

GUILDFORD BOROUGH COUNCIL CONCERTS 1980/81

*Guildford
Philharmonic
Orchestra*



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COUNCIL CONCERTS
1980/81**

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

Guildford Philharmonic Orchestra

Associate Leaders:
HUGH BEAN and JOHN LUDLOW

**Jack Brymer
Clarinet**

Philharmonic Choir

**Teresa Cahill
Soprano**

**Ian Partridge
Tenor**

**Vernon Handley
Conductor**

Jack Brymer

Jack Brymer was born in South Shields, Co. Durham, and studied at London University. He spent his early adult years as a schoolmaster, and after war service with the RAF he returned to that profession until 1947, when he was invited by Sir Thomas Beecham to take the post of Principal Clarinet with the Royal Philharmonic Orchestra, a post he occupied for sixteen years. During this time he extended his activities to chamber music and solo playing both here and abroad, and was a founder member of several well-known ensembles such as The Wigmore, The London Baroque and The Prometheus Ensemble. He was also a professor at the Royal Academy of Music. Between 1963 and 1972 he was Principal Clarinet with the BBC Symphony Orchestra and he now holds the same position with the London Symphony Orchestra as well as being a member of the Tuckwell Wind Quintet, the Robles Ensemble and the Music Group of London.

Jack Brymer is often seen and heard on television and radio not only as a performer but as a talker on musical topics. He has recorded most of the important works for his instrument and is Director of the well-known London Wind Soloists as well as a professor at the Royal Military School of Music, Kneller Hall.

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, with Ian Partridge as soloist, and in 1976 recorded Handley's 'The Trees So High' with the Philharmonic Orchestra.

Teresa Cahill

Teresa Cahill studied at the Guildhall School of Music and at the London Opera Centre. In 1969 she joined the Glyndebourne Festival Chorus and, in the following year, won the John Christie award and made her solo debut in "Die Zauberflöte". Last year she returned

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

to sing in the Glyndebourne Festival production of "Falstaff".

In 1970 she joined the Royal Opera House, Covent Garden and in 1976 she made her debut at La Scala, Milan in the Royal Opera production of "La Clemenza de Tito" and "Peter Grimes".

Miss Cahill has appeared with the Welsh National Opera, the English Opera Group, Scottish Opera and last autumn she made her English National Opera debut.

Teresa Cahill's concert career includes appearances at the Proms, the Edinburgh Festival and the Royal Festival Hall with all the major British orchestras. Opera and concert engagements have taken her to Denmark, Sweden, Holland, Belgium, Italy, West Germany and North America. She made her USA debut in 1972 and returned in 1975 to sing the *Missa Solemnis* with the Boston Symphony Orchestra under Colin Davis.

Miss Cahill has also recently sung in performances of "The Ring" at Covent Gardens and in "Rheingold" at the Royal Festival Hall with Sir Georg Solti.

Ian Partridge

Ian Partridge is a lyric tenor with a voice which one critic described as "outstandingly lovely". He is in great demand as an oratorio singer and has attained international recognition. He has performed in many European centres and has probably received the widest acclaim from recitals of German, English and French songs and from his performances of the Evangelist's role in the two Bach Passions. His numerous broadcasts have ranged from Plainsong to First Performances and the variety of his artistry is reflected in his extensive list of recordings, including Finzi's 'Intimations of Immortality' recorded with the Guildford Philharmonic Orchestra and Philharmonic Choir conducted by Vernon Handley. In Great Britain, in addition to his regular radio and television broadcasts and appearances at the BBC Promenade Concerts, he works with most of the major orchestras.

He has a great affinity with the music of Benjamin Britten: a recent tour of Australia included three performances of "Les

Illuminations" at the Sydney Opera House and Thames Television's entry of the cantata "St. Nicholas" with Ian Partridge in the title role won the coveted Italia Prize at the Venice Festival.

Ian and his sister, Jennifer Partridge, who accompanies him for recitals, decided on musical careers from an early age and both won scholarships to the Guildhall School of Music and Drama in London. The artist enjoyed several years with the Purcell Consort of Voices before leaving when solo engagements required all his time.

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.

