

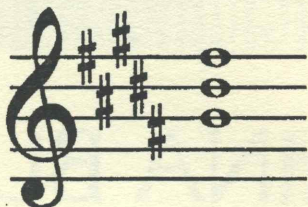
GUILDFORD PHILHARMONIC

CARMINA BURANA



Saturday 21 November 1998 7.30pm
Guildford Civic

The key of B



Borax: a natural mineral of the element boron (B). Borax and other borates touch all our lives - by making glass tougher, fibreglass more consistent, detergents more effective, and helping crops to grow.

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Borax: a member of the Rio Tinto Group; and once again proud to support the current season of the Guildford Philharmonic.

BORAX 

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Mayor's Charity

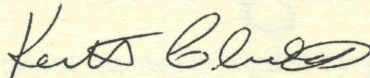
As one of his two charities, the Mayor, Councillor Keith Childs is supporting GREENLAWS RESOURCE CENTRE, Cranley Road, Guildford.

This is a centre which caters for people who have serious learning difficulties coupled with other mental health problems.

The mayor is helping GREENLAWS to raise funds to provide a therapeutic relaxation room. This is specially designed to help clients to relax in a non-threatening atmosphere.

The main item in tonight's programme is a particular favourite of the Mayor and if you have enjoyed it he would be very pleased to receive donations in the buckets as you leave.

Thank you for your help



**MAYOR OF GUILDFORD
COUNCILLOR KEITH CHILDS**



GUILDFORD PHILHARMONIC

Friday 29 January 1999 7.30pm
Guildford Civic



The Magic of Vienna

John Bradbury conductor & soloist



Box Office: (01483) 444555



GUILDFORD PHILHARMONIC

Constant Lambert

The Rio Grande

Saint-Saëns

Carnival of the Animals

Interval

Carl Orff

Carmina Burana

Guildford Philharmonic Orchestra

Guildford Philharmonic Choir

The choirs of George Abbot School, Guildford High School and The Royal Grammar School

Nicole Tibbels

soprano

Matthew Beale

tenor

Steven Page

baritone

Jeremy Filsell

piano

Les Pearson


piano

David Towse


leader

Jeremy Backhouse

conductor


All concerts in the current season are funded by  GUILDFORD BOROUGHC

The orchestra is grateful to the following for financial assistance:

South East Arts Board 

South East Music Trust

The Friends of Guildford Philharmonic

The season's bouquets are donated by 

CONSTANT LAMBERT (1905-1951)

Constant Lambert was one of the most brilliant musicians of his generation, the wit that was central to his personality being central to his music also. He was the first British composer to be commissioned to write a ballet score (*Romeo and Juliet*) for Sergei Diaghilev's Ballets Russes, and music for the dance remained a central focus of his tragically short life. His contribution to British musical life was memorable, both creatively and in other fields. For Lambert was the musical director of the Vic-Wells Ballet for sixteen years, and the author of 'Music Ho!', one of the most important and influential volumes of music criticism published this century.

THE RIO GRANDE

for piano, mezzo soprano, chorus and orchestra
poem by Sacheverell Sitwell

Lambert left only three compositions involving piano solo: *The Rio Grande* (1927), the *Piano Sonata* (1928) and the *Piano Concerto* (1931). *The Rio Grande* is scored for an unusual and distinctive ensemble, excluding woodwind instruments entirely, while including cornets in addition to trumpets in the brass section. There is a formidable array of percussion, requiring no fewer than five players, and employing almost every conceivable percussion instrument. The vocal forces consist of a mezzo soprano soloist and four-part mixed chorus.

Dedicated to the pianist Angus Morrison, who played the solo part at the first performance, the music was introduced in a BBC broadcast conducted by Lambert in 1928. Since that time it has remained popular in spite of its unusual demands, for its special combination of exhilarating rhythms and warmly lyrical invention has proved both enduring and compelling.

