

GUILDFORD BOROUGH COUNCIL CONCERTS 1980/81

*Guildford
Philharmonic
Orchestra*



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COUNCIL CONCERTS
1980/81**

**SATURDAY 7 MARCH 1981
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN and JOHN LUDLOW

Philharmonic Choir

**Lesley Garrett
Soprano**

**Elizabeth Ritchie
Soprano**

**Marilyn de Blicck
Mezzo Soprano**

**Wynford Evans
Tenor**

**John Hancorn
Bass**

**Vernon Handley
Conductor**

Lesley Garrett

Lesley Garrett was born in Yorkshire and studied at the Royal Academy of Music and the National Opera Studio. In 1979 she was the winner of the Decca Prize in the Kathleen Ferrier Memorial Competition: in the same year she made three appearances at the Queen Elizabeth Hall, one with Leppard and the English Chamber Orchestra. She gave a highly successful recital at the Purcell Room and took part at the Musica Nel Chiostro production of Orontea in Italy and later in London.

Lesley Garrett is much in demand as a concert artist and operatic soloist.

Elizabeth Ritchie

Elizabeth Ritchie studied singing and piano at the Royal Academy of Music and was selected by the R.A.M. to sing as a soloist at the Purcell Room in a Westmoreland Concert marking the R.A.M's Centenary. Subsequently, with an award from the Vaughan Williams Trust, she studied at the Mozarteum, Salzburg, with Eric Werba. She also secured a bursary from the Worshipful Company of Musicians, while privately she continued her studies with Joy Mammen and, later, with Audrey Langford.

Elizabeth Ritchie joined the Glyndebourne Chorus in 1977 but her interests and experience are, however, by no means confined to the world of opera, as her career to date has already demonstrated. She gave her first Wigmore Hall recital as part of the Young Musicians Series and subsequently, with David Wilson-Johnson, gave another devoted to Wolf's Morike Lieder.

Marilyn de Blicck

Marilyn de Blicck, the only British finalist in the 1979 Benson and Hedges Gold Award, was also the youngest of the four finalists.

A graduate of the University of Glasgow, she was successively awarded Scottish Arts Council and Caird Scholarships to study in London, whilst also attending Master Classes for Singers under Sir Peter Pears at Aldeburgh.

Her recent engagements have included appearances with Christopher Seaman and the Northern Sinfonia and performances of

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

Bach's "St. Matthew Passion" in Edinburgh, King's College Chapel, Cambridge, and Snape Maltings, when Edward Greenfield of *The Guardian* described her singing as having 'a natural gravity, with tone both beautiful and distinctive'.

Wynford Evans

Wynford Evans was born in Swansea. He studied singing with Joyce Newton at the Guildhall School of Music and Drama where he won many prizes.

As one of the country's leading tenors he has travelled widely in Great Britain and on the international scene by 1980 he will have appeared in all the continents of the work.

Apart from his oratorio work, Mr. Evans has performed many times with Kent Opera and with the Netherlands Opera.

Wynford Evans has teamed up very successfully with Carl Shavitz to form a lute ensemble called Fortune's Fire and made several records under the Enigma label with the ensemble.

As soloist, Wynford Evans has appeared on twenty-five records.

John Hancorn

(South East Arts Association
Competition Winner)

John Hancorn is twenty-six years old and was born in Inverness, Scotland, but has been living in the south east for the last fourteen years. He is a Graduate of Trinity College of Music where, among other prizes, he won the Elizabeth Schumann Prize for Lieder. After leaving college, John attended four weeks of Master classes at the Britten-Pears School for Advanced Musical Studies under the direction of Sir Peter Pears.

John Hancorn has performed extensively in oratorio and has also performed at the Wigmore Hall as a result of winning the 1980 South East Arts Young Musicians Platform.

In October he is to join the National Opera Studio and has a busy concert schedule to fulfil, including performances at Kings College, Cambridge and at the Royal Festival Hall.

Vernon Handley

Vernon Handley, Principal Conductor/Musical Director of the Guildford Philharmonic Orchestra, 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 established as "The Orchestra of the South East" with concerts in many towns throughout the South East region from Canterbury to Salisbury. 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 premieres 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. His recording of Elgar's First Symphony with the London Philharmonic Orchestra has recently been released and his recording of the Second Symphony is due to be released this month.

