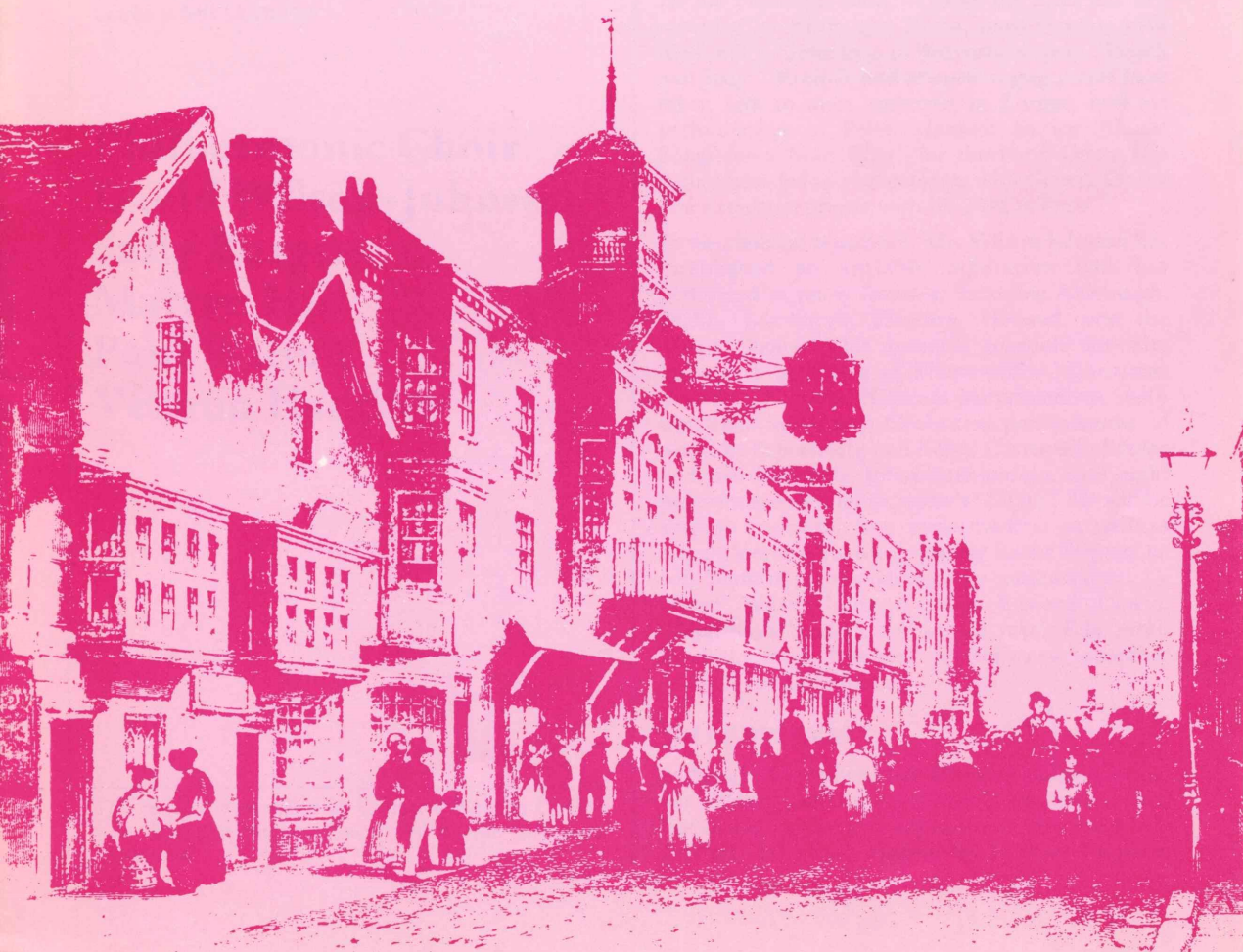


GUILDFORD BOROUGH COUNCIL CONCERTS 1979/80

*Guildford
Philharmonic
Orchestra*



54th Enterprising Concert

**GUILDFORD BOROUGH
COUNCIL CONCERTS
1979/80**

**CIVIC HALL, GUILDFORD
SATURDAY 9 FEBRUARY 1980
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Leader JOHN LUDLOW

**Philharmonic Choir
David Wilson-Johnson
Sally Burgess
Martyn Hill
Paul Wilson
Vernon Handley**

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 accompanists Linden Knight and Patricia Wood. The Choir made its first recording in 1973 with the Guildford Philharmonic Orchestra: "Intimitations of Immortality" by Gerald Finzi, and in 1976 recorded Hadley's "The Trees So High" with the Philharmonic Orchestra.

