

Guildford Borough Council
Concerts 1977/78

Guildford
Philharmonic
Orchestra

**GUILDFORD BOROUGH
COUNCIL CONCERTS
1977/78**

CIVIC HALL, GUILDFORD

**SATURDAY 10 DECEMBER 1977
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Associate Leaders: HUGH BEAN and JOHN LUDLOW

Philharmonic Choir

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

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 accompanist Linden Knight. 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 Philharmonia Orchestra.

James Brown

Born in 1929, James Brown taught himself to play the oboe at school, instead of browsing over Physics which would have been essential for his originally chosen career. Two years at the Royal College of Music with Terence MacDonagh led to his first orchestral appointment as co-principal oboe in the Royal Opera House, Covent Garden. Further study in Amsterdam with Haakon Stotyn of the Concertgebouw Orchestra and a position as principal oboe of the Netherlands Opera Orchestra came before he returned to England in 1954. Many years as a freelance player make him wellknown in London's orchestral life, and despite a preference for playing in chamber orchestras (he is a member of the English Chamber Orchestra) he says he is very grateful for the fifteen seasons he has enjoyed as principal oboe of the Guildford Philharmonic Orchestra.

John Denman

John Denman was born in London in 1933. He comes from a musical family, his father being a wellknown viola player in the Royal Opera House, Covent Garden. John Denman studied the piano at the age of eight and began studying the clarinet when he was ten under George Anderson of the Royal Academy of Music and later with George Garside at Kneller Hall Royal Military School. He has played with all the leading London Orchestras and before leaving to take a position as professor of clarinet at Arizona University he was principal clarinet with the English National Opera Company, and the Guildford Philharmonic Orchestra. He has made several recordings, including the Finzi Clarinet Concerto with Vernon Handley and the Philharmonia.

Nicholas Hunka

Nicholas Hunka, the Guildford Philharmonic Orchestra's principal bassoonist, was born in 1943. He won a music scholarship to Cranleigh

School and then an Exhibition to the Royal College of Music. On leaving in 1965 he joined the BBC Northern Symphony Orchestra and a year later became principal with the City of Birmingham Symphony Orchestra. He now works in London with the major symphony and chamber orchestras and also as a chamber music player. Nicholas Hunka has appeared as soloist with the City of Birmingham Symphony Orchestra, BBC Midland Orchestra, BBC Northern Ireland Orchestra and the Philomusica of London.

Peter Clack

Peter Clack began playing the trumpet at the age of sixteen. He joined the army and studied the horn with Alfred Cursue, who was a member of the Guildford Philharmonic Orchestra for many years. He has played with all the London Orchestras and was a member of the London Mozart Players. He is principal horn of the Guildford Philharmonic Orchestra and is a permanent music master of Charterhouse School.

Sally Burgess

Sally Burgess studied at the Royal College of Music from 1972-77, first with Hervey Allen, then with Marion Studholme. She was a scholar at the RCM Opera School and was awarded two Leverhulme Scholarships during that time. This year she won the Recital prize at the RCM. Sally Burgess made her London debut in 1976 at St. John's, Smith Square, and last December made her Festival Hall debut singing Brahms' Requiem. She sings regularly with the Ballet Rambert Mercury Ensemble, both in recitals of modern music and accompanying the dancers. She has been offered principal work with the English National Opera for the coming season, and has been accepted into the recital series called "Live Music Now" founded recently by Yehudi Menuhin K.B.E.

Yvonne Kenny

Yvonne Kenny was born in Sydney where she studied part-time at the Sydney Conservatorium, and also for two years with the Conservatorium Opera School. She came to London in 1974 and continued her studies with Erich Vietheer. In 1975 Yvonne Kenny won the Kathleen Ferrier Memorial Award and became a member of the Royal Opera House, Covent Garden. During 1976 she sang with Scottish Opera and for the English National Opera, as well as covering many roles at the Royal Opera House. She is also a busy concert performer,

and following an extremely successful concert hall recital for the BBC she has made several recordings for them.

