



GUILDFORD
PHILHARMONIC

1996 / 1997 SEASON



GUILDFORD
B O R O U G H

TRADITION

A proud tradition gained over many years is a valuable asset for an Orchestra or an Industrial Company.

Yet in the eyes (and ears) of our respective audiences, past achievements are no substitute for present day performance.

BOC Gases and the Guildford Philharmonic Orchestra have traditions spanning 110 years and 52 years respectively.

May the way we both perform - today and for many years to come - continue to attract and satisfy those customers and concert goers whom it is our privilege to serve.

Head Office:

BOC Gases, The Priestley Centre, 10 Priestley Road, The Surrey Research Park, Guildford, Surrey, GU2 5XY.

Tel: 01483 579857. Fax: 01483 505211.

Guildford Agent:

J.T. Warsop Jnr & Co. Ltd, Delta Works, Midleton Industrial Estate, Guildford, Surrey, GU2 5XW. Tel: 01483 34222.

Godalming Agent:

Hunter Tool Company, 61 Brighton Road, Godalming, Surrey, GU7 1NT. Tel: 01483 423610.



BOC GASES

CONDUCTING YOUR AFFAIRS?



Our aim is to be in tune with your needs, touch the right note and pull the right strings

We offer a high quality and personal service for all of your financial affairs

What sets us apart is the emphasis we place on meeting our clients needs through rigorous monitoring of our unique Service Promise

**For an information pack or a FREE consultation
without obligation contact**

Delia Orme or Nick Jones, Morison Stoneham, Prudential Buildings,
Guildford, Surrey GU1 3JW Tel: 01483 571656 Fax: 01483 301583

MORISON STONEHAM

CHARTERED ACCOUNTANTS

BUSINESS ADVISERS

PRIVATE CLIENT ADVISERS

GUILDFORD LONDON SWINDON CHELMSFORD

GUILDFORD PHILHARMONIC

The Guildford Philharmonic, a professional orchestra of 75 players, is at the heart of music-making in the south east, with a huge repertoire extending from the 17th century to the present day. Its main concert season runs from September to May in two venues: the Civic Hall, Guildford, and Guildford Cathedral; and as well as this it gives concerts throughout London and the south of England in a number of venues which include Kenwood Park, Royal Festival Hall, King's College Cambridge, St George's Chapel Windsor, and the cathedrals of Winchester, Chichester, and Canterbury.

As well as the more mainstream orchestral concerts, the orchestra is involved in a wide range of educational projects, both in schools and concert halls, involving young composers, instrumentalists and singers.

The young Chinese conductor En Shao was appointed Principal Conductor in 1995, following in the illustrious footsteps of Crossley Clitheroe (who founded the orchestra in 1944), Vernon Handley, Sir Charles Groves and Sir Alexander Gibson. With En Shao, the orchestra continues its work of attracting new audiences for all types of classical music, and of blending the traditional and familiar with the new and challenging.

The orchestra is funded and promoted by Guildford Borough, with assistance from the South East Arts Board, South East Music Trust, the Musicians' Union, and the Friends of the Philharmonic. It is grateful to corporate sponsors, both local and national, and looks forward to many more such mutually beneficial relationships in the future.

GUILDFORD CATHEDRAL
SATURDAY 3 MAY 1997 at 7.30pm



GUILDFORD PHILHARMONIC

Principal Conductor: EN SHAO

Associate Leaders: Hugh Bean, John Ludlow

Beethoven Choral Fantasy

I N T E R V A L (5 minutes)

Beethoven Symphony No.9 "Choral"

LUCY PARHAM (piano)

JULIET BOOTH (soprano)


BRIDGET BUDGE (contralto)

JOHN OAKMAN (tenor)


EDWARD CASWELL (bass)

GUILDFORD PHILHARMONIC CHOIR

EN SHAO (conductor)

All concerts in the current season are funded by  Guildford Borough

The orchestra is grateful to the following for financial assistance:

 South East Arts Board

The Friends of Guildford Philharmonic

South East Music Trust

 Musicians' Union



EN SHAO

En Shao was born in Tianjin, China, in 1954. He started to play the piano at the age of four, and the violin at five. In 1966 he was forced to stop his music studies for four years because of the Cultural Revolution. Gradually, however, he was able to return to these studies, and by the age of 18 was working as a composer, pianist and percussionist with a local orchestra. After graduating from the Beijing Centre Music Conservatory, he became second Principal Conductor of the Chinese Broadcasting Symphony Orchestra, and Principal Guest Conductor of the Central Philharmonic Orchestra of China and the National Youth Orchestra.

He came to England in 1988, having been awarded the Lord Rhodes Fellowship at the Royal Northern College of Music. In 1989 he won the Sixth Hungarian Television International Conductors' Competition, resulting in engagements with the Hungarian Radio Orchestra and State Symphony Orchestra. In January 1990 he became Associate Conductor of the BBC Philharmonic, a post created specially for him. From 1992-1995 he was Principal Conductor of the Ulster Orchestra, with whom he made his Proms debut in August 1995. He is now Principal Guest Conductor of the Euskadi Orchestra in Spain. This is his second season as Principal Conductor of the Guildford Philharmonic.

In the UK, En Shao has worked with the Bournemouth Symphony Orchestra, the BBC Orchestras, The Northern Sinfonia, the Royal Liverpool Philharmonic, the Hallé and the

Royal Scottish National Orchestra. He made his London debut with the London Symphony Orchestra in 1992, and with the Royal Philharmonic Orchestra in 1994.

