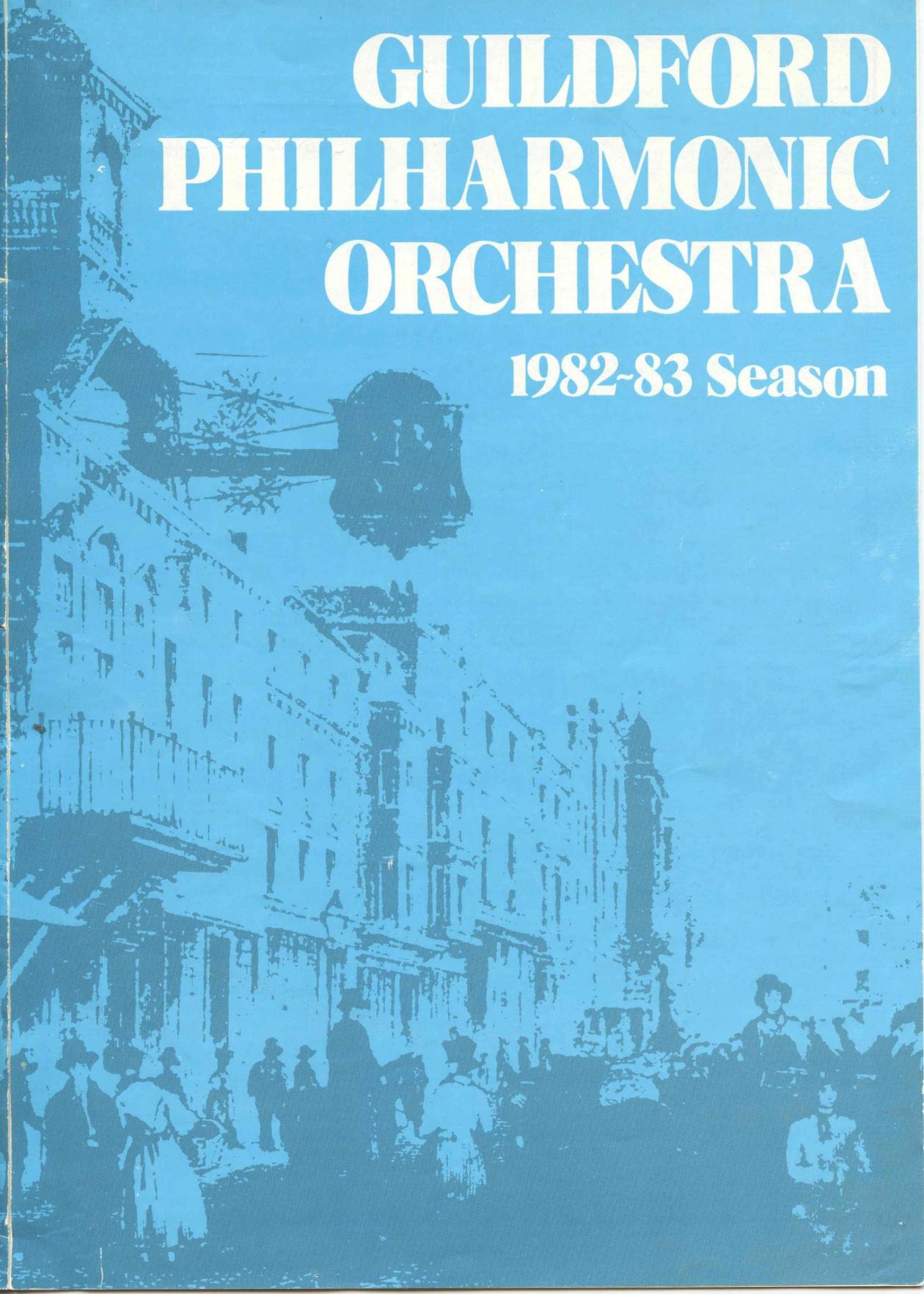


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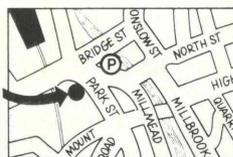
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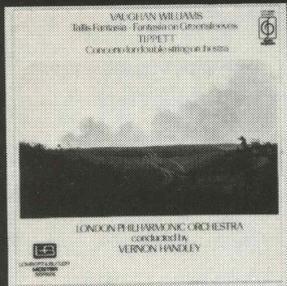
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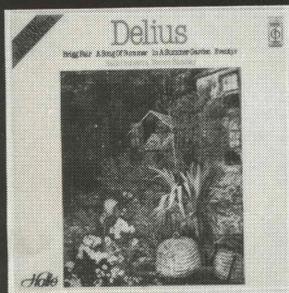
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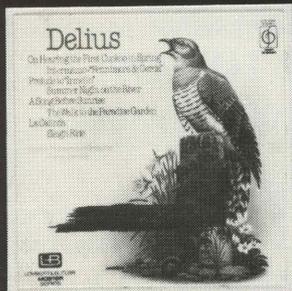
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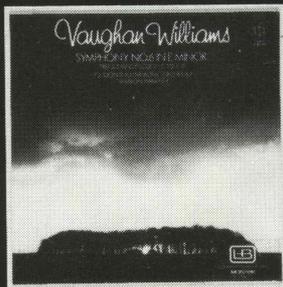
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Leader: JOHN LUDLOW

**PAUL CROSSLEY,**  
Pianoforte

**AMERAL GUNSON,**  
Mezzo Soprano

**NEIL MACKIE**  
Tenor

**LAWRENCE WALLINGTON**  
Baritone

**PHILHARMONIC CHOIR**

**VERNON HANDLEY**  
Conductor

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

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## Paul Crossley

"In the past few years, Crossley has perfected a keyboard maitrise which should be the envy of most pianists in this country." This recent remark by the music critic of the *Financial Times* is typical of the kind of critical reaction which currently greets a performance by Paul Crossley, who, at the age of thirty-eight, is now firmly established as one of the finest musicians of his generation.

He studied firstly with Fanny Waterman, and later, in Paris, with Yvonne Loriod and Olivier Messiaen, and his professional career was launched by his prize in the Concours Olivier Messiaen at the 1968 Royan Festival. Since then he has played on concert platforms all over the world, and worked with many of the greatest orchestras and conductors.

In 1976 he was the soloist in the Royal Concert given in the presence of Her Majesty the Queen and the Duke of Edinburgh, and in 1980 he gave a recital at Sandringham House in the presence of Her Majesty Queen Elizabeth the Queen Mother in celebration of her 80th birthday.

