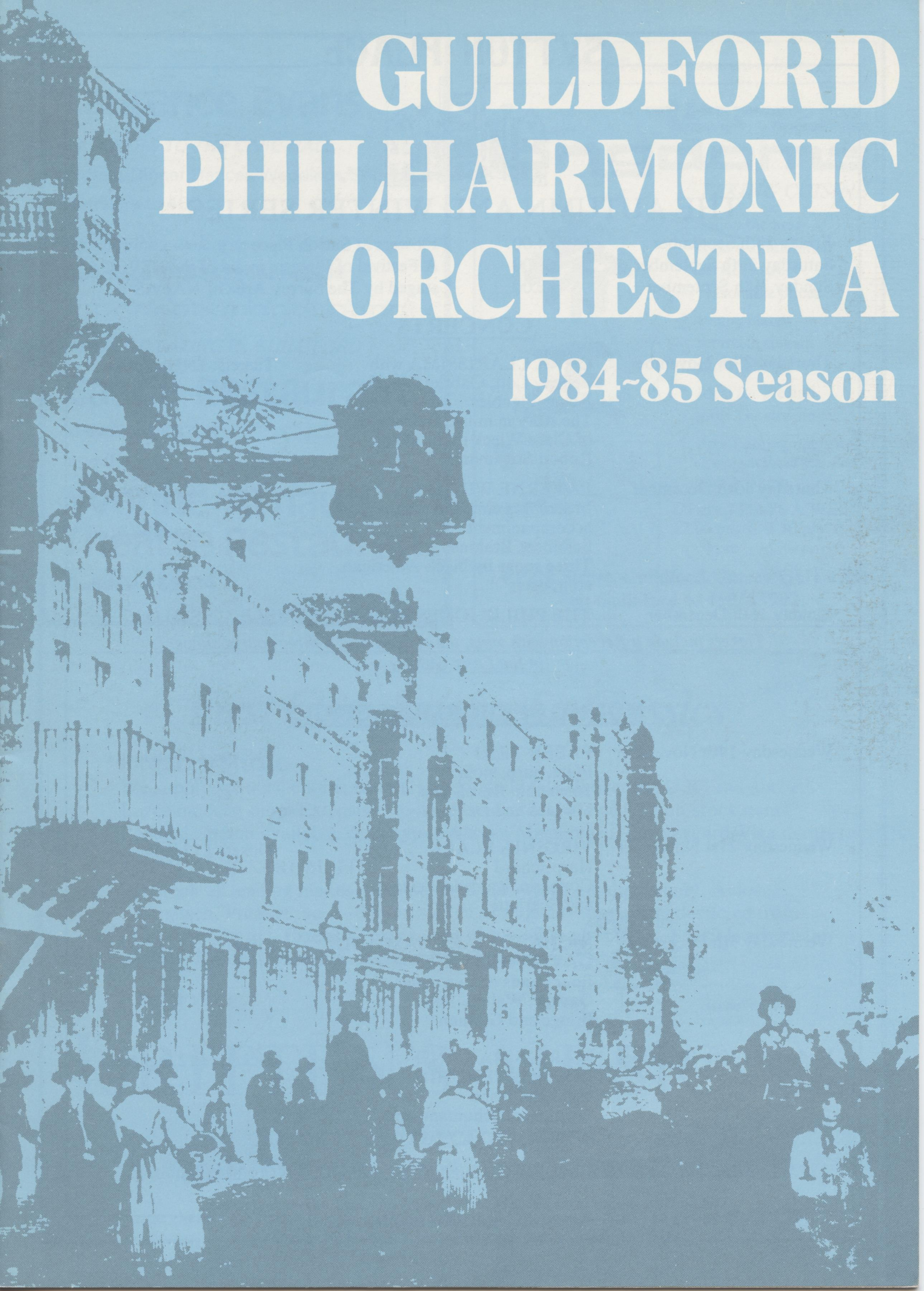
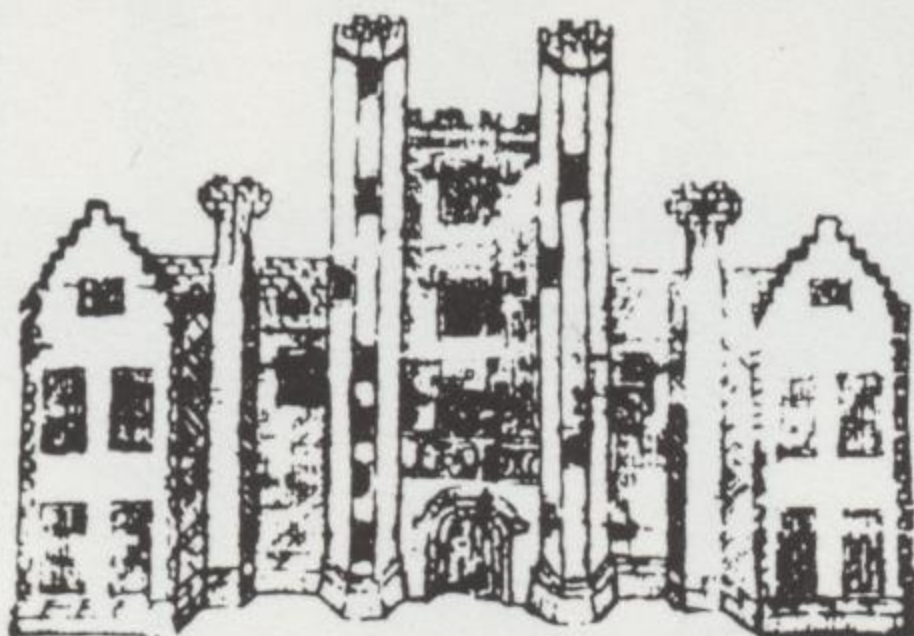


GUILDFORD PHILHARMONIC ORCHESTRA

1984-85 Season



SUTTON PLACE



THE AUTUMN AND WINTER SERIES

Friday 28th September	£4.00	Flowers at Sutton Place
Saturday 29th September	£3.00	A Festival of Flowers in aid of the NSPCC,
Sunday 30th September	£2.00	staged by The Surrey Area of NAFAS

CONCERTS

Thursday 29th November	CARA CLARISSIMA with Felicity Lott, Gabriel Woolf, Roger Vignoles The story in music and words, of Clara Wieck in the life of Robert Schumann	Tickets: £50 inclusive
Thursday 13th December	LAVERNE WILLIAMS Mezzo Soprano and piano accompaniment Schubert, Brahms Three songs by black American composers	Tickets: £50 inclusive
Sunday 16th December	THE PHILIP JONES BRASS ENSEMBLE	Sold Out

*Tickets include a Reception with wine, the concert and a three course supper
in the Long Gallery.*

YOUNG PERFORMERS SERIES

Wednesday 14th November	FABER TRIO Flute, harp, viola Telemann, Ravel, Bax, Mathias and Debussy	Tickets: £12 inclusive
Wednesday 21st November	VIRGINIA BLACK Harpsichord Couperin, Rameau, Seixas and Scarlatti	Tickets £12 inclusive
Wednesday 5th December	RICHARD MARKHAM AND DAVID NETTLE Four hands on one piano Onslow, Walton, Bowen, Bridge and German	Tickets: £12 inclusive
Wednesday 12th December	MARIUS MAY AND JEREMY MENUHIN Cello and piano Beethoven, Schumann and Franck	Tickets: £12 inclusive

Tickets for these informal evenings will include a Finger Buffet and Wine

Sutton Place is open to the public between October and April on two days a week.

