

GUILDFORD BOROUGH COUNCIL CONCERTS 1978/79

*Guildford
Philharmonic
Orchestra*



50th Enterprising Concert

**GUILDFORD BOROUGH
COUNCIL CONCERTS
1978/79**

CIVIC HALL, GUILDFORD

**SATURDAY 9 DECEMBER 1978
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Leader: JOHN LUDLOW

**Gwyneth Griffiths
Vivien Townley
Ian Caddy
Philharmonic Choir
Vernon Handley**

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

Gwyneth Griffiths

Gwyneth Griffiths is a contralto of exceptional ability, her repertoire ranges from Bach to Verdi. She has studied with some of the finest musicians in the country including Roy Henderson and Paul Hamburger.

In the competitive field she has won the Kathleen Ferrier Memorial Scholarship, The Royal Overseas League Bronze Medal, a Leverhulme Scholarship for Study in Germany and the Award of Merit in the s'Hertogenbosch International Vocal Concours.

Gwyneth Griffiths is a regular performer at the South Bank Halls, the Royal Albert Hall and numerous Cathedrals, Concert Halls and Festivals. She received considerable acclaim from her international appearances in Brazil, Switzerland and Holland.

Recently she has recorded a performance of Bach's Christmas Oratorio for BBC Television.

Vivien Townley

Vivien Townley was born in Accrington, Lancashire and studied at the Royal Manchester College of Music under Elsie Thurston, where she gained the A.R.C.M. diplomas in teaching and performing. For performances in College operas she was awarded the Ricordi and Imperial League of Opera prizes. In her final year at the College, she was awarded the much coveted Curtis Gold Medal for singing.

In May 1967 Vivien Townley won the BBC Opera Singers Competition, and has since broadcast for them frequently both in concert and recital. She made her debut at the Royal Opera House, Covent Garden in the same year and has since made several guest appearances with the Covent Garden Company. During the 1973/74 season she sang *The Flying Dutchman* in Paris, Angers and Grenoble, and toured in this country with the Sadler's Wells Ring production. She has also toured with the Glyndebourne Opera Company.

Vivien Townley made her Promenade Concert debut in 1968 at the Memorial Concert for Sir Malcolm Sargent. She appeared at the Proms again in 1974 with Pierre Boulez, and at the 1976 Proms in a performance of Stravinsky's *Les Noces*.

During the 1977/78 season, Vivien Townley appeared at the Norwich Festival in a performance of Elgar's *The Kingdom*. Recent engagements have included the title role in *Jenufa*, and *Mimi* in *La Boheme* for the Welsh National Opera.

Ian Caddy

Ian Caddy appeared with the Guildford Philharmonic Orchestra and Vernon Handley in 1974 in a

performance of Vaughan Williams's *Serenade to Music*.

During 1977 he was featured in four different television series and this year has recorded more programmes for two of the series: "Hit the Note" for BBC2 and "Guideline" for Southern Television. He has been heard again on BBC Radio several times this year.

Ian Caddy made his debut with the English National Opera last September, and has toured with them this year singing Falke in "Die Fledermaus" and Strephon in their revival of "Iolanthe" at the London Coliseum.

Earlier this year Ian Caddy recorded Vivaldi's "Dixit Dominus" for C.B.S. and the 12th century "Play of Herod" with Ian Caddy singing Herod, for O.U.P.

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 accompanists Linden Knight and Patricia Wood. 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.

Vernon Handley

Vernon Handley was born in Enfield, North London, and he 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 major London and regional Orchestras.

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 he conducts the Proteus Choir with singers all aged under thirty, as well as the larger Philharmonic Choir. He has made several records with both the Orchestra and Choirs.

In the recording field, he has currently over a dozen recordings in the catalogue for four major recording companies and with a repertoire ranging from Finzi, Vaughan Williams and Tippett to Tchaikovsky, Faure and Saint-Saens. Recently released is Dvorak's 'New World' Symphony with the Philharmonia on the new Enigma label, various modern pieces on the Lyrita label, and for Thames TV he recently recorded Vaughan Williams's ballet *Job* with the London Philharmonic Orchestra.

His future schedule includes concerts with the LPO, Philharmonia, Royal Philharmonic Orchestra and with most of the major regional orchestras. He will be making further recordings for Enigma, Lyrita and Classics for Pleasure, and will also be working with the BBC Northern and Welsh Symphony Orchestras.