Sacheverell Sitwell's evocative poem is brilliantly transformed into a satisfying musical structure. There is frequently an affecting and haunting lyricism, as for example at the chorus's entry to the words '*The noisy streets are empty and hushed is the town*', which is preceded by some highly effective writing for muted strings. Another example comes shortly before the end of the work, a setting featuring the mezzo soprano solo with semi-chorus, to the words '*Till the ships at anchor there*'. At this moment the music achieves what Lambert described as 'that irresistible blend of blatancy and sweetness', a quality which, in his celebrated book *Music, Ho!*, he admired so much in negro jazz.

At that time . . .

In January 1927 the BBC began the first regular broadcasting service. The first automatic traffic lights were introduced at the Prince Square crossroads in Wolverhampton, and the first veteran car rally from London to Brighton took place. The year ended with a real 'White Christmas'.

© Terry Barfoot

CAMILLE SAINT-SAËNS (1835-1921)

Saint-Saëns was a prolific composer throughout his long career, though his finest music was written by the 1890s. The nature of his musical style tended in the direction of elegance, wit and sophistication rather than towards either modernism or emotional turbulence. Even so, a few compositions, such as the celebrated *Symphony no. 3 (Organ Symphony)*, form powerful statements: it was this piece which led Gounod to dub Saint-Saëns 'the French Beethoven'.

With his creative gifts of fluent and elegant invention, skilful craftsmanship and well-balanced orchestration, Saint-Saëns was possessed of a rare talent. Soon after he had become established in Parisian musical life, Berlioz said of him: 'He lacks nothing except inexperience.' And Saint-Saëns himself left an artistic credo which itself is most revealing: 'For me, art is form. Expression and passion seduce the amateur above all; for the artist it is different. An artist who is not fully satisfied by elegant lines, harmonious colours and beautiful harmonic progressions has no understanding of art.'

GRAND ZOOLOGICAL FANTASY: THE CARNIVAL OF THE ANIMALS

1. Introduction and Royal March of the Lion
2. Hens and Cocks - Wild Asses - Tortoises - The Elephant - Kangaroos
3. Aquarium - Persons with long ears - Cuckoo in the heart of the wood
4. The Aviary
5. Pianists - Fossils
6. The Swan
7. Finale

Saint-Saëns composed the celebrated *Symphony no. 3 (Organ Symphony)* in 1886, the same year as *The Carnival of the Animals*. In many ways this less exalted piece typifies the composer's nature and - not least - his wit, a

commodity much to be valued in music as in life. It displays his skill in manipulating his material, too, since it contains numerous quotations which are treated with subtle parody and considerable musical insight. A slow version of Offenbach's can-can from *Orpheus in the Underworld* becomes the basis for *Tortoises*, while the fairy music of Mendelssohn's *Midsummer Night's Dream*, together with Berlioz's *Dance of the Sylphs (The Damnation of Faust)*, duly transforms into *The Elephant!* There are also French folk songs, Rossini arias, and a self-parody from the famous *Danse Macabre*. And new animals, known as *Pianists*, are invented specially for the occasion.

Saint-Saëns allowed various different arrangements in order to facilitate performances; in this version he employs an orchestra of strings, plus flute, clarinet, celesta, xylophone and two pianos, which generally lead the way. The fact that its title has become a household name should not deflect us from the realisation that *The Carnival of the Animals* is music of consummate craftsmanship and true artistry.

At that time . . .

During the mid-1880s the engineer Gustave Zede completed his plans for the *Gymnôte*, a submarine weighing thirty tons and travelling at an underwater speed of five knots, while another French invention revealed that year was the monotype, a typesetting machine which was the work of Tolbert Lanston. A third example of the latest French technology was an imposing 225-ton structure designed by Frédéric Bartholdi, made of hand-hammered copper sheets on a steel frame, which was assembled in France and then dismantled before being shipped to the United States. There it was reconstructed at the entrance to New York harbour, and named the *Statue of Liberty*.