For bookings to visit the house and ticket enquiries,
please telephone the Booking Manager on Guildford (0483) 504455.

Laurence Evans

CATERERS TO THE CIVIC HALL

Buffets/Dinner Dances/Weddings/Seminars
Numbers to 400

All enquiries welcome

Guildford (0483) 39663/68939



AND FOR EATING IN GUILDFORD

Castle Restaurant

Guildford 63729

and the

Yvonne Arnaud Theatre Restaurant

Guildford 69334

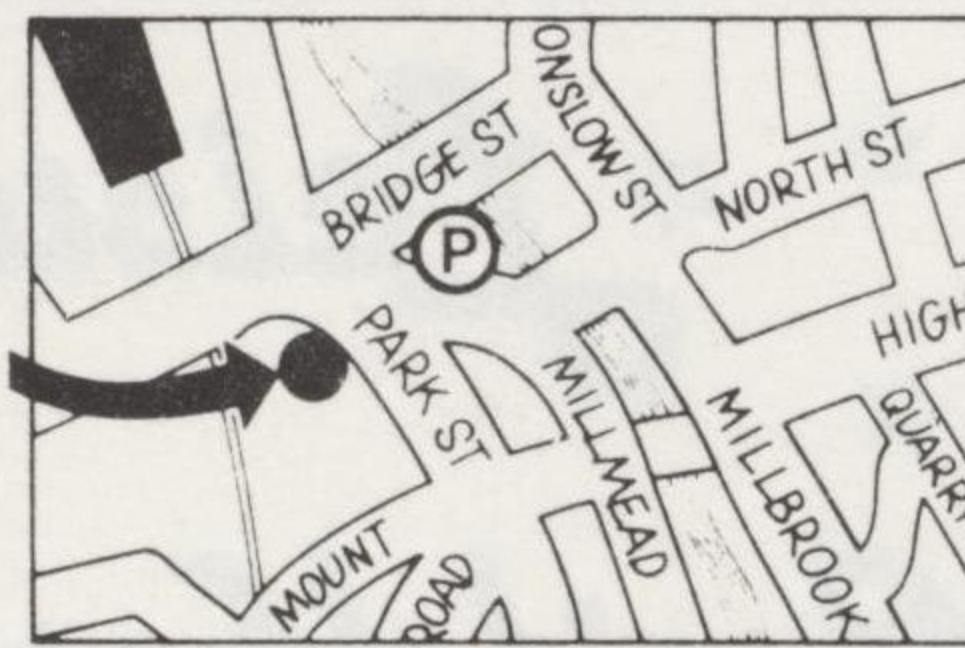
The finest Peking Restaurant in Surrey

three kingdoms

PEKING CUISINE



- * Enjoy the best food and attentive service at very reasonable prices
- * Immaculately served in elegant surroundings
- * Ideal for pre and after Theatre dinner
- * Free Parking opposite (Farnham Road Car Park) after 6.00 pm



OPEN 7 DAYS A WEEK

12.00 pm – 2.30 pm

6.00 pm – 11.30 pm

14 Park Street, Guildford, Surrey GU1 4XB

Tel: Guildford 61458/63902

First Class Service for Classics

PRINTED MUSIC

We supply schools, choirs, teachers and individuals all over the U.K. and abroad. Large modern shop. Extensive stocks. Rapid order service for non-stock items. Postal despatch available -quote your Access/Mastercard, Barclaycard/Visa number.

MUSICAL INSTRUMENTS

We stock all leading makes – Boosey and Hawkes, Yamaha, Bundy, Aulos, Dolmetsch, Premier etc. 3–6 months Rental scheme – payments deducted from price if purchased. Extensive experience of school requirements. Sensible advice for parents. Records/cassettes. Accessories. Repairs.

Ring or visit:

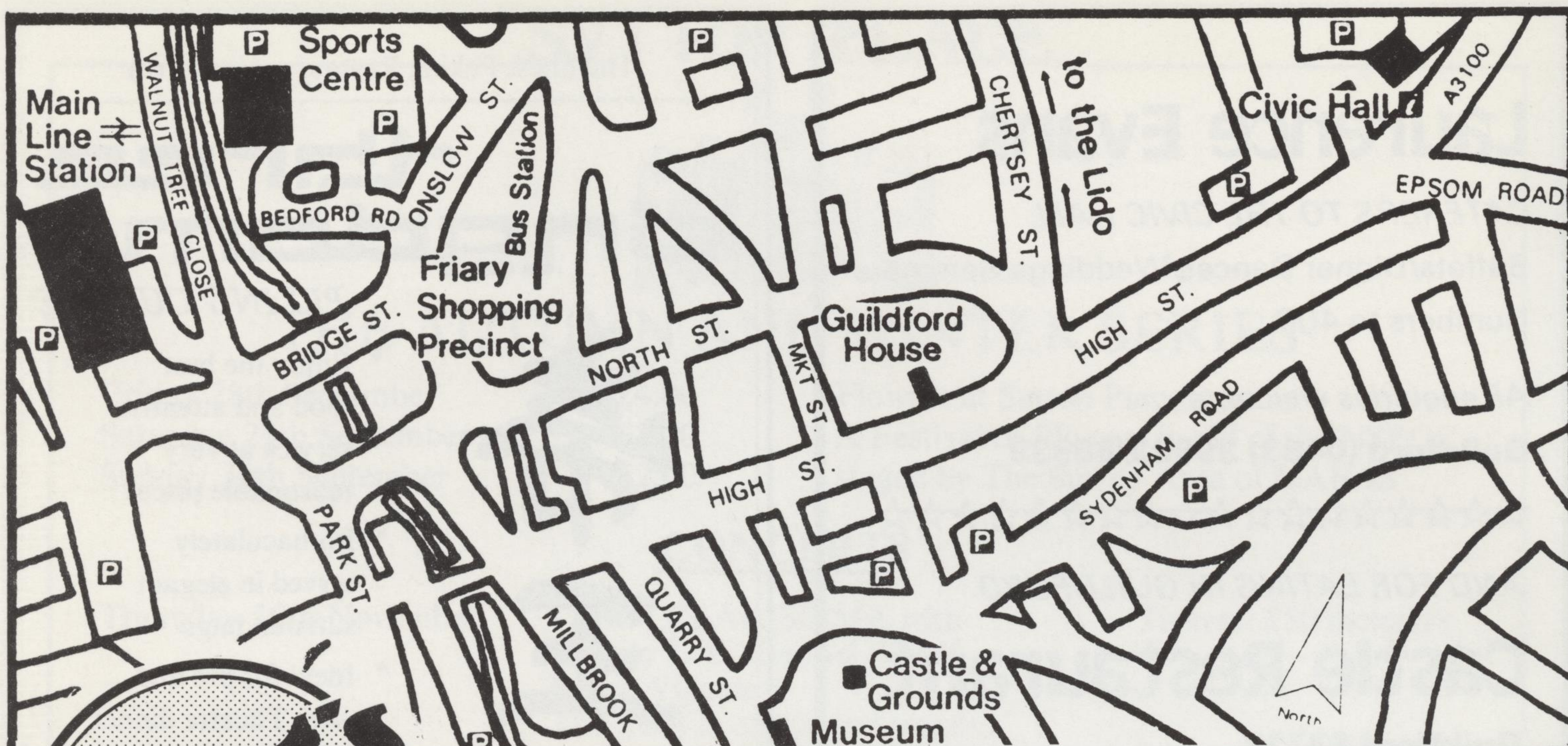
BRITTEN'S MUSIC (Woking) Ltd

CLASSICAL AND EDUCATIONAL SPECIALISTS

3 Station Approach, West Byfleet, KT14 6NG. Byfleet 51165/51614 (Autophone 51165)

Large cheap Car Parks.

Open Monday–Saturday 9–5.30 (Saturday close 4.30)



☆ ☆ *Leisure for Pleasure* ☆ ☆
 ☆ ☆ *from* ☆ ☆
Guildford Borough Council

<p>Sports Centre Bedford Road</p>	<p>For sauna, solarium, squash, swimming, keep fit and much more! Tel: G. 571651/3 or 505027 after 5 pm and weekends.</p>	<p>Guildford Museum Castle Arch, Quarry Street</p>	<p>Items relating to Surrey dating from prehistory to the present day. Open Mon-Sat 11am - 5pm. Admission free. Tel: G. 505050.</p>
<p>Guildford House 155 High Street</p>	<p>Varied art exhibitions throughout the year. Open 10.30am to 4.50pm Mon-Sat. Admission free. Tel: G. 505050 or 503406 after 5pm and weekends.</p>	<p>Parks & Open Spaces</p>	<p>Parks, gardens and open spaces throughout the borough for all tastes and interests. Tel: G. 505050 ext. 3501 for full details and to book outdoor sports facilities.</p>
<p>Civic Hall London Road</p>	<p>For all kinds of family entertainment — plus facilities to hire for your own events. Tel: G. 67314 or 502866 eves and weekends.</p>	<p>The Lido Stoke Road</p>	<p>Open air heated swimming pools set in rolling lawns and beautiful gardens. Open May to September 11am - 7pm. Tel: G. 505207.</p>
<p><i>Guildford Philharmonic Orchestra</i></p>	<p>The top professional orchestra of the South East performing a full range of concerts and recitals at the Civic Hall. Tel: G. 573800.</p>	<p>Yeoman's Bridge Sports Hall</p>	<p>At Manor Road Ash. For all types of dry sports. Tel: Aldershot 25484 for full details.</p>



For full details of these and other places and events, contact:
Tourist Information Centre, Civic Hall, Guildford. Tel: G. 67314.

(Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat. Closed 12.30 - 1.30pm Mon and Sat.)

CORPORATE MEMBERS

The Guildford Philharmonic Orchestra and Guildford Borough Council are very grateful to MARKS & SPENCER PLC and MERROW SOUND who by their membership are supporting the Guildford Philharmonic Orchestra in the forthcoming season.

Six Corporate Membership schemes are available which provide tickets in various parts of the Civic Hall and advertisement in all the programmes for Guildford Borough Council's series of concerts in the Civic Hall.

If you are interested in further information, please contact: The Administrator, Guildford Philharmonic Orchestra, The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL. T/N 0483 573800.

**GUILDFORD BOROUGH COUNCIL
CONCERTS 1984/85**

CIVIC HALL, GUILDFORD

SUNDAY 25 NOVEMBER 1984

at 3 p.m.

Guildford Philharmonic Orchestra

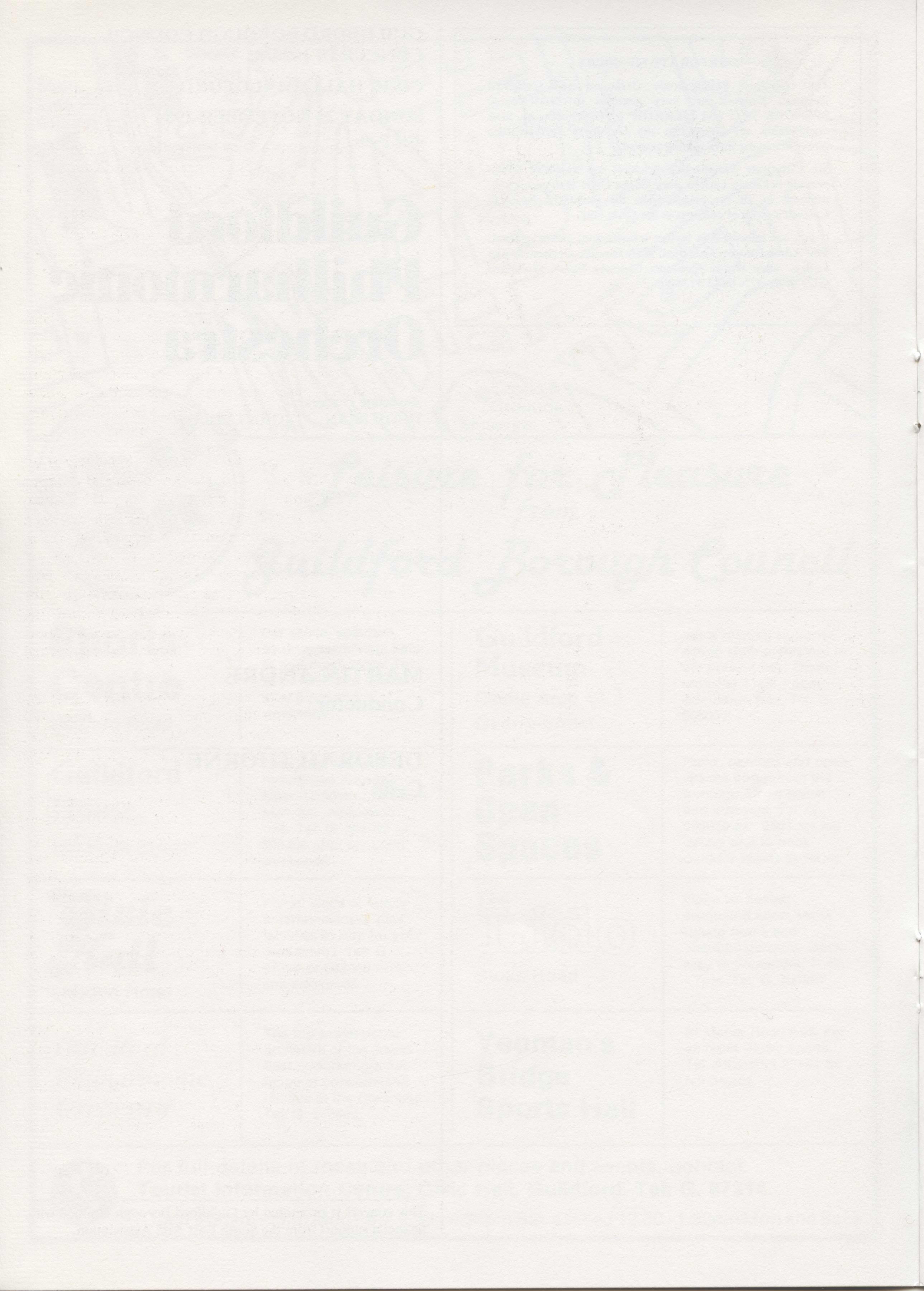
Associate Leaders:

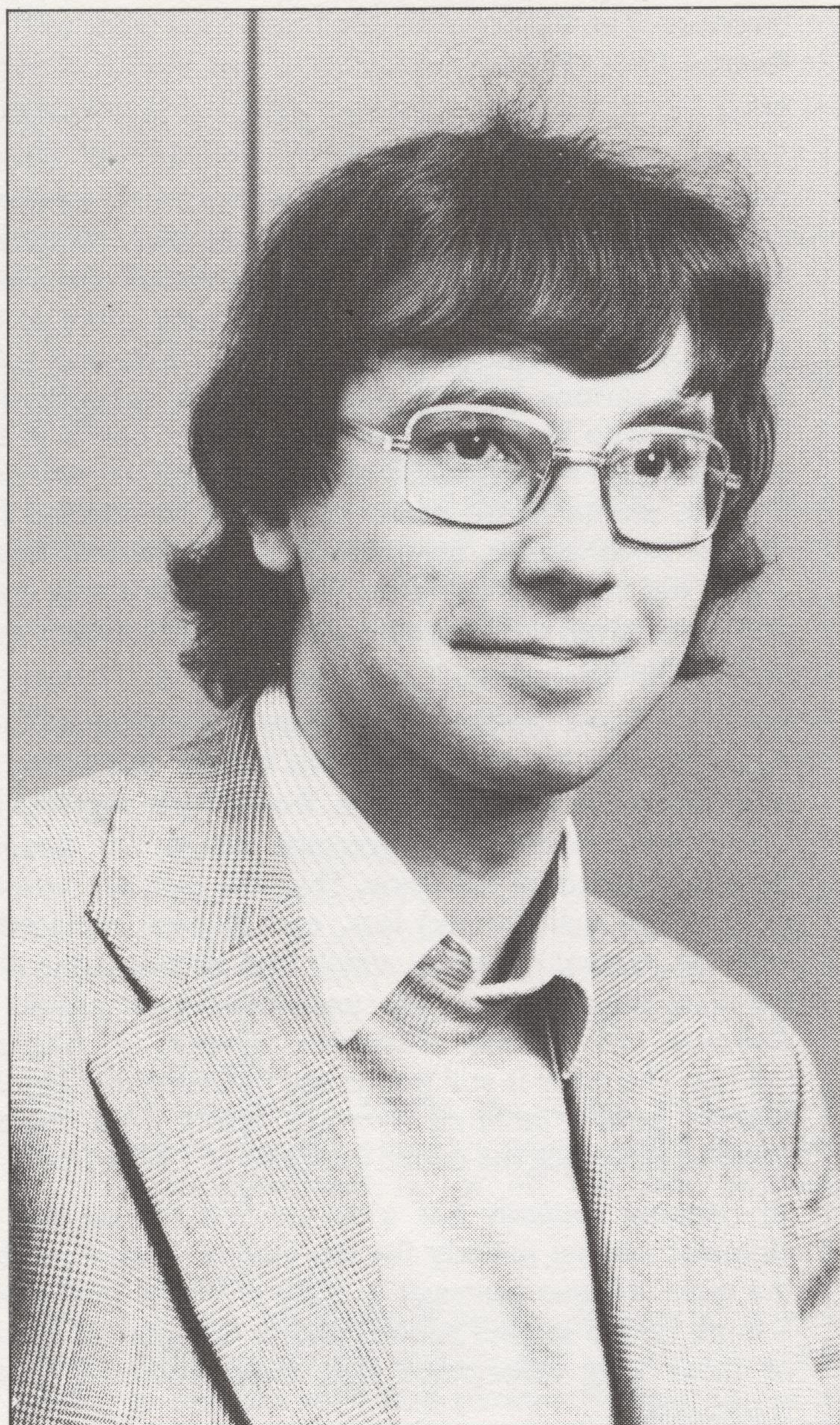
HUGH BEAN JOHN LUDLOW

MARTIN ANDRÉ
Conductor

DEBORAH THORNE
Cello

This concert is promoted by Guildford Borough Council with financial support from the South East Arts Association.





Martin André

Martin André was born in 1960. He began his musical education at the age of six by taking up the piano. A year later, he was offered a place at the Yehudi Menuhin School, where he also learnt to play the violin. After three years of intensive tuition there, he joined the Junior Department of the Royal College of Music, and in addition to the piano and violin, took up percussion.

At the same time, at the age of ten, he joined the National Youth Orchestra as a percussionist. It was here that he became interested in conducting. He was a member of the orchestra for seven years, four of them as Principal Timpanist.

In 1973 he won a Music Scholarship to Eton College, which gave him the opportunities to start conducting. At first he directed ensembles and took sectional rehearsals, but he soon began organising his own concerts, and also conducted the school chamber orchestra. Whilst still at school, he passed the Piano Performers ARCM and played Brahms' First Piano Concerto at two concerts.

In 1979 he was awarded a Music Scholarship to Cambridge University, and studied music at Corpus Christi College for three years. He formed his own orchestra, the Mozart Chamber Ensemble, which gave a series of concerts in different Cambridge Chapels. In 1980 he was appointed Conductor of the Second Orchestra of the Cambridge Union Musical Society. The following year he became assistant Conductor for CUMS First Orchestra and Chorus. With CUMS, he conducted Holst's *The Planets*, and deputised at short notice for Vernon Handley in a concert which included Elgar's *First Symphony*.

In 1982 he conducted five concerts with the University Chamber Orchestra in the Fiesole Festival in Italy, and was the Guest Conductor for the Western Counties (Northern Ireland) Youth Orchestra on their summer course.