En Shao has completed four major tours with the ABC orchestras in Australia. He has worked with the Toronto Symphony, the Colorado Symphony, and the Vancouver Symphony; and with the National Symphony Orchestra in Johannesburg. Future engagements include visits to Australia, the United States, Scandinavia and the Far East.

En Shao has a wide range of interests including Chinese cooking, contemporary interior design and architecture, ballet and jazz. He takes a particular interest in environmental issues.



LUCY PARHAM

Lucy Parham came to prominence when she won the Piano Class of the BBC Young Musician of the Year in 1984. Since then, she has performed with many of Europe's leading orchestras and conductors. In recent seasons she has appeared and toured with the Polish National Radio Symphony Orchestra, the Sofia Philharmonic, L'Orchestre National de Lille, the Bergen Philharmonic and the Russian State Symphony Orchestra.

Lucy Parham studied at the Guildhall with Joan Havill where she won all the major prizes. Further successes include the 1988 NFMS/Esso Award, the 1990 London Philharmonic Pioneer Young Soloist of the Year, and First Prize in the

1989 International Young Concert Artists Competition. In 1989 she gave a highly successful debut recital at the Wigmore Hall and has since appeared regularly at all the major London venues and at numerous international music festivals. In 1996 she adjudicated the final of the BBC Young Musician of the Year.

As a concerto soloist, she has performed with the London Philharmonic, Royal Scottish National Orchestra, London Mozart Players, BBC Philharmonic, and the Royal Philharmonic Orchestra – with whom she has also toured in the UK and abroad.

In 1996 Lucy Parham commemorated the centenary of the death of Clara Schumann with a Wigmore Hall recital and a series of broadcasts for BBC Radio 3's *Composer of the Week*. Her latest recording includes concertos by Robert and Clara Schumann and was voted 1996 Critics' Choice of the Year by BBC Music Magazine. Later this month she will present two feature-length programmes about the relationship between Brahms and Clara Schumann for Classic FM.

Other recordings include Gershwin's *Rhapsody in Blue* with the BBC Concert Orchestra, a solo Chopin Disc, and concertos by Ravel, Franck and Faure with the RPO.



JULIET BOOTH

Juliet Booth was born in London and studied at Bristol University and the Guildhall School

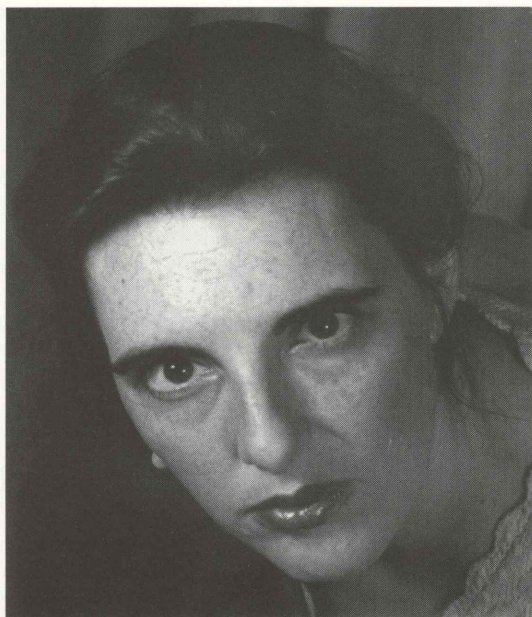
of Music and Drama where she won the Gold Medal for Singers, the Schubert Prize for Lieder, the Ricordi Opera Prize and scholarships from the Countess of Munster Musical Trust and the Craxton Memorial Trust.

She made her operatic debut with Opera North as Frasquita (in *Carmen*) in the 1987/88 season and has since returned for Ninetta (*Love of Three Oranges*), Xenia (*Boris Godunov*), Norina (*Don Pasquale*), Arminda (*La Finta Giardiniera*), Lauretta (*Gianni Scicchi*), Gilda (*Rigoletto*), and Musetta and Mimi (*La Boheme*). Other roles include the Countess (*Le Nozze di Figaro*) for Welsh National Opera and Glyndebourne Touring Opera, Morgana in Handel's *Alcina* (her Covent Garden debut), and Helena (*A Midsummer Night's Dream*) at the Aix-en-Provence Festival.

Juliet Booth has an extensive concert repertoire, and recent performances include Gorecki's Third Symphony, Paul McCartney's *Liverpool* Oratorio, Beethoven's *Choral* Symphony and Bruckner's *Te Deum* with the Ulster Orchestra, and Birtwistle's *The Mask of Orpheus* with the BBC Symphony Orchestra and Andrew Davis to open the South Bank's Birtwistle Festival. Her recordings include *L'Incoronazione di Poppea* for Virgin Classics and Bruckner's Mass in F for Hyperion. Television appearances include *Dennis O'Neill and Friends*, and *Carmina Burana* at the Edinburgh Festival with Neeme Jarvi. In recital she has performed at the Aldeburgh and Aix-en-Provence Festivals, the Chatelet in Paris, and at St John's Smith Square and the Wigmore Hall.

Engagements this season include Tatyana (*Eugene Onegin*) at the Wexford Festival, Micaela (*Carmen*) at the Royal Albert Hall, Tatyana at the Holland Park Theatre, a Puccini gala concert at the Barbican and her first Verdi Requiem.





