

Farnham Maltings
Silver Jubilee Celebration
Saturday 12th November 1994



The Waverley Singers

Conductor: Malcolm Hicks



A Maltings Arts Promotion



FARNHAM MALTINGS

PROGRAMME

Rossini	 'La Danza'
Bizet	 'Nocturne and Galop'
Bridge	 'Go not, happy day'
Bridge	 'Love went a-riding'
Finzi	 'Fear no more the heat o' the sun'
Finzi	 'It was a lover and his lass'
Brahms	 'Neue Liebeslieder Wälztes'
Chavez	 'Toccata'

INTERVAL

Orff	 'Carmina Burana'
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Waverley Singers
Conductor: Malcolm Hicks

Diana Vivian: Soprano
Angus Davidson: Counter tenor
Geoffrey Davidson: Baritone

Lesley-Ann Brown: Piano
Roderick Elms: Piano

Waverley Percussion Ensemble

Lord Wandsworth College Junior Choir
Director: Jacqueline Protheroe

Two pianos:

'La Danza' (Tarantella Napolitana)

Gioachino Antonio Rossini
(1792 – 1868)

Rossini is best remembered as a composer of operas, 36 in all, mainly from his early years. He was devoted to the music of Mozart, and had a great gift of melody and a great sense of humour.

'Nocturne and Galop' (from Jeux d'enfants) Op.22

Georges Bizet
(1838 – 1875)

Bizet's success as a composer came much more slowly than Rossini's, Carmen, his real triumph, coming only in the last year of his life. Jeux d'enfants is a suite of twelve pieces for piano duet, of which five were scored for orchestra by the composer, and later used for a popular ballet.

Baritone:

'Go not, happy day' (words by Tennyson)

Frank Bridge

'Love went a-riding' (words by Mary E. Coleridge)

(1879 – 1941)

Frank Bridge was a pupil of Stanford at the Royal College of Music, and became distinguished as a viola player, conductor and composer, for orchestra as well as for smaller forms, and the voice. His later style of composition (after about 1920) identified him as among the most advanced and cosmopolitan of English composers of his day: these songs are from 1903 and 1914, though. He was the distinguished teacher of the young Benjamin Britten, who went on to become one of the greatest composers to set English texts, in songs, opera and oratorio.

Counter tenor:

'Fear no more the heat o' the sun'

Gerald Finzi

'It was a lover and his lass'

(1901 – 1956)

(from Let us garlands bring)

Gerald Finzi studied under Sir Edward Bairstow at York, and the famous R.O. Morris in London, and himself taught at the Royal Academy of Music in London in the 1930's. Influenced in part by the music of Elgar and Vaughan Williams, Finzi's music nonetheless has a distinct individual character, restrained and refined — even reticent. Much of his music is for the solo voice. Let Us Garlands Bring is a setting of five Shakespeare Songs (originally for baritone) from 1942.

Choir, Soprano solo, Baritone solo, and two pianos:

'*Neue Liebeslieder Wälztes*' Op.55 (1874)

(words from Polydora by Daumer)

Johannes Brahms

(1833 – 1897)

- 1 Verzicht, O Herz
- 2 Finstere Schatten der Nacht
- 3 An jeder Hand (Soprano solo)
- 4 Ihr schwarzen Augen (Baritone solo)
- 5 Wahre, wahre deinen Sohn (Soprano solo)
- 6 Rosen steckt mir an die Mutter
- 7 Vom Gebirge Well' auf Well'
- 8 Weiche Gräser
- 9 Nagen am Herzen (Soprano solo)
- 11 Alles, alles in den Wind (Soprano solo)
- 12 Schwarzer Wald
- 13 Nein, Geliebter, setze dich . . .
- 14 Flammenauge, dunkles Haar

Conclusion Zum Schluss (words by Goethe)

Brahms wrote about 260 songs, from every period of his composing life. He made arrangements of many German folksongs — including a set of 14 published in 1858 and dedicated to the children of Robert and Clara Schumann. A popular folksong style is the basis of the *Liebeslieder Wälztes*. The *Neue Liebeslieder Wälztes* are a second set, written, it seems, at the request of a publisher. Brahms seems to have decided that enough was enough, and at the end of the *Neue Liebeslieder Wälztes* added a concluding movement, bidding the Muses be silent.