Sally Present

Sally Present studied at the Royal College of Music under Ruth Packer, and won a scholarship to the opera school there. By the age of twenty-three she had already worked with distinguished conductors such as Sir Charles Groves, David Willcocks and Norman Del Mar, appeared in two roles with English National Opera, and sung Hansel in a Royal performance of Humperdinck's Hansel and Gretel. Though still at the outset of her career, Sally Present's experience in oratorio is impressive, and she has made many concert appearances throughout the British Isles.

Dennis O'Neill

Dennis O'Neill was born in South Wales. While at Sheffield University he studied at the Royal Manchester College of Music and took his performer's diploma at Trinity College of Music, London, and after furthering his studies in Italy, he studied with Frederick Cox in London. He joined Scottish Opera in 1971, and during the 1974 season became a member of Glyndebourne Opera. Dennis O'Neill recently returned from two seasons as principal tenor to the State Opera of South Australia. He has made several television appearances for both ITV and BBC and has also recorded frequently for BBC Radio as well as the Australian Broadcasting Commission. As well as his opera commitments, Denis O'Neill takes part in many concerts throughout the country and has been highly praised for his performances.

John Rath

John Rath studied Drama at Manchester University whilst at the same time taking singing lessons at the Royal Manchester College of Music. He continued his musical studies in Basle with the Swiss mezzo-soprano, Elsa Cannetti, and, before returning to Manchester as a post graduate student, with Gino Becchi and Max Lorenz. In 1975 he joined the English Opera Group and a year later the English Music Theatre Company. This year he has sung with Opera Rara in Belfast and has been abroad with Glyndebourne Touring Opera.

Vernon Handley

Since 1962 Vernon Handley has been Musical Director to the Municipality of Guildford where he has developed the Guildford Philhar-

monic into a professional body of major importance, and conducts the Proteus Choir as well as the Philharmonic Choir. He has made several records with both Orchestra and Choirs. In 1974 the Composers' 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 Medal for Conducting.

The Arrival of the Queen of Sheba (Solomon)

Handel 1685-1759

This little Sinfonia which opens Act III of 'Solomon' (written in 1749) is full of the bustle of a big, spectacular entry. Handel summons for the lady none of the orchestral pomp and circumstance that Gounod and Goldmark were to employ in their operas bearing her title. He demands no brass or drums and has no interest in 'oriental' colouring. Brisk, ever-varying little fanfares from two oboes are all that interrupt the hurrying of the strings.

Sinfonia Concertante in Eb Major (Oboe, Clarinet, Bassoon and Horn)

Mozart 1756-1791

James Brown - Oboe
John Denman - Clarinet
Nicholas Hunka - Bassoon
Peter Clack - Horn

- 1.—**Allegro**
2. **Adagio**
3. **Andantino con variazioni**

We are indeed lucky to have this delightful concertante work of Mozart. For many years the score was lost, for when he first wrote it he did not make a copy. The story goes that when he was in Paris in 1778, he was invited by the Mannheim virtuosos Wendling (flute), Ramm (oboe), Stich (horn) and Ritter (bassoon) to write a concerto for them. As far as researchers have been able to make out, the work was written between 5th and 20th April in that year, and Mozart sold it to the Director of the concert institute, Jean Le Gros, but the performance was frustrated by intrigues within the institute and the concerto vanished. A copy emerged, however, after Jahn's fourth printing of his Mozart biography. This copy, now in the

Staatsbibliothek in Berlin, has served as the basis for the existing editions. It is careless and inaccurate in the music text and in dynamic and expression marks, but being reasonably simple in form has made it possible for "restoration" to be made. The most interesting point is that the copy emerged about 1869. In it, the flute has been replaced by the clarinet. It is thought that Mozart had planned to rewrite the work from memory; if he did, did he reorchestrate it and was the resulting autograph the model for the present copy?

Regardless of these points, we have a delightful and substantial work for wind instruments, the accompanying orchestra consisting of strings, oboes and horn.