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

Overture, Leonora No.3 Beethoven 1770-1827

Of the four overtures which Beethoven composed for his opera *Fidelio*, only the last was included in the published score of the opera. The first three overtures are called *Leonora* (No.1, 2 and 3 respectively) because the opera originally took its title from the heroine of that name. Beethoven composed the first in 1805, but he thought it unsatisfactory, and so when the first performance of the opera took place later in that year the second overture had been written, but its drama and structure proved to be somewhat too ambitious to precede an opera, and so early in 1806 Beethoven revised the second overture and called it *Leonora No.3*. Even then, the work proved to be such an entity in itself, although tied to the opera thematically, that Beethoven wrote a fourth overture, the *Fidelio*.

Leonora No.3 has, therefore, entered the orchestral repertoire as a short symphonic drama, and it was Wagner's opinion that Beethoven succeeded "more completely and more stirringly" in the overture than he did in the stage action of the opera. Certainly, the off-stage trumpet calls, the mysterious suspense conveyed by the string pianissimos in the orchestra, and the lyrical flute tune all have dramatic force in a work of this length, and it does not matter if we do not know what they represent in the opera from which the work has become detached.

Lieder eines fahrenden Gesellen Gustav Mahler (1860-1911)

Wenn mein Schatz Hochzeit macht
Ging heut morgens über's Feld
Ich had ein glühend Messer
Die zwei blauen Augen von meinem Schatz

Soloist: Gwyneth Griffiths

Among other things Mahler was a master of the orchestral song-cycle, a form first notably exploited by Berlioz in *Nuits d'Été*, later taken up by Wagner in his *Wesendonklieder* and successfully employed

in our own day by Benjamin Britten. The *Lieder eines fahrenden Gesellen* ('Songs of a Wayfaring Lad' is probably the closest English approximation) were Mahler's first cycle. Like the First Symphony, which he began shortly afterwards, the songs were prompted by an ill-starred love affair between the composer and a soprano named Johanna Richter. The rejected Mahler wrote the poems himself, imagining himself as the young wayfarer, a jilted lover who, like the central figure of Schubert's *Winterreise* cycle, seeks forgetfulness and consolation in travel. It has sometimes been claimed that in this early cycle Mahler miraculously anticipated his discovery of Des Knaben Wunderhorn ('The Youth's Magic Horn'), the collection of folk poetry which he later used as song material – the verse style is similar – but there is evidence that the Wunderhorn poems had been familiar to him since childhood. In fact, the opening lines of the first song in the cycle are borrowed from a Wunderhorn poem.

Mahler composed the cycle in 1884, describing it as

1.

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab ich meinen traurigen Tag!
Geh ich in mein Kämmerlein!
Weine, wein um meinen Schatz,
um meinen lieben Schatz!

Blümlein blau, Blümlein blau!
Verdorre nicht, verdorre nicht!
Vöglein süß, Vöglein süß,
du singst auf grüner Heide!
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends wenn ich schlafen geh,
denk ich an mein Leide,
an mein Leide!

2.

Ging heut morgens über's Feld,
Tau noch auf den Gräsern hing;
sprach zu mir der lust'ge Fink:
'Ei, du! Gelt?
Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! schöne Welt
Zink! Zink! schön und flink!
Wie mir doch die Welt gefällt!'

Auch die Glockenblum am Feld
hat mir lustig, guter Ding
mit den Glöckchen, klinge, kling,
ihren Morgengruss geschellt:

being 'for a low voice with orchestral accompaniment', but at that time only sketching out the songs for voice and piano. The orchestration of the songs appears to date from the following decade; the final revisions were made in 1896 for the premiere in Berlin of the cycle as we know it today.

By that time Mahler had two symphonies behind him, which helps to explain the precision of the scoring. A full orchestra is used but more for clarity and variety of tone colour and texture than for weight of sound. The music of the first two songs is in a folk-like vein. Mahler used the country-walk melody of the second again in the opening movement of the First Symphony. The idiom changes in the third song, the image of the knife in the jilted lover's breast bringing forth agonised music of the kind we often encounter in the symphonies. In the final song (which Mahler quoted in the First Symphony's funeral march) the unhappy wanderer goes off at dead of night and beneath a linden tree finds peace at last in sleep.

