

**Hatfield  
Philharmonic**

**22nd June 1975**

**Programme 15p**

**Hatfield  
Philharmonic**

## **International Series**

in association with Welwyn and Hatfield District  
Council and with the Hatfield Polytechnic

presents

### **Stowells Concert 1975**

**Hatfield Philharmonic  
Orchestra** Arthur Price leader

**Hatfield Philharmonic  
Chorus** Malcolm Cottle chorus master

**Heather Harper** soprano

**Anna Reynolds** contralto

**John Mitchinson** tenor

**Gwynne Howell** bass

**Frank Shipway** conductor

**Watford Town Hall  
Sunday 22nd June 8p.m.**

The National Federation of Music Societies to which this Society is affiliated gives support towards the cost of these concerts with funds provided by the Arts Council of Great Britain. Hatfield Philharmonic Society works in close association with the Hatfield Polytechnic.

## Requiem Mass – Verdi

When Rossini died in 1868, Verdi suggested that the leading Italian composers should collaborate in the writing of a Requiem Mass in memory of their famous colleague. It was intended that the work should have its first performance on the anniversary of Rossini's death. Verdi himself composed the "Libera me" as his own contribution to the Requiem. Unfortunately, or rather fortunately from our point of view, the other composers were not at all enthusiastic about Verdi's proposal. None of them contributed anything at all to the planned work. The project was abandoned.

In 1873, the great Italian author, Alessandro Manzoni, died. Verdi had always regarded Manzoni with admiration, indeed with an awe which he granted to no other human being. Again Verdi proposed that a Requiem should be written for performance on the first anniversary of the author's death. This time, however, Verdi himself would be responsible for the whole composition. Naturally, the "Libera me" from the uncompleted Requiem for Rossini was to be incorporated in the new work. The project received the approval of the mayor of Milan and the first performance of the Requiem took place in that city in 1874 as planned.

Verdi's Requiem has unjustly been criticised for being too "operatic" in style. This is hardly a valid criticism. Palestrina and Mozart also wrote Requiems in styles which were typical of contemporary taste. Their age has now lent them an air of traditional respectability but in their day they were as up to date in style as Verdi's Requiem was in the 1870's. The important question is whether Verdi used his art to reinforce the feelings associated with the text of the Requiem or purely as a means of showing off his and the singers' abilities. Anyone who listens seriously to this work must come to the conclusion that Verdi's use of nineteenth century operatic conventions is justified by the dramatic impact which these add to the meaning of the text. The "Dies Irae" is the best example of this. The rushing, almost frenzied, string passages and the cries of the choir starkly depict the despair of the damned at the Last Judgement. The "operatic" style is highly dramatic but it conveys the terror of the situation in a manner equalled only by Mozart's setting of the same text in his Requiem.

F.W.V

*There will be an Interval after Lacrymosa*

### No. 1 REQUIEM

Requiem aeternam dona eis Domine :  
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi  
redetur votum in Jerusalem :  
exaudi orationem meam, ad te omnis  
caro veniet.

Requiem aeternam dona eis, Domine :  
et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Rest and peace eternal give them,  
Lord Our God ; and light for evermore  
shine down upon them.  
Oh God, a hymn becomes Thee in Sion,  
and vows shall be rendered to Thee in  
Jerusalem : hear this my supplication,  
for all flesh shall come to Thee.  
Rest and peace eternal grant them,  
Lord Our God ; and light for evermore  
shine down upon them.  
Kyrie eleison, Christe eleison.

### No. 2. DIES IRAE

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sybilla,  
Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus !

Day of anger, Day of terror,  
All shall crumble into ashes,  
This was David's revelation.  
What a trembling shall possess them  
When the judge shall come to judgment,  
Searching all the souls before Him !

### TUBA MIRUM

Tuba mirum spargens sonum,  
Per sepulchra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

Trumpets sounding loud as thunder  
Call the buried dead from slumber,  
To the throne of God Almighty.  
Death shall marvel, Earth shall wonder,  
When departed generations  
Rise again to answer judgment.

### LIBER SCRIPTUS

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Iudex ergo cum sedebit,  
Quidquid latet apparebit,  
Nil inultum remanebit.

Open lies the book before them,  
Where all records have been written,  
When creation comes to trial.  
Then the Lord shall sit in judgment,  
What was hidden is uncovered,  
Naught forgotten, naught unpunished.

