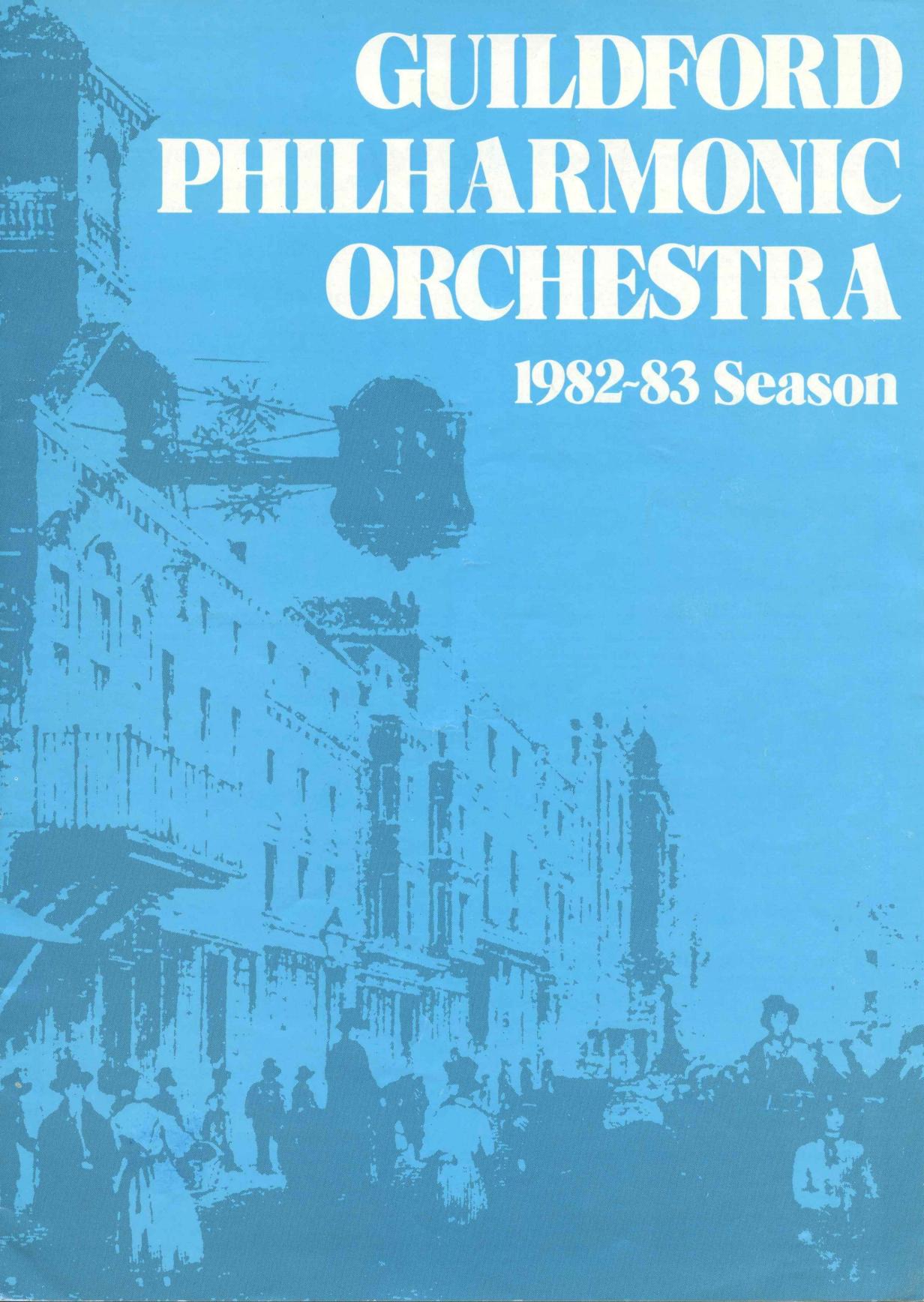


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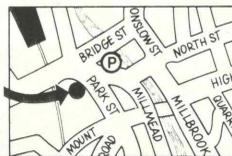
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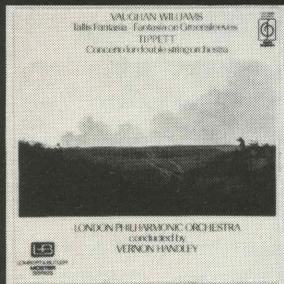
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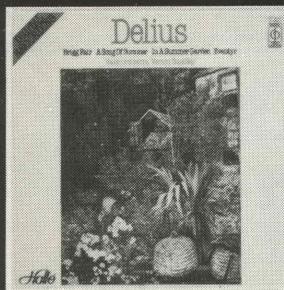
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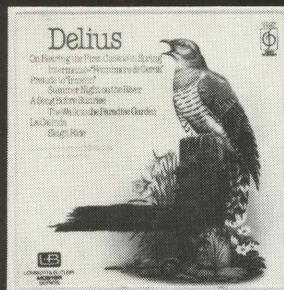
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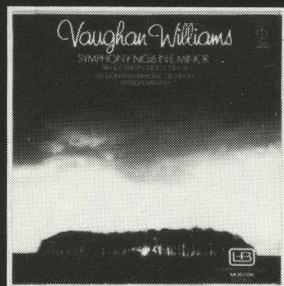
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# Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN and JOHN LUDLOW

## PHILHARMONIC CHOIR

YUKIE NAGAI-IRIZUKI

Pianoforte

WILLIAM SHIMELL

Baritone

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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### Philharmonic Choir

The Philharmonic Choir is trained by the Musical Director and assistant conductor Kenneth Lank with 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.