ERIC MASON.

1.

When my sweetheart has her wedding,
has her merry wedding,
I have my day of mourning!
I go into my little room,
dark little room!
Weep, weep for my sweetheart!
for my dear sweetheart!

Flower of blue, flower of blue,
do not wither, do not wither!
Sweet bird, sweet bird,
You are singing on the green heath!
Ah, but how lovely the world is!
Cheep! Cheep!

Do not sing! Do not flower!
Spring is over now!
All singing is done with!
At evening when I go to sleep
I think of my sorrow,
of my sorrow!

2.

I walked this morning over the fields;
dew still hung on the grass;
The gay chaffinch spoke to me:
'Hi you! Is it?
A good morning! is it?
You there! Isn't it a lovely world?
Tweet-tweet! Sharp and sweet!
How I love the world!'

And the bluebell in the meadow
– cheeful, kind creature –
with its bells went tingting,
and rang a morning greeting for me:

'Wird's nicht eine schöne Welt?
Kling kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Neia!'

Und da fing im Sonnenschein
gleich die Welt zu funkeln an;
alles Ton und Farbe gewann
im Sonnenschein!
Blum und Vogel, gross und klein!
'Guten Tag, ist's nicht eine schöne Welt?
Ei, du, gelt?'

Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein,
mir nimmer blühenkann!

3.

Ich hab ein glühend Messer,
ein Messer in meiner Brust.
O Weh! Das schneid't so tief
in jede Freud und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh, nimmer hält er Rast,
nicht bei Tag, noch bei Nacht wenn ich schlief.
O Weh!

Wenn ich in den Himmel seh,
seh ich zwei blaue Augen stehn.
O Weh!

Wenn ich im gelben Felde geh
seh ich von fern das blonde Haar
im Winde wehn.
O Weh!

Wenn ich aus dem Traum auffahr
und höre klingen ihr silbern lachen,
O Weh!

Ich wollt ich läg aug der schwarzen Bahr,
könnt nimmer die Augen aufmachen!

4.

Die zwei blauen Augen von meinem Schatz,
die haben mich in die weiten Welt geschickt.
Da musst ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab ich ewig Leid und Grämen.

Ich bin ausgegangen in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Mein Gesell war Leib und Leide.

Auf der Strasse stand ein Lindenbaum,
da hab ich zum ersten Mal im Schlaf geruht,
unter dem Lindenbaum.
Der hat sein Blüten über mich geschneit,
da wusst ich nicht wie das Leben tut,
war alles, alles, wieder gut,
alles, Lieb und Leid,
und Welt und Traum!

'Isn't it a lovely world?
Ting-ting! Pretty thing!
How I love the world!
Hey ho!'

Then in the sunshine
the world suddenly began to glitter;
all things took on music and colour
in the sunshine.
Flowers and birds, both great and small!
'Good day, isn't it a lovely world?
Hey, you, isn't it?'

Well, is my luck too starting now?
No, no, indeed I think
nothing can ever blossom for me!

3.

I have a gleaming knife,
a knife in my breast.
O grief! It cuts so deep
into every joy and every pleasure.
What a bad guest it is!
It is nevery quiet, never stops,
neither by day nor by night when I sleep.
O grief!

When I look at the sky,
I see two blue eyes standing there.
O grief!

When I walk in the yellow fields,
far away I see that fair hair
waving in the wind.
O grief!

When I start out of a dream
and hear her silver laughter pealing,
O grief!

I wish I were lying on a black bier,
never to open my eyes again.

4.

My sweetheart's two blue eyes
have sent me into the wide world.
I had to bid farewell
to the well-beloved place!
O blue eyes, why did you look at me?
Now pain and grief are with me for ever.

I went out in the quiet of night
far over the dark heath.
Nobody said Goodbye to me.
Goodbye! My fellow was love and pain.

On the street stood a linden tree;
there for the first time I found quiet in sleep,
under the linden tree.
It snowed down its blossoms on me,
till I did not know what life was doing;
all, all was well again,
all – love and pain,
and world and dream!

