

Guildford Borough Council  
Concerts 1976/77



Guildford  
Philharmonic  
Orchestra

**Guildford Borough Council Concerts  
1976/77**

**CIVIC HALL – GUILDFORD**

**SATURDAY 7 MAY 1977  
at 7.45 p.m.**

# **Guildford Philharmonic Orchestra**

Leader:  
John Ludlow

**PHILHARMONIC CHOIR**

**JANE MANNING**

**HELEN ATTFIELD**

**NIGEL ROGERS**

**MALCOLM KING**

**VERNON HANDLEY**

---

This concert is promoted by Guildford Borough Council with financial support from the South East Arts Association.

**Jane Manning**

Jane Manning has been hailed as one of the most outstanding singers in the contemporary music world. Since receiving a Special Award from the Composers Guild of Great Britain in December 1973 for her services to new music, she has enjoyed increasing success and international recognition.

Jane Manning has appeared with many of the world's leading symphony orchestras, including the Israel Philharmonic, Spanish National, London Philharmonic, New Philharmonia, Royal Philharmonic and Scottish National. In the summer of 1975 she appeared in no less than five Henry Wood Promenade Concerts. She has made over 200 BBC broadcasts, ranging from light music to Invitation Concerts, and nine records, mainly for Decca and Argo.

Her interests are by no means confined to contemporary music. She recently made her operatic debut in the title role of the eighteenth century opera 'Rosina' at the York Festival. She gives recitals all over the country and has several complete programmes for solo voice and tape, including Milton Babbitt's major work 'Philomel' and pieces written for her by British composers such as Richard Rodney Bennett and David Rowland. She performed with Nigel Rogers Taverner's 'Cain and Abel' in the 1976 York Festival – conducted by Vernon Handley. She appeared in a performance of Elgar's The Apostles with the Guildford Philharmonic Orchestra and Choir, conducted by Vernon Handley in 1972.

**Helen Attfield**

Helen Attfield was born in Leicestershire and studied at the Royal Academy of Music where she gained many awards. In 1970 she was a prizewinner at the s'Hertogenbosch International Vocal Concours in Holland, runner up in the N.F.M.S. award and won the Royal Amateur Orchestral Society Bronze Medal.

Miss Attfield has sung with Welsh National Opera, English Opera Group and now performs regularly with the English National Opera.

In addition to appearances at the Royal Festival Hall with the New Philharmonia Orchestra, Queen Elizabeth Hall with the Handel Opera Society and City of London Choir and at such festivals as Aldeburgh,

Cheltenham, Bath and Fishguard, Helen Attfield has sung with many Societies throughout the country. She is becoming wellknown for her interpretations, particularly of Handel, Elgar and Verdi.

### **Nigel Rogers**

Nigel Rogers was a choral scholar at Kings College, Cambridge. After taking his degree, he went to Italy to continue his singing studies and later studied in Germany. His professional fulltime singing career began in 1961 when he helped form the Studio der Frühen Musik in Munich, with which group he toured and recorded until 1964. During the past few years Nigel Rogers' reputation as one of the principal exponents of Renaissance and Baroque music has developed to place him as the world's most recorded artist in the field of Italian Baroque music. Particularly notable was the recent recording of Monteverdi's *L'Orfeo* on which he sings the title role which won the Grand Prix du Disque. Nigel Rogers appeared last season in operatic roles in Holland and this year will sing in Warsaw and at the Göttingden Handel Festival.

Next year he will once again tour Canada and the U.S.A. with Colin Tilney and will perform in Rome later in this season.

Nigel Rogers appeared in Guildford in a performance of Handel's *Messiah* in 1969, and with Jane Manning in Taverner's 'Cain and Abel' in the 1976 York Festival, conducted by Vernon Handley.

### **Malcolm King**

In the current season, British bass Malcolm King has commitments in every major opera company in Britain, and will make his debut at the Paris Opera early next year.

After graduating from Oxford with a BA in English, Malcolm King started his career as a baritone with Sadler's Wells Opera. In 1967 he joined Scottish Opera. He went to Rome in 1968 on a Leverhulme Scholarship, and the following year won an Italian Government Scholarship for Master Classes in Siena. In 1973, while studying with Otakar Kraus, he changed to singing bass roles. Since then his engagements have included two seasons with the English Opera Group, and several appearances at the Camden Festival.

### **Philharmonic Choir**

The Philharmonic Choir is the larger of the two choirs under the conductorship of the Musical Director, who acknowledges with thanks the help he has received in training the choir from Kenneth Lank and Mary Rivers, and accompanists Patricia Finch and Prudence Smith. The Choir made its first recording in 1973 with the Guildford Philharmonic Orchestra: *Intimations of Immortality* by Gerald Finzi, and in 1976 recorded Hadley's "The Trees So High" with the New Philharmonia Orchestra.

### **Vernon Handley**

Vernon Handley was born in Enfield, North London, and studied at Balliol College, Oxford, and the Guildhall School of Music and Drama. He is now one of the busiest British Conductors working regularly with all the major London and regional orchestras. Recognised as one of the major champions of British music, Vernon Handley is frequently entrusted with the world premiere of new works.