Paul Crossley's gramophone recordings reflect his broad musical sympathies – Weber, Liszt, Tchaikovsky, Franck, Stravinsky, Berg, Hindemith, Messiaen, and the complete piano works of Fauré, Janacek and Tippett. In addition, his partnership with the violinist Arthur Grumiaux has led to records of Schubert and the Sonatas of Fauré (the latter won the Chamber Music Award of the Academie due Disque Francais, 1979).

In 1983 he will be performing, in Britain and the USA, the complete piano works of Ravel. Indeed, it is in the field of 20th century music that Paul Crossley is renowned as one of the world's foremost authorities. A recent article in *The Times* stated that "as a Messiaen pianist he has no equal", whilst his championship of the music of Tippett has been one of the constant and most important aspects of his career, and is justly celebrated. In 1973 he gave the world première of Tippett's Piano Sonata No.3 which was written specially for him, and he is particularly proud that in 1983 the composer will start work on a new piece for him.

## Ameral Gunson

Ameral Gunson studied at the Guildhall School of Music and Drama, and was a pupil of Walter Gruner.

Miss Gunson is a frequent performer on BBC Radio 3 and in the London concert halls, with appearances this season at the Royal Festival Hall including Bruckner's *Te Deum* and Liszt's *Missa Solemnis* with Goldsmiths Choral Union and the London Philharmonic Orchestra, and a Beethoven cantata broadcast live with the BBC Symphony Orchestra conducted by Rudolf Barshai. Other recent appearances include the Camden Festival, the Songmakers' Almanac, and the City of Birmingham Symphony Orchestra conducted by Simon Rattle – with whom she performed and recorded Janacek's "Glagolitic Mass".