The sequence of songs present both a masterly unity and an expressive variety. All are notated in the triple time essential to the waltz, and each song — some very short — conveys a different aspect of love or emotion, or a simple idea about love, in a fluent and ever-changing variety of tempi and mood, from slowish, pensive three-in-a-bar to swift one in a bar (quick three), sometimes serene and sentimental, sometimes passionate and agitated. The Conclusion, to words by Goethe, is in 9/4 time, with typical Brahmsian gravity: here triple time is incorporated into long compound bars of three.

See attached sheet for words and translations.

Percussion ensemble:

'*Toccata*'

Carlos Chavez

(1899 – 1978)

Chavez was a leading Mexican composer and conductor. He was born, and died, in Mexico City, travelled to Europe and the USA 1922 – 28, and was Conductor of Mexico Symphony Orchestra 1928 – 1948. He was Director of the National Conservatoire of Mexico 1928 – 35, and Founder and Director of the Mexican National Institute of Fine Arts 1947 – 52.

INTERVAL

Carmina Burana

Carl Orff

(1895 – 1982)

Diana Vivian *Soprano*

Angus Davidson *Counter tenor* Geoffrey Davidson *Baritone*

Lesley-Ann Brown *Piano* Roderick Elms *Piano*

Waverley Singers Conductor: Malcolm Hicks

Waverley Percussion Ensemble:

Graham Cole Grahame King Alex Neal Julian Poole

Roy Sinclair Julian Walton

Lord Wandsworth College Junior Choir Director: Jacqueline Protheroe

CARMINA BURANA

Carl Orff

(1895 – 1982)

Munich's art world in the first part of this century was host to both established conservative as well as extremely progressive aesthetic parties. The Bavarian metropolis was as much the home of the late romantic Richard Strauss, Hans Pfitzner and the Munich School (Frankenstein, Hausegger), as it was the home to the modernist artists of the *Blaue Reiter* (W. Kandinsky, F. Marc and others) and the musical enfants terribles of young Carl Orff and Karl Amadeus Hartmann. Next to the famous *Blaue Reiter* group, another avant-garde circle called the *Juryfreies* combined concerts of contemporary music with their annual spring and autumn exhibitions. Those concerts later became institutionalised as the Society of Contemporary

Music. It was here that such composers as Karl Amadeus Hartmann and Carl Orff could experiment with the fashions and whimsies of the turbulent Golden Twenties. Out of this stage of experimentation Orff found his way to a unique personal style. Orff is yet another German choral composer who carved a difficult-to-classify niche between the modernists Schönberg and Webern and the neo-polyphonic trends of Hugh Distler and Ernst Pepping; between the sentimental folk-song adapters of the Jugendmusikbewegung, and the chauvinistic late romantic oratorios (e.g. Pfitzner's *From the German Soul*).

Carl Orff's often quoted statement to his publisher that his 'complete edition only starts with the *Carmina Burana*' and that 'all his previous compositions up till then could be destroyed now' was withdrawn by Orff himself in his later years. Admittedly, the unmistakably Orffian combination of text, music and gesture seen in his scenic cantata *Carmina Burana* has few predecessors in his earlier oeuvre. In the 41 years, however, that it took Orff to find his personal musical idiom, he had acquired experiences with unusual musical, scenic and dance forms, Orff's early musical setting of Werfel and Brecht texts, for example, foreshadowed Orff's inclination to the genre of cantata. Also, the grouping of the individual movements into three unifying sections anticipated the form of the *Carmina Burana*. Moreover, the scenic elements — *imago magica* (magic pictures) as they are labelled in Orff's subtitle to the *Carmina Burana* — had been previously tested in Orff's setting of Brecht's ironic text "Bericht vom Fliegen". In this work, related documentaries were screened behind the musicians during the performance.