© Terry Barfoot

CARL ORFF (1895-1982)

Carl Orff's career centred around two fields: opera and education. Having worked in various opera houses, in 1924 he founded the Günther School for young musicians. While based at this establishment in Munich, he continued his researches into the operas of Monteverdi, which resulted in the publication of a new edition of that master's stage works.

In 1937, following the performance of *Carmina Burana*, Orff disowned all his previous compositions, though some were eventually revised and restored. But since that time he composed solely for the stage, although not conventionally. His style became strongly individual, showing a marked

preference for dry staccato sounds with much percussion, and a clear emphasis on rhythmic pattern and variation. His reputation firmly rests on the celebrated *Carmina Burana* and its equally fine but less celebrated companion piece, *Catulli Carmina*.

Carmina Burana
Fortuna imperatrix mundi
Primo vere
Uf dem anger
In taberna
Cour d'amours
Blanziflor et Helena
Fortuna imperatrix mundi

Carl Orff explained the unusual background to the creation of his *Carmina Burana*: 'Fortune smiled on me when she put into my hands a Würzburg second-hand books catalogue, in which I found a title that exercised on me an attraction of frankly magnetic force. It read 'Carmina Burana, Latin and German songs and poems of a 13th century manuscript'. These were found in a monastery in the Bavarian Alps, south of Munich. The secularisation of these establishments in 1803 resulted in the unearthing of many long-lost treasures.'

Orff duly obtained the book in April 1934. On the front page he found the famous picture of 'Fortune with her wheel', beneath which was printed the lines: '*O fortuna, velut luna statu variabilis*' ('*O fortune, like the moon ever-changing*'). This gave him the inspiration to start his creative project.

What Orff had stumbled upon was a poetry of European stature, emanating from England, France, Spain and Italy. This had been preserved in a monastery, but it is not self-centred and confessional. Rather it is true to suggest that in these poems human figures take shape through music. Orff said, 'A special feature of the music is its static construction. In its strophic (verse) structure there is no development. A musical formulation, once found, remains the same in all its repetitions, and the effect depends upon the terseness of the statement.'

Although the primary conception had been to create a work for the stage, in fact *Carmina* has become established into the choral repertory of the concert hall. In this regard Orff's subtitle for the work makes an impressive point: 'Secular songs for solo singers and chorus, with instruments and magical pictures.'

After the impressive opening, focusing on the 'wheel of fortune', the *Prima vere* section brings the contrast on greater intimacy through smaller forces. The chorus and solo baritone welcome the coming of spring. The following section, *On the Green*, begins with a lively orchestral dance, before the chorus praises the noble forest, 'decked with flowers and leaves'. The children's chorus joins the ensemble, the verses reflecting the desire of the young girl to attract young men to love her, the music creating an ideal balance of rhythm and lyricism. Further dances and choruses continue this theme.

A new section, *In Taberna*, begins with the baritone's lively drinking song, before the tenor, with accompanying chorus, sings the song of the poor swan, roasted in the flames. The baritone takes up the tale of the Abbot of Cucany, and the chorus further develops the scene, with tales of love, gambling and drinking.

Cours d'amours (The Courts of Love) introduces the solo soprano, and the mood becomes tender. The baritone responds with a song of yearning, but this turns to lust, strongly characterised with a rhythmic counter-subject. The baritone and soprano join together: 'If a boy and girl linger together, happy is their union.' The chorus respond ('*Veni, veni, venias*') to a marvellously rhythmic accompaniment featuring pianos and percussion, and the soprano responds, singing of the pleasures of succumbing to love. Again the mood is tender, '*Molto amoroso*', and the section closes with the soloists and chorus rejoicing in the season of love.