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sybilla.

Day of anger, Day of terror,  
All shall crumble into ashes,  
This was David's revelation.

### QUID SUM MISER

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus !

What shall I plead in my anguish ?  
Who will help me, give me counsel,  
When the just are not acquitted ?

## REX TREMENDAE

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.

King omnipotent and mighty,  
King of dreadful power and glory,  
Thou dost save the true repentant,  
Save Thou me, Oh fount of mercy!

## RECORDARE

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas illa die.  
Quaerens me, sedisti lassus,  
Redemisti crucem passus,  
Tantus labor non sit cassus.  
Juste judex ultionis,  
Donum fac remissionis  
Ante diem rationis.

Ah, remember, gentle Jesus,  
'Twas for my sake Thou didst suffer.  
On that day do not forsake me.  
Seeking me Thou wast afflicted,  
To redeem me by Thy Passion;  
Let such labour not be useless.  
Just and upright Judge Almighty,  
Grant me grace for my atonement  
Ere the day I stand before Thee.

## INGEMISCO

Ingemisco tanquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab hoedis me sequestra,  
Statuens in parte dextra.

Lament, for I am guilty:  
And I blush for my wrong-doing:  
I implore Thee, Saviour, spare me.  
Thou hast dried the tears of Mary,  
And the robber won Thy pity,  
So shall I, too, hope for pardon.  
My petitions are unworthy,  
Yet have mercy, do not send me  
To the fire flaming for ever.  
In Thy sheepfold let me enter,  
Do not herd me with the guilty,  
Set me there upon Thy right hand.

## CONFUTATIS

Confutatis maledictis,  
Flammis acerbis addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sybilla.

When the cursed all are banished,  
Doomed to that devouring furnace,  
Summon me among the blessed.  
On my knees I fall before Thee,  
Sorrow turns my heart to ashes,  
Grant me grace at my departing.  
Day of anger, Day of terror,  
All shall crumble into ashes,  
This was David's revelation.

## LACRYMOSA

Lacrymosa dies illa,  
Qua resurget ex favilla,  
Judicandus homo reus.  
Huic ergo parce Deus.  
Pie Jesu Domine,  
Dona eis requiem!  
Amen.

Day of bitter lamentation,  
When man rises up from ashes,  
Doomed to judgment, lost and guilty,  
Then, Lord, pity this Thy servant.  
Blessed Jesus, Christ Our Lord,  
Saviour, grant them rest and peace.  
Amen.

## No. 3 OFFERTORIO

Domine Jesu Christe, rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.

Libera eas de ore leonis, ne absorbeat  
eas tartarus, ne cadant in obscurum:  
sed signifer sanctus Michael repraesentet  
eas in lucem sanctam, quam olim Abrahae  
promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus,

Tu suscipe pro animabus illis, quarum  
hodie memoriam facimus, fac eas.  
Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti et semini ejus.

Libera animas omnium fidelium  
defunctorum de poenis inferni et de  
profundo lacu, de morte transire  
ad vitam.

Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!  
Benedictus, qui venit in nomine Domini.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lord of Lords, Jesus, Our Lord and  
Saviour Jesus Christ, King of Kings  
and King of Glory, free the souls of all  
the faithful departed from Hell  
and its torments, and from the  
soundless chasm.

Oh Lord, deliver them from the mouth  
of the lion, that they may not be  
swallowed up by Hell and perish in its  
darkness: but may Michael raise his  
holy sign and lead them onward into  
Thy clear light of heaven, which  
Thou didst promise of old to Abraham  
and his seed to the last generation.

Sacrifice and prayers, Oh Lord, we offer  
Thee. Hear our prayers, Oh Lord,  
mingled with songs of praise.

Do Thou receive them for those souls  
departed, whom we this day here  
commemorate; grant them, Oh Lord,  
to pass from death into life everlasting,  
which Thou didst promise of old to  
Abraham and his seed to the last  
generation.

Oh Lord, deliver the souls of all the  
faithful departed from Hell and the  
dark pit, to pass out of death into life  
everlasting.

## No. 4 SANCTUS

Sanctus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!  
Benedictus, qui venit in nomine Domini.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!

Holy, holy, holy, Lord God of Sabaoth.  
Earth and heaven are full of echoes to  
Thy glory.

Hosanna in the highest!  
Blessed is he that cometh in the name of  
the Lord of Lords.

