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1995 / 1996 SEASON
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SATURDAY 4 MAY 1996 at 7.30pm



GUILDFORD
PHILHARMONIC

Leaders:

HUGH BEAN, JOHN LUDLOW

GRANT LLEWELLYN

Conductor

REGINA NATHAN

Soprano

KATHLEEN McKELLAR FERGUSON

Mezzo Soprano

JOHN DASZAK

Tenor


PAUL WHELAN



Bass

GUILDFORD PHILHARMONIC CHOIR

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All concerts in the current season are funded by  GUILDFORD BOROUGH

with financial assistance from  South East Arts Board, the Guildford Philharmonic Society, the South East Music
Trust and the  Musicians' Union.



GRANT LLEWELLYN – *Conductor*

Born in 1960 in Tenby, South Wales, Grant Llewellyn studied at Chethams School of Music, the Perugia Conservatorio and the Royal College of Music. He received choral and academic exhibitions to Cambridge where he read music (and gained a soccer Blue). In 1985 he was awarded one of the coveted Conducting Fellowships to the Tanglewood Music Center, Massachusetts where he worked closely with Bernstein, Ozawa, Masur and Previn. From 1990-93 Grant Llewellyn was Assistant Conductor of the Boston Symphony Orchestra. During this time he appeared with the orchestra on many occasions, both at the Tanglewood Festival and in their subscription series in Boston. In the summer of 1994 he returned to conduct them in their 'Boston Pops' season.

Grant Llewellyn was Associate Conductor of the BBC National Orchestra of Wales from 1990 through 1995 and continues to work regularly with the orchestra as a guest. In 1993 he made his Promenade Concerts debut with them and in July 1994 Llewellyn and the Orchestra gave two concerts in Cardiff in celebration of the 25th anniversary of the investiture of the Prince of Wales in the presence of the Prince. With the orchestra, Grant Llewellyn has recorded works by William Mathias for Nimbus and three contemporary trombone concerti with Christian Lindberg for BIS.

In September 1995 Llewellyn became Principal Conductor of the Royal Flanders Philharmonic. In September 1994 he opened their season with a concert performance of Humperdinck's *Hänsel and Gretel* which was broadcast on many European radio stations including BBC Radio 3. Future touring plans with the Royal Flanders Philharmonic include France, Japan and the UK. Llewellyn is also Principal Guest Conductor of the Stavanger Symphony Orchestra.

Llewellyn made his debut with the Toronto Symphony Orchestra in June 1994 and has worked with many European orchestras including the Netherlands Chamber Orchestra, Trondheim Symphony Orchestra,

London Classical Players and Royal Liverpool Philharmonic Orchestra with whom he has made a recording of English music for Decca. The recording has been extremely well received and the Gramophone critic wrote 'how tellingly this gifted young conductor manages to convey the vulnerable poignancy behind this thoroughly engaging music ... breathtaking in its evocative power'.



REGINA NATHAN – *Soprano*

Regina Nathan studied with Nancy Calthorpe at Dublin's College of Music, with Elizabeth Hawes in London at Trinity College of Music and later at the National Opera Studio. She currently works with Janice Chapman.

Regina devoted the 1991/92 season to competitions which brought her much success, she represented Ireland at the fifth Cardiff Singer of the World competition to considerable critical acclaim; won joint third prize at the 10th International Bevedere Competition; third prize at the Geneva Concours International d'Execution Musicale, and Fourth Prize at the 1992 Queen Elizabeth International Music Competition in Brussels. She also shared a special concert with Placido Domingo in Dublin, and was voted Outstanding New Entertainer of 1991 by the National Entertainment Awards, Ireland's most prestigious awards ceremony.

Her professional career was launched in 1992/93 with her debut for Glyndebourne Touring Opera as Susanna/*The Marriage of Figaro* which opened at London's Sadler's Wells Theatre. In the 1993/94 season Regina sang Mimi/*La Bohème* and Euridice/*Orfeo* at the Luzern Stadtheater; Mimi and Susanna for Dublin Grand Opera Society. Further performances in that season included Adina/*L'Elisir d'Amore* for Scottish Opera, Gilda/*Rigoletto* in concert for Radio Telefis Eireann, First Flowermaiden/*Parsifal* in concert at the Concertgebouw and Utrecht under Edo de Waart and Zerlina/*Don Giovanni* in Czechoslovakia. Further roles already performed include Nanetta/*Falstaff*, Frasquita/*Carmen* and Sophie/*Der Rosenkavalier*.