Just before he left University, he was invited to join the Music Staff of the Welsh National Opera. In his first season 1982/83 he was principal coach for Verdi's *Un Ballo in Maschera*, Giordano's *Andrea Chenier* and Janacek's *The Cunning Little Vixen*. At the end of the season he made his WNO conducting debut with a chamber version of Verdi's *Aida*, rescored for wind, brass and percussion, and scaled down so that it could be performed around the theatres in Wales. Also in 1983, he appeared with the Cambridge University Chamber Orchestra at the Edinburgh Fringe Festival, and made his first appearance with the Guildford Philharmonic Orchestra, with John Ogdon. Last season 1983/84, he was principal coach for Wagner's *Rhinegold* – the start of the WNO Ring Cycle – and Verdi's *La Traviata*. He conducted the *Drama of Aida* on the 1984 Welsh tour, and more recently conducted three performances of Janacek's *Jenufa* in Cardiff, Southampton and Llandudno.

He is currently conducting the revival of Verdi's *Ernani* for the Welsh National Opera.



Deborah Thorne

Deborah Thorne was born in Surrey in 1960 and won a junior exhibition to the Royal College of Music at the age of ten. She studied cello with Prudence Ashbee and won the Marjorie Humble prize for the most promising junior performer. Her studies continued with the late Thomas Igloi, and then with David Strange. For five years she was a member of the National Youth Orchestra of Great Britain. Deborah gained the ARCM and LRAM diplomas while still at school, and in 1979 won an instrumental exhibition to Cambridge University, where she read music at Clare College.

Having participated in masterclasses at the International Menuhin School in Switzerland with the distinguished Romanian cellist Radu Aldulescu, she took up a scholarship to the Royal Academy of Music for a year's postgraduate study with David Strange. After being awarded the Recital Diploma and Carnegie Prize, Deborah received further awards from the Countess of Munster and Myra Hess Trusts to study with Radu Aldulescu in the Netherlands. She was also a winner of the South East Arts Young Musicians Platform 1982 and has subsequently given many recitals in the area.

She also performs with Lorraine McAslan (violin) and John Blakely (piano) in varied concerts including solo, duo and trio repertoire.

Overture 'The Barber of Seville' Rossini 1792-1868

Most people would accept the claim of *The Barber of Seville* to be the greatest farce in all opera. Astonishingly, the 23-year-old Rossini composed it in a fortnight, a feat which drew from another composer, Donizetti, the comment: 'Yes, Rossini always was a lazy fellow!' The first performance, which took place at the Teatro Argentina in Rome in February 1816, was a disaster for various reasons, one being that supporters of Paisiello, who had composed a successful opera on the same subject, were determined to sabotage the new one. But the merits of the piece could not be denied. The second performance, from which Rossini stayed away, was a big success, and after the third the young composer was given a triumphant torchlight procession back to his lodgings.

In deference to the famous Spanish tenor, Manuel Garcia, who was singing the role of Count Almaviva for three times the composer's fee, Rossini put together for these performances an overture based on Spanish themes supplied by the tenor. This was then mysteriously (perhaps deliberately) lost, and Rossini replaced it with the present overture, which had already done duty for two other operas: the unsuccessful *Aureliano in Palmira* (1813) and *Elizabeth, Queen of England* (1815). The latter is still performed occasionally, but this nimble, good-humoured overture seems most happily fitted to introduce the comic intrigues of *The Barber*.

Its opening *Andante* has a tip-toe first subject and an eloquent singing melody for the violins. Following this, the main *Allegro* contrasts a witty principal theme with a more lyrical second subject and is rounded off by one of those long crescendos that were Rossini's special trademark.

Copyright Eric Mason.

Variations on a Rococo Theme for cello and orchestra Tchaikovsky 1840-1893

This work, dedicated to the German cellist Fitzenhagen, was composed in 1876 which was a time of feverish activity in Tchaikovsky's composing career for from this year also date the Third String Quartet, the Slavonic March, Swan Lake and Francesca da Rimini, and people who complain of the sparseness of development in Tchaikovsky's music could surely not argue against the power of an imagination which embraces these diverse subjects. Add to this list the fact that the Third Symphony was composed in the previous year and the Fourth Symphony in the following year, and one has the picture of a composer working almost at fever pitch. This, in fact, was the case, for a few years later he succumbed to a mood of intense depression. This, however, is not foreshadowed in the wonderful cello work which he wrote for his friend. Lightly scored and with many touches of chamber music style: this is how Tchaikovsky solves the cello and orchestral balance problem.

The work starts moderato quasi andante, which is merely a twenty bar introduction, and then the soloist announces the theme, moderato semplice. From there the variations run as follows:

Var. 1 Tempo del tema

Triplets for the soloist, accompanied by pizzicato chords for the strings.

Var. 2 Tempo del tema

Runs for the soloist, and the first few notes of the theme scattered over the whole orchestra.

Var. 3 Andante sostenuto. Three-four

A straightforward version of the theme for the soloist, with comments from oboe and clarinet; the second half a decoration by the woodwind instruments of the soloist's tune.

Var. 4 Andante grazioso. Two-four

The soloist's line becomes more florid, the accompaniment simpler, and passages for the soloist alone begin to appear.

Var. 5 Allegro moderato

The soloist now decorates a version of the theme on the flute, and after a loud tutti the soloist is given a decorative passage before the flute returns with the tune. A large cadenza for the soloist completes this variation.

Var. 6 Andante

Although melodically simple, the version now given to the soloist is charged with expression, and a great deal of the accompaniment is for off the beat pizzicato strings.

Var. 7 Allegro vivo

This is, in fact, the finale. Running passages of extraordinary difficulty for the soloist, and the accompanists' ability to interject their tiny phrases strained to the utmost. The whole variation is a miracle of lightness, the fortes being quickly interchanged with piano and pianissimos.

INTERVAL

Guildford Philharmonic Orchestra key rings are on sale in the foyer this afternoon at 75p, also Herb bags at £1.00.