Overture 'Derby Day'

William Alwyn b.1905

'Derby Day' was written in 1960 and follows the composer's powerful Fourth Symphony. There is no programme in the score but the connection between the title and the music is easy for the listener because Alwyn prescribes a galloping 6/8 with cross rhythms and lively accents. The Overture starts with a fortissimo descent on trumpets and trombones across the first two bars of which is heard a tremendous flourish on the strings, clarinets and bassoons. After a moment of quiet the basic 6/8 material is heard fragmented on solo bassoon and clarinet, the shape of the first flourish outlined in the strings and the shape of the brass descent is now given in duplets to the whole orchestra. The development of this material proceeds in vital orchestration with solos for the first trombone, the first horn and the first trumpet. The wide range of that first flourish must be kept in mind if the up and down nature of this first section is to be really enjoyed. The liveliness of the music owes a lot to the composer's integrity in using ready made modes which dictate the tunes and their harmony. That he has been influenced by Indian music probably contributes to this procedure but the result is a perfectly natural and self generating forward impulse. This material eventually burns itself out and the stage is set for a long and smooth tune introduced by the solo trumpet declamando but reaching full fruition on the first and second violins. It is accompanied all the time by the chattering 6/8 and when eventually the brass take it up, the woodwind and strings surround them with the gallop. That tune, too, winds itself down and we are set to receive further elaboration of the first material in a varied recapitulation which eventually concedes that the tune as well should be allowed in again to complete the work. An Overture which sustains interest in the material and compels admiration for its energy from the first bar to the last.

Clarinet Concerto

Wilfred Josephs b.1927

Adagio – Presto

Molto Adagio e semplice

Allegro con fuoco

Composer's programme note for the world première on 12th June 1976 in the Usher Hall, Edinburgh

In the spring of 1975 I received a mysterious telephone call from my librettist friend Edward Marsh. In a low *chalumeau* sort of voice he asked me if I would like to write a clarinet concerto? In an equally sepulchral voice I asked him when had *he* learned to play the clarinet? In a still lower voice he replied that he hadn't but that a friend of his was the principal clarinettist of the Scottish National Orchestra. I replied that Newcastle upon Tyne (where I was born) was almost in Scotland and that I had had a Scottish grandmother and had always wanted to write a clarinet concerto since I heard the Mozart and Brahms clarinet works when I was at college (studying dentistry) and to tell his friend all this. He then lowered his voice two more octaves to reveal that his friend didn't actually play the clarinet – but his friend's son-in-law; in other words his friend was the mother-in-law of the clarinet-playing "commissionaire"-to-be. He finally revealed, in a *basso hyperprofundo*, that this lady lived in our road and that our dogs had actually met but we hadn't.

This complicated chain of communication meant that Keith Pearson – soloist in the first performance – had made a long distance call from Glasgow to London to his wife's mother (in our street), who had telephoned our mutual friend around the corner (in the street where we *used* to live), who had telephoned me (who had said "yes" to him), who had telephoned the lady in our street, who had telephoned her son-in-law in Glasgow, who telephoned me to say "I hear you'd like to write me a clarinet concerto . . ." and that is how tonight's work came about.

The composition was actually begun on 13 May 1975 and the short score outlining the complete work finished in a relatively short space of time – ten days of intense concentration (which leaves a composer emotionally drained, weak, limp) ending on 23 May 1975. Then orchestration and inevitable revisions took from 27 May till 19

July when the twenty-three minute concerto was complete.

The orchestration is for a small orchestra requiring a minimum of twenty-six players plus the soloist though augmentation of the strings and percussion is permissible.

I chose to use the Clarinet in A as the solo instrument rather than in B flat in order to have the use of the lowest C sharp which was essential to my compositional thought; around this solo clarinet is the orchestra of two flutes (the first doubling optional alto flute, the second doubling piccolo), no oboes or clarinets, two bassoons (the second doubling optional contrabassoon), two horns, a celeste, harp, one (or more) percussionist and a minimum of six, four, three, three, one string players.

The percussionist has to play timpani, side drum, zylphone, glockenspiel, large bass drum, cymbals and tambourine (with jingles) but not all at the same time.