The penultimate section, based on the tale of Blanziflor and Helena, is an ecstatic chorus in praise of Venus: '*Ave formosissima*', while the final chorus is a repeat of the memorable '*O fortuna*', with which the work had begun. Thus Orff achieves both finality and unity for the whole remarkable conception, at the same time as confirming his own view of the music: 'The simpler and more significant the utterance, the more direct and striking the effect.'

At that time

In 1935 the German Chancellor Adolf Hitler denounced the Versailles Treaty clauses, which governed German disarmament, at the same time creating the Luftwaffe in order to give Germany air superiority. A League of Nations plebiscite in the Saar region showed that the people overwhelmingly wished to return to Germany; their wishes were duly honoured. Thus encouraged, Hitler occupied the Rhineland in March 1936.



Jeremy Backhouse - conductor

Jeremy Backhouse was Head Chorister at Canterbury Cathedral and later studied music at Liverpool University. He spent five years as Music Editor at the RNIB, transcribing print music to Braille, before moving to EMI Classics to work as a Literary Editor. Since 1990 he has been a Consultant Editor for EMI and other companies and a freelance musician. In 1981 he became the first Conductor of the Vasari Singers, the chamber choir with whom he has made several successful recordings.

In January 1995 he was appointed Chorus Director of the Guildford Philharmonic Choir. Most recently he has conducted Elgar's *The Dream of Gerontius*, the first public programme to be promoted by the choir itself. In March 1999 he will conduct Bruckner's *Mass in E minor* and Mahler's *Symphony No. 2*.

In April 1995 he conducted the BBC Singers for the first time in a programme of music by Lennox Berkeley broadcast on Radio 3, and has since conducted them in broadcast programmes of Holst, Rubbra, Massenet and Delibes. Subsequent work has included a programme of music by Phyllis Tate and Arnold Bax.

In 1996 he established a close rapport directing the Kent Youth Choir and Kent Youth Chamber Choir with whom he toured Italy that Summer. Most recently he has been working with the Brighton Festival Chorus as an assistant conductor, and in September 1998 he became the Music Director of the Wooburn Singers.



Nicole Tibbels - soprano

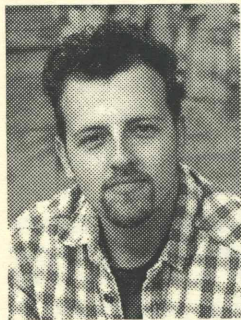
Nicole Tibbels was awarded a scholarship to the Guildhall School of Music and Drama, having first obtained an honours degree in French at Sheffield University.

She came to international prominence when she made her debut at the Royal Opera House Covent Garden as the Countess in Massenet's *Cherubin* conducted by John Eliot Gardiner. She was immediately re-engaged to sing the roles of *L'Amour* and *La Folie* in Rameau's *Platee* with the Mark Morris Dance Group and conducted by Nicholas McGegan. Also for the Royal Opera she sang the role of Fido in Britten's *Paul Bunyan* conducted by Richard Hickox.

Whilst a member of the Swingle Singers she met Luciano Berio, whose music was her introduction to the contemporary repertoire. Since then she has worked extensively with the composer, performing *Sinfonia* throughout the world, and *Laborintus*, *A Ronne* and *Folk Songs* as far afield as St Petersburg, New York and Tel Aviv. She has recorded *Sinfonia* for Decca with the Concertgebouw and Riccardo Chailly. Ms Tibbels has given premieres of works by Berio, Bainbridge, Finnissey, Holt, Lloyd, Maxwell Davies, Nyman and Osborne, recorded works by Wishart, Bryars, Smalley, Stockhausen and Cage, and made many broadcasts for BBC radio and television, including a song recital for Radio 3.

She sang and danced Stravinsky songs with The Rambert Dance Company for several seasons, and performed *Nenia - The death of Orpheus* (Orpheus Singing and Dreaming) with the Richard Alston Dance Company and the London Sinfonietta, concluding the South Bank's 'Secret Theatre' Birtwistle retrospective.