Orff had extensively investigated alternative combinations of music and scene other than the dominating psycho-dramatic realism of nineteenth century opera. His incidental music to a marionette puppet play (*Arianna at Naxos* by Benda) proved as experimental as his scenic accompaniments to J.S. Bach's dubiously ascribed *Luke — Passion*. The most influential fascination with emblematic, stereotype-theatre, however, arose from his intense study of early baroque operas, in particular, Monteverdi's *Orfeo*. Orff's arrangement of Monteverdi's *Orfeo* and the *Lament of Arianna* (1925 and again in 1940) is said to show noticeable similarities with some of the percussive timbres in *Carmina Burana*, Orff himself claimed the first few chords of *Carmina*'s *O Fortuna* chorus as an enigmatic quote of his version of *Arianna*'s lament.

There were at least two stimulating aspects in Orff's involvement with the Munich based Dorothee Günther School for Gymnastics, Music and Dance. Since 1924 Orff was able to explore the relationship between bodily movement and musical motion at first hand. His knowledge of the gesticular element governing all performing disciplines became apparent in his handling of speech and musical rhythm. His compositional obsession with accentuation and regular/irregular repetition certainly grew out of his inter-disciplinarian work at the Günther-School. At the same time nobody would deny that Orff was affected by his contemporary Igor Stravinsky, that master of rhythm who, by the way, had already in 1928 offered a rather original solution to the problem of scenic oratorio in his *Oedipus Rex*.

While working at the Günther-School Orff devised an educational collection of exercise pieces mainly for percussion instruments which made use of his experiences with elementary gestures. The later published 'Orff Schul-Werk' exemplified exactly those sonorities of percussion instruments that make the initial impact in many of Orff's compositions. Most scholarly

accounts would at this point mention Orff's usage of the piano as a predominantly percussive instrument — his *Antigone*, for example, uses six pianos in that manner. It should be noted, nonetheless, that with Bela Bartok's powerful piano piece *Allegro Barbaro* (1911), to mention only one example that could not have escaped Orff's knowledge, the piano was no newcomer as a percussion instrument.

While many stylistic influences can be found in Orff's *Carmina Burana*, it was Orff's encounter with the lyrics of the Latin poet Catull in 1930 that started a lifelong interest in the mediterranean and archaic language as a central medium of his compositional endeavour. The — at times — narcissistic excitement and aimless experiments of the twenties had now received counterpart in the discovery of medieval manuscripts and antique dramas.

The 25 lyrics of the *Carmina Burana* are taken out of the *Codex Buranus* — a medieval anthology of about 250 items mostly in vulgate Latin, partly in Middle High German or old French, some of them in all three. Recent research dated them between the years of 1220 and 1250. Although found in the cloister of Benediktbeuern (1803 by A.Schmeller) it is believed they were originally collected either by a bishop of Seckau in the Steiermark or at the Neustift monastery near Brixen in South Tyrol. The authors of the poems have remained anonymous, as those wayfaring scholars, monks, minstrels and students were obviously not of sufficient high standing to be recorded. With their writings they celebrate spring and love, wine and games in a satirical and outspokenly erotic fashion. Uninhibited drinking songs are found in the anthology next to moralising sacred plays. None of them are intimate confessions. They are role plays of medieval life situations toying with the associative arsenal of antique and Christian mythology. Orff organised his selection of poems into three groups: spring and summer (*Primo Vere*), wine (*In Taberna*) and love (*Cour d'Amours*). It belongs to the ironies of history that Orff took Schmeller's title page — a depiction of Fortuna's Wheel — as the *idée fixe* of his setting although Fortuna's picture in the original manuscript belonged to the 'insignificant' position after folio no.48 (the original opening is lost). Orff created with Fortuna a framework — the goddess of destiny — in which such goddesses and ideas compound as the Roman *Felicitas* and *Genius*, the Greek *Tyche* and *Daimonion* and simple, common luck. By embracing the three rather wordly sections with the chorus "O Fortuna Orff" added a philosophic dimension to the subject of life's trivia.