DAVID WILSON-JOHNSON

David Wilson-Johnson (baritone) was born in Northampton, and read French and Italian at Cambridge before going on to the Royal Academy of Music. In 1977, he won the National Federation of Music Societies' Award for Young Artists, and was elected to a Music Fellowship by the Gulbenkian Foundation the following year. He is now the Frederick Shinn Fellow at the Royal Academy of Music, where he continues to develop and expand his already extensive repertoire.

He has broadcast many times for the BBC, and has recorded for Erato and Decca, most recently with the London Sinfonietta in Birtwistle's opera "Punch and Judy". Recitals and oratorio engagements have taken him to most countries in Europe, and his performances of Peter Maxwell Davies' "Eight Songs for a Mad King" for the Paris Opera last spring have led to engagements with Geneva Opera and a research project with IRCAM in Paris.

In the classical repertoire, Mr. Wilson-Johnson has established an enviable reputation and has performed at many festivals, including Aldeburgh, Berlin, Edinburgh, Flanders, Holland, and the Three Choirs. This season's schedule for him includes a recording of Monteverdi's "Christmas Vespers", Britten's "Cantata Misericordium" with the BBC Symphony Orchestra, performances of works by Schoenberg and Elliott Carter with Boulez and the Ensemble Intercontemporain, and eight performances of Mendelssohn's "Elijah". He will be singing in several first performances: as well as tonight's orchestral song cycle by Roger Steptoe, he will perform a new song-cycle commissioned by David Wilson-Johnson from Edward Cowie, "Brighella's World", and at this year's Edinburgh Festival, Peter Maxwell Davies' new chamber opera, "The Lighthouse".

SALLY BURGESS

Although still only in her 20s, this young soprano has already made a considerable impression with her concert and opera appearances. She made her Festival Hall debut singing the Brahms Requiem

with the Bach Choir conducted by Sir David Willcocks, and has recently performed Fanshawe's African Sanctus with them in the Royal Albert Hall.

Sally Burgess studied at the Royal College of Music with Hervey Allen and Marion Studholme, and was awarded a Leverhulme Scholarship whilst studying at the R.C.M. Opera School.

On leaving the R.C.M., she joined the English National Opera to sing Zerlina (Don Giovanni) and has since sung Cherubino, Dido, Michaela and Phyllis (Iolanthe).

Sally was chosen to represent Britain in the International Singing Competition in Bratislava in 1978. She gave a Wigmore Hall recital in 1978 sponsored by the I.S.M., and has given a number of recitals of contemporary music with the Ballet Rambert, and will perform Pierrot Lunaire by Schoenberg with them at Sadlers Wells in July.

She has made several recordings with EMI, including Handel's "Belshazzar's Feast", and will shortly record Handel's "Saul". She has also recorded for Phonogram Mendelssohn's "Hymn of Praise" with Margaret Price and Riccardo Chailly conducting.

Guildford audiences will remember Sally Burgess for her delightful performance of Carey Blyghton's "Lachrymae" in 1977.

MARTYN HILL

Martyn Hill (tenor) was born in Rochester, Kent. He won a Choral Scholarship to King's College, Cambridge, and then went to the Royal College of Music. Later he went to study with Audrey Langford, with whom he still works.