The concerto is in three movements: the first movement is a binary form in which the opening *adagio* outlines material which is then developed in the succeeding *presto*. At one point in the fast section the solo clarinet and the orchestra swap rôles: where the orchestra was playing the opening theme of the concerto and the soloist spinning a filigree web around it, the positions now reverse and the clarinet plays the theme, the orchestra the filigree. A *quasi cadenza* directed to be played *in tempo* brings the first movement to a quiet close (circa ten minutes).

The middle movement is a song-like slow movement lasting about six minutes and should speak for itself.

The final movement – *allegro con fuoco* – is strongly rhythmic (perhaps even some Scottish flavour may be imagined?) and requires a great deal of *virtuoso* playing by both soloist and orchestra. It culminates in another short cadenza (again *in tempo*) which leads to a *sotto voce* ending.

There's very little more I can say about the work without delving unnecessarily into the "then at figure 4 the retrograde inversion returns in tritonic intervals" type of analysis – which is abhorrent to me and pretty useless to you, the listener. Maybe the best thing to do is just to listen. I hope you enjoy it.

INTERVAL

CANTATA: THE BEATITUDES

Bliss 1891–1975

I can recall only two settings of the Beatitudes prior to Bliss': Liszt's simple and straightforward setting, which he later incorporated into his oratorio *Christus*, and the lengthy and uneven oratorio by César Franck which is padded out with dreary moralizing and in which a melodramatic Satan emerges from his rightful place in grand opera.

Sir Arthur Bliss found the ideal solution to a difficult problem. Only three of the Beatitudes appear singly: the first two, and then five to eight are grouped together: and so the monotony of continual single presentation is avoided. The first two are each preceded by a fanfare motive which recurs, variously orchestrated, throughout the work – but the soloists *sing* it before the fourth Beatitude. It provides, in ethereal form, an introduction to the exquisite epilogue, which has words from a prayer by Jeremy Taylor, 'O blessed Jesu, who art become to us a fountain of peace and sanctity'. The use of this motive beautifully unifies the whole work. Jeremy Taylor is one of three great seventeenth-century devotional writers whom Bliss, in collaboration with the late Christopher Hassall, drew on for a spiritual commentary on the Beatitudes. The other two are Henry Vaughan, whose poem 'The Mount of Olives' significantly precedes the first two Beatitudes, and George Herbert. The two parts of Herbert's poem are set as separate numbers. In the first of these 'Rise heart, thy Lord is risen', which is full of Easter joy, Bliss illustrates Herbert's musical symbolism; the lute (harps), the 'wood to resound his name' (woodwind), the strings, the 'three parts vied and multiplied' of the poem. In 'I got me flowers to strew thy way', the second half of the poem, Bliss effectively introduces one of the Easter antiphons from the Roman rite, and exultant Alleluias. Vaughan's poem 'The Call', following on the fourth Beatitude, with phrases for unaccompanied chorus, is one of the loveliest parts of the cantata. The choral writing, throughout, is of splendid quality. The score is headed with a quotation from John Donne '... we, except God say another *Fiat*, shall have no

more day'. The long orchestral introduction (*allegro violente*), the music breaking out again more briefly in an interlude after 'The Call', vividly represents the troubled world of today, largely indifferent to the sublime message of the Beatitudes. Verses from Isaiah, 'The lofty looks of man shall be humbled', provide a powerful movement following on a lovely setting for solo soprano, of the Beatitude about the meek: and Dylan Thomas's poem, partly quoting words of St. Paul, 'And death shall have no dominion', is even more dramatically set. This is superb. The enemies of good men rise up, as the ninth and last Beatitude ends, in a hymn of hate, ending with a terrible shout of 'Kill!'. Then comes the quiet peace and holiness of Jeremy Taylor's prayer. It is most moving. So ends a work inspiringly devised and carried out for the Coventry Cathedral Festival; it is no occasional work, but a testament of beauty and truth for our times, for all times.

Alec Robertson.

GUILDFORD PHILHARMONIC SOCIETY

June Jazz Band Ball
Friday 5th June 1981
8.30 p.m. - 1.00 a.m.
Civic Hall Guildford

THE ROARING TWENTIES JAZZ BAND

Tickets £7.50
(including Buffet Supper & Wine)

Available from Civic Hall Box Office, or the Society's stand in the foyer during today's concert, or from the Hon. Treasurer, R. A. Forrow, Flat 3, 6 Mareschal Road, Guildford (tel: 75274), Mrs. K. Apsion (tel: 34872) or from any committee member.