Although the codex *Buranus* also contains about 30 identifiable melodies written in an early notation called *neumen*, Orff did not use them in his musical settings. His compositional imagination was sparked by the intensely pictorial language and its elementary rhythmic and formal qualities. The music relates strongly to the strophic structure of the poems mainly using basic rondo elements and thereby restricting any form of thematic or motivic development. *Carmina Burana*'s immediate appeal lies in its ritual tone-repetitions, *ostinati*, underlying *bordun* and *fauxbordun* sounds, its penetrating and strongly contrasting sound mixtures. Nevertheless, Orff did incorporate elements of *aria* and *arioso* (e.g. *In trutina mentis dubia*; *Dies, nox et omnia*) and recitative (as *Ego sum abbas Cucaniensis*) in order to sharpen the contrasts. The extended vocal embellishment in *Dulcissime* seems to refer to medieval sequences being a vocal ornamentation on the penultimate syllable of *Alleluia*.

The two purely orchestral dances (Nos. 6 and 9) grow out of medieval predecessors. The first dance's continuous change between double and triple meter recalls the traditional dance combination between pavan/branle/basse danse and galliard which would play such an important part in the development of the instrumental canzona and sonata three centuries later. Orff's title of the second dance Reie reminds one of those ancient dances of spring and summer performed outside. The slow tempo with hesitant articulations, however, seems instead to hint at a slow courtly pavan. And there are voices who claim that this dance is less a seductive presentation of the girls, as the surrounding text suggests, than a celebration of the 'eternal feminine'.

The scenic realisations of the Carmina Burana have taken a variety of approaches to the suggestive pictorial potential of its text and music: In Hamburg it was subtitled a 'musical-scenic cosmology', in Vienna a 'monumental world theatre', in Dresden and Stuttgart a 'rural-courtly mime play! in Darmstadt a 'Bavarian peasant piece' and in Berlin an 'allegorising mystery play! The actual success of Carmina Burana, though, has occurred in reality on the concert platform. The gesticular quality of the music seems to be able to accommodate for the lack of the scene. In its concert version, Carmina Burana is probably one of the most performed pieces of 20th century music.

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The Waverley Singers

The Waverley Singers were founded in 1955 by a group of girls from Farnham Girls Grammar School under their conductor John Cotterill. The choir grew and developed rapidly, soon establishing an excellent reputation locally, performing all the major works in the choral repertoire. In 1981 Malcolm Hicks took over as Musical Director and membership now numbers about 130. The Waverley Singers give around five concerts a year in the Farnham area — the major ones accompanied by the fully professional Tilford Bach Orchestra.

Malcolm Hicks

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London Orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times to Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and now works as chorus master with the Royal Choral Society and BBC Choirs. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1992.

Diana Vivian

Diana Vivian initially studied piano and violin at the Royal Academy of Music where she gained her music degree. Preferring to sing she moved to the Guildhall School of Music to study with Rudolph Piernay. Whilst there she gave an early music recital at the Purcell Room which was subsequently broadcast on Radio 3. She was awarded the Principal's Prize for outstanding concert work. She joined Scottish Opera singing small roles and covers working with Leonard Bernstein and Jonathan Miller on the award winning *Candide* televised by the BBC. She is currently touring both here and abroad with Opera Players singing 1st Lady in *The Magic Flute* and Countess in *The Marriage of Figaro*, a role which she repeated with great success with a new

company, Loseley Opera this summer at Loseley House. She was a semi finalist in the English Song Award at the Brighton Festival and has performed at the Edinburgh Festival. She recently took over the soprano role at very short notice in *The Messiah* at Guildford Cathedral for Voices for Hospices. Future Engagements include *The Creation* and *Hiawatha* by Coleridge Taylor.

Angus Davidson

Angus was born in Stevenage, Hertfordshire in 1963 and had a sound musical training from an early age on the violin, oboe and piano. In 1982 he won a Choral Scholarship to study at Magdalen College, Oxford. After graduating in 1985 he went on to the Royal College of Music and was awarded the ARCM with honours in December 1986.