Regina Nathan is much in demand as an oratorio and

concert soloist both in her native country and in Europe. Recent concert engagements have included Mahler, *Symphony No 4* and Mozart, *Exsultate Jubilate* in Brussels; a solo evening of operatic arias as well as Mahler, *Symphony No 8* at the Concertgebouw; Verdi's Requiem in Swansea; Mendelssohn's *Elijah* in Dublin; Beethoven, *Symphony No 9* with the Brabants Orkest in Eindhoven; Mozart's *Exsultate Jubilate* and *Davidde Penitente* with the Israel Chamber Orchestra and Rachmaninov's *The Bells* with the Philharmonia at the Festival Hall. As a recitalist, she has performed at the Chatelet in Paris, Flanders and Sainte-Nazaire Festivals, London's Wigmore Hall and Purcell Room and throughout Ireland. She has recently recorded a series of Britten songs with Malcolm Martineau for Hyperion Records, Mahler's *Symphony No 8* with Edo de Waart for BMG and Rachmaninov's *The Bells* and *Vocalise* with Djong Victorin Yu for Carlton Classics. In 1993, Regina Nathan was made the subject of a TV documentary which was screened nationally by Radio Telefis Eireann.

Last season saw Regina sing the title role in Cavalli's *La Calisto* for Opera Factory Zürich, Erifile in the world-première of Scarlatti's *II Telemaco* with the Opéra de Nice and Adina in the Giles Havergil production of *L'Elisir d'Amore* for Opera Zuid. In the current season, she appears as Melanto in Monteverdi's *II Ritorno d'Ulisse in Patria* with the Geneva Opera; in the title role in Douglas Moore's *Ballad of Baby Doe* in its UK première at London's Bloomsbury Theatre and in concert in London, Dublin, Amsterdam and Belfast. Future engagements include Zdenka/*Arabella* under Edo de Waart at the Concertgebouw and her début with the Opéra de Nantes in 1996/97 as Violetta in a new production of *La Traviata*, in the title role of Carlisle Floyd's *Susannah* and as Fiordiligi/*Così fan tutte*.



KATHLEEN McKELLAR FERGUSON
Mezzo-soprano

Kathleen McKellar Ferguson was born in Stirling and

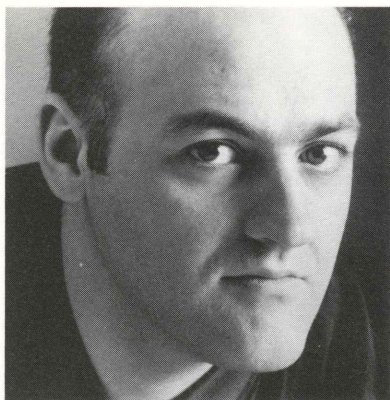
studied at the Royal Scottish Academy of Music and Drama, graduating in 1981 with diplomas in both piano and singing. She subsequently studied singing at the Royal College of Music where she was awarded a Countess of Munster scholarship. A former pupil of Elizabeth Izatt and Marion Studholme, Kathleen is presently studying with Margaret Hyde.

Kathleen made her début in opera at the 1986 Aldeburgh Festival singing the role of Florence Pike in *Albert Herring*. Since then roles have included Marzellina and Cherubino (*The Marriage of Figaro*), Third Lady (*The Magic Flute*), Mrs Doc in the British première of Leonard Bernstein's *A Quiet Place*, Mercedes (*Carmen*) and Maketaten (*Akhmaten/ENO*). Recent engagements have included Second Lady (*The Magic Flute*) for Théâtre Royal de la Monnaie in Brussels, and at Aix-en-Provence Festival; Suzuki (*Madam Butterfly*) in a tour of the Middle East and for Opera Forum in the Netherlands; and Bradamante (*Alcina*) both for the Flanders Opera in Antwerp and in Zürich under Harnoncourt.