GUILDFORD PHILHARMONIC ORCHESTRA 'ON THE MOVE'

Tonight's concert is the last in the present season and the orchestra thanks all its regular concertgoers for their loyal support throughout the past year which, despite these stringent times for the arts, has made the 1980/81 concerts such a great success.

The Orchestra also recognises and very much appreciates the voluntary service given by the Red Cross at all concerts as well as all the assistance given by members of the Guildford Philharmonic Society throughout the season.

The first concert in the next season will be on 20th September 1981 and full details of the 1981/82 programmes, including the favourable discounts on subscription to all concerts, will be available very shortly.

In the meantime, information can be obtained from any member of the Series 'Working Party' who can be recognised by a blue lapel badge and who will be glad to help with any enquiries.

JULY 11th GALA CONCERT (Guildford/Freiburg Association)

On July 11th the Guildford Philharmonic Orchestra will be giving a gala concert at the Civic Hall as the final event in a Festival of Arts and Music organised by the Guildford/Freiburg Association to be attended by Civic Dignitaries and the Plenipotentiary to the German Ambassador.

The programme, reflecting the accord of this Anglo-German liaison, begins with Brahms' Academic Festival Overture and Beethoven's First Piano Concerto in which the soloist will be Yasmine Backhaus, a young pianist who, while living in Freiburg, is establishing herself with performances with some of the finest orchestras in Germany including the Berlin Philharmonic.

Vernon Handley will conduct Delius' "A Walk to the Paradise Garden" and Elgar's "Enigma Variations" in the second part.

The orchestra is grateful to Coombes (Guildford) Ltd., and Ind Cooper Friary Meux Ltd., for financial assistance towards this concert.

Tickets are available a month in advance

GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor
Vernon Handley

First Violins:

Associate Leaders:

Hugh Bean
John Ludlow
Kathy Adams
Sheila Beckensall
Vito Gambazza
John Gralak
Robert Lewcock
Ann MacDonald
Peter Newman
Geoffrey Short
Alec Suttie
David Towse
Gil White

Second Violins:

Nicholas Maxted-Jones
Rosemary Roberts
Marie Louise Amberg
Gordon Buchan
Ruth Dawson
Marilyn Downes
Peter Fields
Martin Gill
David Richmond
Adrienne Sturdy
Elizabeth Suttie
Ronald Tendler

Violas:

Eric Sargon
James Walker
James Swainson
Philip Bennett
Laurie Bannister
Courtney Hall
Susan Dench
Leonard Lock

Cellos:

Eldon Fox
Geoffrey Thomas
Pauline Sadgrove
Tina Macrae
David Boswell-Brown
Darrell Davison
Janet Reed

Basses:

Peter Hodges
Arthur Watts
Colin Paris
Neil Watson
Stephen Williams
Dugald Lees

Flutes:

Henry Messent
Catharine Hill

Alto Flute:

Henry Messent

Piccolo:

Christopher Nicholls

Oboes:

James Brown
Janice Knight

Clarinets:

Hale Hambleton
Victor Slaymark

Bassoons:

Nicholas Hunka
Anna Meadows

Contra Bassoon:

Nicholas Hunka

Horns:

Gordon Carr
Dennis Scard
Lyn Evans
George Woodcock
Ronald Harris

Trumpets:

Clifford Haines
Nicholas Bomford

Trombones:

Ian White
Chris Guy

Bass Trombone:

Robin Turner

Tuba:

John Elliott

Percussion:

Charles Fullbrook
Jack Lees
Rodney Newton

Harp:

Cherry Isherwood
Jane Lister

Celesta:

John Forster

Organ:

Margaret Phillips

Timpani:

David Hockings

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.

Avoid Box Office queues and save money.

Guildford Philharmonic Orchestra
SUBSCRIPTION SERIES 1981/82

12 Concerts for the price of 10!

SEASON COMMENCES 20th SEPTEMBER 1981

FULL DETAILS AVAILABLE NEXT MONTH FROM THE GUILDFORD
PHILHARMONIC ORCHESTRA'S OFFICE: THE LODGE, ALLEN
HOUSE GROUNDS, CHERTSEY STREET, GUILDFORD. Tel: 73800.