Vernon Handley is now one of Britain's busiest conductors. As well as a full season of concerts with all the major British orchestras, he is also taking on a number of engagements with foreign orchestras including the Stockholm Philharmonic, the NOS Radio Philharmonic Orchestra, Hilversum and the Berlin Radio Symphony Orchestra.

In spite of his busy schedule, Vernon Handley still manages to follow his keen interest in ornithology.

Philharmonic Choir

The Musical Director 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 Handley's 'The Trees So High' with the Philharmonic Orchestra.

Chaconne in G minor **Henry Purcell 1659–1695**

Arranged for strings by W. Gillies Whittaker

Among Purcell's instrumental music were a number of very expressive sonatas for two violins, gamba and continuo as well as some beautiful string fantasias. When W. G. Whittaker was Professor of Music in the University in Glasgow he found the manuscript score of the posthumous "Ten Sonatas of Four Parts" in the Euing Library, Glasgow. The original edition had been in 1697. He took Sonata No.6 and arranged it for a modern string orchestra with the one difference, that it includes three violin parts as well as viola, cello and bass rather than the usual two violins that we find in the modern orchestra.

W. G. Whittaker was himself a resourceful and individual composer and not narrowly academic as some University and Musical Academy musicians become and it was probably the fusion of Chaconne and Fantasia with its attendant expressive qualities that attracted him to Sonata No.6. Certainly any idea of a dry 'working out' must not inform anyone's preconceptions of this Chaconne. In its seven or so minutes, it achieves a great variety of mood as well as revealing Purcell's imaginative writing for his original combination. Purcell was one of the composers for whom Benjamin Britten had an abiding regard and listeners may find certain similarities between the Chaconne and Britten's own love of ostinato or repeated phrase ideas.

Cantata Academica **Britten 1913–1979**

The "Cantata Academica" was written to celebrate the quincentenary of Basle University, and the text has been taken from the charter of that University and from older speeches praising the town. The work is doubly academic in that it not only has the salute to the University as its subject, but also uses musical academic devices in each of its movements, including a serial theme of twelve notes which dominates the first twelve movements in the following order: G - F - E flat - E - F sharp - A - D - B flat - C - D flat - C flat - A flat... The thirteenth movement returns to G, and at the beginning of the

eight movement the theme is heard as a continuous melody. When one considers the associations of the word 'serialism' nowadays, it is an added joke that this particular work remains firmly tonal. Britten does not expect his audience to appreciate all the academic points laid out above and the work relies on a brilliant set of contrasts for its effects.

The opening Corale gives simple phrases to the chorus and underlines them strikingly with a rhythmic orchestral accompaniment. This Corale will return as the last movement of the piece. By complete contrast, the second movement is lyrical: the tune sung by the male voices being answered in melodic inversion by the soprano and altos, eventually the two versions being heard together. Next comes a florid recitative for tenor, followed amusingly by an arioso pomposo for bass. The contrast between the pomposity and the next movement, a graceful duet for soprano and alto soloists, is typical of Britten's most effective writing. The duet leads directly to the tranquil recitative for tenor, and the first part ends with a presto Scherzo recalling Verdi in melodic shape.

The second part begins with a statement of a serial theme, and a straightforward fugue. The duet that follows this is itself made of contrasts, the bass soloist singing very dotted rhythms in praise of the city, the final phrase of the Latin (As if a common fatherland to all men) being given to the contralto, who sings the smoothest possible line. The next movement, with soprano solo singing very beautifully about the suitability of calling Basle the Royal city, has an accompaniment of a hummed traditional students' song contributed by the choral tenors and basses. A further florid recitative for tenor leads to the twelfth movement, where soloists and chorus jubilantly praise the city. The festivity of this movement eventually explodes into the recapitulation of the Corale.

PARS 1

1. CORALE—Solisti e coro
Bonorum summum omnium
humanae vitae labilis
vel hoc sit, quod dono dei
assiduum per studium
mortales adipisci valeant
scientiae margaritam,

II. ALLA ROVESCIO—Coro
quae bene beateque vivendi viam
praebet
et ad mundi arcana cognoscenda
dilucide introducit
et hac in terrena statione natos
evehit in sublimes

III. RECITATIVO—Tenore solo
At huius caelestis doni
Basileae quis auctor fuit,
quis bonus gentis Ruracae
genius clarusque conditor?