Nicole Tibbels has made many recordings for television and radio plays, films, television series and commercials. She provided the incidental music for the computer game *The Darkening*, the title music for the feature films *Wish You Were Here* and *The Fruit Machine*, a Schubert song in *Needful Things*, and the coloratura voice for Howard Blake's animated film *Grampa*. She has made numerous commercial recordings for television and the cinema and, by popular demand she recorded a single of the music for 'St Ivel Gold' which entered the pop music charts, and has been asked to record an album of songs in the style of her recent successful 'British Airways' commercial.



Matthew Beale - tenor

Matthew Beale is a Lay Clerk at St George's Chapel, Windsor, having spent three years as an academic clerk at New College, Oxford. He is also a Post-graduate Senior Exhibitionist at the Royal College of Music, where he is studying with Margaret Kingsley.

His choral work has also included performing with The Sixteen, The King's Consort, The Academy of Ancient Music, Polyphony, and Chapelle du Roi. In addition to his choral singing he regularly gives recitals, and performs in opera and oratorio. His oratorio work ranges from Bach's Passions to Arvo Part's *Johannespassion* and includes such classics as *The Messiah*, *The Creation*, and *Elijah*. In opera he

has performed a wide range of roles including Paulino in Cimarosa's *The Secret Marriage*, Ferrando in Mozart's *Così fan tutte*, and the title role in the world premiere of Francis Grier's *St Francis of Assisi*. As a recitalist he has specialised in the English Song appearing in Japan, London and Oxford, and was the soloist in the Warlock Society Centenary concert.



Steven Page - baritone

Steven had already started a career as a Trade Mark Attorney whilst studying singing privately with Margaret Hyde when he was awarded a Countess of Munster Scholarship to study at the National Opera Studio in London.

Following these studies Steven embarked on two tours with English Touring Opera, singing Don Alfonso in Mozart's *Così fan tutte* and Nick Shadow in Stravinsky's *Rake's Progress*. Since then Steven has sung regularly with the major companies of the UK.

For English National Opera Steven has sung the title role in Mozart's *Don Giovanni*, Tarquinius in Britten's *Rape of Lucretia*, Albert in Massenet's *Werther*, Paolo in Verdi's *Simone Boccanegra*, Valentine in Gounod's *Faust*, the Count in Mozart's *Marriage of Figaro* and most recently the role of Figaro.

For Scottish Opera he has appeared as Guglielmo in Mozart's *Così fan tutte*, Marcello in Puccini's *La Bohème*, Choroebé in Berlioz's *Les Troyens*, Ford in Verdi's *Falstaff* and the title role in Mozart's *Don Giovanni* and the Count in Mozart's *Marriage of Figaro*. He has appeared with Opera Factory as Don Giovanni at the Queen Elizabeth Hall.

In 1994 Steven made his debut at the Glyndebourne Festival in the newly completed opera house as Nick Shadow in Stravinsky's *Rake Progress* and has since returned for Birtwistle's *The Second Mrs Kong*, for Leporello in *Don Giovanni* (which was televised on Channel 4) and for Coyle in Britten's *Owen Wingrave*. He has regularly appeared on the Glyndebourne Tour.

Last season Steven sang his first Papageno in *The Magic Flute* in Dublin, and made his debut in France in Carlisle Floyd's *Susanna*.

He has recently completed a successful tour of Sondheim's *Sweeney Todd* with Opera North and is currently singing in *Flight*, a new opera by Jonathan Dove for the Glyndebourne Tour.

Steven has sung recently in Berlin and at London's Guildhall, Barbican, Royal Festival Hall and Royal Albert Hall, National Exhibition Centre, Sheffield Arena, Manchester NYNEX Arena and with the Huddersfield Choral Society.