Mr. Hill's career has taken him all over the world. He has appeared at most of the British Festivals, including the Three Choirs, Edinburgh, Aldeburgh, Bath, City of London and King's Lynn Festivals, and many times at the Proms. In 1977 he sang Massenet's "Marie Magdalene" for French Radio at only twenty-four hours notice, since when he has returned many times to France. He has sung Berlioz's "Damnation of Faust" in Belgrade, the Monteverdi Vespers in Frankfurt and Stuttgart, contemporary Israeli music (in Hebrew) at the Festival of Israel, the Christmas Oratorio for the Netherlands Bach Society, and, in 1978, Britten's "War Requiem" (with the Vancouver Bach Choir) and "Serenade" (with CBC) on his first trip to Canada.

Martyn Hill's operatic debut was made with Kent Opera in "The Marriage of Figaro", and he has subsequently sung "Sosarme" at the Bath Festival

and taken part in a number of opera recordings including Charpentier's "Louise" (EMI) with Nicolai Gedda and Beverley Sills, and Shostakovich's "Katerina Ismailova" conducted by Rostropovich. In October 1979 he took part in the world première of Roger Steptoe's opera "King of Macedon" to a libretto by Ursula Vaughan Williams.

Mr. Hill is also a distinguished recital singer. He appears as a guest with "The Songmakers' Almanac", and has made four recital records; Weber, Schubert, French chansons and Beethoven. His many other recordings include a wide range of early music and of Bach and Handel, and the complete songs of John Dowland.

This season Martyn Hill will continue to develop the many facets of his career. Important engagements include several Britten performances, a recital tour of Finland, Handel's "Saul" in Bruges (opening the Flanders Festival) and a recording of "Saul" for EMI, two contemporary music broadcasts with Nash Ensemble, concerts with the Academy of St. Martin-in-the-Fields and the Academy of Ancient Music, broadcast recordings in Brussels, Cologne and Stuttgart, and further concerts in Paris, Brussels and Amsterdam.

Martyn Hill appeared with Vernon Handley and the Guildford Philharmonic Orchestra in 1967 and 1974 and collaborated with Vernon Handley in a recording of Delius's "Hassan".

PAUL WILSON

Paul Wilson (baritone) comes from Cardiff, and after reading English at Jesus College, Oxford, he was awarded a Foundation Scholarship to the Royal College of Music in London.

Paul Wilson has performed a considerable amount of oratorio in the provinces, the major London concert halls and in Paris as soloist with the Bach Choir, where he broadcast for French Radio.

Other broadcasting work includes a recital in the Radio 3 Concert Hall series and several concerts for BBC Wales Radio 4 amongst which was the first performance of Grace William's "My Last Duchess".

His operatic performances have taken him as far afield as Nairobi and he has just completed the final season of "Opera for All".

He appeared with the New Opera Company at the London Coliseum in Shostakovich's "The Nose" conducted by the composer's son, Maxim. In July he joins Kent Opera with whom he will sing the Marquis in "La Traviata" in the production which will be performed at the Edinburgh Festival.

Vernon Handley

Vernon Handley, Musical Director of the Guildford Philharmonic Orchestra, is now one of Britain's busiest conductors working regularly with all the major London and regional orchestras. He was born in Enfield, North London and studied at Balliol College, Oxford and the Guildhall School of Music and Drama. Vernon Handley has been Musical Director of the Guildford Philharmonic Orchestra since 1962 and has developed it into a fully professional body of major importance, which is now firmly establishing itself as 'The Orchestra of the South East' with concerts in many towns throughout the South East region from Canterbury to Winchester.

In 1974 the Composers' Guild of Great Britain named Vernon Handley as "Conductor of the Year" for his services to British music and, now recognised as one of the major champions of British music, he is frequently entrusted with the world premiere of new works. He is very busy in the recording field and has an extensive list of recordings in the current catalogue including works by Dvorak, Tchaikovsky, Elgar, Tippett, Debussy, Vaughan Williams and Faure. Many recordings are planned, including the possibility of a further recording with the Guildford Philharmonic Orchestra.