BRIDGET BUDGE

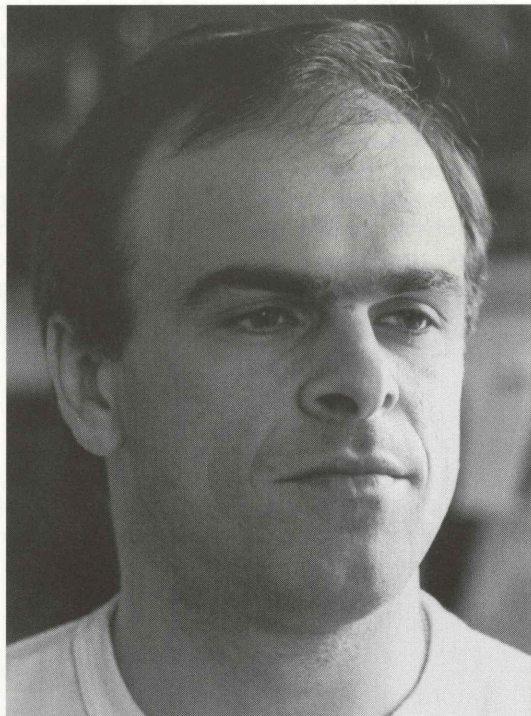
Bridget Budge began her singing career as a choral exhibitor in Trinity College Choir, Cambridge, graduating in 1985 with an honours degree in music. She studied at the Guildhall School of Music and Drama and the Royal College of Music where she was made the Opera Scholar. She was the recipient of a number of prizes (including the RCM Albani Prize for female vocalists and a Countess of Munster Scholarship), and reached the semi-finals of the Shell International Opera Competition in 1988 whilst still a student.

Operatic roles have included Ericlea (*The Return of Ulysses*) in Cambridge, Florence Pike (*Albert Herring*), Madame de la Haltiere (*Cendrillon*), and the Sorceress (*Dido & Aeneas*) at the Royal College of Music, Mamma Lucia (*Cavalleria Rusticana*) for Scottish Opera Go Round, and Dardano (*Amadigi*) for the Cambridge Handel Opera Group. She has also covered the roles of Sosostriis (*Midsummer Marriage*), Suzuki (*Madam Butterfly*) and Jocasta (*Oedipus Rex*) for Scottish Opera.

Her oratorio experience is extensive, ranging from works by Bach and Handel to Verdi and Tippett. She has performed alongside such distinguished artists as Benjamin Luxon and Neil Jenkins. Highlights have included a performance of the Verdi Requiem conducted by Sir David Willcocks in the Royal Albert Hall, and

Elgar's *Sea Pictures* conducted by the late Norman Del Mar and recorded for Capital Radio.

Bridget Budge has recently been working in Germany, performing concerts and oratorio in a variety of venues. These include a recording of Stravinsky's Mass for WDR Cologne, and a CD of Russian music by Mordechai Seter.

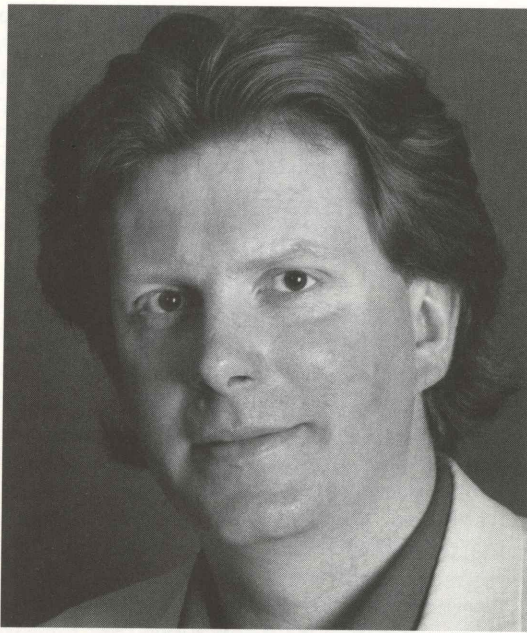


JOHN OAKMAN

John Oakman studied at Trinity College of Music with James Gaddarn and Elizabeth Hawes. This was followed by the Opera Studio where his teachers included Hans Hotter. Since then he has sung regularly with Kent Opera and Glyndebourne Festival Opera. His major roles include Don Jose (*Carmen*), Cavaradossi (*Tosca*), the title role in *The Tales of Hoffmann*, and Rodolpho (*Boheme*).

He enjoys a wide and varied repertoire in oratorio, notably Verdi's Requiem, Rossini's *Stabat Mater* and Handel's *Saul*. As a founder member of the Gratis Singers he gives concerts throughout the country.

He has recently made two CDs, for IMP Classics, of Gilbert & Sullivan arias and of operatic arias.



EDWARD CASWELL

Edward Caswell was born in Bournemouth in 1964. He was a chorister at Exeter Cathedral and after attending Bournemouth School went to Christ Church, Oxford, where he read Music and sang in the Cathedral Choir. As a postgraduate he studied with Norman Bailey at the Royal College of Music and later with Edward Brooks.

Oratorio engagements have included *Israel in Egypt* for the London Handel Festival; Haydn's *Creation* at the Sheldonian Theatre, Oxford; Tippett's *A Child of Our Time* in Canterbury Cathedral; Mozart's Requiem in St John's Smith Square, Paris, Amiens and Rouen; Dvorak's *Stabat Mater* and Requiem in York Minster; Beethoven's Mass in C in St James's Piccadilly; and *Alexander's Feast* for the Bach-Chor, Luneburg.

In opera he has taken the roles of Colline, Angelotti and Sparafucile for Opera East; Mozart's Figaro for Park Opera; Herman Augustus (*Candide*) for Musica nel Choistro, Batignano; and Sir Richard Cholmondeley (*The Yeomen of the Guard*) for Surrey Opera.

