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Saturday 6 April 2002

Guildford Cathedral



Orb
&
Sceptre

G

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GUILDFORD PHILHARMONIC

Orb & Sceptre

arr. Britten

Handel

Handel

Walton

Vierne

Parry

Interval

Parry

Walton

Elgar

The National Anthem

Zadok the Priest

The King Shall Rejoice

Orb & Sceptre

Carillon de Westminster

Blest Pair of Sirens

I was glad

Crown Imperial

Coronation Ode, op.44

Guildford Philharmonic Choir

Susan Rann

soprano

Jean Rigby

mezzo-soprano

Andrew Murgatroyd

tenor

Darren Jeffery

bass

Jeremy Filsell

organ

David Towse

guest leader

Jeremy Backhouse

conductor

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Programmes Notes

GEORGE FRIDERIC HANDEL (1685-1759)

Zadok the Priest

From the time Handel settled in England in 1712, his achievement was such that he attained a position of some eminence in the cultural life of the nation. In 1713, for instance, he provided a *Birthday Ode for Queen Anne* and a *Te Deum and Jubilate* to celebrate the peace of Utrecht, and ten years later he wrote his impressive set of *Coronation Anthems* for the new King George II. While he remained first and foremost a man of the theatre, Handel's role as 'composer laureate' was maintained for the rest of his life.

During the year 1727 Handel became a British subject, and on the death of King George I, the composer began planning four anthems for the coronation of his successor, George II. The resources made available certainly confirm the majesty of the occasion: it seems there were more than 200 performers, including 160 instrumentalists and 47 singers, the latter being the members of the Chapel Royal. But the performance standards did not match up to expectation, as the Archbishop of Canterbury, William Wake, noted in his diary: 'The anthems in confusion; all irregular in the music.'

Zadok the Priest is the first of the four anthems which were introduced at the formal ceremony of the coronation of King George II in Westminster Abbey on 11th October 1727. Handel took the libretto from the *Book of Kings*, which recounts the story of when David crowned Solomon as King: 'And Zadok the Priest took the horn of oil from the sacred tent, and annointed Solomon.' This work has proved so successful, not least because of its direct musical impact, that it has been played at every British coronation ceremony, from 1727 to the most recent, in 1953.

SIR WILLIAM WALTON (1902-1983)

Coronation March: Orb and Sceptre

Walton's two marches were specifically written for the coronations of George VI in 1937 and Elizabeth II in 1953. They are similar in form, though *Crown Imperial* is the more straightforward harmonically: it is firmly diatonic, whereas *Orb and Sceptre*, the later of the two, is luxuriously chromatic. After the fashion of Elgar, both Walton marches have a highly memorable long tune as their contrasting trio section, the sort of committed melodic gesture which in his time, Walton alone seemed capable of inventing.

HANDEL

The King Shall Rejoice

The King Shall Rejoice uses vocal writing in six parts, with sub-divided altos and basses, an imaginative and distinctive feature. The opening phase, with its uniquely Handelian rhythmic verve, is particularly arresting, while there is an equally striking concluding section, which takes the form of a double fugue.

SIR CHARLES HUBERT PARRY (1848-1918)

Blest Pair of Sirens

Parry was one of the leading figures in the development of British music and musical life in the later part of the 19th century and the early years of the 20th century. This phenomenon was significant enough to gain the description the 'British Musical Renaissance', meaning that another golden age had been achieved. Parry contributed to that renaissance in two particular ways: as one of the finest composers of the period, whose work has endured, and as a leading figure in musical education, who was responsible for encouraging the development of the next generation of musicians.

Parry's ode for chorus and orchestra, *Blest Pair of Sirens*, was dedicated to Charles Villiers Stanford and the Bach Choir, who gave the first performance in May 1887. This setting of words by John Milton uses an eight-part chorus and is generally elevated in tone, building to an resplendent climax which fulfils expectations. Moreover the thrilling opening passage made an immediate impression, and the music has maintained its popularity ever since. The verses treat the central theme of Man's struggle and hopes.