Symphony No. 6 in D Dvorak 1841-1904

Allegro non tanto

Adagio

Scherzo (furiant). Presto

Finale - Allegro con spirito

Dvorak's ebullient Sixth Symphony was the first of his symphonies to be published, and had come about as a result of a request from Hans Richter in 1876 to the composer to produce a symphony for his next season in Vienna. Dvorak had visited that city to hear his third Slavonic Rhapsody, conducted by Richter, and afterwards had dined with the great conductor, and been prevailed upon to promise him a symphony. In the next year the work was written between August and October. Richter liked the work, but a crowded season in Vienna meant that it could not be done then. There was opposition to performing the work by certain members of the Vienna Philharmonic and so the first performance was given by the Prague Philharmonic. It was an immediate success and eventually Richter gave a performance at a London Philharmonic Society concert in May 1882. All that is good in the Fifth Symphony is improved in the Sixth. It is unfair to Dvorak to draw too much attention to the possible influence on the first movement of the first movement of Brahms's Second Symphony. Both are lyrical, and both are in D major and three-four time, but Dvorak's sonata form is looser and at no point becomes as emotionally severe as that of Brahms. Although the movement is long, it nowhere has the weaker episodes of the first movement of the Fifth, and one can feel between that latter symphony and the finest first movement of all, in the Seventh Symphony, that the present one is the link. Argument is here more important than mood and, considering Dvorak's need for lyrical episodes, he is remarkably successful in containing this. No need to contain himself in the Adagio, which is very typically Czech in spirit, and moves episodically around two main themes, the first announced by violins after the woodwind have set the scene, and the second of contrasted material stated by the oboes, followed by all the strings. The third movement, Scherzo, had to be repeated at the first performance, and is one of the great series of symphonic relief movements that Dvorak wrote. The Fifth, Sixth and Seventh Symphonies all contain magnificent scherzi and the series culminates in that of the 'New World' Symphony. Here, the first four bars of rhythm in the second violins, violas and cellos turns out to enclose a skeleton of the first three bars of the tune proper. It is all attack and sforzando, is repeated formally and then gives way to a more lyrical second theme high on the strings. Once again, a formal repetition, but this time the two ideas are mixed together and tossed from strings to woodwind before the Trio is reached. The fourth bar of the scherzo provides the introduction to the trio, and then a climbing theme on the piccolo, which falls back only a step from its highest note is used as a contrast to the rhythmic element of the introduction.

They live happily side by side until the recapitulation sends the orchestra flying through to the finale. It is in the fourth movement that Dvorak's improvement on the finale of the Fifth Symphony is most apparent. That

work's explosive final movement was perfectly judged in mood, but too long winded in statement. The pianissimo opening to the finale of the Sixth Symphony is expectantly hushed, and not allowed to reach full statement of the triumphant theme until 38 bars have passed. Even then a further accelerando is saved so that the impetus of the rich development is held in check until the first fortissimo is well past. In no matter what form it appears, the very first falling phrase that we hear on the violins, cellos and basses is the dominant idea of the movement: expanded, decorated with triplets, in hushed octaves from clarinet and bassoon, in fortissimo scales on violins and energetic crotchets from trombones and double basses, it reappears again and again, no matter how much of the dotted phrase which followed it is developed. Eventually, loud chords on the whole orchestra halt the onrush of the movement, the falling phrase reappears in diminution on clarinets, bassoons and violins and leads logically and naturally to a recapitulation. Even in the long and vital coda, it is this phrase which sounds again and again and propels the work to a triumphant conclusion.

Guildford Opera Company

The Gipsy Baron

by

Johann Strauss

at the

CIVIC HALL, GUILDFORD

Wednesday 28th November

until

Saturday 1st December

at 7.30 p.m.

Tickets available from:

Guildford 232106 or the Civic Hall

or Army and Navy, Guildford

Saturday 8 December 1984 at 7.45 p.m.

Civic Hall, Guildford

A Street Corner Overture: Rawsthorne

Piano Concerto No. 2 in C Minor: Rachmaninov

Symphony No. 5 in E Minor: Tchaikovsky

Philip White, Conductor

Anthony Goldstone, Pianoforte

Wednesday 12 December 1984 at 8 p.m.

Holy Trinity Church

Zadok the Priest: Handel

Tocatta and Fugue in D Minor: Bach

Beatus Vir: Monteverdi

I was Glad: Parry

Carillon-Sortie: Henri Mulet

Five Mystical Songs: Vaughan Williams

Soloists: Hugh Bean, John Forster,

John Stilwell.

Mark Peterson – Baritone

Christopher Mabley – Organ

Simon Halsey – Conductor

Tickets: £1.50 (£1.00 senior citizens and students)

Available from Choir Members and Guildford Philharmonic Orchestra's Office, The Lodge, Allen House Grounds, Chertsey Street, Guildford. Telephone Guildford 573800

Saturday 15 December 1984 at 7.45 p.m.

Civic Hall, Guildford

SPECIAL CHRISTMAS FAMILY CONCERT

(Sponsored by Lloyds Bank)

RON GOODWIN and the GUILDFORD PHILHARMONIC ORCHESTRA with music from shows, films, Christmas carols, etc.

Tickets: £5.50, £4.50, £3.50 and £2.50 (children aged 16 and under £2.75, £2.25, £1.75 and £1.25) obtainable from the Box Office, Civic Hall, Guildford, telephone 67314/5, and A & N Travel Dept, Market Street, Guildford, telephone 68171

Sunday 16 December 1984 at 3 p.m.

Civic Hall, Guildford

ROTARY CAROL CONCERT

CAROLS FOR CHOIR AND AUDIENCE

Philharmonic Choir

Conductor Simon Halsey

Guildford Philharmonic Orchestra

To-day the Orchestra is pleased to welcome Martin André to the Guildford rostrum following his successful debut with the Guildford Philharmonic Orchestra in March last year at Eton College. Still in his early twenties, Martin André is the youngest conductor to perform with the Guildford Philharmonic Orchestra this year. The second of the young conductors included in the Orchestra's schedule for the current season, Philip White, takes up the baton on Saturday 8 December. His programme contains two of the most popular works in the musical repertoire – Rachmaninov's Second Piano Concerto and Tchaikovsky's Fifth Symphony. Philip White regularly conducts the Insurance Orchestral Society but he is also known for his work as a composer, and in fact the world première of his Violin Concerto will be performed in the Royal Festival Hall next February by the Insurance Orchestral Society who have commissioned the work for their Diamond Jubilee.

On the 15 December, Ron Goodwin will conduct the Orchestra in its first ever Christmas Gala Concert. This event has been made possible through generous sponsorship from Lloyds Bank. The programme will contain many popular tunes from the shows and films as well as carols for audience participation and Christmas music. After the concert the Philharmonic Society will be holding a repeat of its successful Wine and Mince Pie Party. Tickets for this event are on sale today £1.50 (£1.00 for Society Members).

Philharmonic Choir

Simon Halsey – the Philharmonic Choir's energetic new chorus master will conduct a concert of Joyful Music for Christmas in Holy Trinity Church on Wednesday 12 December at 8 p.m. Hugh Bean the Guildford Philharmonic Orchestra's leader, John Forster and John Stilwell (cello) will accompany Monteverdi's Beatus Vir and 'local' baritone Mark Peterson will join the Choir for a performance of Vaughan Williams's Five Mystical Songs. Christopher Mabley, the Choir's able accompanist will be playing a selection of music for organ.

Tickets £1.50 (£1.00 for Senior Citizens and full-time Students) are available from members of the Philharmonic Choir and from the Guildford Philharmonic Orchestra's Office – The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL.

Simon Halsey has agreed to conduct this year's annual Rotary Concert in the Civic Hall on December 16 at 3 p.m. This concert again features the Philharmonic Choir with accompanist Christopher Mabley. Also appearing with the Choir will be a children's choir from Bellfields County Middle School with their conductor Veronica Johnson.

Admission to this event is free, but there will be a collection in aid of the Mayor's Christmas and local distress fund.