Recent engagements have included Rossini's *Petite Messe Solennelle*, Brahms's Requiem, Beethoven's *Choral Symphony* at the Barbican, *The Dream of Gerontius* in Guildford Cathedral, the *St Matthew Passion* in York

Minster, and Beethoven's *Missa Solemnis* for U.E.A.

Future plans include Mozart's Requiem in Romsey Abbey, Richard Blackford's *Mirror of Perfection* with the Bournemouth Symphony Chorus in Israel, Brahms's Requiem with Woking Choral Society, and the roles of Timur (*Turandot*) for Kentish Opera, Ramphis (*Aida*) for Surrey Opera and Sarastro (*Magic Flute*) for Court Opera.

He is currently studying with Robert Dean.

GUILDFORD PHILHARMONIC CHOIR

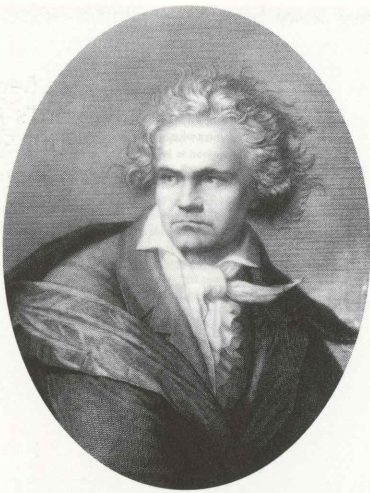
The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specialises in 20th-century, particularly British, music. It has recorded Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonic and Patrick Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings conducted by Vernon Handley.

The choir has worked with many eminent conductors, and as well as giving concerts in Guildford, it visits other British cities. Guildford is twinned with Freiburg, and in 1990 the choir joined forces with the Freiburger Bachchor in Freiburg Munster, and then in November 1993 gave an outstanding performance of Britten's War Requiem with them under Neville Creed.

The choir's Chorus Director is Jeremy Backhouse, who was appointed to the post in January 1995 and who is also conductor of the Vasari Singers with whom he has made several notable recordings. The choir's new President is Sir David Willcocks, this country's most distinguished choral conductor.

If you would like more details about singing in the choir, please telephone: 01932 221918.





LUDWIG VAN BEETHOVEN
(1770-1827)

Beethoven is as central to our music as Shakespeare is to our literature. He was a key figure in the 19th century artistic consciousness, the very type of the 'artist as hero'; and the myth of the tempestuous romantic genius, wrestling with his stormy creations in his silent world, remains a potent image.

When Beethoven arrived in Vienna in the early 1790s, he soon made a strong impression with the musical public, but as pianist rather than composer. Contemporary evidence suggests that his improvisations at the keyboard abounded in brilliant ideas and featured sudden changes of mood; but despite his individuality Beethoven did not seek to break with the tradition of the Viennese classical style, the tradition which had drawn him to the city. Rather his intention was to modify the formal procedures of the time, in order to suit his own expressive needs.

This development can clearly be traced in his celebrated series of nine symphonies which span the years from the turn of the century to the 1820s, and which have remained at the very heart of western musical consciousness to this day.

**FANTASIA in C major, opus 80
for piano, orchestra and chorus**

On 22nd December 1808 Beethoven gave

what proved to be the last subscription concert in which he himself performed. The concert introduced the *Fifth* and *Sixth Symphonies*, but just a few days beforehand, a last-minute addition was announced in the press: 'A *Fantasia* for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.'

Beethoven intended the *Fantasia* as a piano concerto containing two entirely novel features, and the addition of a chorus was only one of them. In due course he also planned an overture with the addition of chorus, and in the 1820s he brought the chorus into his celebrated final symphony. In traditional choral works, such as oratorios, masses and operas, the orchestra was in many respects subservient to the voices, whereas Beethoven's new concept involved reversing these priorities, to focus upon his favoured approach, the instrumental drama.

Unusually for Beethoven, the *Fantasia* was written almost without interruption, as if in the white heat of inspiration; certainly it is a most original conception. For rather than a conventional three-movement concerto, the work is planned as a substantial single movement using semi-variation form. In the course of composing it, Beethoven managed to anticipate both Ravel's *Bolero*, with the gradual growth towards a powerful tutti fortissimo, and Britten's *Variations on a Theme of Purcell (The Young Person's Guide to the Orchestra)*, in introducing the orchestral instruments, individually and by section. However, the *Fantasia* begins with a large-scale piano solo, which Beethoven improvised at the first performance, and only wrote down subsequently.

There is only one theme of any significance, which is introduced by the piano before being developed in a series of variations. He had composed it as a song more than ten years before, but now it was set to new words, most probably by Christoph Kuffner. The choral treatment is varied and dramatic, bringing the *Fantasia* to an exciting conclusion.

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rau und feindlich
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Crosses, das in's Herz gedrunge,
blüht dann neu und Schönewort.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb' und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

Soft and sweet through ether winging
sound the harmonies or life,
The immortal flowers springing
when the soul is freed from strife.

Peace and joy are sweetly blended
like the waves alternate play;
What for mastery contended,
learns to yield and to obey.

When on music's mighty pinion
souls of men to heaven rise,
Then both vanish earth's dominion,
Man is native to the skies.

Calm without and joy within us
is the bliss for which we long.
If the art of magic wins us
joy and calm are turned to song.

With its tide of joy unbroken,
music's flood our life surrounds.
What a mastermind has spoken,
through eternity resounds.

Oh! Receive ye joy invited,
all its blessings without guile.
When in love and strength united,
man earns the gods' approving smile.