Other BBC recordings include recital programmes with Paul Hamburger, "The Gondoliers" with Sir Charles Mackerras, and the first performance of "Pas de Quatre" composed and conducted by Rozhdestvensky.

Her roles in opera have included Cherubino in "Le Nozze di Figaro", and Hermia in "A Midsummer Night's Dream". She has also sung much very modern repertoire, notably Chailly's "Trial by Sea", Lutyens' "Isis and Osiris", and in the broadcast of Iain Hamilton's radio opera, "Tamburlaine". In 1979, she created the title role in Stephen Dodgson's opera "Margaret Catchpole".

## Neil Mackie

Neil Mackie was born in Aberdeen and studied at the Royal Scottish Academy of Music and then at the Royal College of Music. In 1980 he was elected to a Gulbenkian Fellowship. He is now a pupil of Sir Peter Pears.

His close association with the Fires of London began with "The Martyrdom of St. Magnus", Peter Maxwell Davies' chamber opera performances of which Mr. Mackie has given in Germany, Holland, Poland and many British Festivals. In 1980 he took part in Maxwell Davies' opera "The Lighthouse" in the highly successful first performance at the Edinburgh Festival, and performances last year at the Bergen, Florence, Holland, Bath and Aldeburgh Festivals.

Recent broadcast concerts include Britten's "Serenade" with Sir Charles Groves and the BBC Scottish Symphony Orchestra, and Weill's Berliner Requiem at the Edinburgh Festival with the London Sinfonietta. He appears all over Britain, in oratorio, and also in recital, often with his wife Kathleen Livingstone, this year performing at the Brighton, Cambridge and Aldeburgh Festivals, the Barbican Centre with the English Chamber Orchestra, and in Belgium in concerts and a recording of Haydn's "The Creation".

This season saw Mr. Mackie's debut at the Wexford Festival, in Mozart's "Zaide". Earlier roles have included Lysander in "A Midsummer Night's Dream" at the Aldeburgh Festival, and, with Kent Opera, Telemachus in "The Return of Ulysses" and Fenton in "Falstaff".

#### **Lawrence Wallington**

Lawrence Wallington won a Choral Scholarship from Charterhouse to Magdalen College, Oxford, where he gained a B.A. Hons. in French and German. He proceeded to The Royal Academy of Music to study with Joy Mammen. In his time at the R.A.M. he was awarded prizes for English Song, Early Music and Opera. In 1980 he won first prize and the Alec Redshaw Memorial Award at the Grimsby International Singing Competition, as a result of which he has given recitals at the Fairfield Halls, Croydon and for various music clubs, and is becoming well known as an oratorio singer.

He has appeared in opera at the Buxton and Greenwich Festivals and last year in Rameau's "Castor et Pollux" at Covent Garden and on tour in Monte Carlo and Paris. Lawrence sang the role of Jupiter when this was recently recorded on the Erato label.

Earlier this year he took part in a series of master classes with Elisabeth Schwarzkopf at the South Bank, and he sang with the Royal Philharmonic Orchestra under Antal Dorati in Brahms' Liebeslieder Walzer at the Royal Festival Hall in July, broadcast on Radio 3.

Lawrence also sings daily as a Lay Vicar in the Choir of Westminster Abbey.

#### **Philharmonic Choir**

The Musical Director acknowledges with thanks the help he has received in training the choir from Kenneth Lank and accompanists Christopher Mabley 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 Hadley's 'The Trees So High' with the Philharmonic Orchestra.

#### **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 highly successful professional body of major importance, now firmly established as "The Orchestra of the South East". 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 has made many successful recordings and in 1981 he was the recipient of the annual Audio Award presented by Hi-Fi News. His records range throughout the orchestral repertoire from Dvorak and Tchaikovsky to Vaughan Williams and Tippett. His recordings of Elgar's Symphonies have received critical acclaim.