Earth and heaven are full of echoes  
praising Thy glory.

Hosanna in the highest!

## No. 5 AGNUS DEI

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.

Lamb of God, Thou that bearest the  
world's wrong-doing, grant them,  
grant Thy servants rest for evermore.  
Help Thy servants, grant that they may  
find rest and peace never-ending.

## No. 6 LUX AETERNA

Lux aeterna luceat eis, Domine, cum sanctis  
tuis in aeternum, quia pius es.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Light for ever shine down upon them,  
Christ the Lord, with all Thy blessed  
Saints in all ages, since Thou art just  
and good.

Light that never fades shine down upon  
them with all Thy Saints for evermore,  
since Thou art just.  
Grant them rest and peace.

## No. 7 LIBERA ME

Libera me, Domine, de morte aeterna,  
in die illa tremenda ; quando coeli  
movendi sunt et terra. Dum veneris judicare  
saeculum per ignem.

Tremens factus sum ego et timeo, dum  
discussio venerit atque ventura ira.

Dies irae, dies illa, dies calamitatis et  
miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna,  
in die illa tremenda : quando coeli  
movendi sunt et terra.  
Dum veneris judicare saeculum per  
ignem.

Libera me, Domine, de morte aeterna, in  
die illa tremenda. Libera me, Domine.

Lord, deliver me out of everlasting death,  
Oh Lord, upon that day of terror, when  
the earth and the heavens shall be  
shaken. When Thou shalt come  
and the whole world know the fire of  
judgment.

Trembling, frightened and full of despair  
am I, full of terror and great fear, till  
the trial shall be at hand, and the  
wrath to come.

Day of anger, Day of terror, Day of  
disaster and of misery,  
Day most fearful, hopeless, and  
exceeding bitter.

Rest and peace for ever, grant them rest  
and peace eternal, and light for evermore  
shine down upon them, Lord Our God.

Lord, deliver me out of everlasting death  
upon that day of terror, when the  
earth and the heavens shall be shaken,  
when Thou shalt come, then shall  
mankind know the fire of judgment.

Oh Lord, deliver me from death  
everlasting in that dread day of terror.  
Save me, Oh Lord.

*Geoffrey Dunn*



## Heather Harper.

Heather Harper originally trained as a concert pianist and studied singing as a second subject. It was the award of a singing scholarship that decided the course of her career and she is now one of the world's leading sopranos. Her repertoire is extensive and her versatility enables her to excel in any style, from early Church music to the new idioms of contemporary composers – several of whom have dedicated works to her.

Since the première of the "War Requiem" she has been particularly associated with the works of Benjamin Britten and in 1971 was given the Edison Award for her recording of "Les Illuminations". In June 1972 she sang in the première of Sir Michael Tippett's Symphony No. 3 and is now giving many performances of this work in Europe and America. In 1973 she appeared at the Festivals of Aldeburgh, Bath, Aix-en-Provence and Edinburgh in addition to making concert tours of America, Israel, Germany and Scandinavia. Her operatic roles in 1973 include "Arabella", "Mrs Coyle" (Owen Wingrave), "Chrysothemis" (Elektra) at Covent Garden, and "Donna Elvira" (Don Giovanni) at the Edinburgh Festival.

Miss Harper records with all the major recording companies and has broadcast frequently on radio and television throughout the world. She was created a Commander of the British Empire in 1965 and is an Honorary Member of the Royal Academy of Music, an Hon. D. Mus. of Belfast University and a Fellow of Trinity College of Music, London.

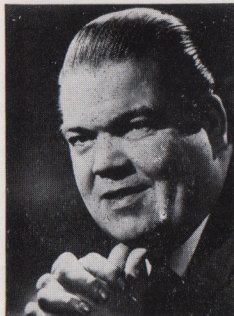


## Anna Reynolds.

Anna Reynolds has one of the most international careers of British singers. Born in Canterbury, she studied in Italy where she first began to make her mark in the opera house and on the concert platform. Success soon followed elsewhere and now she sings in all the major music centres of the world. She appears in Vienna several times each year and after her debuts with the Berlin Philharmonic, New York Philharmonic, Chicago Symphony and Cleveland Orchestras was immediately re-engaged by each of them. In Munich she is a regular guest of the Munich Bach Choir and Karl Richter.