HISTORICAL CONTEXT

In March 1808 French forces under the command of General Murat occupied Madrid, and after a prolonged struggle Napoleon's

brother Joseph was installed as King of Spain. It was this struggle that inspired Goya to complete his famous painting *The Execution of the Citizens of Madrid*. Other famous contemporary paintings included Friedrich's *The Cross on the Mountain* and Ingres's *La grande baigneuse*. In Britain, the Dome and Royal Pavilion were constructed at Brighton.

SYMPHONY no. 9 in D minor, opus 125 - 'Choral'

1. *Allegro ma non troppo, un poco maestoso*
2. *Molto vivace*
3. *Adagio molto e cantabile - Andante moderato - Adagio*
4. *Presto - Allegro ma non troppo - Allegro assai - Allegro assai vivace - Alla marcia - Andante maestoso - Allegro energico, sempre ben marcato - Allegro ma non tanto - Poco adagio - Prestissimo*

'I am that which is. I am all that was, that is, and that shall be.' It is said that Beethoven kept this quotation from Eastern philosophy framed and before him on his desk. Certainly the sentiments implied therein are crucial to an understanding of the creative processes of his final years, since during some fifteen years before his death in 1827, Beethoven lived in a silent world, completely deaf and able to communicate only through his conversation books and, more importantly, through composing his music, having long since ceased to perform in public. In his later compositions he was forced to withdraw into himself, creating music of a spiritual depth scarcely to be found elsewhere in the literature of music.

If Beethoven had extended the range of the symphony in the celebrated *Fifth Symphony*, with its imagery of triumph over fate, in the *Ninth*, his final symphonic composition, he moved on to a conception profounder still: the brotherhood of all mankind. For in no work of art is the philosophical spirit which developed out of the French Revolution more clearly expressed.

The popular title '*Choral Symphony*' is misleading, however, as Beethoven's own title reveals: '*Symphony with Final Chorus on Schiller's Ode to Joy*'. The choral forces, who provide the culmination and resolution of the work, take part only in the second half of the finale; up to that point the music is purely

instrumental. Yet despite its revolutionary aspects, which must have made a powerful impression in 1824 when the work was new, the *Ninth Symphony* still owes much to the classical tradition, especially in its overall structure and pacing. The expressive and technical demands extend the scale of the classical symphony, but the instruments are never allowed the indulgence of virtuosity, and solo passages quickly merge again into ensemble. Thus the orchestral writing directs the listener's attention towards the strength of the musical argument rather than to superficial effects.

The opening of the first movement is an immediate revelation of Beethoven's powers. It is as if the preoccupation is with the act of creation itself, for the music seems to grow from nothing, taking the form of a huge crescendo. The celebrated analyst Donald Tovey went so far as to suggest that this first subject had the deepest and widest influence of any single theme upon later musical developments. And certainly those who know the symphonies of Bruckner, for example, would hardly disagree.

At its best symphonic music is intensely dramatic, and here Beethoven achieves a drama of unparalleled proportions. The music evolves on an extended scale, with a second subject group which at once finds richness, diversity and continuity, the moods alternating in the evocation of consolation and doubt. In the closing phase of the movement, the self-sufficiency of the main material (the first subject) is emphasised by the way that it is extended and brought to its close with a statement which has such unequivocal finality.

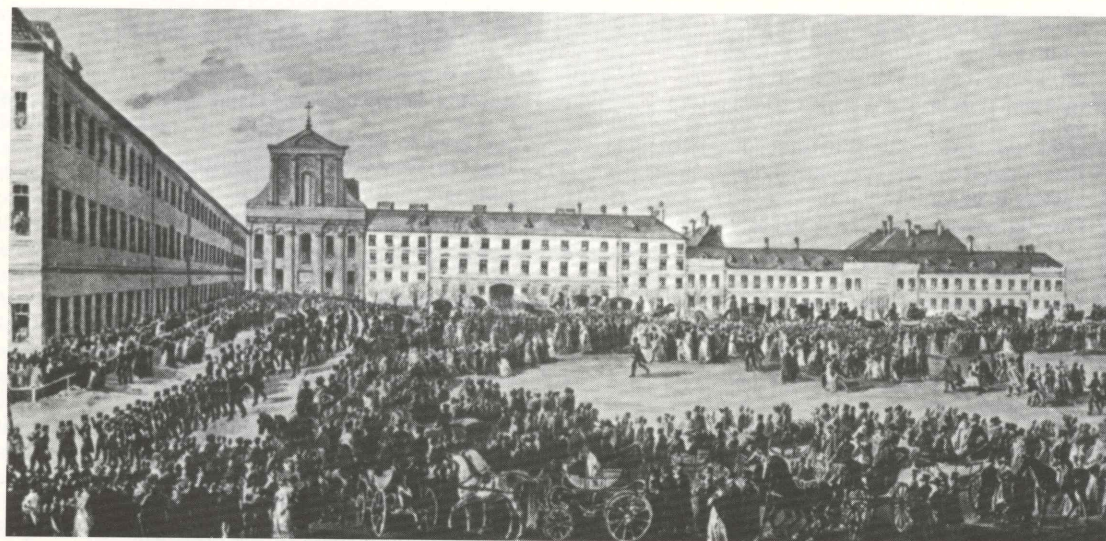
The second movement exudes a quite different personality, for it is a striking intensification of the possibilities of the scherzo and its predecessor the minuet. The chord of D minor is thrown back and forth, and the basic rhythm strongly projected, not least by the explosive contributions of the timpani. When the strings begin a five-part fugue, the woodwinds point up the start of each bar; but this movement too is a sonata form, and the second subject has a more flowing contour above the active strings. This symphonic scherzo is an extraordinary example of the possibilities of scale, energy and economy; so it is that the trio section, for which Beethoven left a very leisurely metronome marking, is played once only rather than

twice, as was his usual preference. Now, the sheer scale of the movement allows just a passing reference to a second statement, immediately prior to the emphatic conclusion.