GUILDFORD PHILHARMONIC ORCHESTRA

Artistic Adviser – Vernon Handley

Violins:

Associate Leaders:

Hugh Bean, John Ludlow

Christopher Bearman

Sheila Beckensall

Susan Borrett

Judith Edwards

Linda McLaren

Jeremy Metcalfe

Peter Newman

Alec Suttie

Philip Sutton

Andrew Thurgood

Susan Thomas

Second Violins:

Michael McMenemy

Harold Nathan

Andrew Bentley

Ruth Dawson

Marilyn Downs

Peter Fields

John Forster

Daryl Griffith

Hywel Jones

Ruth Knell

Rosemary Roberts

Howard Walsh

Violas:

Stephen Shingles

John Meek

Jean Burt

Frederick Campbell

Julius Bannister

Paul Appleyard

Leonard Lock

Celi Azulek

Cellos:

Eldon Fox

John Stilwell

Tina Macrae

John Hursey

John Franca

John Kirby

Robert Hoppé

Double Basses:

Michael Lea

Colin Paris

Jeremy Gordon

Judith Kleinman

Ian Eyres

Mary Scully

Flutes:

Henry Messent

Katharine Hill

Oboes:

Deirdre Dods

Bridget Alexander

Clarinets:

Hale Hambleton

Victor Slaymark

Bassoons:

Nicholas Hunka

Anna Meadows

Horns:

Peter Clack

Dennis Scard

David Clack

George Woodcock

Ronald Harris

Trumpets:

Michael Hinton

Clifford Haines

Trombones:

Ian White

Michael Crowther

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Percussion:

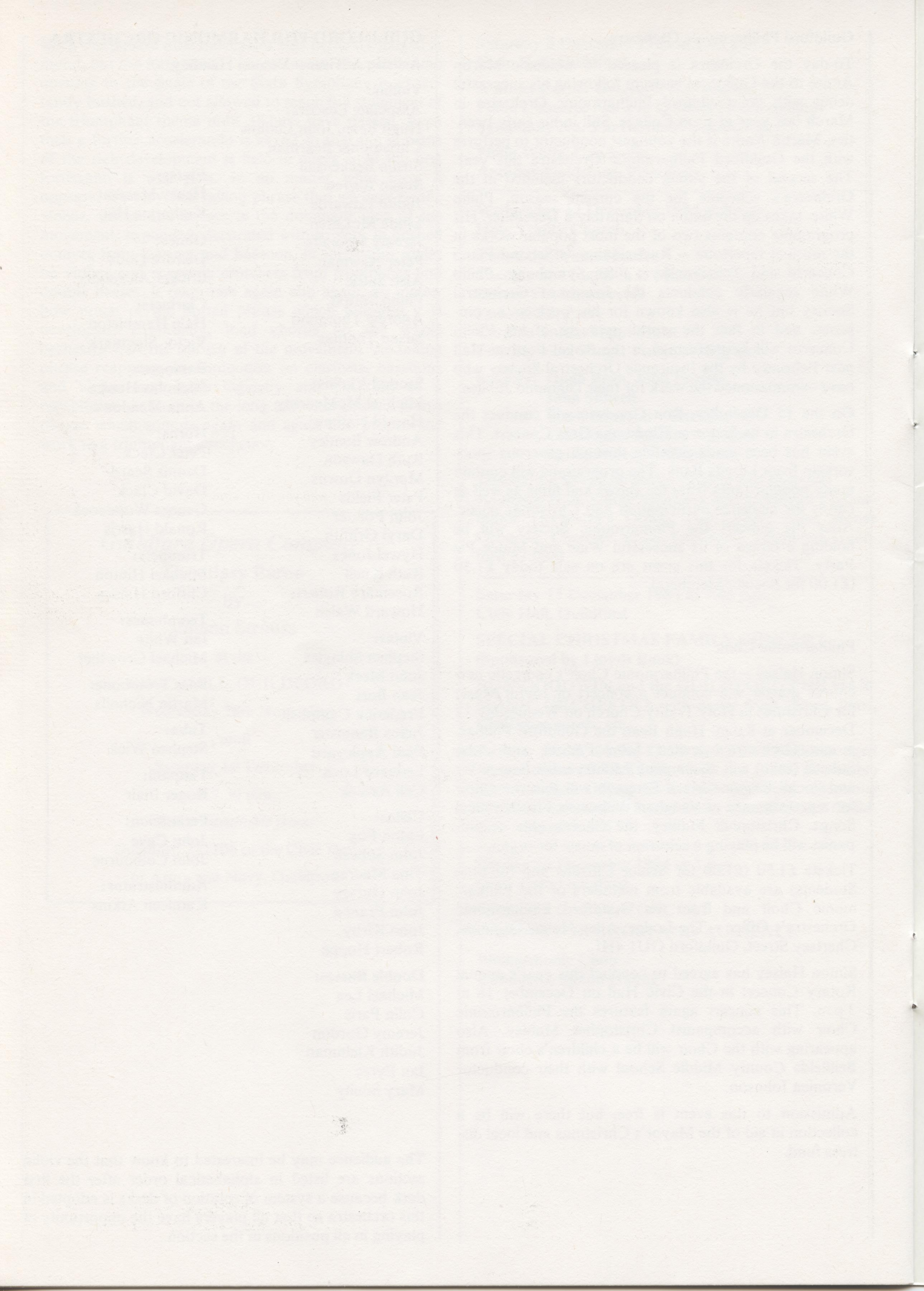
John Cave

John Colbourne

Administrator:

Kathleen Atkins

The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.



**Over 125 years of service to
Surrey Music Lovers**

(Established in Guildford in 1857)

**PIANOS
and
MUSIC**



Illustrated — **Steinway Grand**

See these and other new fine grand and upright pianos, or browse in our unrivalled sheet music department. We are always pleased to help or advise.

Pianos for hire, music by post

T. ANDREWS & CO. LTD.

62 MEADOW, GODALMING

Tel: 22459 (Pianos) or 6414 (Music)

Guildford Philharmonic Society

(Charity Registration 288295)

The Guildford Philharmonic Society is the 'Supporters Club' of the Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this prime object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season, but its members also receive certain benefits in return for a very modest subscription. These facilities include:

- Priority booking at the beginning of each concert season
- An *additional discount* on Subscription Series Tickets
- The Society's newsletter
- Special Events such as visits to other concert venues, musical evenings in members' homes and certain social gatherings during the season
- Discount facilities at Merrow Sound Tunsgate Guildford on records and cassettes
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's office

By being a member you are also helping to ensure the continued success of the Guildford Philharmonic Orchestra.

The membership rates are as follows:

Annual Subscription	£5.00
Husband and Wife—Joint Subscription	£8.50
Persons under the age of 18	£3.50
Retirement Pensioner	£3.50

If you would like to join the Society please send your remittance together with your name and address to:

Mr R A Forrow
Flat 3, 6 Mareschal Road
Guildford Surrey GU2 5JF Tel: Guildford 575274

or alternatively you may enrol at the Society's stand in the foyer of the Civic Hall on concert days.