Since January 1987 Angus has been a member of the four-voice "a cappella" ensemble The Scholars; his work has taken him on chamber music tours across the USA, throughout most of Europe and Scandinavia, and as far away as Hong Kong, Korea and Japan. He has also become established as a soloist in his own right and has performed most of the mainstream counter tenor repertoire in prestigious venues in many European cities, including Paris, Oslo, Vienna, Barcelona and Madrid.

Angus is also very much in demand as a recording artist, having featured as a soloist on recent recordings with The Taverner Consort, The English Concert, Combattimento and The Scholars Baroque Ensemble with whom he has recorded Handel's 'Messiah' (released in December 1992), and Purcell's 'Fairy Queen' (January 1994) Bach's 'St. John Passion', Monteverdi's 'Vespers' of 1610, and Handel's 'Acis and Galatea', all on the Naxos label.

Geoffrey Davidson

GEOFFREY DAVIDSON (Baritone) taught music in Scottish Schools until 1986 when he made his professional debut at the Queen Elizabeth Hall in The Martyrdom of St. Alban by John Joubert. He is now established as one of Scotland's leading baritones with a unique repertoire ranging from Medieval lute-songs to contemporary works. His concert work, ranging from Monteverdi's Vespers of the Blessed Virgin in Venice to Britten's War Requiem in Germany, has taken him to virtually every European country, including Poland, the Ukraine and Scandinavia and he has

appeared as soloist with many of today's leading conductors including Pierre Boulez, Lothar Zagrosek and Jane Glover.

His numerous broadcasts include Lieder Recitals, Baroque Opera (recently taking the role of Goliath in Scarlatti's *Il Pugno David* in an acclaimed recording with Ivor Bolton and the St. James Baroque Players) and countless contemporary premiers by, among others, Xenakis, Dusapin, Tavener and Gorecki.

He recently toured Canada and the USA as soloist with the BBC Concert Orchestra, and has appeared with Netherlands Opera, Wexford Festival Opera and the Royal Opera, Covent Garden in diverse roles from Prokofiev to Puccini.

Lesley-Ann Brown

Official accompanist for Waverley Singers

Roderick Elms

Roderick Elms is one of this country's most distinguished orchestral keyboard players. He studied at the Royal Academy of Music which, earlier this year, awarded him the honorary distinction of ARAM. He plays piano and organ with all the major orchestras and enjoys a particularly close relationship with the London Philharmonic. Recent engagements with them have included performances and recordings (for Chandos) of Frank Martin's *Petite Symphonie Concertante* and *Ballade for Piano and Orchestra*.

Other solo recordings include albums for Libra and the publisher Josef Weinberger as well as solo recordings with the London Symphony Orchestra and pieces for piano and orchestra by Richard Addinsell to be released on the Marco Polo label. He also recently recorded the *Carnival of the Animals* with the Royal Philharmonic Orchestra for release on the Tring label.

Broadcasting forms a large part of his life, involving recitals and concerto performances for the BBC. Future plans include the recording of piano works by Chaminade for Radio 3. He is also a chamber and continuo player and works regularly as pianist to Mstislav Rostropovich.

Roderick Elms spends much of his time in the studio where he engages in a wide variety of musical styles ranging from the classical repertoire, through music for television series and advertisements, to major film scores such as Aliens and Dangerous Liaisons.

When not playing, he can frequently be found on the other side of the microphone indulging his fascination with sound recording, in which capacity he joined with the Waverley Singers for their highly successful Christmas CD.

Lord Wandsworth College Junior Choir

Lord Wandsworth College is situated in Long Sutton village, two miles from Odiham. The College is for boys with girls in the 6th form. The Music School caters for both Junior House and Senior School supported by 18 visiting staff who contribute towards orchestras, swing and jazz bands, ensembles, choirs, barber shops, and choral societies, which perform a wide range of music.

25 Years On

1969 was an exciting time to be in Farnham. The decision had been made the previous December that the offer by Messrs Courage to sell their maltings to the community should be accepted. Then in six dramatic weeks, with decisive support from the Farnham Building Preservation Trust who agreed to buy the adjoining cottages, sufficient money was donated by the town for the deal to go ahead.