In his famous essay, Tovey writes of 'the broadest and most spacious processes set side by side with the tersest and most sharply contrasted statements'. Thus there were good reasons for placing the slow movement after the scherzo, and before the clamorous introduction to the finale. The *Adagio* is a theme and variations, with the addition of two interludes whose pulse is slightly more rapid. The lyricism of the music could hardly be further removed from the dynamism of the scherzo, though towards the close there are martial outbursts which show that there is more than a single dimension to the movement. The effect of the storm, however, is to make the closing bars seem more serene still.

Beethoven had known and loved Schiller's *Ode to Joy* (written in 1785) for more than thirty years, and he had always intended to set it to music. But the idea of a choral ending to the *Symphony* had not been present from the first; rather it emerged in response to the evolution of the whole project. Schiller's words, with their focus on the emotion of joy, made the ideal solution to the symphonic problem Beethoven sought in his finale to resolve. His approach was to precede the vocal entry with a substantial prelude consisting of purely instrumental music. A powerful recitative introduction contrasts against quotations from the previous movements, out of which emerges the famous 'joy' theme, whose character has elements of hymn, folk tune and symphony. The sublime simplicity of this theme was surely the result of long labours on the composer's part.

When the baritone enters, his words speak for Beethoven (who did, after all, write them himself): '*Oh friends, not these sounds! Let us strike up something more pleasing and more joyful!*' The choral finale begins with the 'joy' theme, which becomes the basis of variations and developments setting Beethoven's rearranged selection from Schiller's *Ode*. The music has both diversity and unity, with the four soloists and chorus delivering treatments of the theme which range through many moods and presentations, from the awestruck to the delirious. No wonder, then, that the influence of this work has been so profound and so enduring.



Beethoven's funeral procession, Vienna 1827

HISTORICAL CONTEXT

Vienna remained a leading musical centre throughout Beethoven's lifetime. The city numbered some quarter of a million inhabitants – more than Berlin but fewer than Paris or London – and was one of the focal points of European artistic and political life.

In London the National Gallery opened and the Society for the Prevention of Cruelty to Animals was founded. Lord Byron died in Greece at the age of thirty-six, and Delacroix exhibited *The Massacre at Shios* in Paris, where Rossini became Director of the Théâtre-Italien.

© Terry Barfoot.

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

Ode an die Freude

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.

O friends, not these sounds!
Let us rather take up a more pleasing
and more joyful refrain.

Ode to Joy

O joy, glorious spark of the gods,
daughter of Elysium,
intoxicated by the flame, we enter,
celestial one, your sacred shrine.

Your magic powers reunite
what rigorous convention sets apart;
all men become brothers,
there, where your gentle wing comes to rest.

He who enjoys the blessed fortune
of mutual friendship,
he who has won a loving wife,
let him partake of the rejoicing!

Yes, and if he has but one other soul
in this world to call his own!
And who has not accomplished this, let him steal
weeping from this company!

All creatures drink in joy
at Nature's breast;
good and evil together
follow her rosy trail.

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen!

Freude, schöner Götterfunken, etc.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, überm Sternenzelt
Muss ein lieber Vater wohnen!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt,
Über Sternen muss er wohnen!

Freude, schöner Götterfunken, etc.
Seid umschlungen, Millionen!, etc.

Friedrich von Schiller (1759-1805)

She gave us kisses and the vine,
a friend proven unto death;
the worm too feels love's pleasure,
and the cherub stands before God!

Joyously, as His suns race
through Heaven's resplendent plains,
brothers, run your course,
joyfully, as a hero toward victory!

O Joy, glorious spark of the gods, etc.

Be embraced, ye millions!
This kiss to all the world!
Brothers, there above the firmament
a loving Father surely dwells!

Do you fall prostrate, ye millions?
Do you divine your Creator, world?
Seek Him beyond the firmament,
He surely dwells beyond the stars!

O joy, glorious spark of the gods, etc.
Be embraced, ye millions!, etc.

GUILDFORD PHILHARMONIC ORCHESTRA

EN SHAO – *Principal Conductor*

First Violins

John Ludlow
Maurice Brett
Sheila Beckensall
Nick Barnard
Peter Newman
Martin Palmer
Avril MacLennan
Emma Calthorpe
Phillip Augar
R Van Der Werff

Second Violins

Nicholas Maxted Jones
Rosemary Roberts
Julia Brocklehurst
A Sturdy
T Callaghan
Peter Hembrough
Carl Beddow
Ruth Dawson

Violas

John Meek
John Graham
Justin Ward
Jean Burt
Paul Appleyard
Bob Winquist

Cellos

Douglas Cummings
John Stilwell
Michael Ronayne
John Kirby
Nicholas Boothroyd

Basses

Michael Lea
Jeremy Gordon
David Jones
Paul Moore

Flutes

Sarah Newbold
Alexa Turpin

Piccolo

Simon Hunt

Oboes

Neil Black
Caroline Marwood

Clarinets

Keith Pudey
Victor Slaymark

Bassoons

Robin Kennard
Anna Meadows

Contra Bassoon

Martin Field

Horns

Kevin Elliott
Jane Hanna
Richard Wainwright
Christine Norsworthy

Trumpets

Gareth Bimson
Patricia Reid

Trombones

Ian White
Michael Crowther

Bass Trombone

Ian Fasham

Timpani

Roger Blair

Percussion

Christopher Nall
Chris Blundell
Nigel Shipway

General Manager

Nicola Goold

Music

Administrator

Peter Holt

Secretary

Shirley Ewen

Stage Assistant

Ken Davidson

If you would like further information about the work of the Guildford Philharmonic or if you are interested in sponsorship opportunities please contact the Guildford Philharmonic office on 01483 444666.

