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# 4. EIROPAS LATVIEŠU DZIESMU SVĒTKI



## Simfoniskais koncerts *Symphonic concert*

WEMBLEY CONFERENCE CENTRE

Manager: Ralph Miller

Friday, 29th July 8 p.m.

## THE 4th LATVIAN SONG FESTIVAL IN EUROPE

London, 26th — 31st July, 1977

INCLUDED IN THE OFFICIAL PROGRAMME  
OF EVENTS COVERING



The Queen's Silver Jubilee  
London Celebrations 1977

78

49489

IZTĒS UMŠINU DZIESMU SVĒTKI

Latvijas Nacionālā  
BIBLIOTEKA

Arturs Ozoliņš (piano),  
Rūta Gerke (soprano),  
Ileana Pētersone (mezzo), Ian Kennedy (tenor),  
Kārlis Bauers - Zemgalis (bass - baritone)  
Collegium Musicum Choir  
The Commonwealth Philharmonic Orchestra

Conductors:

Michael Bialoguski  
Longins Apkalns

\*\*  
\*

Management: Basil Douglas Ltd.,  
8, St. Georges Terrace,  
London, NW1 8XJ  
(01 - 722 7142)

Dramatiskā uvertūra Op. 21 (1895)  
Dramatic Overture

Jāzeps Vītols (1863 - 1948)

Simfonija "Gauja" (1977)  
Symphony "Gauja"

Longīns Apkalns (\* 1923)

Pirmatskanojums. First Performance.

Dirigē autors. Conducted by the composer.

### I N T E R V A L

Klavieru koncerts cis - mollā (1932)  
Piano Concerto in C - sharp minor

Jānis Medinš (1890 - 1966)

Arturs Ozoliņš

Idille (1940)  
Idyll

Helmers Pavasars (\* 1903)

Slavas un žēlastības dziesmas (1970)  
Chants of Mercy and Glory

Tāļivaldis Keninš (\* 1919)

Rūta Gerke (soprāns), Ileāna Pētersone (alts)  
Ians Kenedijs (tenors), Kārlis Bauers - Zemgalis (bass)

Collegium Musicum choir

The Commonwealth Philharmonic Orchestra  
conducted by Michael Bialoguski

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### SLAVAS UN ŽĒLASTĪBAS DZIESMAS (GLORIA).

Tenors: AICINĀJUMS

Jzum Kristum lai ir slava! Nebīsties par viņa svēto draudzi; viņš to uztur un to sargā. Cik liela ir tā Kunga gudrība, kas mūsu laiku grūtos pārbaudījumos dod mums savu žēlastību. Kungs Jēzus Kristus ir mūsu dārgākais mantojums. Viņš ir allaž pie mums, apslēpts un bieži aizmirsts, pretunu un ienaida zimē, bet vienmēr ar mums. Kā nepazīstams svētcēnieks tas seko mums mūsu maldos un grēkos, mūsu ciešanās un mūsu rūpēs. Lai krusts ir tavš stiprums un spēks, tavš spēka avots, tavu lūgšanu saturs; tava cerība un tava miera noslēpums.

Pāvests Jānis XXIII

Alts: LŪGŠANA

Ak Kungs! Vai zini kas mūsu vaina? Tu sodīji mūs un mūsu tautu par šīs pasaules grēkiem. Es vēl redzu to briesmīgo murgu, kad mūs izdzina no mūsu mājām nakts melnumā, lai sāktu gaŗo mocekļu ceļu uz ledus un ciešanu valstību. Manš vīrs tika nosists, un mani bērni ir miruši, jo koku mizu un zemes sūnu bija par maz, lai tos pabarotu. Mana dvēsele ir sāpēs, un mana miesa mirst. Apžēlojies par mani. Savu un savu brāļu krustu es nesu ar dusmām, izmisumu un pādevību. Šī posta vieta nevar būt mana, mūsu zeme ir svešu ļaužu rokās. Man vairs nekur nav māju, vienīgi Tavā valstībā. Ak Kungs, apžēlojies par manu ticību un manām mokām. Atveri savas valstības vārtus un dod man sava mūžīgā miera svētību.

Kāda latviešu sievietē Sibīrijā.