Support the Orchestra for a season



THE BEATITUDES

Orchestral Prelude – A Troubled World

(. . . we, except God say
Another *Fiat*, shall have no more day.)

John Donne

THE MOUNT OF OLIVES

Sweete, sacred hill! on whose fair brow
My Saviour sate, shall I allow

Language to love

And Idolize some shade, or grove,
Neglecting thee? such ill-plac'd wit,
Conceit, or call it what you please,

Is the braines fit,
And meere disease;

Yet, if Poets mind thee well
They shall find thou art their Hill,
And fountaine too.

Their Lord with thee had most to doe;
He wept once, walkt whole nights on thee,
And from thence (his suff'rings ended)

Unto glorie
Was attended

Henry Vaughan

First and Second Beatitudes

*Blessed are the poor in spirit, for theirs is the kingdom
of heaven.*

*Blessed are they that mourn, for they shall be com-
forted.*

EASTER

Rise, heart; thy Lord is risen. Sing his praise
Without delays,

Who takes thee by the hand, that thou
likewise

With him mayst rise:

That, as his death calcined thee to dust,
His life may make thee gold, and much more,
just.

Awake, my lute, and struggle for thy part
With all thy art.

The crosse taught all wood to resound his
name,

Who bore the same.

His stretched sinews taught all strings, what
key

Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:

Or, since all musick is but three parts vied
And multiplied,

O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

George Herbert.

*Haec dies quam fecit dominus: exultemus et laetemur
in ea,*

Hallelujah.

I got me flowers to strew thy way;
I got me boughs to many a tree:
But thou wast up by break of day,
And brought 'st thy sweets along with thee.

The Sunne arising in the East,
Though he give light, and th' East perfume,
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many sunnes to shine endeavour?
We count three hundred, but we misse:
There is but one, and that one ever.

George Herbert.

Third Beatitude:

Blessed are the meek, for they shall inherit the earth.

The lofty looks of man shall be humbled, and
the haughtiness of men shall be laid low, and
the Lord alone shall be exalted in that day.

And the idols he shall utterly abolish.

And they shall go into the holes of the rocks,
and into the caves of the earth, for fear of the
Lord, and for the glory of his majesty, when
he ariseth to shake terribly the earth, and the
Lord alone shall be exalted in that day.

Adapted from Isaiah, 2, 10-20.

Fourth Beatitude:

Blessed are they that hunger and thirst after righteousness, for they shall be filled.

THE CALL

Come, my Way, my Truth, my Life:

Such a Way, as gives us breath:

Such a Truth, as ends all strife:

Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:

Such a Light, as shows a feast:

Such a Feast, as mends in length:

Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:

Such a Joy, as none can move:

Such a Love, as none can part:

Such a Heart, as joys in love.

George Herbert.

ORCHESTRAL INTERLUDE

Fifth, sixth, seventh and eighth Beatitudes:

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake, for theirs is the kingdom of heaven.

And death shall have no dominion.

Under the windings of the sea

They lying long shall not die windily;

Twisting on racks when sinews give way,

Strapped to a wheel, yet they shall not break;

Faith in their hands snap in two,

And the unicorn evils run them through;

Split all ends up they shan't crack;

And death shall have no dominion.

And death shall have no dominion.

No more may gulls cry at their ears

Or waves break loud on the seashores;

Where blew a flower may a flower no more

Lift its head to the blows of the rain;

Though they be mad and dead as nails,

Heads of the characters hammer through daisies;

Break in the sun till the sun breaks down,

And death shall have no dominion.

Dylan Thomas.

Ninth Beatitude:

Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

Voices of the Mob

Revile him! Persecute him! Say all manner of evil against him! Destroy him! Kill!

EPILOGUE

O blessed Jesu, who art become to us the fountain of peace and sanctity, of righteousness and charity, of life and perpetual benediction,

Imprint in our spirits these glorious characteristics of Christianity,

That we by such excellent dispositions may be consigned to the infinity of blessedness, which thou camest to reveal and minister and exhibit to mankind,

For thou, O holy Jesu, art our hope, and our life, and glory, our exceeding great reward, Amen.

Jeremy Taylor.

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