LOUIS VIERNE (1870-1937)

Carillon de Westminster, Opus 54 No. 6

Louis Vierne studied with César Franck and was also the most important pupil of Charles Widor. From 1900 he was organist at Notre Dame in Paris, and his performances there brought him widespread fame. Poor health and near-blindness did not restrict his creative impulse, though after 1914 he had to resign his regular position. After the First World War, however, he embarked on a new career as a concert organist, performing throughout Europe and in the United States.

Vierne's music, though ranging through many different genres, is dominated by his

compositions for organ, and the *Carillon de Westminster* comes relatively late in his output. One of a group of *Pièces de Fantaisie*, it is dedicated to 'mon ami Henry Willis, Facteur d'orgues à Londres'. Based on the famous Westminster Chimes, the music builds from a quiet beginning to a powerful conclusion.

PARRY

Coronation Anthem: I was Glad

Parry composed the anthem *I was Glad* for the coronation of Edward VII in 1902, and its spirit of noble confidence proved perfect for the occasion at the dawn of the new century. That initial success is also reflected in the fact that the music has been performed at every coronation ceremony since then. And deservedly so, since Parry's command of resources and technique delivers a true and uplifting vitality of inspiration, which communicates as directly today as it did at the first performance a hundred years ago.

WALTON

Coronation March: Crown Imperial

Crown Imperial, the first of Walton's two coronation marches, was written for the coronation of George VI in 1937. He received the commission to write 'a symphonic march for Coronation Week' from the BBC, and took as his model the great *Pomp and Circumstance* marches of Elgar, both in terms of form and mood. Therefore the resplendent rhythmic writing of the outer sections provides the foil for the memorable and noble melody which broadens into the work's magnificent climax.

SIR EDWARD ELGAR (1857-1934)

Coronation Ode, Opus 44

1. Introduction: Crown the King
2. The Queen
3. Daughter of Ancient Kings
4. Britain, ask of thyself
5. a) Hark, upon the hallowed air
b) Only let the heart be pure
6. Peace, gentle Peace
7. Finale: Land of Hope and Glory



Jeremy Backhouse - conductor

Jeremy Backhouse began his musical career in Canterbury Cathedral where he was Senior Chorister, and later studied music at Liverpool University. He spent five years as Music Editor at the Royal National Institute for the Blind, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor and since April 1990 he has combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor.

Between 1991 and 1995, he was Music Director of both the Streatham Choral Society and the BBC Club Choir.

Jeremy Backhouse is the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, they have performed regularly on the South Bank and at St John's, Smith Square in London, as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. In 1996, they gave their first recital at the Wigmore Hall. For many years on Christmas Eve, the choir has sung Midnight Mass at Westminster Abbey. Jeremy and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have made a number of recordings on both the EMI Eminence, United and Guild labels.

In January 1995, he was appointed Chorus Master of the Guildford Philharmonic Choir, working closely with conductors such as Jonathan Willcocks, En Shao and Vernon Handley, as well as regularly conducting concerts with the choir and orchestra.

In April 1995 he was invited for the first time to conduct the BBC Singers, in a programme of music by Lennox Berkeley, broadcast on BBC Radio 3; since then he has conducted them in broadcast programmes of Holst (for the BBC's 'Fairest Isle' celebrations), Rubbra, Massenet and Delibes. Subsequent work with the BBC Singers has included a programme of music by Phyllis Tate and Arnold Bax.

He has worked with a number of the leading choirs in the country including the Philharmonia Chorus (preparing for Sir Colin Davis), the London Choral Society (for Ronald Corp) and the Brighton Festival Chorus (for Carl Davis). In September 1998, he became the Music Director of the Wooburn Singers, only the third conductor in the distinguished 30-year history of the choir, following Richard Hickox and most recently, Stephen Jackson.