Bass: MIERINĀJUMS

Ienaidnieks mums uzbrūk ar negaisa spēku; spožais saullēkts tiek pārvērsts vistumšākā naktī. Mūsu cerības tiek laužas un mūsu sapņi satriekti. Tikai Dievs var mums dot savu mieru pret bargām vētrām. Pirms tavas dzīves kuģis sasniedz savu pēdējo ostu, vēl būs daudz lielu vētru, skarbu vēju, drūmu padebešu un bangainas jūras, kas tavu sirdi lauzīs. Bez tava Dieva, visas tavas pūles izirs pelnos. Bet ar Viņu tu pacelsies līdz debesu miera cēliem augstumiem. Tu atrādīsi sev cerības zvaigzni, kas tavām tumšām dzīves naktīm dos gara mirdzumu. Mūžības priekšā stāv viens vienīgais Dievs. Viņš vadīs mūs, Viņa spēks mūs aizstāvēs, un Viņa mīlestība mūs pasargās.

Mārtinš Lutērs Kings, iun.

## DRAMATIC OVERTURE by Jāzeps Vītols

The Dramatic Overture, op.21, is among Jazeps Vītols' earliest works. Dedicated to the composer A. Liadov, it was written in 1895 and premiered in 1896 in St. Petersburg under the direction of N. Rimsky-Korsakov. At that time the 32 year old composer had not yet given us the most meaningful works from his vast and rich body of misical material. However, the overture must be included, historically as well as musically, with the best examples of early Latvian symphonic literature.

Vītols wrote his symphonic music mainly in smaller forms, except for his first symphony, the first movement of which was written while he was still a student, and the second symphony, written in 1899-1900, which has unfortunately been lost. Vītols wrote suites, overtures and programmatic music for theatrical productions.

Although we have no indication from the composer as to the programmatic nature of the Dramatic Overture, listening to it, we hear powerful musical ideas that are not grasped only in a purely musical sense, but give us a feeling that the composer is weaving a tale, picturing for us a poetic scene. It is interesting to note that especially in such ballad-like compositions, often we see the best examples of Vītols' work. Of his choral pieces as well as his solo songs, those written with ballad characteristics are among his most masterful.

The musical material of the overture is simply stated, yet rich in nature. The two main themes are intricately worked in a clear and concise form, but at the same time presented in colorful instrumentation with a dramatic flow and ebb creating a propulsive musical image. The composer has a great talent for combining seemingly contrasting ideas—a ballad style and a strictly formal structure. The overture demonstrates Vītols' classically traditional schooling and purposeful style.

Gunta Plostniece.

## SYMPHONY "GAUJA" by Longīns Apkalns

Laghi luccichi  
Rigagnoli crescenti  
Il fiume  
Lo sbocco

The Gauja Symphony (named after a river in Latvia) does not reproduce a picture of the flowing of water over falls and pools. Neither will the listener recognise the geographical contours through which the well known river flows, but rather will he discover the principle of the natural spatial phenomenon: Gauja.

The theme "Gauja" gives an inspired basis for the symphony's four movements, which in their turn realise specifically musical concepts.

*Laghi luccichi*—the first movement contemplates the creation of matter as if through a transcendental reflex between heaven and earth. Outside of time and space a cosmic intermingling takes place. Legends tell of lakes that once sailed across skies like clouds. Thus we have a polarity between clouds and waters. There is a sharp realisation that all concentrations of elements contain also tragic happenings.

*Rigagnoli crescenti*—from the sparse tone scale of one instrument  
*Riganoli crescenti*—from the sparse tone scale of one instrument grow inventions for two, three and ever more voices, from which further emerges a Latvian folklore motif. This motif through its metamorphoses growing broader and more enthusiastic leads through an ecstatic culmination of the third movement.

*Il fiume*—the stream. The music flows like a river. A wordless longing expands, called for by the romanticism of the theme. Rippling memories sway upon the surface of the waves.

*Lo sbocco*—without pausing after the third movement, the musical flow reaches the delta—its end and fulfillment. The vast expanse of the sea opens out to the stream. The music flows back into transcendental vibrations, now in a mystery much grander and more colourful than at the beginning. Gentle themes alternate with fiery chords. With the ardent singing of the violins the broad stream takes leave of the earth and with the majesty of a hymn rises to heaven—the beginning and end of all movement.