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

LES OFFRANDES OUBLIEES

Messiaen b.1908

"Les Offrandes Oubliees" was written in 1930 and first performed in 1931 at the Theatre de Champs Elysees, Paris. The composer was twenty-two and claims that this was his first contact with a large public. The title means literally "The Forgotten Offerings". Contrary to the popularly held view that Messiaen wrote obscure music, the work is unusually clean in form and has an exact programme. The "Forgotten Offerings" are the Cross and the Eucharist which, in the work, are represented by passages on the strings very slow and very quiet. These are the beginning and the end of the work, and both are made of exactly the same melodic material. The central ferocious Allegro represents sin, or, as the composer put it, a "race to the abyss". So the sin is the forgetting of God. We hear the lamentation in broken ribbons of the suffering on the cross, then the "race to the abyss". The representation of the Eucharist is heard once again on strings only, although now not in broken rhythms but in the measured tread of a divine offering.

THE INHERITOR

Roger Steptoe b. 1953

"The Inheritor" for baritone and orchestra, composed between early August and late November 1979, lasts for approximately thirty minutes and consists of settings of five poems by Ursula Vaughan Williams. Each poem deals with a different aspect of archeology and seen through the eyes of the baritone soloist.

The first song called "Prologue" reflects the past, the people and their lives: "I walk among the ruins, gaze at broken stone, touch coin and cup, read man's silenced speech . . .". Musically it is heroic, expansive, yet highly lyrical. The two verses are linked by an orchestral passage and the rocking 6/8 rhythm permeates the entire work. The movement ends quietly: "the intimate sadness of some light fragile bone", and establishes a tonic of B on which the 'Prologue' began and the whole work ends.

An extended orchestral interlude named by the composer 'The Exploration' comes next with the characteristic 6/8 rhythm finally appearing recalling the 'Prologue'. It merges by way of seven brass chords (based harmonically on the second verse of the 'Prologue' into 'The City', a complex structured movement yet following a logical pattern of four parts and reflecting the shape of the poetry. The mood is sensual and contemplative but with a more agitated third section: "The long obliterate traces of mankind returns from darkness as we excavate . . .". Of the other three sections, the first is built around the little repeated note figure of the outset, the accompaniment continuing in an abstract fashion, the vocal line being shapely and containing an important two semiquaver and quaver motif. A passage of string chords links into the section using a highly atmospheric texture created by strings and solo wood wind interspersed by a more regular triplet accompaniment. The fourth and final section recalling the first but scored for harp and percussion is very distant and melancholic: "little votive offerings of hope scattered, scattered all their wishes lost, lost as their voices singing or whispering".

"Avenues and Circles" follows this, being the most consistently fast song of the cycle and it should need no explanation. The sixth, "The Mound Burial" is totally different, using quite unashamedly melody in a very elegiac way.

The final song starts as the opening of the work, dissolving into the second orchestral interlude called "The Return" bringing in elements from several previous songs. The voice eventually enters with "The Museum" proper, the music moving relentlessly towards the climax: "Where are the spirits whose images remain?". After a pause, more

quotations from the other songs mingle until music from the second verse of the first song takes over. It ends triumphantly and quite suddenly.

The new work for the Guildford Philharmonic Orchestra is scored for a standard symphony orchestra with an important percussion department that includes a marimba, vibraphone, glockenspiel, tubular bells and tam tam. The orchestration is highly colourful within the confines of providing an effective yet supportive accompaniment to the vocal line and the problems of balance have been overcome largely by treating the work as a kind of concerto for orchestra with baritone solo and displaying small but constantly changing groups of instruments and much solo work particularly for the wood wind. The vocal line encompasses many moods ranging from the elegance and tranquility of 'The Mound Burial' to the ritualistic and heroic declamations of 'Avenues and Circles'.

Programme note by the composer.

THE INHERITOR

Prologue

High sun, full noonday, where my shadow's cast,
this is my day, my strength: the years I climb
reach to achievement, if I turn back, look down.
I know myself heir to each ruined town,
harbourmaster to the wrecks of time,
rememberancer to my world for all the past.

I walk among the ruins, gaze at broken stone,
touch coin and cup, read man's silenced speech,
names of conquests, name of king and state,
trace roads through deserts to a city gate,
to the last dispossession I may reach,
the intimate sadness of some light, fragile bone.