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, Berlin Radio Symphony Orchestra, Amsterdam Philharmonic and the Strasbourg Philharmonic Orchestras.

With effect from September 1983 Vernon Handley has been appointed Associate Conductor of the London Philharmonic Orchestra. The title and role have been especially created for Mr. Handley in recognition of his long and enormously successful association with this orchestra.

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

#### **Concerto for Piano and Wind Instruments Stravinsky 1882-1971**

1. Largo-Allegro-Maestoso (largo del principio)
2. Largo
3. Allegro-Lento-Stringendo

The first performance of this concerto took place in Paris in 1924. Stravinsky wrote some time later, "I remember that in one of the reviews of the performance which I read the next day I was reproached on the subject of the constitution of the orchestra which was said to be incomplete, because of the absence of strings (except for the double basses). The unfortunate critic did not know at the time that there is such a thing, aside from the regular symphonic orchestra 'un orchestre d'harmonie'. It is this orchestra which I have chosen for my piano concerto, ..... as an instrumental body more appropriate to the tone of the piano. This instrumental ensemble has its definite design, for it, as well as the part for the piano, has been conceived contrapuntally". Later he described the work as "a sort of passacaglia or toccata" - it is quite in the style of the seventeenth century, that is the seventeenth century viewed from the standpoint of today".

Certainly the first sounds that we hear in the Largo do

give an archaic feeling to the work but the moment the Allegro begins we are in Stravinsky's own world with splashes of colour and any thematic fragment given quicksilver rhythmic treatment. The toccata quality of the Allegro is sustained for some sixteen pages of full score until something like a formal recapitulation of the first Allegro is reached. Sure enough a cadenza-like passage for the piano alone with 3/8 3/16 5/16 2/8 and 7/16 bars alternating, ensues before the Largo returns to finish the movement. The second movement is much freer, meditative and with a true written out cadenza. The third is even more toccata like in its running semi quavers than the first but it has elements too of a rondo, for the first three bars that we hear constantly return to start new sections of the movement. The excitement is furious – the demands on the soloist considerable, and these never diminish even through the final Agitato – Lento – Stringendo when the chief protagonist dictates the pace and the mood to the final chord.

## Gloria

### Walton b 1902

Bearing in mind Sir William Walton's background and training as a chorister and his international reputation as a master of 20th century choral writing, it is surprising to find that his total output of works for chorus, even including the smaller pieces and liturgical settings, amounts to little more than a hundred minutes – thus far less than his orchestral repertoire. That being so, it is perhaps even more surprising that his Gloria, his most substantial and important composition for choir and orchestra following Belshazzar's Feast, is a far less familiar work.

It was written 'to celebrate the 125th anniversary of the Huddersfield Choral Society and the 30th year of Sir Malcolm Sargent as its conductor', and was first given under these auspices in Huddersfield in November 1961. At its launching there it was coupled with the Dream of Gerontius, hence Walton's use of the same three solo voices. The composition followed on that of the 2nd Symphony and the first part of the work was in rehearsal during the summer of 1961. Characteristically, Walton wrote from his home in Italy to the secretary of the Huddersfield choir in July: "I am pleased to hear that the chorus is taking to the first instalment of the 'Gloria'. It gets better as it goes on".

The setting, which uses normal full orchestra and mostly divides the chorus into eight parts, is essentially a dramatic one, often Italianate in the Verdian sense. What, indeed, could be more dramatic than the upward thrust of its pentatonic opening (trumpets and trombones) – as emphatic a call to attention as the repeated trombone B flats which open Belshazzar's Feast. The exuberance and rhythmic bite are fully maintained by the chorus's first entry, interrupted only temporarily by the expressive setting of 'Et in terra pax'. A striking theme, still in the six-eight rhythm of the opening, is enunciated by the basses at the words 'Glorificamus te': it is one of Walton's most extrovert melodic ideas and is buoyantly tossed from one voice to another, with imitative devices abounding. The speed increases, culminating in a great flourish at the repeated words 'Domine Deus, Rex coelestis'. The rising notes with

which the work opened are thundered out, after a silent pause, by chorus and orchestra in octaves ('Deus Pater omnipotens'), and orchestrally, these notes also bring this section of the work to a close.