## PIANO CONCERTO IN C - SHARP MINOR by Jānis Medinš

JANIS MEDINŠ' PIANO CONCERTO was written in the traditional late Romantic 3—movement form. Its romantic character is underlined by the virtuosic piano writing which exploits the whole range of the instrument and its rich tone—colours. The musical development of this work is simple to follow: the themes are as clearly defined as is the formal structure and character of each individual movement. The concerto was dedicated to the distinguished Latvian pianist Lilija Kalnina—Ozolīna, who was to give the work its first performance. Sadly, her early tragic death meant that the concerto was not heard until 1936. Its attractive thematic material and romantic scope ensured the concerto's immediate popularity, and it has since received many performances in various countries.

## IDYLL by Helmers Pavasars

The IDYLL is a lyrical tone painting, the theme of which is the name of the composer's daughter, a name which is made from the four letters that denote the musical notes D A C E.

It was conceived and sketched out in the summer of 1940 and although at first it was the intention of the composer to dedicate to his, then small, daughter a short piano piece, even the first sketches made a claim to being an orchestral work.

Other work and duties delayed the completion of the Idyll and the instrumentation was completed only at the end of the war. The first performance took place on 20 May 1948 in the German town of Lubeck by the Lubeck Symphony Orchestra conducted by the composer, Janis Kalnins. There was a repeat performance on 20 June of the same year and the Idyll has subsequently been performed also in Australia.

The diatonic of the main theme influences the way the harmony and melody have been built up as well as the tonality, which is at first doric, but finishes as an aeolic scale. The form consists of several dynamically and melodiously contradictory phrases which are brought closely together and united by the theme DACE in various forms.

The intensive culmination of the middle section does not diminish the intimate and gentle atmosphere of the Idyll.

The work is scored for a large symphony orchestra.

## CHANTS OF MERCY AND GLORY by Tālvaldis Keninš

In CHANTS OF GLORY AND MERCY (1970) for soprano, contralto, tenor and bass soloists, with mixed choir and symphony orchestra, the age-old Latin text of the Gloria from the Mass is the unifying element. Against this musical panorama sung by the choir, the soloists sing three twentieth century texts. An exhortation of John XXIII is sung by the tenor, followed by a letter from a woman deported to Siberia sung by the contralto; the bass then sings words of Martin Luther King and the work is rounded off with an extended "Amen" for the soprano and choir. The texture is contrapuntal, but simple melodic contours, complementary rhythms, and the steady pacing of the music flow lend a monumental grandeur to the work. The personal utterances of the soloists are effectively projected against the ritualistic Gloria sung by the choir, replete with canonic and fugal segments. The most subjective outpouring of emotion is assigned to the contralto, who breaks into "sprech-gesang" at the words "I still live with the nightmare of that dreadful hour when we were dragged out of our home in the midst of the night to start that long fateful journey", while the soprano sings an exalted plea for mercy (the Miserere section of the Gloria).

### *Tenor.* Exhortation.

To Christ Jesus be the Glory. Do not fear for His Holy Church. He conserves it and maintains it, he maintains his Holy Church. How great, how great is the Wisdom of our God who even in the midst of our time of severest testing shows the depths of his mercy to us poor creatures that we are. The Christ is the most precious inheritance of the ages. He lives ever with us, not seen often forgotten, often a sign of contradiction, but always with us. He joins as the unknown pilgrim on our way with us, in our uncertainty, our suffering, our need. Let the Cross be the source of your strength, the inspiration of your prayers and the secret of your peace, the source of your strength.

Pope John XXIII

### *Contralto.* Prayer.

Oh Lord! You have counted my sins and punished me and my people for the guilt of this world. I still live with the nightmare of that dreadful hour when we were dragged out of our home in the midst of the night to start that long, fateful journey to this realm of horror and ice. My husband was killed and my children are dead, as there was not enough bark on the trees and moss on the ground to feed them. My soul is tormented and my body is dying. Have mercy upon me! I have borne my errors and that of my brothers with rage, despair and submission. This land of distress can not be mine, my home is in the hands of strangers. There is nowhere, I can go except Your Kingdom. Oh Lord, gratify now my faith and my agony. Open the gates of Your Kingdom and give me the blessing of everlasting peace.

(A letter from woman deported to Siberia)

### *Bass.* Solace.

Adversity assails us with hurricane force. Glowing sunrises are transformed in darkest nights. Our highest hopes are blasted and our noblest dreams are shattered. Only God is able to provide us inner peace amid outer storms. Before the ship of your life reaches its last harbour, there will be long, drawn-out storms, howling winds and tempestuous seas that make your heart stand still. Without God all of our efforts turn to ashes. But with Him we are able to rise to the sublime highs of inner peace and find radiant starts of hope against the nocturnal bosom of life's most depressing nights. Above the manyness of time stands the one eternal God with wisdom to guide us, strength to protect us and love to keep us.