Guildford Philharmonic

The Guildford Philharmonic is at the heart of music-making in the south east, with a huge repertoire extending from the 17th century to the present day. The main concert season runs from October to July in a variety of venues including the Guildford Civic, Guildford Cathedral, the Electric Theatre, Holy Trinity Church, the Yvonne Arnaud Theatre, and, for the first time this season, Wanborough Barn. In addition, the orchestra is invited to give 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, Canterbury and St Albans.

The Guildford Philharmonic's scope ranges from concerts for children and with children, via chamber concerts in more intimate venues, to large-scale choral and orchestral works. The repertoire covers everything from jazz and light music to new music, and the emphasis is to work with young soloists at the outset of their careers. En Shao was appointed Principal Conductor in 1995, following in the illustrious footsteps of Crossley Clitheroe, Vernon Handley, Sir Charles Groves and Sir Alexander Gibson. The orchestra continues its work of attracting new audiences for all types of classical music and of making concert-going an exciting experience.

Guildford Borough Council has funded and managed the Philharmonic as part of its arts provision for the Borough since the orchestra's inception in 1945 (when it was the Guildford Municipal Orchestra). The Council is grateful to the South East Arts Board, South East Music Trust, the Friends of the Philharmonic, and to its major corporate sponsors BOC Gases Europe, Borax Europe Ltd, Hart Brown Solicitors and the Guildford Nuffield Hospital for financial assistance towards the costs of running the orchestra during the 1998/99 season.

First violins:

David Towse
Joan Atherton
Paul Buxton
Avril MacLennan
Jane Gomm
Rachel Hess
Peter Newman
Anthony Short
Tim Wilford
Judith Kelly

Second violins:

Donald Weekes
Jenny Buxton
Carl Beddow
Catherine Belton
Thomas Pilz
Nick Levy
Sarah Voigt
Julian Saxl

Violas:

John Meek
Justin Ward
Christopher Wellington
Anne Rycroft
Jean Burt
Pat Humphreys

Cellos:

Peter Esswood
Laurien Kennedy

Duncan Moulton

Christine Clutton
Clare Deniz
Ben Hess

Basses:

Keith Hartley
Paul Moore
Kate Saxby
Julian Walters

Flutes:

Kate Hill
Anna Pyne
Robert Manasse

Oboes:

Vicky Walpole
Neil Black

Cor Anglais:

Janice Knight

Clarinets:

Hale Hambleton
Victor Slaymark
Stephen Pierce

E♭ Clarinet:

Victor Slaymark

Bass Clarinet:

Stephen Pierce

Bassoons:

Nicholas Hunka
Tamsin Rowlinson

Contra bassoon

Simon Estell

Horns:

William Brewer
Richard Wainwright
David Clack
Clare Hutchings

Trumpets:

Gareth Bimson
Giles Liddiard
David Ward
Robin Smith

Cornets:

David Ward
Robin Smith

Trombones:

Jeremy Gough
Geoffrey Nash

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Percussion:

Christopher Nall
Cameron Sinclair
Alan Brown
Mark Glentworth
Tony Lucas
Nigel Shipway

Pianos:

Leslie Pearson
Jeremy Filsell

Celeste:

Leslie Pearson

General Manager:

Nicola Goold

Music Administrator:

Peter Holt

Secretary:

Shirley Ewen

Music Development

Officer(SEMT):
Clare Lister

Stage Assistant:

Ken Davidson

Guildford Philharmonic Choir

The Guildford Philharmonic Choir was founded in 1947 by the Borough of Guildford to perform major works from the choral repertoire with the Guildford Philharmonic Orchestra. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Sir David remains in close contact with the Choir as its current President.

Notable achievements last season include an acclaimed performance of Handel's *Israel in Egypt* with the Freiburger Bachchor in Freiburg in May 1998 and a rousing performance of Elgar's *Dream of Gerontius* at Guildford Civic in March 1998.

Jeremy Backhouse was appointed to the post of Chorus Director in January 1995 and has continued the tradition of attracting an ever-wider audience to the joys of choral music with recent memorable performances of Howells' *Hymnus Paradisi* and Britten's *St Nicolas*.