The first movement starts off with an impressive tutti, which when the soloists eventually enter they take over as if to start the whole thing again. At first their entries are made as a group but very soon the material is fragmented and given to each one of them in turn. The movement is formally concise, the recapitulation arriving at exactly the right point and introducing a beautiful written out cadenza. The Adagio feels as if it ought to have been an andante and after four bars of introduction it is the bassoon that starts the arioso material of the movement. With the widely differing capabilities of the four solo instruments, Mozart manages to keep the cantabile spirit of the movement through to the very end.

At first appearance, the last movement is going to be a rondo in the style of the composer's piano concerti with the soloists taking the tune straight away instead of the orchestra, but it is not to be, for the oboe tune is discovered to have a short refrain played by the oboes and the orchestra and immediately this is finished the solo clarinet starts off with the first of ten variations. At the end of the tenth, a short adagio introduces a lively 6/8 once again with the clarinet leading and this, after an increase in speed, turns out to be the coda of this sunny movement.

INTERVAL

*Programmes for the Supper Concert on
15 December will be on sale tonight in the foyer.*

Lachrymae – In Memoriam John Dowland, Op.23.

Carey Blyton (b.1932)

Five Songs for High Voice and String Orchestra

Sally Burgess – Soprano

Prelude

**Madrigal (W. Drummond) – Interlude 1 –
To the moon (P. B. Shelley) – Interlude II –
The open door (F. Weiss) – Interlude III –
The sick rose (W. Blake) – Interlude IV –
Sonnet (S. Daniel)**

Postlude

The five songs of this cycle were written in 1956 while the composer was in his third year at Trinity College of Music, London; the Prelude, Interludes and Postlude were added in 1960, after he returned from the Royal Academy of Music, Copenhagen, on a one-year scholarship in composition awarded to him by the Sir Winston Churchill Endowment Fund. The poems, which range over five centuries, are sad and bitter, and the work was occasioned by both a personal sorrow and – of a more universal significance – the great sadness experienced by John Dowland, our greatest song-writer, at the end of his life, when he and his art were found wanting after having previously enjoyed an international reputation. *Lachrymae* – In Memoriam John Dowland is perhaps Carey Blyton's most serious work: it is certainly his most dissonant. It employs a number of techniques of Tudor music, and much use is made of canon. The first performance of this song-cycle was given by Jack Irons and the strings of the Bromley Symphony Orchestra, conducted by John Coulling, in the Dartford Rural District Arts Week, 1967.

**Vesperae Solennes de Confessore
Mozart 1756–1791**

Dixit (Allegro vivace)

Confitebor (Allegro)

Beatus vir (Allegro vivace)

Laudate pueri (alla breve)

Laudate Dominum (Andante ma un poco sostenuto)

Magnificat (Adagio–Allegro)

Mozart wrote two works with the name Vespers. The first was *Vesperae de Dominica* and the second the great C Major work that we are to hear this evening. This was written during a stay in Salzburg in 1780 and thus dates

from the period which produced *Idomeneo*, the *Haffner Symphony*, the *Sinfonia Concertante* for Violin and Viola and the G Major String Quartet. Although simpler in form than the C Minor Mass which it precedes by three years, the *Vespers* has a maturity of utterance and a level of inspiration not bettered by anything written by the composer at this time. The solo parts are arranged as one would expect: as important interjections into each movement, with the exception of the *Laudate Dominum* which is for soprano solo with choral accompaniment. Solo parts are omitted from the *Laudate Pueri*; thus the shape and weight of the service is preserved and the musical form given satisfactory treatment, for the great *Laudate pueri* follows three parts with solo and chorus, and is followed by the reflective solo which in turn leads to the triumphant *Magnificat*. The interesting point in the orchestration is that, although three trombones and two trumpets are used, there are no violas amongst the strings.

Thursday 15 December at 7.30 p.m.

Civic Hall Restaurant

A SUPPER CONCERT

The Lydian Quartet –

Davina Marshall

Rosemary Roberts

Susan Georgiadis

Mary McLeod

Programme to include:–

Shostakovich String Quartet No.4

Elgar's String Quartet in E minor

Tickets including Supper and Wine – £3

Available from Concerts Manager,

Guildford House, 155 High Street,

Guildford. Tel. 73800, and at the Philharmonic Society stand in the foyer tonight

Cheques to be made payable to Guildford Philharmonic Society