

GUILDFORD
CORPORATION
CONCERTS

DIRECTOR OF MUSIC
VERNON HANDLEY

GUILDFORD PHILHARMONIC ORCHESTRA

Leader : WILLIAM ARMON

JOAQUIN ACHUCARRO	Pianoforte
WILLIAM ARMON	Violin
HENRY MESSENT	Flute
ANTHONY WALKER	Flute
KATHLEEN DUNN DAVIES	Harpichord
ELIZABETH CASTLE	Contralto
RAY FRANCE	Tenor
VIRGINIA MISKIN	Soprano
PHILHARMONIC CHOIR	PROTEUS CHOIR
VERNON HANDLEY	Conductor

THE SIXTH CONCERT IN
THE ENTERPRISING SERIES
SATURDAY,
1st MAY . . . 1965
CIVIC HALL
Programme . . . 1/-

JOAQUIN ACHUCARRO

Joaquin Achucarro was born in Bilbao in 1932. After studying at the Madrid Conservatoire, where he won a first prize, he went to Italy to attend the summer course at the Accademia Chigiani in Siena, obtaining the Premio dell Accademia, given to the best pupil. In 1951 he won the Goutant-Biron prize in the Marguerite Long Competition, Paris, and also the Viotti Prize in the International Competition at Vercelli, Italy. In 1959 he won the International Piano Competition arranged by the Royal Liverpool Philharmonic Society and gave his first Wigmore Hall recital in the autumn of that year. As a result of winning the Liverpool competition he has appeared many times with the Royal Liverpool Philharmonic Orchestra and was presented at the Festival Hall with the London Symphony Orchestra in February 1960. Since that date he has appeared with great success with the Scottish National Orchestra, and with the Bournemouth Symphony Orchestra, under Silvestri, besides giving many recitals for the BBC.

He has paid several visits to South America and his recordings for the Spanish branch of RCA Victor have enjoyed wide popularity.

WILLIAM ARMON

William Armon was born in Tooting and won a special talent scholarship to the Royal Academy of Music, where he studied under Rowsby Woof. While there he won two prizes for violin playing, the Waley prize and the Arthur Catterall prize. He was soon playing in the London Symphony Orchestra, served as sub-principal in that orchestra to Thomas Mathews, often led the orchestra and played under most of the famous conductors in the world. He was appointed Leader of the B.B.C. Concert Orchestra in 1956 and continued there until 1962. As well as for his work as Leader of the B.B.C. Concert Orchestra, he has a big and still growing reputation as soloist, having played concerti with many of the major orchestras in the country and given recitals for the B.B.C.

He is married and has two children, one of whom is already a keen violinist

HENRY MESSENT

Henry Messent was born in 1925 and went to the Royal Academy of Music after the war, where he was a pupil of Gareth Morris. While at the Academy he won three prizes for flute playing, including the coveted John Solomon prize. When he left the Academy in 1948 he had a short tour with the B.B.C. in Scotland and then played flute in the Covent Garden Orchestra for three years. Next followed six years with the London Philharmonic Orchestra, where, as well as playing flute, he held the piccolo position. He is now a free-lance player and plays with all the main London Orchestras.

He is married, has one daughter, and lives at Muswell Hill.

ANTHONY WALKER

Anthony Walker was born in 1937 and went to the Royal Academy of Music in 1956 to study under Gareth Morris. He comes from a musical family, being the third generation of flautists, and actually the fifth generation of musicians. On leaving the Academy he joined the Covent Garden Orchestra as principal flute, and he has also played with the B.B.C. Symphony, the London Philharmonic and the Philharmonia Orchestras. He is a member of the Joachim Chamber Ensemble and of the Sinfonia of London Orchestra, specialising in film music. Last year he played at Glyndebourne.

He is married, has a baby daughter, and lives in Stanmore.

PHILHARMONIC CHOIR

The Philharmonic Choir is the smallest of the three choirs under the conductorship of the Musical Director, Mr. Vernon Handley. It rehearses on Tuesday evenings at 5.30 p.m. in the Methodist Hall, North Street, Guildford, and undertakes a wide variety of unaccompanied music for small choral forces. In their work ranging from religious motets to Grand Opera, the choir is served by their versatile accompanist, Miss Ethel Crane, to whom Mr. Handley would like to express his thanks.