The Choir has chosen a challenging and exciting concert programme for the 1998/1999 season. On 13 February 1999 it will be performing Philip Moore's *De Profundis* and Poulenc's Gloria in Guildford Cathedral in collaboration with the Orchestra and Choir of the University of Surrey. On 13 March 1999, the Choir will perform two works which surely rank among the greatest choral works of all time, Mahler's Second Symphony - *Resurrection* and Bruckner's Mass in E Minor. The Choir plans to finish the season with an evening of French choral and organ music in aid of the Chase Children's Hospice, including Durufle's Requiem, to be held at Guildford Cathedral on Saturday 29 May 1999. Its next concert is a Carol Concert at Guildford Civic on 20 December 1998.

The Choir is always searching for new members to maintain its high standard and auditions are held throughout the year. For further details about joining the Choir or for any information about any of our future concerts, please contact Elizabeth-Claire Bazin: (01483) 506038. Rehearsals are held on Monday evenings throughout term time in central Guildford and prospective members are most welcome to attend rehearsals on an informal basis before committing to an audition.

If you would like to find out more about how you can support the choir by becoming a benefactor, please contact Susan Ranft (Tel: (01306) 888870)

Jeremy Filsell is the Guildford Philharmonic Choir's accompanist. He studied as an Organ Scholar at Keble College, Oxford and as a pianist at the Royal College of Music in London. He has appeared as a solo pianist at many major UK concert venues and festivals and works regularly with the BBC Singers, the European Contemporary Music Ensemble, City of London Sinfonia, New London Orchestra and Pimlico Opera. His concerto performances of Mozart, Beethoven, Shostakovich and Ireland have been heard both here and in the USA.

As a prize-winning Concert Organist he has recorded recitals & concertos for BBC Radio 3, performed throughout the UK and extensively in France, Germany, Russia and regularly in the USA; and his extensive solo concert work often involves an increasingly popular combination of piano and organ in the same recital.

Guildford Philharmonic Choir

1st Sopranos

Olivia Ames-Lewis
 Joanna Andrews
 Noreen Ayton
 Sally Bayton
 Elizabeth-Claire Bazin
 Mary Broughton
 Viv Chamberlin-Kidd
 Elaine Chapman
 Rachel Edmondson
 Melanie Hezzell
 Mo Kfour
 Susan Norton
 Robin Onslow
 Margaret Parry
 Jessica Pires
 Kate Rayner
 Judy Smith
 Claire Strudley
 Enid Weston
 Elisabeth Willis
 Frances Worpe

2nd Sopranos

Jacqueline Alderton
 Penny Baxter
 Debbie Dring
 Anglea Hand
 Susan Hinton
 Nora Kennea
 Jane Kenney

Jundith Lewy
 Pat McCully
 Jacqueline Norman
 Penny Overton
 Alison Palmer
 Vivienne Parsons
 Rosalind Plowright
 Susan Ranft
 Gillian Rix
 Vicki Steele
 Kathy Stickland
 Christine Wilks
 Lucinda Wilson

1st Altos

Marion Arbuckle
 Mary Anne Barber
 Tamsin Bland
 Amanda Clayton
 Margaret Dentskevich
 Andrea Dombrowe
 Valerie Edwards
 Celia Embleton
 Mandy Freeman
 Ingrid Hardiman
 Jo Harman
 Helen Lavin
 Kay McManus
 Christine Medlow
 Kate Plackett
 Lesley Scordellis

Catherine Shacklady
 Gillian Sharpe
 Hilary Trigg

2nd Altos

Sally Bailey
 Iris Ball
 Evelyn Beastall
 Iris Bennett
 Mary Clayton
 Carol Hobbs
 Sheila Hodson
 Brenda Moore
 Jean Munro
 Sue O'Connell
 Anne Philps
 Prue Smith
 Janice Wicker
 June Windle
 Maralyn Wong