This was only the beginning, of course, and in the following months there were many events and activities arranged by clubs, societies and others to help make the concept of an arts and community centre in the building become a reality. One of the most memorable of these was a performance of Carl Orff's 'Carmina Burana' given by the Waverley Singers in the Boys' Grammar School (now the 6th Form College). The music was not so familiar then as it is now but the enthusiasm of the singers and the sense of occasion ensured an overwhelming reception by the (over) capacity audience. No one left the hall that night without believing that the Farnham Maltings would happen.

Nothing could be more appropriate therefore than for the Waverley Singers to help celebrate the first 25 years on the Maltings by again performing Carmina Burana.

Artists appearing for Maltings Arts

1975 – 1994

SOLOISTS

John Alley
Diane Ambache
Ingrid Attwater
Toni & Dave Arthur (2)
Tom Artin
Gordon Back
Richard Baker
Susan Baker (2)
Noelle Barker
Richard Rodney Bennett
William Bennett
Anna Bernadin
Clifford Bevan
Catherine Beynon
Helena Binney
Neil Black
Christian Blackshaw (2)
James Blades (2)
Catherine Bradshaw
Penny Bradshaw
Rachel Brazier
Nicholas Bucknall
John Burch
Rupert Burleigh
Lennie Bush
Bill Caddick
Ian Caddy
Patricia Calnan
Rosemary Carewe
Sophy Cartledge
Geoff Castle
Jane Chapman
Mike Chapman (2)
Hariprasad Chaurasia (2)
Levon Chilingirian
Kyung Wha Chung (2)
Kyung Whun Chung
Myung Whun Chung (3)
Rachel Clarke
Ken Colyer
John Constable (2)
Paul Crossley
Ruth Crouch
Nicholas Daniel
Maxine Daniels
Elaine Delmar
Barrett Deems
John Denman
Diz Disley (2)
Reginald Dixon
Peter Donohoe

Julius Drake
Osian Ellis (2)
John Etheridge
Digby Fairweather
Georgie Fame
Lennie Felix
Marc Fossett
Ian Fountain
Rosemary Furniss
Elizabeth Gardener
Jose Luis Garcia
Michael Garrick (2)
Nicholas Gethin
Stephen Giles
Graham Gough
Stephane Grappelli (3)
Johnny Guarnieri
Barry Guy (2)
Alan Hacker (2)
Garth Hall
William Hancock
John Hancorn
Virginia Hanslip (2)
John Harle (2)
Stuart Harling (2)
Sylvia Harper
Clive Harre
Eiddwen Harthy
Christopher Hogwood (2)
Peter Holloway
Martin Isepp
Stephen Isserlis
Yoshikazu Iwamoto
Richard Jackson
Jennifer Janse
Virman Jasani
Terry Jenkins
Graham Johnson
Dong Suk Kang
Peter Katin
Frederick Kempf
Nigel Kennedy (3)
Imrat Khan
Latif Ahmed Khan
Ustad Nishat Khan
Fiona Kimm (2)
Peter King
Thea King
Emma Kirkby
Helen Kucharek
Adrian Kucharek
Adrian Lawson
Christopher Lyall
Sarah Leonard

Nina Levto
Kathleen Livingstone
John & Joanna Leach
Prudence Lloyd
Bruce Lochtie
Alan Lumsden
Michael Mace
Neil Mackie
Richard Markham (3)
Jane Manning (2)
Julia Meadows (2)
Juliet Merz
Susan Milan
John Mills
Johnny Mince
Philip Moll
Marian Montgomery
Michael & Doreen Muskett
Yoshiuyki Nakanishi
David Nettle (2)
David Owen Norris
John Ogdon
Raphael Orozco
Michael Overbury
David La Page
Marius Papadoupoulos
Ian Partridge
Jennifer Partridge (2)
Otilie Patterson
Maria de la Pau
Timothy Peake
Peter Pears
Paco Pena
Murray Perahia (2)
Michala Petri
Cathryn Pope
Christopher Lyall
Peter Pratt
Maddy Prior (3)
Mike Pynes
John Shirley Quirk
Jennifer Quigley
Nicola Ranzetter
Alla Rakha
Orphy Robinson
Marisa Robles
Stephen Rolls
Nicholas Ross
Rostal
Christian Rutherford
Johnathan Rutherford
Rostal & Schaefer
Philip Salmon
Anthony Saunders (2)