Since her London concert début in 1987 at the Queen Elizabeth Hall with the London Bach Orchestra, Kathleen has kept a busy concert diary and has worked with such eminent conductors as Sir David Willcocks, Sir Charles Groves, Jan Pascale Tortelier and Sir Yehudi Menuhin.

Her concert career has taken her to many parts of the world including Gstaad, Tokyo, Milan, Brussels, Poland and Vienna, and she has also sung with many leading British orchestras – the Royal Philharmonic Orchestra, English Chamber Orchestra, English String Orchestra, Royal Liverpool Philharmonic Orchestra, the Orchestra of St John's, Smith Square, Ulster Orchestra and the Bournemouth Sinfonietta. Her extensive concert repertoire includes Elgar's *Dream of Gerontius* and *Sea Pictures*, Canteloube *Songs of the Auvergne*, Beethoven *Symphony No 9*, Mahler *Symphony No 8*, Tippett's *Child of Our Time*, Brahms' *Alto Rhapsody* and the oratorios of Bach, Handel, Haydn, Mozart, Rossini and Dvorak. Most recently Kathleen has performed Beethoven's *Symphony No 9* with the New Japan Philharmonic Orchestra in Tokyo, Boulanger's *Du Fond de l'Abîme* at the Three Choirs Festival and *Messiah* at the Royal Albert Hall with Paul Leddington Wright.

In 1991 Kathleen sang Beethoven's *Symphony No 9* at the 75th birthday concert of Sir Yehudi Menuhin, in the presence of Her Majesty The Queen Mother at the Royal Festival Hall, with the Royal Philharmonic Orchestra, for whom she has also recorded the work for CD release under the RPO label. Broadcasts include Frank Martin's *Requiem* from the Royal Festival Hall with the new London Orchestra conducted by Ronald Corp for BBC Radio 3 and for television Kathleen was guest artist in a celebrity Christmas Celebration for BBC 1. She has also given numerous recitals, most recently at the Wigmore Hall, London, and at the Théâtre Royal de la Monnaie in Brussels.



JOHN DASZAK – Tenor

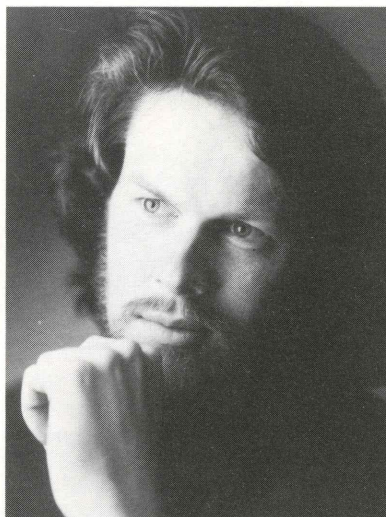
John Daszak studied at the Guildhall School of Music and Drama and the Royal Northern College of Music, where he took part in masterclasses with Eleanor Fazan, Sherrill Milnes, Hugues Cuenod and Ryland Davies. In 1992/3 he studied at the Accademia D'Arte Lirica (Osimo-Ancona, Italy) under Rodolfo Celletti, Mario Melani and Dennis Hall. He is currently studying with Robert Alderson. He has twice been finalist in the "Webster Booth/ESSO Award" competition, and has been awarded major scholarships from the Countess of Munster Musical Trust, the Peter Moores Foundation and the Ann Driver Trust.

Operatic roles have included his debut at the Netherlands Opera singing the role of Second Jew in *Salome*, his debut at the English National Opera singing Steva in *Jenufa* and subsequently the First Armed Man in *The Magic Flute*, the Young Guard in *King Priam* and Jack in *Mahagonny* and the role of Brighella in Jonathan Dove's *L'Augellino Belverde* at the 1994 Batignano Festival. Other roles have included Ferrando *Così fan Tutte*, Skuratov *From the House of the Dead* and Lysander in Britten's *A Midsummer Night's Dream* (RNCM); Ferrando for Mid Wales Opera, the title role in *Peter Grimes* for English Touring Opera and the role of Rustighello in Donizetti's *Lucrezia Borgia* at the Martina-Franca Festival in Italy. He has also understudied the roles of Steva in *Jenufa* and Tcheikalinsky in Tchaikovsky's *The Queen of Spades* at the Glyndebourne Festival Tichon in *Katya Kabanova* for Glyndebourne Touring Opera and roles in *Arianna* at Covent Garden. Most recently he has sung the role of Pang in *Turandot* for English National Opera.