SUPPORT YOUR ORCHESTRA!! IT NEEDS YOU!!

**for
a total service
encompassing typesetting,
artwork, photography, platemaking,
lithographic and letterpress
printing
all under one roof**

**CRADDOCKS, GREAT GEORGE STREET, GODALMING, SURREY
TELEPHONE GODALMING 6552**

Guildford Philharmonic Choir

CHORUS MASTER – SIMON HALSEY

The Choir performs regularly with the fully professional Guildford Philharmonic Orchestra in its annual series of concerts.

PROGRAMME FOR 1984/85 SEASON:

13 October 1984	Te Deum Berlioz Conductor – Norman Del Mar	Guildford Cathedral
December 1984	Christmas Concert Conductor – Simon Halsey	
2 March 1985	German Requiem Brahms Conductor – Brian Wright	Guildford Cathedral
18 March 1985	Requiem Verdi Conductor – Brian Wright	Royal Festival Hall
4 May 1985	Belshazzar's Feast Walton Conductor – Vernon Handley	Guildford Civic Hall

The Philharmonic Choir meets on Monday evenings from 7.15 p.m. to 9.15 p.m.
The Choir welcomes applications from young singers (all voice parts) with good sight reading ability.

Enquiries: Administrator, Guildford Philharmonic Choir Office,
The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL.

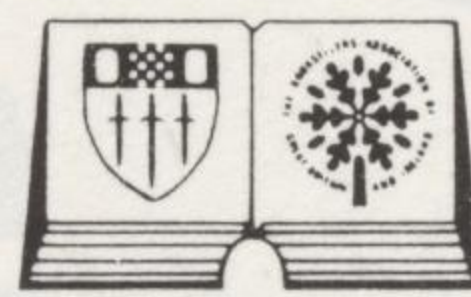
UNIVERSITY OF SURREY

DEPARTMENT OF MUSIC

This Department has gained for itself an enviable reputation for its high quality of performance. Members of the public are most welcome at all our concerts – these take place during term-time every Wednesday at 1.15 pm and on selected Sunday evenings.

Further information is obtainable from:-

The Secretary
Department of Music
University of Surrey
Guildford, Surrey
(Tel: Guildford 571281)



University of Surrey Bookshop
Guildford Surrey GU2 5XH tel. 570679

THE UNIVERSITY BOOKSHOP

is open to all members of the general public. We stock a wide range of general and literary titles, as well as being H.M.S.O. agents and Open University stockists.

We are open Monday to Friday from 9.00 a.m. to 5.00 p.m. and are also open on Saturday mornings during term-time from 9.00 a.m. to 12.30 p.m.

Why not pay us a visit next time you are in the area?



A classic collection of the classical

Go to Guildford for probably the finest collection of Classical music, on tape or record, outside London.

Expert knowledge, advice and guidance is all freely available. "Out of the ordinary" or "out of stock" selections we'll order for you.

Sound us out soon. If we can't help you no one can.

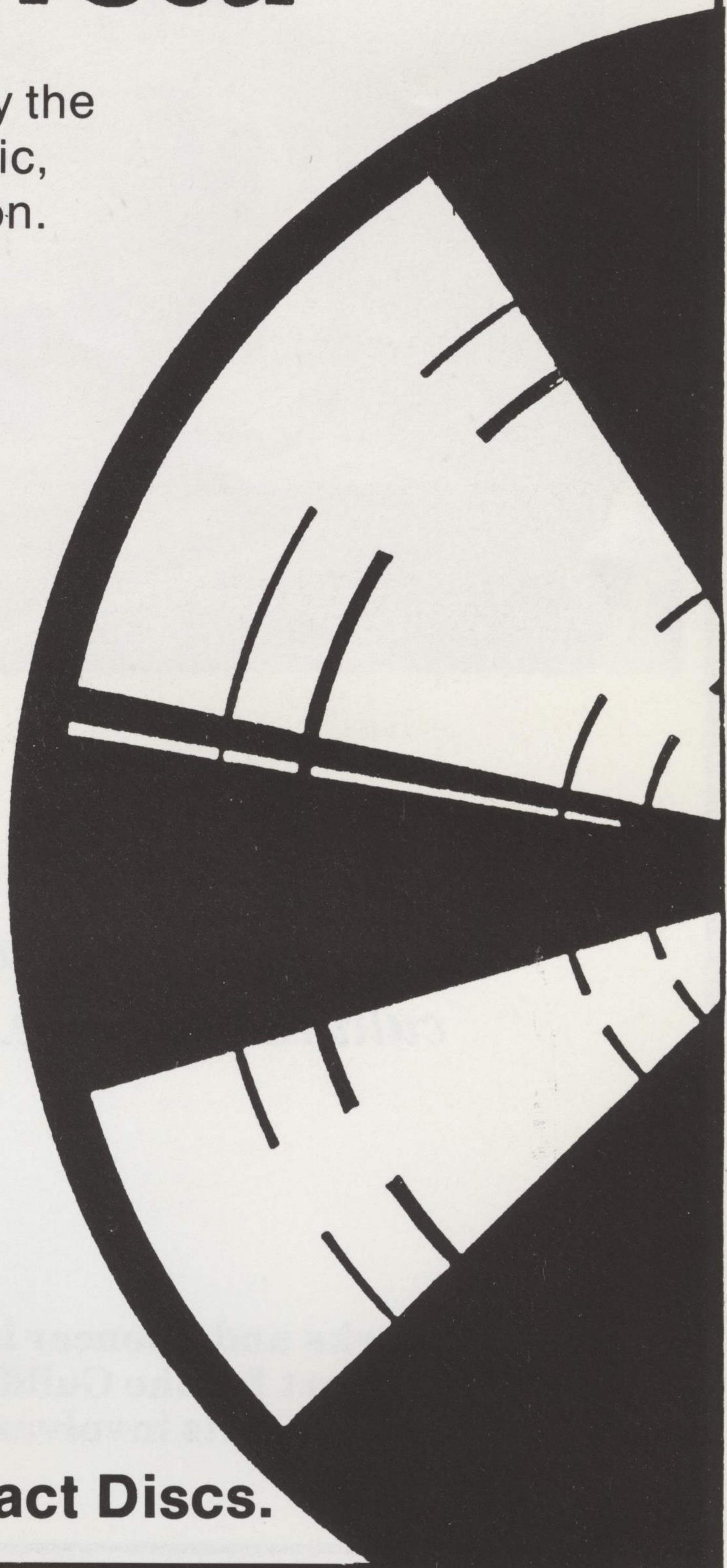
Merrow Sound

21-22 Tunsgate,
Guildford, Surrey. Tel: 33227
Record Department direct line

MERROW SOUND GUILDFORD

for a classical service

Large selection of Compact Discs.





At a time of economic difficulty, it is more than ever essential that we sustain our cultural heritage.

•

Marks and Spencer is delighted to continue its support for the Guildford Philharmonic Orchestra as part of its involvement in the Arts.