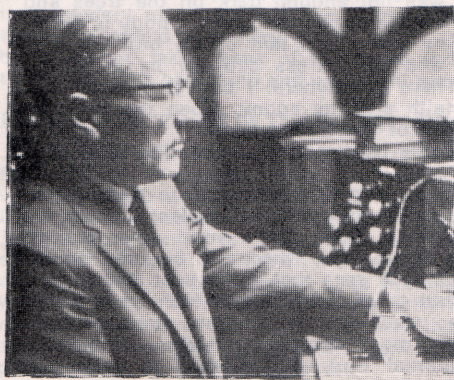
Martin Luther King Jr.



Remembering that Latvian modern instrumental music is not yet a 100 years old, JANIS MEDINS has to be considered as a founder and developer of this genre. Greatly gifted, he cared little for formal education and left even the St. Petersburg Conservatory, hardly having put a foot inside it. Regarding his musical potential, accounts are legion. Medins could play practically all the musical orchestral instruments and works which would have taken many another months of practice, he mastered in weeks, if not days. Medins was conductor of the Latvian National Opera and later of the Radio Orchestra as well as musical director of the latter. He has written four operas, much symphony music and a sonata for practically every orchestral instrument (a Latvian Hindemith?) He died in Stockholm, where he was also buried.



JAZEPS VITOLS is to this day the greatest Latvian musical personality. After thirty years of work at the St. Petersburg Conservatory, where he was professor of composition, and where, after the death of Rimsky-Korsakov, he took over many of his students, Vitols returned to an independent Latvia and became the leader of Latvian musical life due to his unchallengeable authority. He not only initiated the Latvian National Opera, but founded also the Latvian Conservatory and revitalised and actively directed the Song Festival movement. In 1944 he chose exile and it is ironic that the regime of which he disapproved from the depth of his heart, hastily, upon his death, renamed the Latvian Conservatory in his name. He died and was buried in Lubeck. He has composed orchestral works and much piano music, significantly widening the horizons of choir and vocal music and his works retain a great contemporary significance.



HELMERS PAVASARS, born in 1903, the son of a pastor, and when he was three years old his family moved to Valmiera, where he completed his schooling. In music he was at first attracted to the violin, but then changed over Prof. Vitols' composition class and finally studied conducting with Prof. Medins. Intermittently Pavasars spent 17 years at the Latvian Academy of Music from 1921-1938 and at the same time he worked as teacher, organist,

choir conductor and orchestral musician. In 1933 he became director of the School of Music at Cesis where he also taught and became the leader of the musical life of this very musical town. From 1940-44 he was a senior lecturer at the Latvian Conservatory and later assistant professor of theory. He was con-

ductor of the Baltic University Choir 1946-49. Since 1954 he has lived in England and due to his authority and creative work has always occupied the central position of Latvian music. He has composed orchestral works, chamber music, choir composition on a grand scale and many songs.

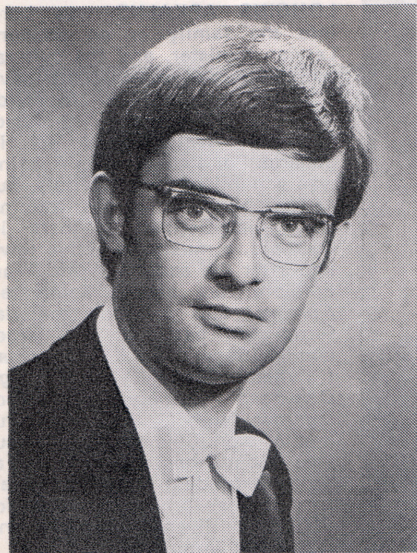
TALIVALDIS KENINS, was born in Liepaja, Latvia. The young Talivaldis began piano at five and by the age of ten was an avid opera enthusiast. When he was fourteen his mother, a writer and journalist, enrolled him in the Lycée Champollion in Grenoble, France, to prepare for a diplomatic career. Piano lessons were continued. Because of the outbreak of the Second World War Kenins returned home, from 1940 to 1944 studying with Jazeps Vitols. From 1945 to 1950 Kenins studied at the Paris Conservatoire with Simone Plé-Caussade, Tony Aubin and Olivier Messiaen. In 1950 Kenins won the Premier Prix in Composition for his Sonate pour violoncelle et piano (1950). In 1951 he went to Canada and since 1952 has been with the Faculty of Music at the University of Toronto. He became a full professor in 1973. The most prolific Latvian composer of his generation, his output includes five symphonies, concertos for piano and violin, chamber music and large scale cantatas.