The City

I know myself heir to each ruined town . . .
No map names this place nor marks its being.
These mounds and hollows might be nothing more
than natural rock under the wavering grass,
ripples of flowers then their falling seed.
Wild bees make honey in a hollow tree,
snakes find small, sun-warmed ledges where they
coil;
ants build their citadels and corridors . . .
this little world of late-come citizens
inherits here, inhabits here, survives
the long obliterate traces of mankind.
The long obliterate traces of mankind
return from darkness as we excavate
give back to daylight street and market place.
We find the temples and the names of gods,
shrines where blessing follow sacrifice,
little votive offerings of hope

scattered, scattered, all their wishes lost,
lost as their voices singing or whispering.

Avenues and Circles

Storytellers say these stones were dancers
because they pair in avenue and circle:
what was the music to which they might have
danced?

Storytellers say these stones were dancers.
Masked in granite, no faces turn in greeting,
cloaked in limestone, no hands meet to touch,
if there was laughter it is hushed and hidden,
creeping grasses bind their feet to stillness
because there is no music for their dance.

Where did the rumour start – that these were
dancers?

What midnight caught them in its power for harm?
Who saw the figure end, heard music close?
Who mourned their absence, searched the dancing
places
but found no son or daughter, dark or fair,
only stone pillars in avenue or circle,
tall as soldiers, creatures without faces?

Storytellers say these stones were dancers;
dare they believe that stones once moved to music
that lured, or drove or charmed
these mountain splinters here to watch the moon,
to foretell all her phases, her eclipse?

The Mound Burial

Dear love at rest
I lay a flower by your hand,
a head of yarrow,
all I could find
in this cool land
as summer ends.
Dear love, you lie
slender as shadow
that sleeps on grass
below a winter tree.
When night's dark falls
the shadow goes
as you have gone.
Now earth must be
your coverlet.
My flower lies
beside your hand.
Remember summer
dear love, in death,
as I, lifelong
must remember today
when summer ended.

The Museum

In these tall rooms
we walk through history.

Spears and shields once marked and stained with
blood are ranked in order, outlasting their old wars,
tortures and betrayals eased to silence;
while those who fought for long-changed boundaries
are lost beyond all courage, fear and pain.

Beauty's jewels will not be worn again,
nor household goods be used at any hearth.
Clay cups will not hold water, gold cups wine,
hunger and thirst and feasting are all ended
for those whose strewn possessions have been found
under the waves, under the haunted ground.

In these tall rooms
gods are assembled,
creators and destroyers without power.
They gaze at crowds who are not worshippers,
who know their fables, who do not come for blessing.
Where are the spirits whose images remain?

Patterns of life, no stranger than our own,
assembled here piece out a map of time,
landscapes inhabited by many dead
whose faces and whose voices are unknown.

In these tall rooms I find the world I have inherited.

Ursula Vaughan Williams 1979

INTERVAL

Tickets for the concert on 24th February are on sale
in the foyer during the interval.

Guildford Philharmonic Orchestra brochures are on
sale this evening, also key rings at 75p in the foyer.

THE BELLS

Rachmaninov 1873-1943

Allegro ma non tanto
Lento

Presto
Lento Lugubre

Rachmaninov composed "The Bells" in 1913 and dedicated it to Mengelberg and the Concertgebouw Orchestra of Amsterdam, yet the work was not published until 1920, and even then the full and vocal scores disagreed with one another. Even in the modern photo-reproduction of the 1967 Russian publication of the score there are still discrepancies, and it is up to conductors to make up their minds as to which version is used. Fortunately, he has only one serious choice to make, for Rachmaninov left a revised version of the third movement simplifying the voice parts, not because of the difficulties of the original, but mainly so that the chorus tells more effectively against the vast orchestra. Most conductors play the original Scherzo, but today it has been decided to allow the audience to hear the revised version that Rachmaninov went on adding to through the 1930s.

