

Bracknell Sports Centre
Saturday 21st May at 7.45 pm

Silver Jubilee Concert

The South East Music Trust
in association with the Johnson Wax Arts Foundation
presents

The Orchestra of the South East

Guildford Philharmonic Orchestra
and
Philharmonic Choir

THE QUEEN

CORONATION ANTHEM
- ZADOK THE PRIEST

PIANO CONCERTO No.3 in C

FESTIVAL TE DEUM

ENIGMA VARIATIONS

ANTHONY GOLDSTONE

VERNON HANDLEY

arr. Bliss

HANDEL

BEETHOVEN

HOLST

ELGAR

Pianoforte

Conductor



To-day's concert has been presented by the Johnson Wax Arts Foundation and the South East Music Trust with financial support from the Southern Arts Association.

CONCERT CELEBRATING THE SILVER JUBILEE OF HER MAJESTY THE QUEEN

The Guildford Philharmonic Orchestra

The Guildford Philharmonic is the Orchestra of the South East. It was established in 1945 and now has a fully-professional playing strength of seventy. It gives a winter season of fifteen concerts in Guildford Civic Hall promoted by the Borough Council with financial assistance from the South East Arts Association. Many of the orchestral players are also members of leading London orchestras and chamber groups, whilst others are drawn from the large body of freelance professionals in the Home Counties.

Under Vernon Handley, who became the Musical Director and Conductor in 1962, the Orchestra has established a national reputation for its vivid and exciting performances of the standard repertoire and of less familiar works, particularly those of British composers.

Since 1972, under the sponsorship of the South East Music Trust, the Orchestra has been able to extend its activities to many towns in the South East region, from Canterbury to Winchester. Its performances have met with warm audience response and critical acclaim and the orchestra intends to increase the number and frequency of its concerts outside Guildford, particularly in the south east.

Orchestral Manager: Kathleen Atkins,
Guildford House, 155 High Street,
Guildford, Surrey.

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 Whittle, 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.

As this is a Jubilee Concert and a festival occasion, the Philharmonic Choir ladies are wearing coloured dresses rather than their usual formal black.

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-Saens, 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.

Anthony Goldstone

Anthony Goldstone is one of the most exciting British musicians to emerge in recent years. He was born in Liverpool and started to study the piano when he was five. A scholarship took him to Manchester Grammar School where it was not until his final year that he decided to make music his career. While still at school he had been a junior exhibitor at the Royal Manchester College of Music, and later won a scholarship to study there full-time. He studied with Professor Derrick Wyndham and graduated with distinction winning the Dayas Gold Medal. He has since been made an Honorary Fellow of the R.M.C.M.

His next step took him to London to study with Maria Curcio, (herself a pupil of Schnabel) and this was followed by international prizes in Munich and Vienna, a Gulbenkian Fellowship and his first London recitals under the auspices of the Kirkman Society.

Since then Anthony Goldstone has toured extensively in Europe, and in North and South America: recent invitations include return visits to the States, Brazil, France, Austria, Spain etc. He made his debut in the London Proms in 1971 with the Schumann Concerto, and was invited by the BBC to be a soloist in the Last Night of the Proms in 1976. He has appeared at many major British Festivals, including Edinburgh in 1973 and 1976, and Aldeburgh in 1975. His flourishing career in this country includes regular appearances with most of the major orchestras, frequent broadcasts and an increasing

number of recitals, as well as chamber music.

1974/5 saw the release of his first commercial recordings on the Oryx label, a series of five discs devoted to music by Chopin, Schumann and Schubert.

Anthony Goldstone has appeared with Vernon Handley and The Guildford Philharmonic Orchestra on two previous occasions in Guildford: in 1962 performing Beethoven's Fourth Piano Concerto and last year in a performance of Brahms's First Piano Concerto.

PROGRAMME

GOD SAVE THE QUEEN arr. Bliss

Coronation Anthem, Zadok the Priest Handel 1685–1759

For the Coronation of King George II in Westminster Abbey on 11 October 1727 Handel composed no less than four anthems. It was an occasion of exceptional splendour and Handel's music clothed it with fitting pomp and ceremony. The Chapel Royal choir was raised to 47 voices and the orchestra of strings, oboes, bassoons, trumpets, drums and organ was of considerably larger dimensions than the choir itself. Handel was personally responsible for the choice of the texts, with the exception of the first anthem, *Let thy hand be strengthened*, which was chosen by the king. Of the other texts, *Zadok the Priest* had been used for the Coronation of Charles II with music by Henry Lawes, and *My heart is inditing* was set by Purcell for James II. Handel is said to have completed all four anthems in as many weeks and the music found such favour with the new king that he not only continued the pension settled on Handel by his predecessor but made him an additional grant of £200 a year for his services as a music-master to the young princesses.