In the context of her splendid singing of Bach and of the classical repertoire, her success as one of the foremost Wagner singers of her day is all the more striking. It was von Karajan who originally encouraged her to study the Wagner repertoire, and as a result she has appeared in his productions both at Salzburg and at the Metropolitan Opera House. Bayreuth was quick to see Miss Reynolds' potential and the 1974 summer festival was the fifth consecutive year she has sung there, appearing both in Fricka roles and that of Waltraute, and as Magdalena in "Meistersinger".

Other recent operatic engagements have included roles at Covent Garden, the Teatro dell' Opera in Rome, Aix-en-Provence, Bordeaux and regularly with Scottish Opera. She made her debut at La Scala, Milan, in 1973, and, as one would expect, has recorded extensively.



### John Mitchinson.

John Mitchinson is one of the most distinguished of British tenors, in constant demand throughout the world both on the concert platform and in the recording studio. After leaving the Manchester College of Music in 1955, he rapidly began to make a name for himself as a soloist. He is one of the few British tenors who possesses a truly heroic voice which he uses with great versatility, so much so, that he sings with equal success works as dissimilar in nature as Mahler's Eighth Symphony and Bach's B minor Mass. In 1957, he won the coveted Kathleen Ferrier and Queen's Prize and soon after this he was appearing with all the leading orchestras and choral societies in the country.

John Mitchinson's most important international appearances include performances of Mahler's Eighth Symphony with Leonard Bernstein (subsequently recorded), Bach's B minor Mass with Markevitch in Madrid and Klemperer in London; Handel's "Judas Maccabeus" in Denmark, Holland and Belgium. He has also sung the title role in twelve performances of Stravinsky's "Oedipus Rex", a work of which he is one of the world's leading exponents, in Israel.

Major engagements abroad last season included two performances of Mahler in Madrid, and Beethoven's "Fidelio" with the Stockholm Philharmonic Orchestra. In Britain he made three appearances at the Royal Albert Hall singing in the Verdi Requiem with the London Choral Society, and at the Henry Wood Promenade Concert series singing in Beethoven's Ninth Symphony.

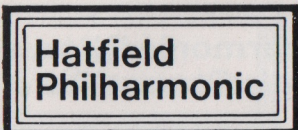
### Gwynne Howell.



Gwynne Howell was born in 1938 at Gorseinon near Swansea and later studied at the University College of Wales. Whilst a post-graduate at Manchester University he became a part-time student at the Manchester Royal College of Music, singing with Gwilym Jones and in 1967 he reached the final of the B.B.C. Opera Singers' Competition for the North of England. In 1968 he sang in a performance of "Otello" with the Halle Orchestra, conducted by Sir John Barbirolli and was asked to audition for Sadler's Wells Opera. The Company offered him a contract in the same year.

In the 1968/69 season with Sadler's Wells he sang eight roles, among them Monterone and Commendatore, and the Halle Orchestra re-invited him for their performances of "King Priam" and "Les Troyens". During the 1970/71 season he sang at the Royal Opera House, Covent Garden, in their productions of "Il Pirata", "Salome" and "Aida". Since that time Gwynne Howell has been under contract to the Royal Opera House where he has sung numerous roles both at home and abroad. He has also been invited to take part in numerous concert performances.

The 1973/74 season saw Gwynne Howell in the Covent Garden productions of "Tannhauser", "Tosca", and "Simon Boccanegra", as well as his United States debut with the Chicago Symphony Orchestra in a performance of the Bach St. Matthew Passion, conducted by Sir Georg Solti.



## Orchestra

**First Violins** Arthur Price *leader*, Adrian Levine *principal*, Geoffrey Barker *sub-principal*, Alan Bowie, Katherine Burden, David Bloomberg, Josephine Cooper, Shirley George, Peter Harwell, Andrea Holmes, Fiona Jones, Roy Jones, Margaret Lloyd, Ralph Thompson.

**Second Violins** Bernard Andrews *principal*, Catherine Weiss *co-principal*, Peter Thurnauer *sub-principal*, Joyce Adenwallar, Stephen Crowhurst, Gillian Edwards, David Fowler, William Garrison, Ernest Hartley, Beryl Jarmin, Mariyln Jones, June Roberts, Neil Symonds, Alan Taylor.