Jeremy Filsell - organ

Jeremy Filsell is acknowledged as one of only a few virtuoso performers on both the piano and the organ. Appearing as a solo pianist across the UK and regularly at St John's Smith Square and the Wigmore Hall in London, his concerto appearances in Mozart, Beethoven, Rachmaninov and John Ireland have been in both the UK and USA. In recent years, he has recorded for Guild, the solo

piano music of Eugene Goossens, Herbert Howells and Bernard Stevens and the Sonatas of Liszt's pupil Julius Reubke.

As an organist, his nine weekly recitals encompassing the complete organ works of Marcel Dupre in 1998 brought great critical acclaim and of the recordings of the entire oeuvre for Guild in the USA, released throughout 1999 and 2000, Volumes 7 & 11 were Gramophone Critics' Choices in 2000 and 2001. He has recorded extensively for BBC Radio 3 in solo and concerto roles and has championed the music of Dupré, Grunenwald and Cochereau on CD and in concert during the past year in the UK, France (recent recitals of Dupre have been given in St Sulpice Paris and Chartres Cathedral), Norway, Finland and the USA.

Awarded the Limpus prize for FRCO as a teenager, his formative teachers included Nicolas Kynaston and Daniel Roth. He studied Music as Organ Scholar at Keble College Oxford and thence Piano Performance under David Parkhouse at the Royal College of Music. He currently teaches at the Royal Academy of Music and Eton College and is a Lay Clerk in the Choir of St George's Chapel Windsor.



Susan Rann - soprano

Susan was born in Guildford but was brought up in Grimsby where she trained as a violinist. After graduating from Liverpool University with a BA (Hons) in Music, Susan decided to embark on vocal training and won a postgraduate scholarship to the Royal Academy of Music where she studied with Patricia Clark and the late Mary Thomas. Whilst at the RAM, Susan was a prize-winner in both opera and oratorio competitions.

Susan has extensive experience in concert/oratorio repertoire as well as involvement with many professional consort groups including the BBC Singers and London Voices. She has recorded *Messiah* for Meridian TV under the direction of David Hill and has undertaken tours of the same work for Raymond Gubbay. Susan is also a permanent soprano at St Etheldreda's Church in the City of London.

Opera roles have included **Dorabella**, *Così fan Tutte*, **Susanna** and the **Countess**, *Marriage of Figaro*, **Ilia**, *Idomeneo*, **First Lady**, *Magic Flute*, **Jessie**, *Mahagonny Songspiel*, and **Diana**, *Iphegenie en Tauride*. Susan has also sung for Raymond Gubbay's Albert Hall and touring productions of *Carmen* and *Madam Butterfly*. She also appeared in Handel's *Theodora* and *The Marriage of Figaro* for Glyndebourne Festival Opera and in Rossini's *Le Comte D'Ory* and Mozart's *Die Entführung aus dem Serail* for Glyndebourne Touring Opera.

Susan has worked extensively for English National Opera since 2000 where she has appeared in Verdi's *Requiem*, Puccini's *Suor Angelica* and Prokofiev's *War and Peace*. She is currently working at ENO in a production of Spontini's rarely-performed opera *La Vestale*.



Jean Rigby - mezzo-soprano

Jean Rigby studied at the Birmingham School of Music and subsequently at the Royal Academy of Music with Patricia Clarke, with whom she still studies.

She has a long association with English National Opera, where her many roles have included **Penelope** *The Return of Ulysses*, **Jocasta** *Oedipus Rex*, *Carmen*, *Octavian*, Britten's *Lucretia*, Rosina, **Helen of Troy** *King Priam*, **Hyppolyta** *A Midsummer Night's Dream*, **Maddalena** *Rigoletto*, **Amastris** *Xerxes* and **Nicklausse** *The Tales of Hoffmann*.