INTERVAL

Requiem, Opus 58
Boris Blacher 1903–1975

Requiem aeternam – soprano, baritone and choir
Dies Irae – choir
Domine Jesu – baritone, soprano and choir
Sanctus – choir
Agnus Dei – choir, baritone and soprano
Lux aeternam – soprano solo
Libera me – soprano, baritone and choir

Where so much music of the twentieth century is said to be obscure and incomprehensible that of Boris Blacher shines out clear as clear and acceptable at first hearing, even if a product quite demonstrably of modern times. One could have expected that a professor of the Berlin Hochschule would have a respect for form and balance. One could not necessarily expect that he would have the wit of Gershwin and the orchestral lightness of a Ravel. Yet these are the things which are apparent in every work that he wrote. Having established himself with such works as the Piano Concerti, the Concertante Music and the Orchestral Variations on a theme of Paganini he occasionally produced extended works of a more serious character. Of these, the Cello Concerto, the Requiem and the Concerto for Strings are important examples.

The Requiem had its first performance in Vienna in 1959. The formal shape of the work is extremely clear, the first two movements being of extended character, the second recalling the material of the first for its final Amen. Domine Jesu and Agnus Dei are musical relief movements on either side of the colossal Sanctus and the Libera me uses metamorphic variations of the material of the previous larger movements. The work is remarkable for the independence of the solo and choral lines, neither of which are given much help from the orchestra. The strain that this throws upon the chorus and soloists, both musically and physically may, account for the work's neglect, yet, independent though their utterances are, they all share musical material. The most obvious example of this is the Rex tremendae passage of the Dies Irae, where the outburst of the chorus is mirrored in similar chords and rhythms by the orchestra, but at different times, thus giving the words different and more telling colours. No-one can doubt the sincerity of this Requiem. It is as different from other German religious music as Holst's Hymn of Jesus was from English religious music at the time of its first performance.

Guildford Philharmonic Orchestra**Director of Music/Conductor:****Vernon Handley****First Violins**

JOHN LUDLOW
Sheila Beckensall
Vito Gambazza
John Gralak
Kathleen Hamburger
Christina Lenton
Robert Lewcock
Hazel Mulligan
Martin Pring
Andrew Read
Eric Stuckey
Gil White
Pamela White

Second Violins

Nicholas Maxted Jones
Harold Nathan
Marlese Amberg
Constance Ames
Helene Barriere
Timothy Callaghan
Anthony Kitchen
Ruth Dawson
Andrew Laing
Rosemary Roberts
Adrienne Sturdy

Violas

John Meek
Levine Andrade
Roger Chase
William Hallett
Susan Georgiadis
Jonathan Barritt
Alison Hunka
Leonard Lock

Cellos

Geoffrey Thomas
John Stilwell
John Franca
Pauline Sadgrove
Tina Macrae
John Sharp
Bridget Loeser

Basses

Thomas Martin
Arthur Watts
Richard Lewis
Michael Lee
Michael Fagg
Dugald Lees

Flutes

Henry Messent
Kate Hill

Piccolo

Christopher Nicholls

Oboes

Robin Canter
Jocelyn Streater

Cor Anglais

Jennifer Porcas

Clarinets

Hale Hambleton
Victor Slaymark

Bass Clarinet

Gordon Lewin

Bassoons

Julie Andrews
Geoffrey Colmer

Contra Bassoon

Kenneth Cooper

Horns

Peter Clack
Dennis Scard
Ronald Harris
George Woodcock
David Clack

Trumpets

David Appleyard
Edgar Riches
John Pickles

Trombones

Ian White
Christopher Guy

Bass Trombone

Ronald Bryans

Tuba

Stephen Wick

Harp

Fiona Hibbert

Pianoforte

Gordon Kember

Timpani

Roger Blair

Percussion

Charles Fullbrook
Stephen Lees
Stephen Whittaker
David Stirling

Concerts Manager

Kathleen Atkins

SUNDAY 14 JANUARY 1979 at 3 p.m.
Civic Hall

The Banks of Green Willow – Butterworth
Violin Concerto in E minor – Mendelssohn
Symphony No.4 in B flat – Beethoven

Soloist: Bronislav Gimpel
Conductor: Vernon Handley

SATURDAY 3 FEBRUARY 1979 at 7.45 p.m.

Portsmouth Point – Walton
Violin Concerto No.2 – Bartok
The Chagall Windows – John McCabe

Soloist: Barry Griffiths
Conductor: Vernon Handley

*Tickets for the above on sale Guildford Public Library 2nd
January 1979.*

◀ The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk, because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.