**Violas** Norris Bosworth *principal*, Stephen Tees *co-principal*, Felicity Lowe *sub-principal*, Elaine Aviss, Diana Clements, Geoffrey Harding, Elizabeth Kerslake, Richard Muncy, Margaret Saborin, Frank Thomas, William Vincent, Margaret Whittling.

**Cellos** Michael Hurwitz *principal*, Hilary Jones *sub-principal*, Armorel Wykes *sub-principal*, Hilary Booth, Jane Chaplin, Eileen Chandler, Christopher Holdsworth, Monica Vincent, Susan Wykes, Robert Young.

**Double Basses**  
Paul Cullingham *principal*  
David Perkins  
David Parr  
Roger Small  
George Straubs  
John Wilson  
William Yates

**Eb Clarinet**  
Gary Manning  
**Bass Clarinet**  
Christopher Morgan

**Trombones**  
Laurence Chamberlain  
Christopher Bailey

**Bassoons**  
Howard Legge *principal*  
Mark Fitzgerald  
Andrew Hargreaves  
Ruth Whitehead

**Bass Trombone**  
Brian Lynn

**Flutes**  
Ann Miller *principal*  
Virginia Burden-Cooper  
Jane Freeman  
Andrew Lane

**Contra-Bassoon**  
Mark Fitzgerald  
Peter Moore

**Tuba**  
Richard Aspery

**Piccolo**  
Andrew Lane

**Horns**  
Robert Howe *principal*  
Neil Crellin  
Malcolm Goodman  
Gareth Mollison  
Graham MacWilliams  
Robin Martin  
Geoffrey Pearce  
Jonathan Williams

**Timpani**  
Paul Finan

**Alto Flute**  
Brian Woods

**Piccolo-Trumpet**  
Peter Bickley

**Percussion**  
Yvonne Lewis  
Martin Metrusty

**Oboes**  
Nicola Swann *principal*  
Alison Jepson  
Barbara Ingleby  
Alison Cox

**Trumpets**  
Ian Muncy *principal*  
Stanley Woods  
Roderick Turle  
Martin Layzell  
Graham Saunders  
Frank Wadkin

**Harps**  
David Dunn  
Stella Colter

**Cor Anglais**  
Jane Mitchell

**Bass Trumpet**  
Paul Beer

**Librarian**  
Stephen Crowhurst

**Clarinets**  
Mark Tromans *principal*  
Ruth McDowell  
Helen Murphy  
Lesley Schatzberger

**Orchestra Manager**  
Susan Rivers  
1 Oaklands Court  
Nicol Road  
NW10. 01-961 0811

**Assistant Orchestra Manager**  
Stuart Hancox  
27 Huggins Lane, North  
Mimms, Hatfield

# Hatfield Philharmonic

## Hatfield Philharmonic Chorus *Malcolm Cottle Chorus Master*

### Sopranos

Dawn Acres  
Anne Aldridge  
Sally Baatz  
Jean Birch  
Valerie Brigden  
Fenelope Bush  
Margaret Cadney  
Sue Carruthers  
Mary Catty  
Merrie Cave  
Angela Clarke  
Molly Cleary  
Moira Cook  
Lorraine Cripwell  
Hilary Crouch  
Jane Curbishley  
Hilary Doherty  
Hazel Donovan  
Kathleen Dunwoodie  
Ann Dymoke  
Rachel Dymoke  
Jane Fairweather  
Christina Fila  
Lesley Finn  
Ruth Foxman  
Lyn Gamblin  
Josephie Giasper  
Beryl Goodridge  
Ruth Gribble  
Gillian Hallifax  
Diana Hampton  
Freda Jackson  
Margaret Jefferies  
Penelope Johnson

Hilary Jones  
Christine Kolano  
Josephine Laing  
Sheila Lambert  
Sandra Lane  
Alison McDonnell  
Ann Maiden  
Lesley Maiden  
Caroline Maunder  
Lyn Mills  
Rosemary Morgan  
Winifred Morris  
Sally Moss  
Janet Nichols  
Irene Osbond  
Muriel Piper  
Linda Powell  
Susan Price  
Ann Poyner  
Mary Rimell  
Susan Rivers  
Veronica Roach-Pierson  
Suzanne Rose  
Doreen Seller  
Jose Thomas  
Barbara Tye  
Rosemary Vernon  
Mildred Walker  
Mary Wallis-Jones  
Doreen Willson  
Norma Winder  
Anne Wright  
Louie Yule