In the last couple of years he has made a dozen recordings for four different companies, the repertoire ranging from Finzi, Vaughan Williams, and Tippett to Tchaikovsky, Faure and Saint-Saëns, a record of music by the latter composer with Pierre Amoyal as soloist gaining a Grand Prix du Disque award.

Since 1962 he has been Musical Director to the Municipality of Guildford where he has developed the Guildford Philharmonic into a professional body of major importance and conducts the Proteus Choir with singers all aged under 30, as well as the larger Philharmonic Choir. He has made several records with both the orchestra and choirs.

In 1974 the Composer's Guild of Great Britain named him "Conductor of the Year" for his services to British music. He is a Fellow of the Royal College of Music and has received Awards from the Classics Club Patron of Music Fund, the Cabot Foundation and the Arnold Bax Memorial Medal for Conducting.

In spite of his crowded schedule, Vernon Handley still manages to escape to his Gloucestershire home for a period of every year to work on enlarging his already immense repertoire and to follow his keen interest in ornithology.

Guildford Borough Council acknowledges with thanks the help it has received from the Philharmonic Society and members of the Proteus and Philharmonic Choirs for their services as programme sellers and stewards throughout the season, and also the members of the Red Cross Society for their attendance at all the concerts.

### **The Kingdom Elgar 1857–1934**

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 the 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

Jane Manning  
Helen Attfield  
Nigel Rogers  
Malcolm King

#### PRELUDE

##### 1.—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

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

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

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, Who ministers are flaming fire

Chorus (The People)

With stammering lips

Recit. (Peter)

"I have prayed for thee, that they faith fail not"

Solo

Ye men of Judaea

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

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

### GUILDFORD PHILHARMONIC ORCHESTRA

*Director of Music/* Vernon Handley

#### First Violins

Leader: John Ludlow

Barry Haskey

Christopher Bearman

Patricia Cassidy

Hywell Davies

Bridget Hirst

Kate Jacobs

Nigel Keatley

Keith Lewis

Peter Maslin

Susan Penfold

David Towse

Nina Whitehurst

#### Second Violins

Keith Gurry

Rosemary Roberts

Marie Louise Amberg

Constance Ames

Avril Carmalt

Cynthia Dunn

Ruth Dawson

John Forster

John Galak

David Greed

Ronald Tendler

#### Violas

Stephen Broom

William Hallett

Katharine Burgess

Robert Duncan

Martin Turnlund

Rosemary Sanderson

Leonard Lock

#### Cellos

Eldon Fox

Jack Holmes

John Stilwell

John Franca

Pauline Sadgrove

Christina Macrae

Gwen Cassidy

#### Basses

Leroy Cowie

Douglas Lees

Anthony Moore

Andrew Baker

Charles Cudmore

#### Flutes

Henry Messent

Celia Chambers

#### Piccolo

Christopher Nicholls

#### Oboes

James Brown

Moyra Montagu

Sara Barrington

#### Clarinets

Pauline Drain

Leslie Walklin

#### Bass Clarinet

Gordon Lewin

#### Bassoons

Robert Jordan

Anna Meadows

#### Contra Bassoon

Stephen Maw

#### Horns

Peter Clack

Dennis Scard

Charles Bloomfield

George Woodcock

Douglas Murlis

#### Trumpets

Simon Ferguson

Richard Kauffman

Edgar Riches

#### Trombones

Trevor Herbert

Geraldine O'Reilly

#### Bass Trombone

Robin Turner

#### Tuba

John Elliott

#### Timpani

Roger Blair

#### Harp

Jean Price

#### Percussion

John Jeffery

David Stirling

Stephen Lees

#### Concerts Manager

Kathleen Atkins

---

SATURDAY 4 JUNE at 7.45 p.m.

GALA SILVER JUBILEE CONCERT —  
CIVIC HALL

God Save The Queen arr. Bliss

Zadok the Priest — Handel

Piano Concerto No. 5 in E flat ('Emperor') —  
Beethoven

Festival Te Deum — Holst

A London Symphony — Vaughan Williams

John Lill

Philharmonic Choir

Guildford Philharmonic Orchestra

Vernon Handley

*Tickets on sale tonight in the foyer during  
the interval.*

---

### SOUTH EAST MUSIC TRUST

#### SPRING DRAW

*Tickets for this event will be on sale before  
tonight's concert and during the interval.  
The Trust is registered as a charity and needs  
funds in order to support the Orchestra in its  
role as the Orchestra of the South East.  
Guildford audiences will benefit from the  
even higher standard of playing that will be  
realised by the extension of the Orchestra's  
activities in the South East, and the Trust  
hopes that tonight's audience will support  
the draw and buy as many tickets as  
possible.*

**DRAW WILL TAKE PLACE AT  
PHILHARMONIC SOCIETY PARTY  
AFTER TONIGHT'S CONCERT.**