She is a regular guest at the Glyndebourne Festival, where her roles have included **Irene** *Theodora*, **Genevieve** *Pelleas et Melisande*, **Eduige** *Rodelinda* and **Emilia** *Otello*. For the Royal Opera, Covent Garden she has sung **Nicklausse** and **Dryade** *Ariadne auf Naxos*. She has sung **Isabella** *L'Italiana in Algeri* for the Buxton Festival and both **Angelina** *La Cenerentola* and **Idamantes** *Idomeneo* for Garsington Opera. Abroad, she has appeared with the Netherlands Opera in Stravinsky's *Biblical Fragments*, the Flanders Opera *Suzuki*, Seattle Opera *Charlotte* and San Diego Opera *Nicklausse*.

Jean Rigby appears with the major orchestras and is a regular soloist at the BBC Promenade concerts. Recent engagements have included concerts with Sir Neville Marriner, Trevor Pinnock, Mikhail Pletnev, Matthias Bamert, Robert King, Richard Hickox, Sir Andrew Davis, Sir Charles Mackerras and Leonard Slatkin.

Jean Rigby's extensive discography ranges from Bach, Vivaldi and Handel to Britten, Janacek and Birtwistle and includes her acclaimed recordings of the title role in the *Rape of Lucretia* (with Richard Hickox) and Mahler's *Das Lied von der Erde* with Mark Wigglesworth.

This season her engagements include Walton's *Troilus and Cressida* with the Philharmonia Orchestra and Hickox, Mahler's Symphony No 2 with the Royal Philharmonic and Andrew Litton and she sings **Eduige** *Rodelinda* at the Chatelet, Paris conducted by William Christie.



Andrew Murgatroyd - tenor

Andrew Murgatroyd was born in Halifax, West Yorkshire and first studied singing with Barbara Robotham, while reading music at Lancaster University. He subsequently spent two years as a Lay Clerk at Christ Church Cathedral, Oxford, furthering his vocal studies with Rudolf Piernay.

Andrew's extensive repertoire ranges from Monteverdi, whose *1610 Vespers* he recorded for Harry Christophers on Hyperion and Rene Jacobs on Harmonia Mundi and most recently performed in the Barbican Hall, Bath Abbey and Istanbul, to the most demanding contemporary scores, working with

conductors such as Richard Bernas, Martin Brabbins, Odaline de La Martinez and Robert Ziegler.

Notable performances include Bach's *St Matthew Passion*, Elgar's *Coronation Ode* and Mozart's *C Minor Mass* with Sir David Willcocks and the Bach Choir at The Royal Festival Hall; Beethoven's *Missa Solemnis* for the RTE in Dublin, Elgar's *Dream of Gerontius* in Wells, Guildford and Ripon Cathedrals and York Minster; Verdi's *Requiem* in Salisbury and Canterbury Cathedrals, the Barbican Hall and at both the Brighton and Flanders Festivals; John Tavener's *We Shall See Him As He Is* with Richard Hickox and the BBC Welsh Symphony Orchestra at the Proms and subsequently recorded for Chandos; a concert performance of *Andrea Chenier* in the Concertgebouw for VARA; Britten's *War Requiem* in Belfast and a number of Christmas Gala Concerts at the Royal Festival Hall, Barbican and Symphony Hall Birmingham.

Andrew broadcasts regularly with the BBC Orchestras. He has performed Britten, Stravinsky, and Howells with the BBC Symphony Orchestra; Mozart, Haydn and John Tavener with the National Orchestra of Wales; Handel, Nono and Rachmaninov for the BBC Scottish Symphony Orchestra; Mozart and Britten with the BBC Philharmonic and Weill, Pizzetti, Coleridge-Taylor, Spohr, and most recently Britten's *Paul Bunyan* with the BBC Concert Orchestra.



Darren Jeffery - bass

Darren was born in Fordham, Cambridgeshire.

He studied at the Royal Northern College of Music in Manchester with Patrick McGuigan, and is a Peter Moores Foundation major scholarship winner. He is also the recipient of the prestigious Curtis Gold Medal for Singing, the Anne Ziegler Prize, and the Frederick Cox Award. Whilst at the RNCM Darren performed the title role in an award-winning production of *Falstaff*, and **Sprecher** in *Die Zauberflöte*.