IV. ARIOSO—Basso solo
Majorum imprimis virtus,
amans bonarum artium,
vecti pulchrique provida,
et audax magnanimitis
senatus atque populi;

V. DUETTINO—Soprano ed alto soli
tum vero Aeneas Sylvius,
hic nostrae Romae Romulus,
qui civitatem de se bene meritam
instructa privilegiis
professionum omnium
ornavit academia.

VI. RECITATIVO—Tenore solo
Et gubernacula mundi qui tenet
preces propitius exaudivit
conditorum sese orantium:

VII. SCHERZO—Solisti e coro
ut ad longaeva tempora
floreat studium generale,
quo fides propagetur,
justitia servetur,
tuendae sanitati consulatur,
quodque idem sit philosophiae fons
irriguus,
de cuius plenitudine hauriant
universi litterarum
cupientes imbui documentis.

PARS II

VIII. TEMA SERIALE CON FUGA—
Coro
Docendi ac discendi aequitati
in peregrinos comitas consociatur.
Venerint ex omnibus orbis terrarum
regionibus:

IX. SOLI E DUETTO—
Alto e basso soli
Rhenana erga omnes urbs
humana et hospitalis est
et tamquam hominum quaedam
patria communis.

X. ARIOSO CON CANTO
POPOLARE—
Soprano solo e coro maschile
ut iustissime Basilea audiat.

XI. RECITATIVO—Tenore solo
O cives Basilienses,
tam nobilem academiam
auxisse semper vobis laudi sit.

XII. CANONE ED OSTINATO—
Solisti e coro
Nos autem cuncti hoc festo die
ex animi sententia
optamus et precamur: Sit
opibus firma, copiis locuples.
Basilea patria in perpetuum
laudibus ambla, virtute honesta.

XIII. CORALE CON CANTO—
Soliste e coro
vigeatque academia libera
in libera civitate,
sempiternum decus atque ocellus
inclytæ Basileae.

Soloists: Elizabeth Ritchie
Marilyn de Blicke
Wynford Evans
John Hancorn

INTERVAL

Mass in C minor (K.427) Mozart 1756–1791

The Mass in C Minor and the Requiem are the most impressive of Mozart's religious works. The Mass is a very important landmark in Mozart's development because when he broke with the Archbishop of Salzburg and went to Vienna, he became acquainted with the works of Bach and Handel for the first time. The two great masters of Church music made a tremendous impression on Mozart and he came to the writing of his religious works thereafter with a new zeal and freshness. The first work after his study of Bach and Handel was the C Minor Mass of

1782–1783. There was also a personal reason for the composition: his fiancée Constance Weber, was ill and he promised to write a Mass after her recovery. He wrote to his father, “As for the Mass, it is quite correct that it has not flowed from my pen without previous intention, I really promised it in my heart”. When he had married, in August 1782, he at once started the work. A number of personal problems interrupted the writing of the Mass and when Mozart arrived back in Salzburg in 1783, he merely took with him the completed movements which were the Kyrie, Gloria, Sanctus and Benedictus. The Credo was in pieces and the Agnus Dei not begun. At the first performance Constanze sang the soprano solo part. How Mozart filled in the parts lacking in the Mass, or even whether he did, is unknown; editions have appeared in which one of his pupils and later editors have put in sections from one or more of his other works. He never completed the remaining sections, but it is in the complete form that the work is generally performed because it gives a true picture of the new Church music style which Mozart took on after his study of the works of the Baroque masters. The deep faith and the sublime and happy faith stand side by side in the huge contrasts of this work. The strict seriousness of the Kyrie includes a coloratura Christe eleison for soprano. The Gloria is all Handel; the Laudamus te the very spirit of Italian Opera. And so on right through the work, contrasts and styles blended by Mozart’s symphonic brilliance culminating in the sublime fugato for double chorus, Osanna.

I. KYRIE

“Kyrie”—Soprano and Chorus

II GLORIA

“Gloria”—Chorus

“Laudamus te”—Mezzo Soprano

“Gratias”—Chorus

“Domine”—Soprano Duet

“Qui tollis”—Chorus

“Quoniam”—Soprano, Mezzo Soprano and Tenor

“Jesu Christe—Cum sancto spiritu”—Chorus

III. CREDO

“Credo”—Chorus

“Et incarnatus est”—Soprano

IV SANCTUS

“Sanctus” and “Osanna”—Chorus

“Benedictus”—Quartet: Soprano, Mezzo Soprano,
Tenor and Bass

Soloists: Lesley Garrett
Marilyn de Blicck
Wynford Evans
John Hancorn

ON THE MOVE

During this past week the orchestra has given a series of concerts for schools at the Central Halls, Chatham, at the invitation of Kent County Council. The five concerts, conducted by Dr. Bela de Csillery, followed a highly successful similar series for Kent schools during the spring of 1980.