The work is in effect a choral symphony in four movements, the first being an Allegro, the second a Lento, the third a Scherzo marked Presto and the fourth another slow movement with an Allegro middle section. As is normal in Russian symphonic usage, the accent is not upon development in the music but rather upon contrast and colour and only the different moods suggested by the different atmospheres of bells in Poe's poem form the binding element to make the work a single entity. Rachmaninov succeeds in creating a work quite unlike any other in the choral repertoire. Not only the orchestra but also the chorus are given a bell-like material and although the solo vocal lines enclose the rich Rachmaninov melodic line, even they occasionally have chiming intervals. The orchestration that we are familiar with from the Piano concerti abounds everywhere, but the darker colours of the symphonies invade the score and are consistent with the text.

THE BELLS

I

Listen, hear the silver bells!

Silver Bells:

Hear the sledges with the bells,

How they charm our weary senses with a sweetness that compels,

In the ringing and the singing that of deep oblivion tells.

Hear them calling, calling, calling,

Rippling sounds of laughter, falling

On the icy midnight air;

And a promise they declare,

That beyond Illusions's cumber,

Births and lives beyond all number,

Waits an universal slumber – deep and sweet past all compare.
Hear the sledges with the bells,
Hear the silver-throated bells;
See, the stars bow down to hearken, what their melody foretells,
What a passion that compels,
And their dreaming is a gleaming that a perfumed air exhales,
And their thoughts are but a shining,
And a luminous divining
Of the singing and the ringing, that a dreamless peace foretells.

II

Hear the mellow wedding bells,
Golden bells!
What a world of tender passion their melodious voice foretells!
Through the night their sound entrances,
Like a lover's yearning glances,
That arise
On a wave of tuneful rapture to the moon within the skies.
From the sounding cells upwinging
Flash the tones of joyous singing
Rising, falling, brightly calling; from a thousand happy throats
Roll the glowing, golden notes,
And an amber twilight gloats
While the tender vow is whispered that great happiness foretells,
To the rhyming and the chiming of the bells, the golden bells!

III

Hear them, hear the brazen bells,
Hear the loud alarum bells!
In their sobbing, in their throbbing what a tale of horror dwells!
How beseeching sounds their cry
'Neath the naked midnight sky,
Through the darkness wildly pleading
In affright,
Now approaching, now receding
Rings their message through the night,
And so fierce is their dismay
And the terror they portray,
That the brazen domes are riven, and their tongues can only speak
In a tuneless jangling wrangling as they shriek, and shriek, and shriek,
Till their frantic supplication
To the ruthless conflagration
Grows discordant, faint and weak
But the fire sweeps on unheeding,
And in vain is all their pleading
With the flames!
From each window, roof and spire,
Leaping higher, higher, higher,
Every lambent tongue proclaims:
I shall soon,
Leaping higher, still aspire, till I reach the crescent moon;
Else I die of my desire in aspiring to the moon!
O despair, despair, despair,
That so feebly ye compare
With the blazing, raging horror, and the panic, and the glare,
That ye cannot turn the flames,

As your unavailing clang and clamour mournfully proclaims.
And in hopeless resignation
Man must yield his habitation
To the warring desolation!
Yet we know
By the booming and the clanging,
By the roaring and the twanging,
How the danger falls and rises like the tides that ebb and flow.
And the progress of the danger every ear distinctly tells
By the sinking and the swelling in the clamour of the bells.

IV

Hear the tolling of the bells,
Mournful bells!
Bitter end to fruitless dreaming their stern monody foretells!
What a world of desolation in their iron utterance dwells!
And we tremble at our doom
As we think upon the tomb,
Glad endeavour quenched for ever in the silence and the gloom
With persistent iteration
They repeat their lamentation,
Till each muffled monotone
Seems a groan,
Heavy, moaning,
Their intoning,
Waxing sorrowful and deep,
Bears the message, that a brother passed away to endless sleep.
Those relentless voices rolling
Seem to take a joy in tolling
For the sinner and the just
That their eyes be sealed in slumber, and their hearts turned to dust
There they lie beneath a stone.
But the spirit of the belfry is a sombre fiend that dwells
In the shadow of the bells,
And he gibbers, and he yells,
As he knells, and knells, and knells,
Madly round the belfry reeling,
While the giant bells are pealing,
While the bells are fiercely thrilling,
Moaning forth the word of doom,
While those iron bells, unfeeling,
Through the void repeat the doom:
There is neither rest nor respite, save the quiet of the tomb!