So far the setting has been almost continuously full-blooded. Now Walton grasps the opportunity which the text offers of creating a completely contrasted, extended central section, with music of great depth of feeling and originality. It starts with a hushed semi-chorus ('Domine Fili unigenite Jesu Christe') leading to a sudden dramatic outburst (full chorus, unaccompanied) at 'Agnus Dei, Filius Patris, qui tollis peccata mundi'. The agitation continues with the words 'miserere nobis' (chorus and orchestra), subsiding to introduce the first entry, expressive and virtually unaccompanied, of the tenor solo. The setting of the repeated 'Qui tollis peccata mundi' which follows, after a few bars of orchestra, is also initially given to the tenor with a murmured semi-chorus background. This section, with the sustained plangency of the wide-ranging solo voice parts, must be accounted one of Walton's outstanding inspirations, of a character that sets it apart from anything else in his entire vocal output. 'Qui sedes ad dexteram Patris' brings in the full choral weight of the chorus: the ensuing declamatory repetition (ff) of 'miserere nobis' is abruptly broken off to give way to a smoothly flowing section for the three solo voices in turn, elaborating the same text, each entry characterised by an upward octave leap. The soloists are joined briefly by semi-chorus, and this whole central section of the work is brought to a quiet close.

Then with the vigorous return of the trumpet/trombone's opening theme and the full chorus's entry at 'Quoniam tu solus sanctus', all is energy and exaltation right up to the end, where Walton cements, as it were, the final 'Amen' by reintroducing the words 'Gloria in excelsis Deo'.

© Alan Frank, 1977.

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## Interval

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Tickets for the concerts on Sunday 28 November 1982 and Saturday 11 December 1982 are on sale in the foyer during the interval.

Guildford Philharmonic Orchestra key rings are on sale in the foyer this evening at 75p, also Christmas cards at 7p each.

## Symphony No.2 Walton b 1902

1. Allegro molto
2. Lento assai
3. Passacaglia: theme, 10 variations, fugato and coda – scherzando

The Second Symphony was commissioned by the Royal Liverpool Philharmonic Society and had its first performance at the Edinburgh Festival of 1960 with the Liverpool orchestra conducted by John Pritchard. Although shorter than the popular first Symphony the orchestra used is bigger with triple woodwind, normal brass, full percussion, piano, celeste, strings and two harps. Like the Gloria it uses a Sibelian attitude to composition, that is to say mere fragments of musical material are composed so as to imply and eventually realise longer

melodic lines. The first intervals of the Gloria as heard on the brass and then on the first choral flourish are paralleled in the first movement of the Symphony by thematic material which springs from the leap of a major seventh which is heard both in the opening subject in quick succession played by flute with clarinet and then by cellos and violins in octaves, and the second subject marked "grazioso" on the violas. In the main argument of the first movement Walton is anxious that we should see this material in all sorts of forms as if it were striving to become something more sustained. The strength of the movement lies in the resource with which the simple fragments are treated so that, although we have the impression of a virile and sinewy exciting argument, it has all been done with an economy of musical material and a great variety of treatment. The ambiguous tonality of the opening is only relieved when we get to the grazioso section and is re-established in the long development section. Even the interference by the recapitulation of the grazioso material cannot prevent Walton from closing the movement on a question mark. What a relief therefore to have the long flowing lines of the Lento. After such a staccato and fragmentary mood this sounds like an Elegy, restrained in mood though occasionally as in the soft chordal motif on the woodwind and then brass suggesting the brooding world of Arnold Bax. This leads to a more agitated section which is resolved in a passionate climax. Like the first movement, however, the different mood of this one is left unresolved in a closing passage where superb scoring allows the tonality to vascillate between major and minor.