Concert and recital work has included concert performances of *Don Giovanni* (Don Ottavio) for the Liverpool Mozart Orchestra and *La Clemenza di Tito* (Titus) at Leeds University, performances of Britten's *Serenade for Tenor, Horn and Strings* and Rossini's *Petite Messe Solenne* at the Buxton Festival, Verdi's *Requiem* in Chester Cathedral and the Free Trade Hall in Manchester, Stravinsky's *Renard* with the Birmingham Royal Ballet and most recently the *Messiah* in Blackburn Cathedral, the Free Trade Hall

and St John's Smith Square in London. Recordings have included the role of Spoleta in *Tosca* for Chandos Records.

Future engagements include the First Jew in *Salome* at the English National Opera; the role of The Big Convict in the *House of the Dead* for Nice Opera and the Welsh National Opera and Gaston in *La Traviata* for Glyndebourne Touring Opera.



PAUL WHELAN – Bass

Winner of the Lieder Prize in the 1993 Cardiff Singer of the World Competition, Paul Whelan is swiftly establishing himself as one of the most talented singers of his generation.

Born in New Zealand, Paul Whelan studied at the Wellington Conservatoire with Flora Edwards, then at the Royal Northern College of Music with Patrick McGuigan and Robert Alderson. He currently studies with David Harper. Whilst at the RNCM he won several important competitions and scholarships including the Marianne Mathy Scholarship (Sydney), the Webster Booth-Esso award and the Brigitte Fassbaender award for Lieder. He has been supported by the Wolfson Foundation, the Countess of Munster Musical Trust and the Peter Moores Foundation.

He pursues an active concert and recital career. Engagements have included concerts under Sir Simon Rattle, Bertini, Kent Nagano, Richard Hickox, Sir Yehudi Menuhin, Paolo Olmi, Sir David Willcocks and Sir Charles Farncombe. He has performed with the London and City of Birmingham Symphony Orchestras, the Halle Orchestra, the BBC Philharmonic Orchestra, National Orchestra of Wales, the City of London Sinfonia, the English Chamber Orchestra, the RIAS Berlin Chamber Choir and the Budapest Symphony Orchestra. Last season he also made his recital debuts at the Wigmore Hall, St David's Hall and the Blackheath

Concert Hall, all accompanied by Julius Drake. Recent recordings include *A Midsummer Night's Dream* with the LSO under Sir Colin Davis (Philips).

Operatic engagements have included his debut for Scottish Opera as Figaro in a new production of *The Marriage of Figaro*, the role of Shaklovitya *Khovanshchina* at the English National Opera, for which he received outstanding reviews, Marcello in *La Boheme* for Glyndebourne Touring Opera, Flint *Billy Budd* for the Geneva Opera (recorded by Television Suisse Romande), the role of Schaunard *La Boheme* for Stuttgart Opera, Guglielmo in *Così fan tutte* for Dublin Grand Opera, Masetto *Don Giovanni* in Bordeaux and Demetrius in Britten's *A Midsummer Night's Dream* for the Australian Opera, as well as in Tourcoing, Montpellier, Nimes and at the Edinburgh Festival.

Future plans include his debuts for the Netherlands Opera, The Royal Opera House, Covent Garden and the Metropolitan Opera as Schaunard in *La Boheme*, for the Munich State Opera as Marcello in *La Boheme*, for the Bastille as Flint in *Billy Budd* and for the Welsh National Opera the Doctor in *The Doctor of Myddfai*, a new commission by Sir Peter Maxwell Davies. In 1997 he will sing the title role in *Don Giovanni* and in *Eugene Onegin* for the Australian Opera and in 1998 will return to the Met to sing Ned Keene. Future concerts will include a recital at the Cheltenham Festival and Vaughan Williams' *Sea Symphony* at the Three Choirs Festival. Recordings will include William

Bolcom's *Songs of Innocence and Experience* with the BBC Symphony Orchestra (BMG Classics).

