

GUILDFORD
PHILHARMONIC
ORCHESTRA

Leader WILLIAM ARMON

Philharmonic Choir

Guildford Corporation Concerts

DIRECTOR OF MUSIC: VERNON HANDLEY

THE KINGDOM

ELGAR

HONOR SHEPPARD
Soprano

MONICA SINCLAIR
Contralto

WILFRED BROWN
Tenor

JOHN BARROW
Bass

Conductor: VERNON HANDLEY

SATURDAY, 9th MARCH, 1968, at 7.45 p.m.

CIVIC HALL

Programme 1/-

HONOR SHEPPARD

Honor Sheppard is Yorkshire born, though of West Country and Cornish blood. She was discovered at the age of nineteen by Maurice Miles, who was then conductor of the Yorkshire Symphony Orchestra. He gave her fourteen engagements with the Orchestra. After this, she went to the Royal Manchester College of Music to study singing and the piano, and was awarded the Curtis Gold Medal. Miss Sheppard then began a busy career and earned herself an enviable reputation in the North of England at an unusually early age. She was soon in demand further afield, and her work now covers not only the whole of the British Isles, but also much of Europe. She has sung in Germany, France, Belgium, Switzerland and Denmark. (In the latter country before members of the Danish Royal family.) Her particular interests lie in music of the 17th and 18th centuries, and she is especially noted as a singer of Bach. Her sympathy and understanding of early music made her a natural choice as first soprano in the Deller Consort with which group she has made many continental tours.

MONICA SINCLAIR

Monica Sinclair who is of Anglo-Welsh parentage was born in Somerset. She studied with her father, and at both Royal Colleges of Music subjects including Pianoforte, Organ, Viola, Singing and Opera. As a student Monica Sinclair began a busy concert career, making her operatic debut with the Carl-Rosa Opera Company shortly after leaving the Royal College of Music. She has sung with all the major British Opera Companies and her countless Concert and Opera appearances include Europe, North and South America, Africa, Australia, Carnegie Hall, Edinburgh Festival, Festival des Nations, BBC Television and leading British Societies, etc.

WILFRED BROWN

Wilfred Brown returned to Cambridge in 1946, after 5 years service at home and abroad with the Quaker Relief organisation, to complete his degree and qualify as a teacher, but within five years he had decided to make music his career. Despite his late start in the new profession he was soon in demand as an Oratorio singer, recitalist and broadcaster. He has travelled widely throughout Great Britain and Northern Europe, and undertook his first transatlantic engagements in December 1966. He has some thirty commercial recordings to his credit and recently gave his five hundredth solo broadcast for the BBC. It would be hard to say where he seems most at home: in his compassionate reading of the narration of the Bach Passions, his subtle interpretation of French Art Song, or the uninhibited irreverence of his folk singing.

JOHN BARROW

John Barrow has been singing professionally in this country for six years and during this time has appeared as soloist with many of the leading choral and music societies. As a boy he was given a valuable grounding in music at Lichfield Cathedral where he was head chorister for two years. Before pursuing his present profession he served for five-and-a-half years at sea, navigating passenger and cargo ships all over the world. In 1955 he left the sea to follow his love of music and spent a year in Europe, and four years in America and Canada where he gained considerable stage experience.

As well as concert appearances all over the country he has sung in Opera at Aldeburgh, Sadlers Wells and on the continent. He has appeared on TV and is a frequent broadcaster. His repertoire is extensive, covering the major Oratorios, Requiems and Passions, and he sings in English, French, German and Italian. The range and colour of his voice enable him to encompass both baritone and bass roles in such works as Bach's Mass in B minor.

The Director of Music wishes to acknowledge with thanks the help he has received in training the Philharmonic Choir from the assistant conductor, Mr. Kenneth Lank, the accompanists Miss Mary Rivers and Miss Patricia Finch; and from Mrs. D. W. Wren and Miss G. Hall who have given much time to a seating plan to accommodate the Choir.

There are still a few vacancies in the tenor and bass sections of the Philharmonic Choir, and anyone interested should apply to the Secretary, Musical Director's Office, 155, High Street, Guildford.