### Altos

Hilary Aggett  
Mary Ashman  
Elizabeth Baatz  
Rosemary Badman  
Valerie Bailey  
Beryl Baker  
Margaret Baldwin  
Daphne Barker  
Clare Batchelor  
Pamela Beck  
Denise Beynon  
Ann Binns  
Wendy Bolson  
Stephanie Brewerton  
Betty Burson  
Tricia Callow  
Jocelyn Chandler  
Jean Cleveland  
Patricia Cottle  
Jean Cox  
Jean Cross  
Philippa Dodds  
Margaret Ewers  
Penelope Feather  
Helen Fielder  
Shari Finch  
Clare Flook  
Helen Ford  
Clare Gillies

# Hatfield Philharmonic

## *including London Concord Singers and Forest Philharmonic Chorus*

### Tenors

Maureen Goldsmith  
Louise Gordon  
Valerie Hill  
Olga Hopkins  
Margaret Humphrey  
Susan Innes  
Claire Jemmett  
Celia Kent  
Penny Kent  
Joan Lambert  
Joan Mackay  
Perin Martin  
Gwynneth Morley  
Lorraine Orton  
Margaret Pasola  
Christine Petch  
Rita Porzi  
Helen Roberts  
Shirley Slaney  
Cynthia Stanley  
Bridget Stevens  
Nancy Thom  
Wendy Thomas  
Lavinia Tiffen  
Jean Toll  
Ruth Waterton  
Rosamund Wilding  
Carole Williams  
Carolyn Witkowski

David Adderley  
Andrew Baatz  
John Barnard  
David Chesterton  
Henry Coldham  
Anthony Corteel  
Michael Dickinson  
Keith Doherty  
Alan Edwards  
Stephen Ellens  
John Fallows  
Stephen Finch  
Robert Forrest  
Russell Gordon  
Stuart Hancox  
Geoffrey Hodgkins  
Nicholas Lloyd  
Robert Lloyd  
Tom Longman  
Anthony McIntee  
William Roberts  
Joe Roche  
David Scrace  
Stephen Sewry  
John Shaw  
David Stanley  
Keith Turner  
Brian Topless  
John Turnbull  
Henry Verne  
Godfrey Victor  
George Wenham  
Paul Zimmerman

### Basses

Michael Baatz  
Tony Batley  
Simon Brearley  
Andrew Bunbury  
John Clifford  
David Cole  
David Evans  
David Fielder  
Richard Fielder  
David French  
John Gillies  
Peter Glenn  
Brynmor Goodfellow  
Timothy Gould  
Robin Greatorex  
Malcolm Greenhalgh  
Cedric Hanson  
Ian Harrold  
Ronald Hart  
Stephen Healing  
Oliver Hiley  
Derek Hill  
William Hissey  
David Jaques  
John Kampmeier  
Thomas Laidler  
Geoffrey Lamb  
Hywel Morris  
Geoffrey Nathan  
Geoffrey Orton  
David Osborne  
E. John Rice  
Paul Stevens  
Peter Stroud  
James Storey  
Alan Sweatman  
Richard Wilding  
Ronald Wilson



### The society

- Chairman** Sir Norman Lindop
- Vice Chairman** Cedric Hanson
- Artistic Adviser** Frank Shipway
- Artistic Assistant** Howard Burrell, The Hatfield Polytechnic Hatfield 68100
- Administrator** Robert Addleman, 12a Haddon Court, Harpenden 63477
- Treasurer** James Morris, 8 Endymion Road, Hatfield
- Sales Officer** Geoffrey Harding, 36 Lodgefield, Welwyn Garden City
- Concert Managers** Ernest Meredith, 97 Woods Avenue, Hatfield  
Stuart Hancox 27 Huggins Lane, North Mimms, Hatfield
- Publicity Officer** Jenny Davis, 1 Lodge Drive, Hatfield
- Ticket Secretary** Ann Dymoke, 16, Sycamore Avenue, Hatfield
- Press Officer** Peter Clegg, 1 High Oaks Road, Welwyn Garden City
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The Hatfield Philharmonic Society regret that owing to indisposition HEATHER HARPER is unable to take part in this evening's performance.

We apologise for any disappointment that this may cause.

We are, however, very happy to announce that ANN EDWARDS has agreed to take over at short notice.

General Administrator