PROTEUS CHOIR

The Proteus Choir was formed to provide a chorus where under twenty-one's could gain experience in choral training. It is open to all people under twenty-one and is not confined to schools. Rehearsal programmes are specially devised so that members who are at University have a chance of singing in the choir's concerts because they receive an ample number of rehearsals before the University terms begin, and at the end of those terms. The name "Proteus", chosen by the chorus itself, is taken from classical mythology. Proteus was a Sea God who was able to change himself into many forms. The chorus feels that as its membership will be constantly changing, and as the intention is to do a great variety of works, this is an appropriate name.

Mr. Handley wishes to record his thanks to Miss Mary Rivers, Miss Maureen Hall and Mr. Kenneth Lank for the help that they have given in training the Choir.

PROGRAMME

Brandenburg Concerto No. 4 in G major Bach

WILLIAM ARMON (Violin)
HENRY MESSENT (Flute)
ANTHONY WALKER (Flute)
KATHLEEN DUNN DAVIES (Continuo)

Allegro

Andante

Presto

Of the concertos that Bach wrote for the Margrave of Brandenburg's splendid orchestra the third and fifth have become deservedly popular, but the lesser known numbers each have something outstanding to recommend them. The instrumental interest of the second is paramount in that concerto and the sixth has the peculiarity of "violins and basses only". The fourth is an exquisitely balanced triple concerto which includes the main features of the other Brandenburgs. The solo writing adds to the rich instrumental effect which is sonorous and contrapuntal by turns. At times intricate solo polyphony is interrupted or set off by great statements for the full group. This is true of each movement but particularly effective in the spacious well developed first movement. The andante by comparison with the no-nonsense outer movements is very gentle and full of decorative coloratura for the soloists.

The Rio Grande

Constant Lambert

JOAQUIN ACHUCARRO (Pianoforte)

ELIZABETH CASTLE (Contralto)

Of the many "shocking" pieces of music written in the twenties and early thirties, few had enough musical substance to last. Constant Lambert's Rio Grande is a brilliantly witty work that has not faded. Its impact is still as forceful as it was in 1930. Lambert sets Sacheverell Sitwell's poem to rhythmic and vital music, and the chorus are directed in a note by the composer "to aim at a rather more theatrical and pungent style of singing than is usual with most choral societies". His forces, too, are unusual: piano, mixed chorus, strings, two trumpets, two cornets, three trombones, tuba, timpani and fourteen percussion instruments played by four players. No woodwind! Each soloist or group are as important as one another. The work is not a piano concerto or a choral work in the accepted sense.

By the Rio Grande
 They dance no sarabande
 On level banks like lawns above the
 glassy, lolling tide;
 Nor sing they forlorn madrigals
 Whose sad note stirs the sleeping
 gales
 Till they wake among the trees and
 shake the boughs,
 And fright the nightingales;
 But they dance in the city, down the
 public squares,
 On the marble pavers with each
 colour laid in shares,
 At the open church doors loud with
 light within,
 At the bell's huge tolling,
 By the river music, gurgling, thin
 Through the soft Brazilian air.
 The Comendador and Alguacil are
 there
 On horseback hid with feathers, loud
 and shrill
 Blowing orders on their trumpets like
 a bird's sharp bill
 Through boughs, like a bitter wind,
 calling
 They shine like steady starlight
 while those other sparks are
 falling
 In burnished armour, with their
 plumes of fire,

Tireless while all others tire.
 The noisy streets are empty and
 hushed is the town
 To where, in the square, they dance
 and the band is playing;
 Such a space of silence through the
 town to the river
 That the waters murmur loud
 Above the band and crowd together;
 And the strains of the sarabande,
 More lively than a madrigal,
 Go hand in hand
 Like the river and its waterfall
 As the great Rio Grande rolls down
 to the sea
 Loud is the marimba's note
 Above these half-salt waves,
 And louder still the tympanom,
 The plectrum, and the kettle-drum,
 Sullen and menacing
 Do these brazen voices ring.
 They ride outside,
 Above the salt-sea's tide,
 Till the ships at anchor there
 Hear this enchantment
 Of the soft Brazilian air,
 By those Southern winds wafted,
 Slow and gentle,
 Their fierceness tempered
 By the air that flows between.