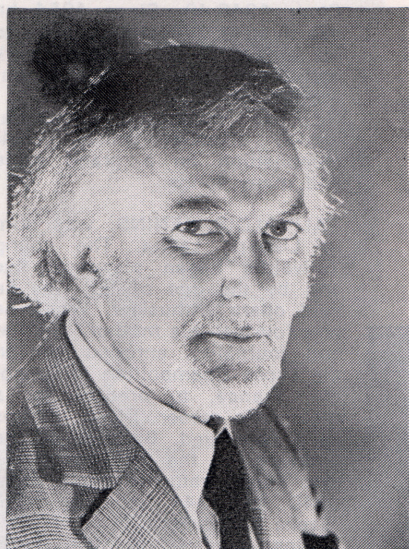


IAN KENNEDY was born and educated in York. In 1969 he left a promising career in banking and moved to London to study at the Guildhall School of Music and Drama. He graduated in 1972 with a first, and was awarded the Dove Memorial Prize as outstanding student of his year, and also a distinction in performance. From 1969 to 1975 he studied singing with Duncan Robertson and Cyril Gell, under whose guidance he won, amongst other prizes, the coveted Gold Medal of the Guildhall School in July 1975.

He now studies with Ellis Keeler, and freely admits to enjoying widely varying musical tastes. Also an experienced accompanist and musical director, he has frequently performed with "Gilbert and Sullivan for all", as singer, pianist and conductor. As musical director for the company, he has toured USA, Canada, New Zealand and Australia.

He recently joined the BBC Singers, and his forthcoming solo engagements include recitals, as far apart as Scotland and the South Coast.





MICHAEL BIALOGUSKI, born in Poland in 1917, began to learn the violin at the age of nine, at Vilna College. During the war years he was leader of the Polish Operetta Orchestra. He then emigrated to Australia, where he performed as a soloist for the Australian Broadcasting Commission, and played first violin in the Sydney Symphony Orchestra. By that time he was also qualified as a doctor, but he wanted to make a career of conducting, and as there was little scope in Australia, he came to London with his family in 1964. Here he worked with the London Senior and Junior Orchestras, among others. He made his Royal Albert Hall début in 1969 with the New Philharmonia Orchestra, with whom he subsequently recorded Vorisek's Symphony in D and Martinu's Symphony No. 6 for Unicorn Records; this recording attracted a considerable amount of favourable critical attention. His engagements over the past few seasons have included a performance of Handel's Messiah for the Australian Musical Association, and concerts in the Royal Albert Hall with the Royal Philharmonic Orchestra and at St. John's, Smith Square, with the London Mozart Players. In 1974 he was appointed Principal Conductor of the Commonwealth Philharmonic Orchestra, which made its Royal Albert Hall début with him in October of that year.



LONGINS APKALNS was born into the family of an eminent Latvian minister, and the cultural inclinations of his parents gave a strong impetus even in childhood to his interests in music, literature, history and art in general. For a short while Apkalns was a pupil of Jazeps Vitols, but he gained most of his training from his German teachers in Detmold, a musically active town just after the second World War. Folklore has always interested Apkalns, and folksong material forms the basis of his larger compositions *Beru Dziesmas* ("Funeral Songs") and *Ligo Dziesmas* ("Songs for Midsummer Night"). In his instrumental works, he tends to favour free dodecaphonic techniques, at times extending these to serialism. He has produced works for the most diverse chamber and orchestral groupings.

L.Z.



ARTHUR OZOLINS was born in Lubeck in 1946 of Latvian parents. His musical heritage comes from his mother, a pupil of the great Edwin Fischer, and from his grandmother, herself a concert pianist, who was his first teacher during his childhood years in Buenos Aires. Intense study continued at the age of 13 in the Royal Conservatory of Music, Toronto.

Ozolins' teachers include Nadia Boulanger, Nadia Reisenberg and Vlado Perlemuter, and at an early age his great talent was recognized and encouraged by the legendary Pablo Casals.

