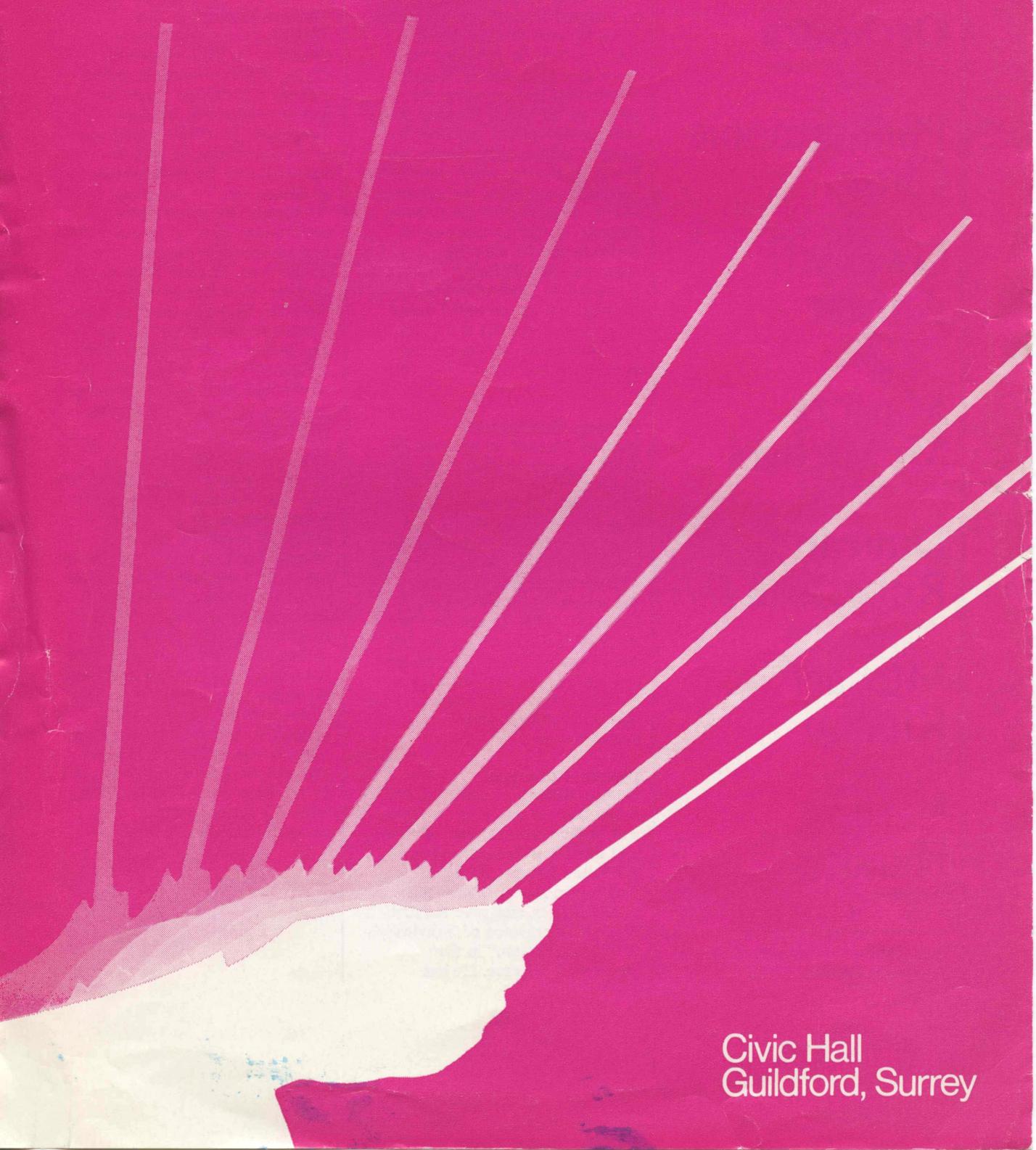


Guildford  
Corporation  
Concerts

Musical Director  
Vernon Handley

Saturday 6 March at 7.45 p.m.



Civic Hall  
Guildford, Surrey

Verdi Reg

# Guildford Philharmonic

## Orchestra

Leader: William Armon

## Philharmonic Choir

## Gwenyth Annear

Soprano

## Marjory McMichael

Mezzo Soprano

## Duncan Robertson

Tenor

## Michael Rippon

Bass

## Vernon Handley

Conductor

This Concert forms part of the  
Guildford Festival 1971.

**Gwenyth Annear**  
Gwenyth Annear was born in Australia and commenced her studies at the Elder Conservatorium of Music, University of Adelaide. Having won numerous prizes and scholarships, she decided to come to England to continue her studies at the Royal College of Music Opera School. In 1964, she was awarded a Countess of Munster Scholarship, and was also the winner of the Count Cinzano Opera Scholarship—which included six months' tuition at the Fenice Opera House in Venice. After completing her studies in Venice, she appeared at Glyndebourne for the summer Festival. In 1968, she re-visited Australia to tour with the Australian Broadcasting Commission. Since returning to England she has recorded many programmes with the B.B.C. in London and the provinces, and given many concerts all over the country.