PRIZE DRAW

The winner of the bottle of champagne in the recent subscribers' survey was Mrs J. Rake of Avington Close, Guildford. Congratulations to her, and many thanks to everyone who filled in and returned survey forms.

GUILDFORD PHILHARMONIC CHOIR 1996-7

Sopranos

Jacqueline Alderton
Kathleen Aldridge
Olivia Ames-Lewis
Joanna Andrews
Noreen Ayton
Penny Baxter
Sally Bayton
Mary Broughton
Elaine Chapman
Sandra Docker
Rachel Edmondson
Angela Hand
Susan Hinton
Nora Kennea
Judith Lewy
Elizabeth McCracken
Margaret Mackie
Jacqueline Norman
Susan Norton
Robin Onslow
Penny Overton
Alison Palmer
Margaret Parry
Jessica Pires

Rosalind Plowright
Susan Ranft
Elizabeth Redford
Gillian Rix
Joan Robinson
Maureen Shortland
Judy Smith
Kathy Stickland
Carol Terry
Sally Wallington
Enid Weston
Christine Wilks
Elizabeth Willis
Lucinda Wilson

Altos

Sally Bailey
Iris Ball
Mary Anne Barber
Evelyn Beastall
Iris Bennett
Jane Brooks
Jean Brown
Barbara Buck
Juliet Butler

Amanda Clayton
Mary Clayton
Andrea Dombrowe
Valerie Edwards
Celia Embleton
Mandy Freeman
Rebecca Greenwood
Liz Hamilton
Ingrid Hardiman
Jo Harman
Carol Hobbs
Sheila Hodson
Joy Hunter
Helen Lavin
Kay McManus
Krystyna Marsden
Christine Medlow
Mary Moon
Brenda Moore
Jean Munro
Nikki Paige
Anne Philips
Lesley Scordellis
Catherine Shacklady
Gillian Sharpe

Prue Smith
Jana Stepankova
Hilary Trigg
Jorien van Gulik
Janice Wicker
June Windle
Maralyn Wong
Beatrice Wood

Tenors

Adrian Buxton
Douglas Cook
Bob Cowell
Leslie Harfield
Bob Holland
Andrew Reid
Chris Robinson
John Trigg
Maggie van Koetsveld

Basses

Peter Andrews
Roger Barrett
Michael Bradbeer
John Britten

John Burrows-Watson
Norman Carpenter
Walter Chattaway
Neil Clayton
Rodney Cuff
Philip Davies
Michael Dawe
Simon Doran
Michael Dudley
Terence Ellis
Geoffrey Forster
Michael Golden
Nick Gough
Peter Herbert
Laurie James
Michael Jeffery
Stephen Jepson
Tony Macklow-Smith
Neil Martin
Barry Norman
John Parry
David Ross
Philip Stanford
Keith Torbet
Ralph Whitehouse

FRIENDS OF GUILDFORD PHILHARMONIC

If you would like
to be more involved in the
work of the
Guildford Philharmonic
and be part of our
exciting development plans,
do join the Friends!

**Full details from
Norman Carpenter:
01483 714634**

97/98 Season of the Guildford Philharmonic opens on 10 October

New season includes:

- ❖ Candlelight Concerts in Holy Trinity
- ❖ Large-scale orchestral music in the Civic Hall
- ❖ Some of the greatest choral music ever written
- ❖ Late-night concerts in the Electric Theatre
- ❖ Music & Theatre Gala at the Yvonne Arnaud
- ❖ Special events for children and families

*Don't miss out! Phone for our
full-colour brochure and join the free
mailing list: 01483 444666*

Dates for your diary

Chobham  *Festival*
September 20th September 28th

Chobham Festival

Festival Cabaret Evening

Saturday September 20th

Children's Workshop: Rhythm & Percussion

Sunday September 21st

Flower Festival & Exhibition

Friday 26th – Sunday 28th

Brass Band Concert

Friday September 26th

Festival Concert

Saturday September 27th

Songs of Praise

Sunday September 28th

Information & tickets 01276 855461

**Saturday 21 June 1997
at 7.30pm**

Holy Trinity Church, Guildford

Summer Concert by the
Guildford Philharmonic Choir

Gershwin Highlights from
Porgy & Bess

Lambert The Rio Grande

Conductor Jeremy Backhouse

**Ticket information:
01306 730383**

**Saturday 10 May 1997
at 7.30pm**

St John's Smith Square, London SW1

Mozart Requiem

Stanford Magnificat in B flat

Parry Songs of Farewell

Vasari Singers

Guildford Philharmonic Chamber
Orchestra

Conductor Jeremy Backhouse

Tickets: 0171-222 1061

**Saturday 12 July 1997
at 8.00pm**

Shalford Park, Guildford

**Summer Concert with
Fireworks Finale**

A perfect evening out
for all the family!