The text is based on a passage from the First Book of Kings, Ch.1: v. 39–40.

Zadok the Priest and Nathan the Prophet anointed Solomon King. And all the people rejoiced, and said: God save the King!

Long live the King! May the King live for ever!

Amen, Allelujah!

There is an extended introduction in which the strings weave a panoply of arpeggios and then the chorus in seven parts utters the proclamation. The second section is a five-part chorus of rejoicing (allegro 3/4). And finally comes the triumphant shouts of 'Long live the King', etc., followed by an elaborate development of the 'Amen, Allelujah' motives.

A. K. Holland.

Piano Concerto No.3 in C minor, Op.37 Beethoven 1770–1827

Allegro con brio

Largo

Rondo

The Third Piano Concerto was written when Beethoven was thirty years old and is considered the first of the masterpieces of his prolific 'second period'. Although it was mainly composed in 1800, it was not performed until 1803. Beethoven wrote to the publishers: 'Musical policy necessitates keeping the best concertos to one's self for a while.' At the first performance, the piano part (for it was the custom for a soloist to play from an open score) was not written down in full and an Austrian nobleman, who was to turn the pages for Beethoven, wrote that he saw 'almost nothing but empty leaves with here and there a few hieroglyphics for clues'. Whenever he reached the end of an 'invisible' passage, Beethoven gave his friend a nod so that he could turn a page. The first movement opens with an orchestral tutti. Beethoven extends this tutti so as to introduce a second main theme (clarinet and violins) but when the soloist enters, he establishes that it is the first theme that is to be taken up and used. Though the movement starts like that of a symphony, after the appearance of the

soloist the piano dominates it. The quiet opening of the second movement in E major is such a daring contrast to the vigorous C minor of the Allegro that one is tempted to think of Haydn, whose extraordinary key relationships like this must have inspired Beethoven more than once. It is a beautifully poised and personal Largo, and the introduction of seemingly simple scales towards the end of the movement creates a very definite contrast to the straightforward unfolding of the tune at the beginning.

The Rondo is scintillating, and Beethoven emphasises its onward rush by occasionally stopping the orchestra altogether and allowing the soloist to pause in capricious scales, as if to catch breath before starting the glorious chase all over again. There are two main ideas in the movement: an accented one in the minor which, according to how it is played, can sound very gay and light or rather petulant and bitter, and an undoubtedly light-hearted descent in E flat major. A presto in C major brings one of Beethoven's most popular works to an exhilarating end.

INTERVAL

Festival Te Deum Holst 1874–1934

Holst's Te Deum is a typically economical work; indeed, Holst called it Short Festival Te Deum. It was written in 1919 for Morley College where Holst lectured and taught. A modest orchestra, compared to that of The Planets, is used and although this work was intended more for an amateur chorus and orchestra than had been the larger work which had had its first performance the year before, nevertheless the mastery which he displays in his control of the chosen forces is best illustrated by professional orchestra and secure and experienced chorus. Even in

such a modest work this great original composer was not content to produce a "pot boiler" and shunning all cheap bids for popularity he actually ends the work pianissimo. Those expecting a brilliant shout to finish off the work will be confounded. Those willing to listen to the sweeping close harmonies in the sopranos and altos and the subtle capturing of the rhythm of the words will find the same satisfaction that accompanies the concentrated attention to such details in the composer's more profound and extended Hymn of Jesus.

'Enigma' Variations Elgar 1837-1934

It is as well not to bother about the tune to which the 'Enigma', the theme, is said to be a counterpoint. It is much better to listen to this set of variations simply as music. The amazing thing about it is that the dedication 'To my friends pictured within' has not caused the composer to take ridiculous pictorial liberties with his theme. Instead, he pictures them with brilliant variation writing. The theme itself is built on two contrasting, though interwoven, ideas. The first is in the minor, and is a sequence pattern over a rising bass; the second is in the major, and more flowing and rhapsodic. The theme which is *adagio*, though often played *andante*, leads into:

Variation 1. (G.A.E.). These are the initials of Lady Elgar. The theme is treated with great tenderness.