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 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, in 1990 joined forces with the Freiburger BachChor in Freiburg Munster and in November 1993 gave an outstanding performance of Britten's *War Requiem* also with the Freiburger BachChor under Neville Creed.

The Philharmonic Choir's next performance will be with the orchestra in an open air concert of popular music on 14 July in Shalford Park at 8pm.

The Choir has been trained by Jeremy Backhouse, who was appointed Chorus Director in January 1995.

PROGRAMME

REQUIEM – Verdi (1813-1901)

In 1871 Verdi has 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

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!

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.

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!

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 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.

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.

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.

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 befriending 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?

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.

Sanctus

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

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.

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 et amara
valde. Requiem aeternam dona eis, Domine, et lux perpetua
luceat eis.

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.

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.

Tonight's concert is the final concert in the 1995/6 subscription series of concerts. Guildford Borough and Guildford Philharmonic acknowledge with most grateful thanks the financial assistance given by its sponsors, corporate members, South East Arts Board, Philharmonic Society and the South East Music Trust in the promotion of the series. Thanks are also due to the Red Cross for their attendance at all concerts during the series.

The Guildford Philharmonic Orchestra and Choir will once again perform a concert in Shalford Park which will form the final event in this year's Summer Festival on 14 July, entitled Classic Riverside Pops. Last year's concert was a great success - so do join us again with your rug and picnic. The concert includes some great choral favourites such as opera choruses from Borodin's Polovtsian Dances, Bizet's Carmen and well known orchestral pieces including Waltz from Swan Lake, the Blue Danube, Trisch-Trasch Polka and will end with the timeless favourite 'Land of Hope and Glory' accompanied by a spectacular firework display.

Full details of next season's concerts will be available in June from the Guildford Philharmonic's Office at Millmead House, Millmead, Guildford. Tel. 01483 444666.

GUILDFORD PHILHARMONIC CHOIR

Sopranos

Jacqueline Alderton
Kathleen Aldridge
Olivia Ames-Lewis
Noreen Ayton
Louise Barnfield
Penny Baxter
Mary Broughton
Elaine Chapman
Andrea Dombrowe
Rachel Edmondson
Suzanne Forbes
Angela Hand
Sheila Hendy
Susan Hinton
Shelagh Jeffreys
Nora Kennea
Barbara Lack
Judith Lewy
Margaret Mackie
Elizabeth McCracken
Jacqueline Norman
Susan Norton
Robin Onslow
Penny Overton
Margaret Parry
Jessica Pires
Rosalind Plowright

Susan Ranft
Gillian Rix
Joan Robinson
Judith Rossetti
Maureen Shortland
Dawn Smith
Judy Smith
Kathy Stickland
Carol Terry
Sally Wallington
Enid Weston
Tessa Wilkinson
Christine Wilks
Elisabeth Willis
Frances Worpe

Altos

Sally Bailey
Iris Ball
Evelyn Beastall
Iris Bennett
Tamsin Bennetts
Jane Brooks
Jean Brown
Barbara Buck
Juliet Butler
Amanda Clayton
Mary Clayton

Valerie Edwards
Celia Embleton
Mandy Freeman
Rebecca Greenwood
Ingrid Hardiman
Pamela Harman
Lucy Hatcher
Carol Hobbs
Sheila Hodson
Joy Hunter
Lyn Jackson
Helen Lavin
Kay McManus
Elisabeth Martin
Christine Medlow
Mary Moon
Brenda Moore
Jean Munro
Nikki Paige
Anne Philips
Susan Pope
Clare Ranger
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe
Judy A. Smith
Prue Smith
Rosemary Smith

Hilary Trigg
Miriam Walsh
Janice Wicker
June Windle
Maralyn Wong
Beatrice Wood

Tenors

Adrian Buxton
Douglas Cook
Bob Cowell
Leslie Harfield
Nick Lamb
Peter Lemmon
Andrew Reid
Chris Robinson
John Trigg
Maggie van Koetsveld
Jeni Young