Darren has worked with Glyndebourne Festival and Touring Opera companies, covering the roles of **Keeper of the Madhouse** in *The Rake's Progress*, **Matthew** in *The Last Supper*, and **Don Fernando** in *Fidelio*.

In September 2001 he began the first of two years as a member of the Vilar Young Artist Programme at the Royal Opera, Covent Garden. His future engagements for the Royal Opera will include **Sciarrone** in *Tosca*, **Rambaldo** in *La Rondine*, and **Fourth Shepherd** in *Daphne*. He will also cover the roles of **Masetto** in *Don Giovanni* and **First Shepherd** in *Daphne*. Other work includes the cover of **Superintendent Budd** in *Albert Herring* for Glyndebourne Festival Opera and performances of Verdi's *Requiem*.

Guildford Philharmonic

In 2000, the Guildford Philharmonic sold out all of its concerts making it one of the most successful musical organisations anywhere. It 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, Guildford House Courtyard. 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, and to its major corporate sponsors BOC, Borax Europe Ltd, The Guildford Nuffield Hospital, and Stevens & Bolton for financial assistance towards the costs of running the orchestra during the 2001/2002 season.

First Violins

David Towse
Maurice Brett
Paul Buxton
Donald Weekes
Emer Calthorpe
Avril Macleennan
Peter Newman
Martin Palmer
Anthony Short
Ginny Wray

Second Violins

Maurice Cavanagh
Jennifer Buxton
Clive Dobbins
Carl Beddow
Ruth Knell
Catherine Woehrel
Nicholas Levy
Elizabeth Binks

Violas

Justin Ward
Christopher Wellington
John Meek

Karen Demmel

Jean Burt
Sarah Pope

Cellos

Peter Esswood
John Stilwell
Christine Clutton
Nicholas Boothroyd
Sharon Beale

Basses

Michael Lea
David Jones
Peter Hamilton Box
Mark Thistlewood

Flutes

Jane Pickles
Anna Pyne

Piccolo

Jennifer McHale

Oboes

Victoria Walpole
Janice Knight

Clarinets

Hale Hambleton
Colin Courtney

Bass Clarinet

Paul Allen

Bassoons

Robin Kennard
Rebecca Menday
Tim Mallett

Horns

Kevin Elliott
Clare Hutchings
David Clack
Christine Norsworthy

Trumpets

Joe Atkins
Giles Liddiard
David Ward
Richard Fomison

Trombones

Robert Price
Geoffrey Nash
Robin Turner

Tuba

Stephen Wick

Timpani

Scott Bywater

Percussion

Tony Lucas
Fabian Baird
David Tosh
Graham Reader

Harp

Thelma Owen

General Manager

Nicola Gould

Music Administrator

Peter Holt

Secretary

Shirley Ewen

Music Development

Officer

Clare Lister

Stage Assistant

Kenneth 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 is now independent from the Borough of Guildford but still maintains close links with the Guildford Philharmonic Orchestra, with joint performances once a year. The Choir grew to prominence under the batons of such eminent British musicians as Sir Charles Groves, Vernon Handley and Sir David Willcocks. Jeremy Backhouse, appointed in 1995, holds the position of conductor at the present time, with Jeremy Filsell as rehearsal accompanist. Sir David remains in close contact with the Choir as its current President.

The Choir enjoyed a challenging and exciting concert programme for the 1999-2000 season, including Haydn's *Creation* and (together with members of its twin choir, the Freiburger Bachchor), a gala performance of Bach's *St Matthew Passion*, sung in German. In the 2000-01 series, the choir continued to perform major works, among them Mozart's *Mass in C minor*, Brahms' *Ein deutsches Requiem* and Vaughan Williams' *A Sea Symphony*.

In June last year the choir was asked to provide a small chamber choir to sing Vivaldi's *Gloria* at St Martin's-in-the-Fields, and in October the whole choir had the opportunity to sing at the Royal Albert Hall accompanying the tenor, Russell Watson.