Peter Sheppard
Alan Schiller
Yitkin Seow (3)
Jack Sewing
Gurdev Singh
Howard Shelley
Arvell Shaw
Takashi Shimizu
Lucie Skeaping
Memphis Slim
Keith Smith (2)
Maureen Smith
Emma Sperry
Dr L. Subramanian
Jennifer Steele
Shelagh Sutherland
John Surman
June Tabor
Martin Taylor (3)
Raphael Terroni
Graham Titus
Art Themen (2)
Paul Tortelier
Fou Ts'ong
Charles Tunnell
Tamas Vasary
Maarten Veeze
Nicholas Walker
Christopher Walter
Don Weller
Bobby Wellins
Andrew West
Andrew Whettam
Sioned Williams
David Wilson-Johnson
Rolf Wilson
Norma Winstone
James Wood

CONDUCTORS

Daan Admiraal
David Atherton
Steuart Bedford
Harry Belch (2)
William Boughton
Derek Broadbent
John Carewe (2)
John Cotterill (2)
Yannis Daras
Dennis Darlow
Kenneth Dennison
Dewey Erhling
Jane Glover
David Hamilton
Christopher Hand
Vernon Handley

Elgar Howarth
Robert Kapilow
Nicholas Kraemer
Alan Lawton
Philip Ledger
John Lubbock
George Malcolm
Roy Newsome
Peter Norris (4)
Johnathan Pace (2)
George Prior
Howard Snell
Peter Susskind
Robin Tomsett
Paul Traver (2)

ORCHESTRAS, GROUPS etc

Academy of Ancient Music
Albani String Quartet
Albion Band, The
Alec Dankworth Quartet
Aldershot Brass Ensemble
Allegri String Quartet
Amaryllis Consort
Anchorage Youth Symph. Orch.
Appollo's Banquet
Artaria String Quartet
Atarah's Band (3)
Axel
Balanesu Quartet
Band of H.M. Royal Marines
Band of The Coldstream Guards
Barbara Thompson's Paraphernalia (2)
Berlin Oboe Quartet
Birmingham Touring Opera (2)
Boys Of The Lough
Brandenburg Consort
Chris Barber Jazz & Blues Band (2)
John Bennett Band
Besses o' th' Barn
Bridghouse & Rastrick Band
Brodsky String Quartet
Dave Brubeck Quartet
Canberra Youth Orchestra
Capricorn
Carlos Bonell
Celebration Brass Quartet
Chrystal Saxophone Quartet
Central Band of the RAF
Chamber Music Group of
National Instruments, Peking
The Chieftains (2)
Chilingirian String Quartet (4)
City of Coventry Band
City Waites, The
Eddie Condon's Band

Coull String Quartet
Davey String Quartet
Delmé String Quartet
Desford Colliery Catterpillar Band (2)
Dorian Wind Quintet
Dorking Palm Court Orchestra (2)
Dragonsfire
Dubliners, The
Dufay Collective
Duo Dunamis
Dutch College Swing Band
Elastic Band, The
English Brass Group
English Chamber Orchestra (7)
English Guitar Quartet
English String Orchestra
Enid, The
English Touring Opera
Eyuphuro
Extemporary Dance Group (2)
Fairer Sax
Fairer Engineering Band
Fairport Convention
Farnaby Brass Ensemble
Farnham Area Youth Orchestra (2)
Farnham College Chorus
Farnham Combined Schools Choir
Fiddles On Fire
Fitzwilliam String Quartet
Michael Garrick Jazz Sextet
Gemini
Gesualdo Consort
Gravy Doodle Band
Grimethorpe Colliery Band
Guildford Philharmonic Orchestra (2)
Guildhall School of Music
Hefty Jazz
Horlick Wind Symphony & Chorale
Chris Hunter Band
Jam Today
John Dankworth Sextet
Kent Opera Company
Kwansei Gakuin Glee Club
Lady Sings The Blues
London Brass
London College Of Music Symphony
Orchestra
London Handel Orchestra
Landini Consort
Terry Lightfoot Band
London Jazz Big Band
London Mozart Players (4)
London Opera Players (2)
London Ragtime Orchestra
London Saxophone Quartet
London Sinfonietta
Lontano
Manhattan Club Allstars
Master Singers, The
Massachusetts Youth Wind Ensemble