The orchestra’s educational activities continue to expand and on April 1st it is to give a schools’ concert preceding its public appearance at the Congress Theatre, Eastbourne that evening. Vernon Handley will conduct Weber’s Overture ‘Der Freischutz’ and Sibelius’ Second Symphony and the soloist in Tchaikovsky’s First Piano Concerto will be Ilana Vered whom Guildford audiences will have the opportunity to hear on Sunday 22nd March.

The Tchaikovsky concerto will occupy the second part of this Sunday afternoon concert and will also be conducted by Vernon Handley. Mendelssohn’s “Hebrides” Overture and Bizet’s youthful and ebullient Symphony in C open the programme and for this part of the concert the orchestra welcomes guest conductor, John Forster.

Sunday 22 March
Civic Hall at 3.00 p.m.

Hebrides Overture, Mendelssohn*
Symphony in C, Bizet*
Piano Concerto in Bb minor,
Tchaikovsky

Ilana Vered, Pianoforte
John Forster, Guest conductor*

DELPHONIC ENSEMBLE JAPAN
Sunday 29th March at 7.45 p.m.

JAPANESE MUSIC PAST AND PRESENT

The Civic Hall Guildford will be the final venue in an eight nation European tour by the prestigious Delphonic Ensemble Japan, one of the foremost performing groups of Japanese traditional and contemporary music.

Performing in traditional dress, these four outstanding musicians will bring the sounds of the East to the West. The haunting beauty of traditional Japanese music played on the shakuhachi, koto and shamisen. The energy and excitement of new Japanese music using electronics, percussion and traditional instruments.

The concert will be introduced by Neil Sorrell, lecturer at York University, who will also illustrate the background to the varied programme.

Tickets at £2 (with £1 concession to Senior Citizens and Students) available from Civic Hall Box Office.

Enquiries Civic Hall Guildford (67314) and Guildford Philharmonic Orchestra Guildford (73800).

The tour is supported by the Japan Foundation and promoted by Guildford Philharmonic Society on behalf of Guildford Philharmonic Orchestra.

GUILDFORD SINGERS

President: John Alldis

Vice President: Vernon Handley

SATURDAY 4 APRIL at 7.30 p.m.

Rejoice in the lamb, Britten
The Twelve, Walton
Mass in D, Dvorak

Heather Keens Mari Williams
Philip Salmon Peter Medhurst

Organ – Peter Wright
Conductor – Stephen Cleobury

GUILDFORD CATHEDRAL
(by kind permission of the Dean & Chapter)

ADMISSION BY PROGRAMME:
£2 from A & N and SPCK, Guildford
and choir members

For further information please contact:

John Evans – Guildford 71221 (day)
Guildford 898297 (evening)

GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor
Vernon Handley

First Violins:

Associate Leaders
Hugh Bean
John Ludlow
Sheila Beckensall
John Gralak
Kathleen Hamburger
Richard Kirkland
Robert Lewcock
Linda McClaren
Cyril Newton
Susan Thomas
David Towse
Gil White

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Marie Louise Amberg
Ruth Dawson
Marilyn Downes
Peter Fields
Andrew Laing
David Richmond
Ronald Tendler
Mark Thomas

Violas:

David Newlands
William Hallett
Frederick Campbell
James Walker
Timothy Grant
Julius Bannister
John Harries
Len Lock

Cellos:

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

Basses:

John Bass
Colin Paris
Stephen Martin
Douglas Lees
Michael Fagg

Flutes:

Henry Messent
Christopher Nicholls

Oboes:

James Brown
George Caird

Clarinets:

Hale Hambleton
Victor Slaymark

Bassoons:

Nicholas Hunka
Anna Meadows

Horns:

Peter Clack
Dennis Scard
David Clack
George Woodcock

Trumpets:

Clifford Haines
Michael Hinton

Tenor Trombones:

Ian White
Graham Bolton

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Timpani:

Roger Blair

Percussion:

Charles Fullbrook
David Corkhill
Jack Lees
John Donaldson

Harp:

Kate Wilson

Piano/Celesta:

Callum Ross

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 or rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.