Guildford Philharmonic Orchestra

Conductor Jeremy Backhouse

Tickets:
Adults £12 (if booked in advance),
£15 (on the day); Children £2

Phone: 01483 444555

Secretts

GROWERS SINCE 1908

Secretts of Milford are delighted to donate the floral bouquets to this seasons soloists

Secretts Flower Shop for stunningly orchestrated flower arrangements

Weddings * Decoration of Homes, Churches and Marquees

Bouquets * Gift Baskets * Floral Tributes * Accessories

Secretts – on the Milford to Godalming Road just outside Milford

Telephone: 01483 427971

Secretts

Full of lovely Surprises

Serving Surrey Music Lovers for over 130 years

T. ANDREWS & CO. LTD.

(Established in Guildford in 1857)

PIANOS



Agents for leading makers

Pianos for sale, hire and concert use

62 MEADOW, GODALMING

Telephone: 01483 422459

RECORD CORNER (TOM BRIGGS)

POUND LANE, GODALMING

Tel: 01483 – 422006

CD's, Cassettes, Videos
CLASSICAL SPECIALIST
(Gramophone Blue Riband Dealer)

Rock, Pop, Jazz, Blues, Spoken Word

Sheet Music inc. Associated Board
Musical accessories, Storage Systems
Second Hand LPs, Tapes, CD's

Trade-in Service available

Mail Order (Access, Visa, Mastercard)

Mon–Fri 9.15–5.15, Sat 9–5.30

DEPARTMENT OF MUSIC University of Surrey

Promoting Excellence in Education and Research

The Department promotes regular concerts, celebrity recitals, masterclasses and workshops, all of which are open to the public.

Major diary dates for the 1996-97 academic year:

3 October, 19 January, 11 July (with Jack Brymer)

Medici String Quartet

24 October, 4 May

Nikolai Demidenko, piano

24 November, 15 February (Guildford Cathedral)

University Symphony Orchestra & Choir

13 December (Holy Trinity Church)

University Chamber Orchestra

Wednesday Lunchtime Recitals

weekly student performances during semesters, starting at 1.15 pm (admission free).

*Please call the Department for further details
or if you would like to be placed on our mailing list:
01483 259317*

AN INTEREST IN THE ARTS & HUMANITIES

can now be pursued at
university level through
the University of Surrey's
open-access, part-time and
occasional courses



For details please ring the
Centre for Continuing Education
01483-259752

Promoting excellence in teaching and research

THE KEY TO PLAYING MUSIC

You'll find everything you need at Britten's

- Largest printed music display in the area including all examination music. Next day mail ordering service.
- 1000 musical instruments in stock woodwind, brass, strings, percussion, digital pianos.
 - Instrument rental scheme and cash sales at best price.
- 1000 accessories, musical gifts.
- 300 different types of reeds and strings.
- Instrument repair service.
 - Teachers register.

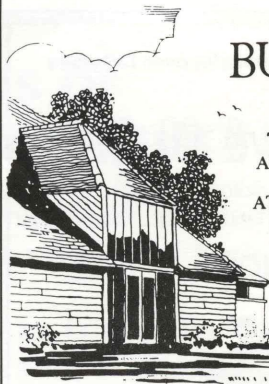


Helpful customer service is our speciality

BRITTEN'S MUSIC LTD

Shops at: 3-4 Station Approach, West Byfleet, Surrey KT14 6NG
Tel: 01932 351165 (24 Hrs) / 351614
and 136 George Lane, South Woodford, London E18 1AY Tel: 0181 530 6432
Mail Order Music: 3 Claremont Road, West Byfleet, Surrey KT14 6DY
Tel: 01932 354898 (24 Hrs)

BURCHATTS farm barn



AWARD WINNING RESTORED
GEORGIAN BARN
AT STOKE PARK, GUILDFORD,
SURREY

THE IDEAL VENUE FOR:
FUNCTIONS
CONFERENCES
RECEPTIONS

- Seats up to 70 for formal dinner
- Range of conference facilities
- Modern kitchen equipped for commercial catering
- Patio and marquee
- Car parking and access for the disabled
- Competitive hire prices

For full details on Burchatts Farm Barn contact
Miss J Boothroyde
Guildford Borough Council, Millmead House, Millmead,
Guildford, Surrey GU2 5BB. Telephone 01483 - 444701



GUILDFORD
BOROUGH

B

Borax opera

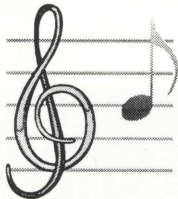
Borax works

Borax is a natural form of the element boron (B).

Borax and other borates are virtuoso performers in glassmaking and detergency; they deliver an essential composition to agriculture; and they harmonise creatively in concert with metals, textiles, plastics, organic compounds, and many other materials - to enhance or modify their properties.

Members of the RTZ-CRA Group, Borax Europe Limited in Guildford and U.S. Borax Inc. in California, conduct the world's leading programme for the production and supply of boron compounds - for manufacturing, farming, environmental protection, and the arts.

Borax Europe, which has recently transposed its operations to the Surrey Research Park, is delighted to support the Guildford Philharmonic.



170 Priestley Road
Guildford, GU2 5RQ

solicitors
Hart Brown

*Hart Brown are proud
to support The Professional Orchestra
of the South East*

GUILDFORD	2 & 4 Jenner Road	01483 887766
GODALMING	1 South Street	01483 887766
WOKING	7 & 8 Guildford Road	01483 887766
FARNHAM	Sovereign House 17 South Street	01252 737303
COBHAM	33 High Street	01932 864433
CRANLEIGH	2 Bank Buildings 147 High Street	01483 273088
GUILDFORD	68 Woodbridge Road	01483 887766