The 2001/02 season has included a performance of Handel's *Messiah*, and two charity concerts, one for the Mayor of Guildford's Charity (a carol concert) and the other in aid of the Guildford prostate cancer project. For this the choir performed Mozart's *Vesperae solennes de confessore* and Haydn's *Nelson Mass*.

To complete this season the choir is to perform Mendelssohn's *Elijah* on Saturday 25th May in Guildford Cathedral. Joining them for this concert will be The Forest Orchestra and soloists Caroline Lenton-Ward, Jeanette Ager, Michael Bundy and Eugene Ginty.

If you would like any further information about the choir and its forthcoming season, please contact Noreen Ayton on 01932 221918 or visit our website at www.guildfordphilharmonicchoir.org.uk, where you will find full details. The choir is always looking for new members, especially sopranos and tenors; prospective members are welcome to come along to rehearsals on a Monday evening in central Guildford on an informal basis, before committing to an audition.

Guildford Philharmonic Choir

First Sopranos

Noreen Ayton
Mary Broughton
Miranda Champion
Elaine Chapman
Sara Dann
Rachel Edmondson
Mo Kfour
Julia Maitland
Susan Norton
Robin Onslow
Margaret Parry
Kate Rayner
Judy Smith
Carol Terry
Enid Weston

Second Sopranos

Marian Adderley
Jacqueline Alderton
Josephine Field
Mandy Freeman
Iris Bennett
Angela Hall
Nora Kennea
Jane Kenney
Judith Lewy
Krystyna Marsden
Gayle Mayson
Lois McCabe
Alison Palmer
Vivienne Parsons
Rosalind Plowright

Alison Rawlinson
Gillian Rix
Jill Scott
Ann Sheppard
Dawn Smith
Maggie Smith
Kathy Stickland
Tessa Wilkinson
Christine Wilks

First Altos

Penny Baxter
Jane Brooks
Margaret Dentskevich
Valerie Edwards
Celia Embleton
Ingrid Hardiman
Jo Harman
Lucy Hatcher
Susan Hinton
Valerie Leggatt
Kay McManus
Christine Medlow
Rosalind Milton
Penny Overton
Lesley Scordellis
Catherine Shacklady
Rima Sköld
Jane Sweaney
Pamela Woodroffe

Second Altos

Marion Arbuckle
Sally Bailey
Iris Ball
Evelyn Beastall
Iris Bennett
Alison Blenkinsop
Mary Clayton
Hilary Davenport
Carolyn Edis
Valerie Garrow
Carol Hobbs
Sheila Hodson
Joy Hunter
Brenda Moore
Jean Munro
Sue O'Connell
Anne Philps
Gillian Sharpe
Prue Smith
Alex Stevens
Rosey Storey
June Windle
Maralyn Wong
Beatrice Wood

Tenors

John Bawden
Bob Bromham
Douglas Cook
Tony Cousins
Bob Cowell
Geof Edge
Leslie Harfield
Michael Hope
Wayne Pitt
Rob Sherwin
John Singleton

First Basses

Michael Dudley
Terence Ellis
Geoffrey Forster
Michael Golden
Laurie James
Tim Keller
Alec Leggatt
Chris Newbery
David Ross
Philip Stanford
Kieron Walsh

Second Basses

Dan Adderley
Peter Andrews
Roger Barrett
Alan Batterbury
John Britten
Norman Carpenter
James Garrow
Nick Gough
Peter Herbert
Michael Jeffery
Stephen Jepson
Tony Macklow-Smith
Neil Martin
Maxwell New
John Parry
Roger Penny
Nigel Pollock



Guildford Philharmonic Choir

Our Next Concert

Elijah

Mendelssohn

With the Forest Philharmonic Orchestra

Conductor Jeremy Backhouse

7.00pm Saturday 25 May 2002

Guildford Cathedral

Forthcoming Concerts

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Shalford Park, Guildford

Barry Knight conductor

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in tribute to Tina Turner

Sunday 14 July 8.00pm

Shalford Park, Guildford

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