In 1960 Ozolins was invited by Walter Susskind to appear as



soloist with the National Youth Orchestra of Canada and the following year he played twice with the Toronto Symphony under Susskind. Ozolins graduated in 1967 from the Mannes College of Music in New York with the distinction of having achieved the most outstanding record in the history of this venerable institution. The next year he won two of Canada's top musical prizes in competition and on four occasions has been awarded grants for a study abroad by the Canada Council.

Ozolins' engagements have taken him throughout North and South America and Europe. His American debut was with the St. Louis Symphony when he was asked to replace the ailing Leon Fleischer. He has given recitals in many of the world's most important musical centres and has performed with such conductors as Karel Ancerl, Mario Bernardi, Pierre Hetu, Andre Kostelanetz and Sir Michael Tippett.

A devoted chamber musician, he has recorded and performed regularly with his brilliant partners, violinist Marta Hidy and cellist Tsuyoshi Tsutsumi. Recent seasons have brought unanimous agreement from critics as to the fulfillment of Winthrop Sergeant's prediction in "The New Yorker" that, "... Mr. Ozolins will become one of the great virtuoso pianists of our time."

ILEANA TEPFERE-PETERSONE, soloist since 1966 with the Royal Swedish Opera, was born in Riga. She obtained her musical education in Stockholm studying with singing teachers Kate Sundstrom and Professor Clement Kaiser-Breme and at the opera class of the Swedish Academy of Music.

Among the many roles in her repertoire one finds: Ortrude in Lohengrin, Erda in Siegfried, Azucena in Troubadour, Ulrike in the Masked Ball, Mistress Quickly in Falstaff, Marcellina in the Marriage of Figaro and the Barber of Seville and Lucia in With the Royal Opera she has sung in Copenhagen, Hamburg, Wiesbaden, Edinburgh and Moscow. In the role of Azucena she gained great success in the Oslo opera in 1975. She has worked in radio and television and has also sung contralto roles in oratorios and symphony concerts (Verdi's Requiem, Beethoven's 9th Symphony, Handel's Messiah, Brahms' Alto Rhapsody). She has sung at Latvian song festivals in Hanover (1971), Cologne (1973) and Toronto (1976). She toured the USA and Canada in 1975.





RUTA GERKE was born 26 March 1941 in Riga. Exile took her to the USA in 1948, at first to New York and then to California. At the age of 16 she began to study singing and among her teachers she remembers most warmly Rose Rice, Caruso's former partner. After the death of this teacher Gerke travelled to Europe and continued her singing studies at the Vienna Musical Academy, graduating in the opera, operetta and solo classes. Her first engagement was at the Pasava Opera, later at Bielefeld and since 1975 she has been a member of the Munster Town Theatre Opera Ensemble. She has given guest performances at Kiel and St Gallen (Switzerland).

Her main roles have been: Juliette in the Tales of Hoffman, Michelle in Carmen, Desdemona in Otello and Madame Butterfly. With her work she has been a worthy representative of the art of Latvian opera artists on European stages.

Gerke entered the scene of Latvian music during the Los Angeles Song Festival in 1970. Her operatic talents were very much in evidence during the Latvian Song Festival Centenary celebrations in Cologne in 1973 and she also took part at the 8th Latvian Song Festival in Leicester in 1975.



KARLIS BAUERS-ZEMGALIS was born in Jekabpils. From his earliest days he was attracted to "playing" beginning with the violin, and later, as a student at the Folk Theatre in Riga. His life in exile began in Regensburg, then later Munich, where he began to study singing. These studies were continued in a systematic way in Switzerland at the Accademia di Canto in Berne, and in recent years with Mariano Stabile, who, in his day, was one of the most noted baritone-tons at La Scala.

Currently, the artiste is engaged as a member of the Basle opera and is known as a particularly fine recitalist.

With the financial support of the Greater London Arts Association.

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Gervase Markham

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Monica Anthony  
Michael Jeans

### *Cor Anglais*

Michael Jeans

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Daphne Down  
Lee Stevens  
John Stenhouse

### *Bass Clarinet*

John Stenhouse

### *Bassoons*

David Miles  
Alan Hammond  
Dominic Weir

### *Contra Bassoon*

Dominic Weir

### *Horns*

Hugh Seanan  
Peter Civil  
James Buck  
Graham Warren  
Tim Brown  
John Butterworth

### *Trumpets*

Alan Handy  
Paul Cosh  
Mark Emery

### *Trombones*

Christopher Mowatt  
Paul Beer

### *Bass Trombone*

Martin Nicholls

### *Tuba*

Victor Saywell

### *Tympani*

Nicholas Cole

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