**Marjory McMichael**  
Marjory McMichael was born in Edinburgh and studied at the Royal Scottish Academy of Music with Lilian Lidell, and then in Munich with Victoria Vitaprestel for two years. She studied at the London Opera Centre in 1966 and 1967. In 1968-69 she toured with Opera for All and had a big success as Isabella in "The Italian Girl in Algiers" and Cherubino in "The Marriage of Figaro." For the past two seasons she has appeared in the Glyndebourne Festival, and has also sung with the Dublin Grand Opera Society.

**Duncan Robertson**  
Duncan Robertson studied at the Royal Scottish Academy of Music and at the Royal College of Music, and was for a time a member of the Saltire Singers. He is well-known as an oratorio and concert singer, and gave the first British performance of Stravinsky's "Canticum Sacrum" in the composer's presence. He has

appeared many times at Glyndebourne and has sung at most of the major Festivals in this country. He is a frequent broadcaster and has made television appearances.

**Michael Rippon**  
Michael Rippon was born in Coventry. In 1957, he won a Choral Scholarship to St. John's College, Cambridge, where he gained a degree in Modern Languages. In 1960, his final year at the University, he won a scholarship to the Royal Academy of Music. He has travelled throughout the British Isles, performing Oratorio, giving recitals and appearing in Opera productions. Michael Rippon has appeared as soloist at many Festivals, including those at York, Leeds and the City of London, and has broadcast considerably, giving recitals of Lieder, performing in opera presentations and appearing as soloist on many light music programmes.

**Philharmonic Choir**  
The Philharmonic Choir which this year is celebrating its 25th season is the larger of the two choirs under the conductorship of the Musical Director. The Choir has an extremely wide repertoire and last year gave the first performance in Great Britain of Martinu's "The Epic of Gilgamesh." The Director of Music acknowledges with thanks the help he has received in training the Philharmonic Choir from Mr. Kenneth Lank, the assistant conductor, and accompanists Miss Mary Rivers, Miss Patricia Finch and Miss P. Edden, and from Mrs. D. W. Wren who has given much time to a seating plan to accommodate the Choir.

# Requiem

Verdi

In 1871 Verdi had remarked, "There are so many Masses for the dead that it is pointless to add any more." However, several years before he had already written the "Libera Me" as part of a strange scheme suggested by the composer himself that all the leading composers of Italy should combine to write a Requiem after the death of Rossini in 1868. The death of the poet, Manzoni, in 1873 finally produced the stimulus needed to get Verdi to develop the Libera Me into the Requiem and the Dies Irae, and then to complete the Requiem Mass.

It is one of Verdi's few ecclesiastical compositions, and was a breath of fresh air in sacred music when it was first performed in 1874, and remains interesting today for the same reasons. Verdi combines in it many styles: unaccompanied choral singing, stylised chant, opera aria, church and theatre music. With so many styles in the work, it has suffered badly from being "overdone," despite Verdi's many letters to musician friends that they should simply obey his markings. He waxed bitter on many occasions about conductors who indulged in unmarked rubato and senseless changing of tempi. The full-blooded work has survived these maulings, but is rarely allowed to show off its lighter textures without undue sentiment. The composer conducted the first performance.

## No. 1. REQUIEM

Soprano, Mezzo-Soprano, Tenor, Bass and Chorus

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.

## No. 2. DIES IRAE

Solo Quartet and Chorus

**Dies irae.** Chorus

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

**Tuba mirum.** Bass and Chorus

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

**Liber scriptus.** Mezzo-Soprano and Chorus

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

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

**Quid sum miser.** Soprano,  
Mezzo-Soprano and Tenor

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

**Rex tremendae.** Solo Quartet and Chorus

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

**Recordare.** Soprano and Mezzo-Soprano

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 iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.

**Ingemisco.** Tenor

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 hoecis me sequestra,  
Statuens in parte dextra.

**Confutatis.** Bass and Chorus  
Confutatis maledictis,

Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere suram mei finis.

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

**Lacrymosa.** Solo Quartet and Chorus

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

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## Interval

During the interval refreshments 5p will be served in the Surrey Room by members of the Concertgoers' Society.

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## No. 3. OFFERTORIO

Solo Quartet

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.

## No. 4. SANCTUS

Chorus

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!

**No. 5. AGNUS DEI**

Soprano, Mezzo-Soprano and Chorus  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.

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

**No. 6. LUX AETERNA**

Mezzo-Soprano, Tenor and Bass  
Lux aeterna luceat eis, Domine, cum  
sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

**No. 7. LIBERA ME**

Soprano and Chorus  
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.

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**Sunday 28 March at 3 p.m.**

(Note change of date)

**The Crossley Clitheroe Concert  
Civic Hall**

Guildford Philharmonic  
Orchestra

Khovantschina—Prelude

Mussorgsky

Piano Concerto No. 5

Prokofiev

Symphony No. 5 (The "Great")

Schubert

JEAN-RODOLPHE KARS

Pianoforte

VERNON HANDLEY

Conductor

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**Saturday 13 March at 7.30 p.m.**

**Methodist Hall**

Concertgoers' Society Members'

Evening

RECITAL

Richards Piano Quartet