Two predominantly serious movements are tapped by the humorous Walton, who has a tilt at the "twelve note" composers by creating a passacaglia theme which comprises the twelve notes of the chromatic scale, although it is worth noticing that the first three notes of this theme form the chord of G minor which was the background to the first theme of the first movement — perhaps this modern music has a tonal design after all. The 10 variations are often quite short and are joined end to end, the chattering scoring of the first movement alternating with the grazioso humour of the bassoon duet. The listener must be alert because, short as they are, the variations constantly change mood, the only respite coming with the ninth variation when the solo horn and solo trumpet have a transformation of the theme. Variation 10 is a resolute statement of the theme leading to one of the most difficult fugatos in the whole of orchestral music. It leads to a coda where offbeat attacks in the brass recall again the offbeat choral attacks of the Gloria and the presto conclusion is of a brilliance which shows William Walton at the height of his powers.

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Susan Borrett  
Charlotte Edwards  
Judith Edwards

Christopher Horner  
Barbara Moore  
Peter Newman  
Susan Penfold  
Martin Pring  
Brian Smith  
Andrew Thurgood

### **Second Violins:**

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Harold Nathan  
Marie Louise Amberg  
Timothy Callaghan  
Ruth Dawson  
Marilyn Downes  
Colin Keyse  
Ruth Knell  
Juliet Smith  
Michael Spiller  
Mark Thomas  
Howard Walsh

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Simon Rawson  
Jean Burt  
Kathryn Burgess  
Frederick Campbell  
John Harries  
Julius Bannister  
Leonard Lock

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John Stilwell  
Christina Macrae  
John Hursey  
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Michael Christie  
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Adam Precious  
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**Civic Hall**

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**Rhapsody on a Theme of Paganini** Rachmaninov  
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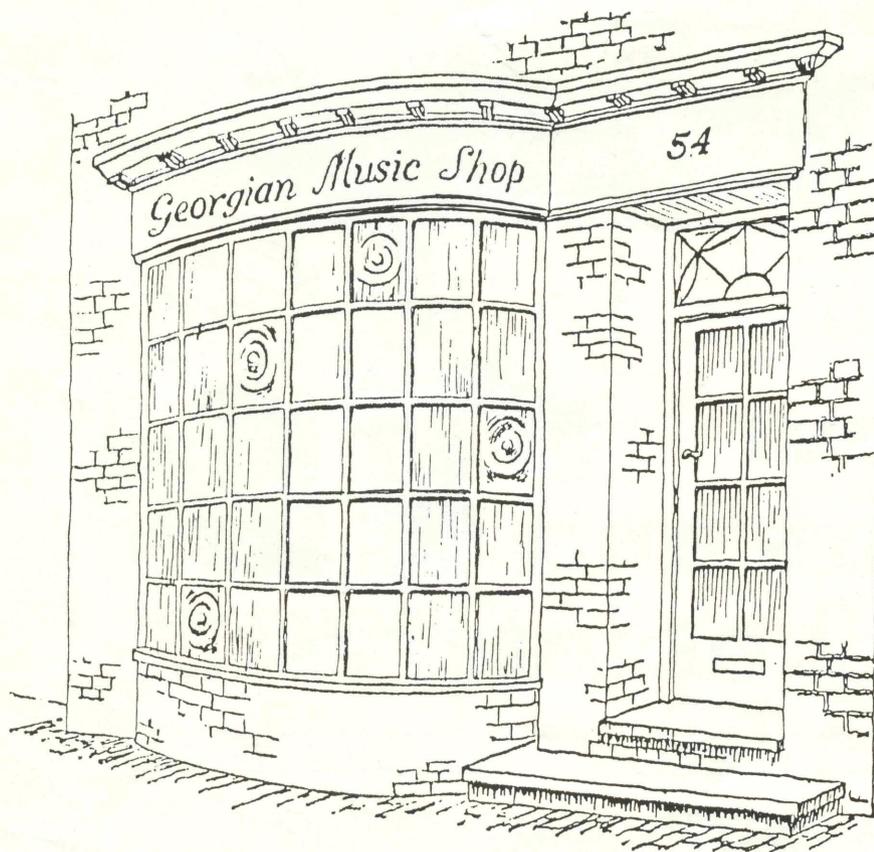
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