THE KINGDOM

THE KINGDOM was first performed at the Birmingham Festival in October, 1906.

The setting is Jerusalem, and many of the scenes come from the early Chapters of The Acts of the Apostles. The presence of the recently departed Christ is very real to the Disciples and the Holy Women, represented by the Chorus. We witness the choosing of Matthias to be numbered with the eleven Apostles: we hear Mary and Mary Magdalene sing of the healing power of Christ: we see the tongues of fire on the day of Pentecost: Peter, with unaccustomed eloquence, finds himself able to explain to the people how they share the guilt of the Crucifixion, and calls on them to repent: the lame man is healed: the rulers come to arrest John and Peter, and Mary sings her beautiful soliloquy, "The sun goeth down" (with its accompanying violin solo, this contains some of the most beautiful and eloquent pages which Elgar ever wrote). The final section of the work, headed "In Fellowship", tells of the release of John and Peter, and of the Breaking of Bread in remembrance of Christ.

The work is full of tunes, associated with ideas or people, and appearing in one form or another when these are mentioned in the text. Elgar used a number of the same tunes in his oratorio, "The Apostles". There is space to note only a few of them, and to mention some of the outstanding moments in the work.

In the Prelude, which is composed of material to be heard again later, we hear, after the initial surging, a calmer section leading to a slow tune which is used frequently by Peter when he sings about God. It is sequential, and each bar contains a triplet. Peter sings it in Part III at the words, "It shall come to pass in the last days, saith God", and it is heard finally, orchestrally, during the climax at the end of this section, "Whom the God of our fathers hath glorified".

Elgar also uses the plainsong "O Sacrum Convivium". This is heard during the Prelude, and again near the opening of the work, just after the Choir words "and peace be to thine helper". It reappears, appropriately, during the final scene (the Breaking of Bread).

In Part III Peter introduces a phrase which is almost a quintessence of Elgar's music, with a characteristic drop of a seventh, to the words, "In the Name of Jesus Christ". This is at the same time simple, memorable and moving.

There are many other musical points to listen for: the rushing mighty wind of Pentecost, with the great strides of "He who walketh upon the wings of the wind": the calming moment when Peter answers the anxious question, "Men and brethren, what shall we do?" with the words, "Repent, and be baptized in the Name of Jesus Christ", and the magnificent choral climax which follows: the hint of marching feet in the orchestra at the arrest, and whenever the rulers are mentioned later: the words, "The Kingdom and the patience" in Mary's soliloquy: the opening of Part V where "The stone which the builders rejected is become the Head of the corner": and finally, the last few bars, already heard in the Prelude, "Thou, O Lord, art our Father, and we are Thine".

Many admirers of Elgar's music regard this work as in no way secondary to "The Dream of Gerontius" or "The Apostles". Certainly it brings a great sense of involvement. Whereas we watch Gerontius on his journey, in "The Kingdom" we participate with the Disciples and the Holy Women. At the final words, "So may Thy Church be gathered together from the bounds of the earth into Thy Kingdom", everyone, whether singer, player or listener, finds himself taking part. This remarkable involvement of all concerned is one of the signs of the greatness of this work.

Note by William Llewellyn

THE BLESSED VIRGIN
 MARY MAGDALENE
 ST. JOHN
 ST. PETER

HONOR SHEPPARD
 MONICA SINCLAIR
 WILFRED BROWN
 JOHN BARROW

PRELUDE

I.—IN THE UPPER ROOM

Chorus (The Disciples and the Holy Women)	Seek first the Kingdom
Recit. (Peter)	Peace be multiplied unto you
Chorus (The Disciples and the Holy Women)	Remember the words of the Lord Jesus
Recit. (Peter)	He took bread
Chorus (The Disciples and the Holy Women)	The true Vine
Tutti	Let them give thanks whom the Lord hath redeemed
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Recit. (Peter)	Men and brethren
Chorus (The Disciples and the Holy Women)	Let his habitation be desolate
Recit. (Peter)	Wherefore of these men which have compared with us
Chorus (The Disciples)	Thou, Lord, Which knowest the hearts of all men They gave forth their lots
Soli	The Lord hath chosen
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Chorus	O ye priests!