1st Tenors

Bob Cowell
 Henry Jones
 Andrew Reid
 John Trigg

2nd Tenors

Bob Bromham
 Leslie Harfield
 Chris Robinson

1st Basses

Peter Allen
 John Paul Bland
 Neil Clayton
 Philip Davies
 Michael Dawe
 Simon Doran
 Michael Dudley
 Terence Ellis
 Geoffrey Forster
 Michael Golden
 Laurie James
 Tony Macklow-Smith
 Roger Penny
 David Ross
 Philip Stanford
 Keith Torbet

2nd Basses

Peter Andrews
 Richard Austen
 Roger Barrett
 Michael Bradbeer
 John Britten
 Norman Carpenter
 Rodney Cuff
 Peter Herbert
 Michael Jeffery
 Stephen Jepson
 Maxwell New
 Barry Norman
 John Parry

George Abbot School

Catherine Mowat
(Choir Director)

Romy Adams
 Amy Cannell
 Holly Chandler
 Nicola Clements
 Rebekah Donoghue
 Rebecca Downie
 Chloe Franks
 Francesca Freeman
 Katie Harper
 Hannah McCleery
 Elizabeth Moss
 Nyree Pratt
 Joanna Roberts
 Katie Smith
 Hannah Turner
 Sophie Vernon

Guildford High School

Julie Shaw
(Choir Director)

Francesca Baseby
 Rachel Burn
 Megan Carr
 Clemmie Critchlow
 Rebecca Dale
 Lucy Ferguson
 Rachel Hughes
 Louisa Knight
 Amy Mottley
 Sarah Parish
 Jenny Sanders
 Nicola Scordellis

Royal Grammar School

Peter White
(Choir Director)

Richard Bartlett
 Jonathan De Quidt
 Ben Edwards
 Rupert Harris
 Mark Kennedy
 Andrew MacGilp
 Alex Muir
 Jonathan Refaussé
 Henry Skeoch
 Alex Spiers
 Philip Welsh
 John Wright



GUILDFORD PHILHARMONIC

Saturday 12 December 7.30pm
Guildford Cathedral

Handel: Messiah

Guildford Cathedral Choir
Guildford Camerata

Andrew Millington conductor

Joanne Lunn (soprano)

Alison Duguid (alto)

Jeremy Ovenden (tenor)

Nigel Cliffe (bass)

Box Office: (01483) 444555



*Supported by the Guildford Nuffield Hospital
as part of the NHS 50 Celebrations*

Diamond Subscribers 1998/99 Season

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Mrs T Page
Mrs J Rooke
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Mrs E Butler
Mrs E M Cobbett
Mr & Mrs Colvine
Mrs V A Denny
Miss K E M Dixon
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Mrs Joan Highet
Mrs O Humphrey
Ms A M Johnston
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Mrs E Logan
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Friends of Guildford Philharmonic

The Friends of Guildford Philharmonic do many things throughout the year to support the Guildford Philharmonic's work.

They have a commitment to helping young musicians at the outset of their careers, and over the past few years have sponsored a number of string players to play with the orchestra for a season.

If you would like to find out more about the Friends, please contact Rita Horton (01483) 570814 or Jean Carpenter (01483) 714634.

The challenge of change

For more than a decade, BOC Gases has been proud to support the Guildford Philharmonic Orchestra by sponsoring the Civic Concert.

Both of our organisations have hard-won reputations for excellence - yet we also recognise how important it is to keep on striving for new, imaginative and sometimes bold ways of serving our respective customers and audiences.

As we set about re-shaping our own organisation to meet the challenges of the new Millennium, we wish Guildford Philharmonic Orchestra every success tonight, and throughout this, its 53rd season.

Head Office:

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

Tel: (01483) 579857. Fax: (01483) 505211.

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