Matrix

Medici Quartet
 Yehudi Menuhin School (4)
 Midnite Follies Orchestra
 Moscow String Quartet
 Mozart Chamber Ensemble
 Musica Antiqua of London
 New Budapest String Quartet
 New Excelsior Talking Machine
 Nexus
 No Strings Attached
 Keith Nichols & his Ragtime Orchestra
 Opera Brava
 Opera Players, The
 Opera Project
 Orchestra of St John's Smith Square
 Oxford Pro Musica
 Paco Pena
 Palladian Ensemble
 Peasants All (2)
 Philomusica of London
 Primavera Chamber Orchestra
 Purcell School
 Maddy Prior Band
 Preservation Hall Jazz Band (2)
 Real Sounds of Africa
 Rosell Quartet
 Royal Scots Dragoon Guards
 Scholars, The
 Ronnie Scott Quartet (2)
 Sheba Sound
 Ray Shields Orchestra
 Shiva Nova
 Steeleye Span
 Super Djata
 Surrey County Wind Orchestra (2)
 Sweet Substitute (3)
 Tadley Championship Band
 Taiwan Academy of Arts String Orch.
 Barbara Thompson's Paraphernalia (3)
 Tianjin Buddhist Music Ensemble
 Tinderbox (3)
 Stan Tracey Big Band
 Stan Tracey Quartet
 Tzigane Trio (2)
 University of Maryland Chorus (2)
 V.U. Orkest
 Rick Wakeman Band
 Waverley Orchestra (2)
 Waverley Singers (3)
 Mike Westbrook Brass Band
 Whispering Wind Band (2)
 Wren Orchestra
 Yale Symphony Orchestra
 Yale Whiffenpoofs

DANCE

Adonais Ballet Company
 Adventures In Motion Pictures (3)
 Alexander Roy Ballet
 B.A.D. Dance Company
 Dagarti Arts
 English Dance Theatre
 Farafina Dance And Drums
 Fatala
 Flamenco Jaleo (2)
 Puskala Gopal
 Uni Krishnan
 Images Dance Company
 Indian Dance Theatre
 Jiving Lindy Hoppers
 Kouma Dance Theatre
 Keith Nichols Ragtime Orchestra
 La Bouche Dance Company
 Lewis London Ballet Company
 Masque Dance Theatre
 Mzeppa Ukrainian Cossacks
 Race Apart
 Ramon Villar's Flamenco
 Dance Company
 Shobana Jeyasingh
 Springs Dance Company
 Union Dance Company (3)
 Vic Vics

DRAMA / PUPPETS

Bristol Express Theatre Company
 Clowning Around
 Compass Theatre Company
 Credo And Ariel
 Drak Puppet Theatre
 Durham Theatre Company
 English Shakespeare Company
 Ennio Marchetto
 Fifth Amendment Limited
 Impossible Theatre Company
 Little Angel Marionette Theatre Company
 Magic Carpet Theatre Company
 New Classical Theatre
 Pannalal's Puppets
 Peta Lily Mime Theatre
 Proteus Theatre Company
 Puppet Craft
 Show of Hands Theatre Company
 Singing Bones
 Studio Theatre Company
 Taboo Theatre Company
 Tara Arts 3

POETRY AND LITERATURE

Simon Armitage
 Elena Chizhova
 Elaine Feinstein
 Michael Hofman
 Nina Katerli
 Jackie Kay
 Olga Lipovskaya
 Brian Pattern
 D. M. Thomas