SACHEVERELL SITWELL

Theme and Variations (The Four Temperaments)
for Piano and Strings Hindemith

JOAQUIN ACHUCARRO (Pianoforte)

- (A) Thema (B) Melancholisch (C) Sanguinisch
(D) Phlegmatisch (E) Cholericisch

In this work, dating from 1940, Hindemith combines the concerto form with character variation. The obvious way to use the idea of the four temperaments would have been to give a soulful personal portrait of each in musical effects. One can imagine Richard Strauss using such an approach. Hindemith's is more subtle. His theme is in three sections: lyrical, figuratively concerted and pastoral. The four temperaments "react" to this material. The melancholy temperament turns the pastoral material into a funeral march, the sanguine views all three sections in the same light-hearted waltz-like way, etc. The order of temperaments allows "choleric" to depart farthest from the theme and yet sum up in a maestoso coda. All this, and brilliant interplay in the concerto manner between soloists and strings, make the work rich in artistry and variety.

Two Psalms Holst

VIRGINIA MISKIN (Soprano)

RAY FRANCE (Tenor)

No composer is more versatile in his music than Holst. An incredible integrity compelled him never to "cash in" on the success of any of his works. From the good humour of the Suites for military band to the desolation of Egdon Heath, from the economical Terzetto to the huge orchestra of the Planets, his range was unlimited. Always there was economy, intensity to the point of saturation and honesty. Even in these two modest Psalms, for chorus, strings, brass and timpani, the results are gained with the utmost economy of harmony and colour and yet few more ambitious works attain the intense and radiant ecstasy of the end of the second Psalm.

PSALM LXXXVI

To my humble supplication, Lord,
give ear and acceptance;
Save Thy servant, that hath none
Help nor hope but Thee alone.
Send, O send relieving gladness
To my soul opprest with sadness,
Which, from clog of earth set free,
Winged with zeal, flies up to Thee.
Bow down Thine ear, O Lord, hear
me;
For I am poor and needy
To my humble supplication, Lord,
give ear and acceptance;
Preserve my soul for I am holy
O thou my God, save Thy servant
that trusteth in Thee
Save Thy servant that hath none
Help nor hope but Thee alone
Be merciful unto me O Lord; for I
cry unto Thee daily

Rejoice the soul of Thy servant for
unto Thee O Lord do I lift up
my soul.
Send O send relieving gladness
To my soul opprest with sadness
Which, from clog of earth set free,
Winged with zeal, flies up to Thee.
I will praise Thee O Lord my God
with all my heart and I will
glorify Thy name for evermore
To Thee, rich in mercies' treasure,
And in goodness without measure,
Never failing help to those
Who on Thy sure help repose.
Heavenly Tutor, of Thy kindness,
Teach my dullness, guide my
blindness,
That my steps Thy paths may tread
Which to endless bliss do lead.

PSALM CXLVIII

(Paraphrase by Francis Ralph Gray)

Lord, Who hast made us for Thine
own,
Hear as we sing before Thy throne.
Alleluia.
Accept Thy children's rev'rent praise
For all Thy wondrous works and
ways.
Alleluia.
Waves rolling in on every shore,
Pause at His footfall and adore.
Alleluia.
Ye torrents rushing from the hills,
Bless Him Whose hand your foun-
tains fills.
Alleluia.
Earth, ever through the power
divine,

Seed-time and harvest shall be
Thine.
Alleluia.
Sweet flowers that perfume all the
air,
Thank Him that He hath made you
fair.
Alleluia.
Burn, lamps of night, with constant
flame
Alleluia.
Shine to the honour of His name
Alleluia.
Thou sun, whom all the lands obey.
Renew His praise from day to day.
Alleluia.

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SATURDAY, 26th JUNE, at 8 p.m.

IN GUILDFORD CATHEDRAL

Songs of Farewell	Parry
Music for Strings	Bliss
Mass in D minor (The Nelson)	Haydn

GUILDFORD PHILHARMONIC ORCHESTRA
THELMA GODFREY LAURA SARTI
WILFRED BROWN RAYMOND MYERS
FESTIVAL CHOIR
PHILHARMONIC CHOIR

Conductor VERNON HANDLEY

TICKETS 10/-, 7/6, 5/-

obtainable from the Public Library and the Cathedral (from the Verger)