Poem by Edgar Allan Poe

English translation by Fanny S. Copeland from the Russian of K. Balmont.

23rd February 1980 at 7.30 p.m.
Guildford Methodist Church Hall
Guildford Philharmonic Society Members' Evening
A Recital of sacred and secular music by The
Guildford Consort

Sunday 24 February 1980 at 3.00 p.m.
Civic Hall
L'Italiana in Algieri, Rossini
Concerto for violin and orchestra, Tchaikovsky
Symphony No.6 (Pastoral), Beethoven
Nigel Kennedy, Violin
Guest Conductor, James Lockhart

GUILDFORD PHILHARMONIC ORCHESTRA
Director of Music/Conductor: VERNON HANDLEY

First Violins:

Leader:
John Ludlow
Joan Atherton
Christopher Bearman
Sheila Beckensall
Hywel Davies
John Gralak
Kathleen Hamburger
Jonathan Josephs
Robert Lewcock
Linda McClaren
Hazel Mulligan
Martin Pring
Andrew Read

Second Violins:

Roy Glossop
Harold Nathan
Marie Louise Amberg
Constance Ames
Rachel Bunn
Ruth Dawson
David Richmond
Adrienne Sturdy
Ronald Tendler
Susan Thomas
Brian Underwood

Violas:

Stuart Green
William Hallett
Susan Georgiadis
Jean Burt
John Harries
James Swainson
Frederick Campbell
Louisa Koziol

Cellos:

Eldon Fox
Geoffrey Thomas
John Stilwell
Pauline Sadgrove
Tina Macrae
John Hursey
Mary McCleod

Basses:

Kevin Rundell
Michael Lea
Arthur Watts
Randall Shannon
Michael Fagg
Dugald Lees

Flutes:

Henry Messent
Catharine Hill
Celia Nicklin

Piccolo:

Christopher Nicholls

Oboes:

James Brown
George Caird
Jane Marshall

Cor Anglais:

Janice Knight

Clarinets:

Hale Hambleton
Victor Slaymark
William Green

Bass Clarinet:

Paul Allen

Bassoons:

Deirdre Dundas-Grant
Anna Meadows
Stephen Fuller

Contra Bassoon:

David Chatterton

Horns:

Peter Clack
Dennis Scard
Ronald Harris
Valerie Smith
Anthony Gray
George Woodcock
David Clack

Trumpets:

Simon Ferguson
Nicholas Bomford
Patricia Reid

Tenor Trombones:

Alfred Flaszynski
Ian White

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Harp:

Jean Price

Percussion:

Ric Parmigiani
David Corkhill
John Colbourne
Jonathan Bose
Cecil Kearney
Nigel Thomas

Pianoforte:

John Forster

Celeste:

Gordon Kember

Concerts Manager:

Kathleen Atkins

Concerts Assistant:

David Groves

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.

ON THE MOVE

The Orchestra is actively expanding its activities in the South East during the coming months.

On February 7th the Orchestra will have given its annual Schools' Concerts at the Civic Hall, at which official representatives of all the County Music Inspectors in the region were present.

In March the Orchestra will be giving a series of concerts for Schools in Kent and arrangements are being made for Schools in Folkestone to be more closely involved in the Orchestra's visit in May.

With the co-operation of local promoters and music officers, it is hoped that the Orchestra will present a schools' concert in conjunction with a full

programme concert to the public in the evening in other towns in this region. Such arrangements would seem both practical and desirable in the promotion of music to the largest possible audiences and in giving the greatest opportunity for those in the area to hear a professional orchestra.

On February 24th, the Orchestra welcomes guest conductor, James Lockhart, who has been the Musical Director of Staatstheater, Kassel in West Germany since leaving the Welsh National Opera in 1972. The programme will include Beethoven's "Pastoral" Symphony, Rossini's Overture "Italian Girl in Algiers" and Tchaikovsky's Violin Concerto in which the soloist is to be Nigel Kennedy.