Variation 2. (H.D.S.P.). A very quick three-in-a-bar beat as one. The theme appears in the bass. H. D. Steuart-Powell must have been a quick fingered pianist.

Variation 3. (R.B.T.). A mazurka like variation in which the reedy voice of R. B. Townshend is parodied.

Variation 4. (W.N.B.). How can W. Neath Baker have been anything other than an energetic and forthright man?

Variation 5. (R.P.A.). R. P. Arnold was the son of Matthew Arnold, and a quiet contemplative scholar.

Variation 6. (Ysobel) Miss Ysobel Fitton was charming and played the viola.

Variation 7. (Troyte). The great blocks of sound which the music hammers out are a fitting illustration of the character of Arthur Troyte Griffith, a well known Malvern architect.

Variation 8. (W.N.). A graceful, charming and quietly marked variation which Elgar was painstaking enough to mark quaver = 104, so that conductors would not play it too slowly. It is, if played at the correct speed, a fine salute to the gentle Winifred Norbury, and also a perfect foil to the next variation to which it is joined by a single note.

Variation 9. This solemn movement is Elgar's tribute to his great friend A. J. Jaeger of Novello & Co. Jaeger is German for hunter: hence the allusion to Nimrod. Also quite clearly marked as to speed, though often played much slower, thus sentimentalising what is supposed to be a noble section.

Variation 10. (Dorabella). This is headed *Intermezzo* which is demanded by the form of the work after the climax of Nimrod. It is an intimate delicate portrait of Miss Dora Penny.

Variation 11. (G.R.S.). Dr. George Sinclair was Cathedral organist at Hereford. He owned a dog, and was an energetic performer and walker.

Variation 12. (B.G.N.). Basil Nevinson was meditative and played the Cello.

Variation 13. Romanza. This variation contains the famous allusion to Mendelssohn's Overture 'Calm Sea and Prosperous Voyage'. It commemorates a journey undertaken by Lady Mary Treffusis.

Variation 14. (E.D.U.). Finale. The initials refer to a nickname of Elgar's. This finale is cumulative, and does not rely quite so

much on the sequence patterns which were one of Elgar's mannerisms. Great climaxes rise out of the development of the final variation itself, then as Elgar paints his own portrait, he finds it cannot be complete without a reference back to Lady Elgar's variation, and finally with great strides the theme rides triumphant and glorious on the superbly scored accompaniment that supports it.

The Enigma Variations was played for the first time in 1899, and although modern criticism will not admit it, its great success all over the world proves that that day was a great one in English musical history.

GUILDFORD PHILHARMONIC ORCHESTRA
Director of Music/Conductor
VERNON HANDLEY

1st Violins

Associate Leaders:

John Ludlow
Hugh Bean

Patricia Cassidy
Hywell Davies
Vito Gambazza
Bridget Hirst

Robert Lewcock
Keith Lewis
Paul Manley
Peter Maslin
Susan Penfold
David Towse
Nina Whitehurst

Second Violins

Sheila Beckensall
Rosemary Roberts
Constance Ames
Timothy Callaghan
Cynthia Dunn
Ruth Dawson
John Forster
John Gralak
David Greed
Susan Kinnersley
Ronald Tendler

Violas

Christopher Martin
Trevor Snoad
Margaret Hunt
Kathryn Burgess
Robert Duncan
Rosemary Sanderson
Robert Windquist

Cellos

Eldon Fox
Jack Holmes
Pauline Sadgrove
Tina Macrae
Paul Kegg
Corinne Frost
Gwen Cassidy

Basses

Rodney Stewart
Douglas Lees
Michael Fagg
Anthony Moore
Richard Brown

Flutes

Alan Baker
Celia Chambers

Oboes

Sara Barrington
Moyra Montagu

Clarinets

John Denman
Leslie Walklin

Bassoons

Nicholas Hunka
Anna Meadows

Contra Bassoon

Nicholas Reader

Horns

Peter Clack
Dennis Scard
Douglas Murlis
George Woodcock

Trumpets

Ted Hobart
Colin Moore
Edgar Riches

Tenor Trombones

Alfred Flaszynski
Trevor Herbert

Bass Trombone

Robin Turner

Tuba

Stephen Wick

Timpani

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Percussion

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