Alleluia, salvation and glory, honour and power unto the Lord our God. Alleluia, Amen.

Praise our God, all ye his servants and ye that fear Him both small and great.'

And I heard as it were the voice of a great multitude and as the voice of many waters saying 'Alleluia, For the Lord God Omnipotent reigneth. Let us be glad and rejoice and give honour to Him. For the marriage of the Lamb is come, and his wife hath made herself ready.'

And to her it was given that she should be array'd in fine linen, clean and white.

Blessed are they that are called to the marriage supper of the Lamb.

And I saw Heaven opened. And behold a white horse and he that sat thereon was called Faithful and True and in righteousness he doth make war. His eyes were as a flame of fire, and on his head were many crowns: and he had a name written that no one knew but he himself: and the armies which were in heaven, followed him upon white horses clothed in fine linen, white and clean.

And out of his mouth goeth a two-edged sword, that with it he should smite the nations, and he shall rule them with a rod of iron; and he treadeth the wine press of the fierceness and wrath of Almighty God.

And on his vesture and on his thigh there was a name written, King of Kings and Lord of Lords.

And I saw an angel standing in the sun: and he cried with a loud voice saying to all the fowls that fly in the midst of heaven, 'Come, gather yourselves together'.

And the Kings of the earth and their armies were gathered together to make war against him that sat upon the horse and against his army, and were slain with the sword of him who sat upon the horse and all the fowls were filled with their flesh.

Babylon the great is fallen.

Alas, alas; that great city Babylon, that mighty city! for in one hour is thy judgment come.

The kings of the earth shall bewail her and lament over her. And the merchants of the earth shall weep and mourn over her. And the fruits thy soul lusted after are departed from thee. And all things which were dainty and goodly are departed from thee and thou shalt find them no more at all.

Alas, alas; that great city that was clothed in fine linen, and purple and scarlet and precious stones. What city is like unto this great city! for in one hour art thou made desolate.

Rejoice over her O heavens for God hath avenged you on her.

And a mighty angel took up a millstone and cast it into the sea, saying: 'Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all.'

And the voice of the harpers shall be heard no more at all in thee. And the light of a candle shall shine no more at all in thee, and the voice of the bridegroom and the bride shall be heard no more at all in thee.

Babylon the great is fallen.

And I saw a new heaven and a new earth: for the first earth and the first heaven were passed away: and there was no more sea. And I saw the holy city coming down from heaven prepared as a bride adorned for her husband, having the glory of God.

And her light was like unto a stone most precious even like a jasper stone, clear as crystal: and had twelve gates and on the gates twelve angels, and the twelve gates were twelve pearls; and the street of the city was pure gold, as it were transparent glass.

And I saw no temple therein. For the Lord God Almighty is the temple of it.

And the city had no need of the Sun, neither the Moon, to lighten her for the glory of God did lighten her: and the gates of it shall not be shut at all by day: for there shall be no night there and they shall bring the glory and the honour of the nations into it. Therefore are they before the throne of God, and serve him day and night in his Temple. They shall hunger no more neither thirst any more. For he that sitteth on the throne shall feed them and shall lead them unto living fountains of waters.

And I saw a pure river of the water of life, and on either side of the river was there the tree of life, and the leaves of the tree were for the healing of the nations.

And they shall see his face: and his name shall be in their foreheads, and they shall need no candle, and there shall be no night there, for the Lord God shall give them light and they shall reign for ever and ever.

Holy, Holy, Holy, Lord God Almighty.

Heaven and earth are full of Thy glory. Glory be to Thee, O Lord most High.

Behold, I come quickly, I am the bright and the morning star. Surely I come quickly. Amen, even so come Lord.

CATHEDRAL CHORISTERS 1994

Organist and Master of the Choristers -

Andrew Millington

Simon Bateson
Oliver Clark
Duncan Cocks
Steven Coomer
Thomas Deering
Ian Ferreira
Edward Foulkes
John Francis
Jack Glass
James Goldsbrough
Dominic Hammond
Michael Johnson
Paul Knapp

Kerry Norman
David Prangnell
Ross Ramsey
Christopher Steynor
Nicholas Trumble

GUILDFORD PHILHARMONIC CHOIR

Soprano:

Jacqueline Alderton
Kathleen Aldridge
Olivia Ames-Lewis
Jill Baker
Louise Barnfield
Penny Baxter
Sue Bevan
Mary Broughton
Elaine Chapman
Rachel Edmondson
Jenny Hakim
Angela Hand
Susan Hinton
Nora Kennea
Judith Lewy
Anne Lyon
Margaret Mackie
Elizabeth McCracken
Susan Norton
Robin Onslow

Margaret Parry
Vivienne Parsons
Rosalind Plowright
Jean Radley
Susan Ranft
Gillian Rix
Joan Robinson
Maureen Shortland
Dawn Smith
Judy Smith
Patricia Smith
Kathy Stickland
Margaret Strivens
Philippa Walker
Enid Weston
Christine Wilks
Elisabeth Willis
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 Charlwood
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

Helen Lavin
Kay McManus
Christine Medlow
Brenda Moore
Mary Moon
Jean Munro
Alison Newell
Arabella Onslow
Amor Pérez-de-Léon
Anne Philips
Kate Plackett
Susan Pope
Catherine Shacklady
Gillian Sharpe
Judy A. Smith
Prue Smith
Rosemary Smith
Liz Snell
Hilary Steynor
Hilary Trigg
Pamela Usher
June Windle
Maralyn Wongs
Beatrice Wood
Carol Wyllyams



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 ORCHESTRA**First Violins:**

Hugh Bean }
John Ludlow } *Associate Leaders*
Phillip Augar
Sheila Beckensall
Ian Brignall
Emer Calthorpe
Avril MacLennan
Peter Newman
Martin Palmer
Stephen Rouse
Prunella Sedgwick
Anthony Short
Rosemary Van Der Werff

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Carl Beddow
Catherine Belton
Andrew Bernardi
Julia Brocklehurst
Timothy Callaghan
Ruth Dawson
Stephen Dinwoodie
Christopher Horner
Alan Merrick
Adrienne Sturdy

Violas:

John Meek
Justin Ward
Anne Rycroft
Paul Appleyard
Jean Burt
Karen Demmel
Michael Newman
Ellen Jackson
Horns:
Andrew Antcliff
(Guest Principal)
George Woodcock
David Clack
Richard Hoad
Kevin Elliott
Andrew Fletcher

Trumpets:

Gareth Bimson
Ann McAneney
Nicholas Betts

Trombones:

Ian White
Arthur Wilson

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Cellos:

Lionel Handy
Michael Ronayne
John Franca
John Kirby
Nicholas Boothroyd
Alice Mcveigh
Ian Burdge

Basses:

Maurice Neal
David Jones
Duncan Allen
Rupert Ring
Lynette Eaton

Flutes:

Jane Pickles
Alexa Turpin

Piccolo:

Simon Hunt

Oboes:

Vicky Walpole
Neil Black

Cor Anglais:

Janice Knight

Clarinets:

Angela Malmsbury
Andrew McCullough

E♭ Clarinet/B♭ Clarinet:

Colin Courtney

Bass Clarinet:

Christopher Gradwell

Bassoons:

Deirdre Dundas Grant
Anna Meadows
Peter Bennett

Contra bassoon:

Timothy Mallett

Timpani:

Roger Blair

Percussion:

Christopher Nall
Nigel Shipway
Julian Walton
Robert Kendall

Harp:

Helen Tunstall

Piano:

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All take place at 12.30pm. Tickets are £5, and include free admission to the house in the afternoon following the recital.

For tickets and information please send s.a.e. to
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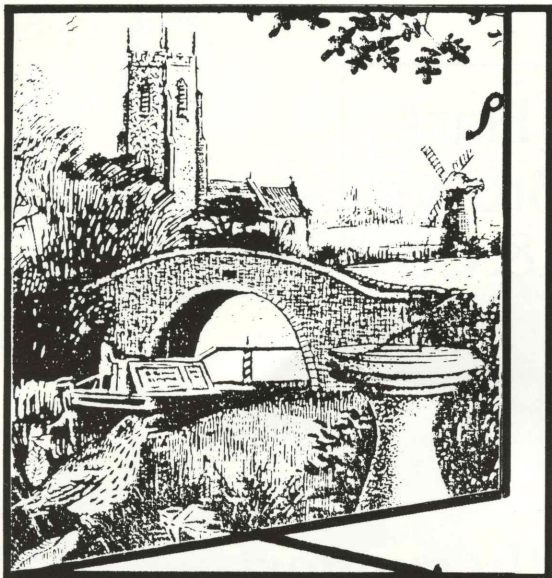
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