II.—AT THE BEAUTIFUL GATE

The Morn of Pentecost

Solo (Mary)	The singers are before the altar; they make sweet melody
Solo (Mary Magdalene)	This man, lame from his mother's womb
Solo (Mary)	The blind and the lame came to Jesus
Solo (Mary Magdalene)	The service of the Lord is prepared

III.—PENTECOST

In the Upper Room

Recit., Tenor	And when the day of Pentecost was fully come
Chorus (The Disciples)	When the great Lord will
Mystic Chorus (Sopranos and Contraltos)	The Spirit of the Lord shall rest upon them

Solo (John)	...	...	...	...	When the Comforter is come
Solo (Peter)	And speak as moved by the Holy Spirit
Mystic Chorus	I will pour forth of my Spirit
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Recit., Contralto	And suddenly there came from heaven a sound
Chorus (The Disciples)	He, Who walketh upon the wings of the wind
Mystic Chorus	...	...	...	...	(The Lord put forth His hand)
Recit., Contralto	...	...	...	...	And there were dwelling at Jerusalem

In Solomon's Porch

Chorus (The People)	...	...	...	...	Behold, are not all these
Solo (John)	...	...	...	...	He, Who walketh upon the wings of the wind
Chorus (The People)	...	...	...	...	What meaneth this?
Solo (Peter)	...	...	...	...	He, Whose ministers are flaming fire
Chorus (The People)	...	...	...	...	With stammering lips
Recit. (Peter)	...	...	...	...	"I have prayed for thee, that thy faith fail not"
Solo	...	...	...	...	Ye men of Judæa
Chorus (The People)	...	...	...	...	(His blood be on us)
Solo, Contralto	...	...	...	...	(Daughters of Jerusalem)
Chorus (The People)	...	...	...	...	Men and brethren, what shall we do?
Solo (Peter)	...	...	...	...	Repent, and be baptized
Chorus (The People)	...	...	...	...	In the Name of Jesus Christ
Tutti (Soli and Chorus)	...	...	...	...	The First-Fruits

INTERVAL

IV.—THE SIGN OF HEALING

At the Beautiful Gate

Recit., Contralto	...	...	...	...	Then they that gladly received his word
Recit., Contralto	...	...	...	...	The man that was lame, at the Beautiful Gate
Solo (Peter)	...	...	...	...	Look on us
Chorus (The People)	...	...	...	...	This is he which sat for alms
Solo (Peter)	...	...	...	...	Ye men of Israel
Solo (John)	...	...	...	...	Unto you that fear His Name
Duet (Peter and John)	...	...	...	...	Turn ye again, that your sins may be blotted out

The Arrest

Recit., Contralto	And as they spake
Recit., Contralto	It was now eventide
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Solo (Mary)	The sun goeth down

V.—THE UPPER ROOM

In Fellowship

Chorus (The Disciples and the Holy Women)	The voice of joy
Recit. (John)	... ..	The rulers asked
Chorus (The Disciples and the Holy Women)	... ..	In none other is there salvation
Recit. (Peter)	... ..	And when they took knowledge of us
Recit. (John)	... ..	Finding nothing how they might punish us
Chorus (The Disciples and the Holy Women)	... ..	Lord, Thou didst make the heaven

The Breaking of Bread

Chorus (The Disciples and the Holy Women)	... ..	Thou, Almighty Lord
Recit. (Peter)	... ..	If any is holy;
Chorus (The Disciples)	... ..	Let him come
Recit. (John)	... ..	Give thanks; first for the Cup
Chorus (The Disciples and the Holy Women)	... ..	We thank Thee
Tutti	... ..	As this Broken Bread was grain scattered upon the mountains

The Prayers

Tutti	... ..	Our Father
Solo (John)	... ..	Ye have received
Tutti	... ..	Thou, O Lord, art our Father, our Redeemer

SUNDAY, 17th MARCH, at 3 p.m.

THE CROSSLEY CLITHEROE CONCERT

Overture 'Carnival Romain'	Berlioz
Pianoforte Concerto No. 2 in F minor	Chopin
Marche Ecossaise	Debussy
Firebird Suite	Stravinsky

LILIAN KALLIR (Pianoforte)