Basses

Peter Andrews
Roger Barrett
Michael Bradbeer
John Britten
Norman Carpenter
Walter Chattaway
Neil Clayton
Rodney Cuff

Michael Dawe
Simon Doran
Michael Dudley
Terence Ellis
Thomas Gildon
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
Michael Longford
Anthony Macklow-Smith
Neil Martin
Maxwell New
Barry Norman
John Parry
Roger Penny
Nigel Pollock
David Ross
John Schlotel
Philip Stanford
Keith Torbet
Andrew Whitehouse
Ralph Whitehouse

GUILDFORD PHILHARMONIC ORCHESTRA

EN SHAO – *Principal Conductor*

First Violins

Hugh Bean } *Associate*
John Ludlow } *Leaders*
Phillip Augar
Sheila Beckensall
Emer Calthorpe
John J Davies
Julia Dovgiallo
Avril MacLennan
Linda McLaren
Peter Newman
Alex Suttie
Rosemary Van Der Werff

Second Violins

Nicholas Maxted Jones
Rosemary Roberts
Catherine Belton
Andrew Bernardi
Julia Brocklehurst
Ruth Dawson
Stephen Dinwoodie

David Giardino
Ruth Knell
Alan Merrick

Violas

John Meek
Justin Ward
Christopher
Cochrane
Jean Burt
Paul Appleyard
Nicholas Levy
Karen Demmel
Michael Newman

Cellos

Douglas Cummings
John Stilwell
Christina Macrae
John Hursey
John Kirby
Duncan Moulton

Basses

Michael Lea
Maurice Neal
Jeremy Gordon
Martin Myers

Flutes

Kate Hill
Christine Hankin
Simon Hunt

Oboes

Victoria Walpole
Janice Knight

Clarinets

Hale Hambleton
Colin Courtney

Bassoons

Nicholas Hunka
Anna Meadows
Peter Bennett
Timothy Mallett

Horns

* Kevin Elliott
Huw Evans
David Clack
Richard Hoad

Trumpets

Alastair Mackie
Patricia Reid
Julian Brewer
Andrew Dunn

Offstage Trumpets

Gareth Bimson
Andrew Hendrie
Paul Cosh
Simon Ferguson

Trombones

Ian White
Jeremy Gough

Bass Trombone

Martin Nicholls

Tuba

Stephen Wick

Timpani

Scott Bywater

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Consultant

(SEMT)

Nick Bomford

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, MILLMEAD, GUILDFORD GU2 5BB

Tel: (01483) 444666

* The Guildford Philharmonic is pleased to announce the appointment of KEVIN ELLIOTT as principal horn.

Kevin was born and educated in Southport, Merseyside. He started his musical career as Principal Horn of the Queens Own Hussars Band. After seven years with the Army he left to study at the Royal Academy of Music with Derek Taylor and Richard Watkins. He graduated with First Class Hons and entered a lively freelance career working with most of the London Orchestras, particularly the Philharmonia and the Royal Philharmonic. He frequently appears as a soloist on the South Bank Centre.

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GUILDFORD PHILHARMONIC ORCHESTRA & CHOIR

conducted by JEREMY BACKHOUSE

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Summer Night on the River (*Delius*) Triumphant Scene from 'Aida' (*Verdi*)

Waltz from 'Swan Lake' (*Tchaikovsky*) Zadok the Priest (*Handel*)

Polovtsian Dances (*Borodin*)

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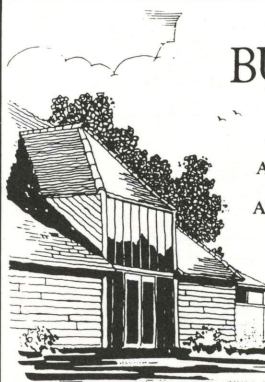
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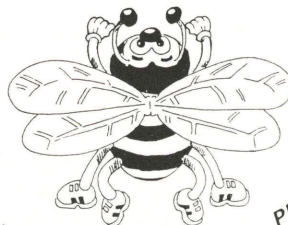
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