### Yukie Nagai-Irizuki

Yukie Nagai-Irizuki was born in Tokyo, and started playing piano at the age of six years. From 1964-1967 she studied under Professor Akiko Teranishi of the Toho Music High School and thereafter under Professor Tamura and Professor Kozina of the National Academy for Music and Fine Arts at Tokyo where she was awarded the Bachelor of Music degree in 1971 and the Master of Music degree in 1973. She completed her studies with Hans Leygraf at the Mozarteum of Salzburg and at the invitation of Wilhelm Kempff as a participant in his Beethoven courses at Positano.

Before she completed her studies in Japan, Yukie Nagai-Irizuki had already performed successfully as a soloist and in particular as a partner in chamber music of the famous violinist Yoshio Unno. She started her proper artistic career after winning the prize of the Concours International d'Exécution Musicale of Geneva in 1977 together with a special prize for the best Debussy interpretation. Since then she has received invitations for piano recitals and orchestral concerts, as well as broadcasts and television recordings, in Switzerland, Belgium, Germany, France, Japan, Sweden and Austria. She recently played the Bartok Concerto with Vernon Handley conducting the Malmo Symphony Orchestra in Sweden. He was so impressed by her performance that he immediately asked her to play the same work in Guildford.

Yukie Nagai-Irizuki lives as a free-lance artist in Munich.

### William Shimell

William Shimell made his debut with English National Opera in 1980 as Masetto in Don Giovanni. Since then a variety of roles at the London Coliseum has confirmed him as the leading baritone of his generation. This month he sings Papageno in *The Magic Flute* at the London Coliseum. This year also sees his debut with Glyndebourne Touring Opera and in 1984 he makes his debut with Scottish Opera, as the Count in *The Marriage of Figaro* at the Glyndebourne Festival.

He has appeared extensively with Kent Opera and Opera North. For the Royal Opera House he sang in Musgrave's *A Christmas Carol* at Sadlers Wells and on television.

William Shimell was born in Essex. He studied at the Guildhall School of Music with Ellis Keeler and was at the National Opera Studio until 1979. Last month, he won the John Noble International Singing Competition organised by Scottish Opera.

He has a wide concert repertoire and he makes regular appearances at the Queen Elizabeth Hall. This season's oratorio performances include the Bach Passions, Mendelssohn's *Elijah*, Haydn's *The Seasons* and *The Creation*, and 1983 sees his Royal Festival Hall debut with the London 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. 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. As well as this appointment Vernon Handley has also been appointed Chief Guest Conductor of the BBC Scottish Orchestra.

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Tonight's concert is a memorable occasion in the history of Guildford's music in that it is Vernon Handley's final concert with the combined forces of Guildford Philharmonic Orchestra and Choir in his present role as Guildford Borough Council's Director of Music. He will relinquish this title in September this year when he takes up his appointments as Associate Conductor of the London Philharmonic Orchestra and Chief Guest Conductor of the BBC Scottish Orchestra. However, Mr. Handley will be conducting the Guildford Philharmonic Orchestra on July 16 in the final concert of the Guildford Festival and this concert will take place in the Courtyard at Sutton Place at 7.30 p.m. on that evening.

Vernon Handley was appointed Musical Director of the Guildford Philharmonic Orchestra in 1962 and under his direction the Orchestra has developed into a highly successful professional body of major importance, now firmly established as the Orchestra of the South East. Vernon Handley's work in Guildford has been recognised for its championship of British music and an established series of enterprising and stimulating programmes which have been acclaimed nationally.

Guildford Borough Council is fortunate in that Vernon Handley will remain as the Council's Artistic Adviser, and will continue to conduct as many concerts with the Guildford Philharmonic Orchestra and Choir as his future commitments allow. He will also continue in his role as Musical Director of the South East Music Trust, the Orchestra's management body for its concerts presented outside Guildford.

Next season Vernon Handley will conduct four concerts with the Guildford Philharmonic Orchestra, and the Orchestra will welcome as its guest conductors, Sir Charles Groves, Maurice Handford, Richard Hickox, Adrian Leaper, Yan Pascal Tortelier and Brian Wright, as well as John Forster, who has already achieved recognition in his roles as violinist, keyboard player and conductor of the Guildford Philharmonic Orchestra.

Next season's concert programmes will be available from the Guildford Philharmonic Orchestra Office, The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL by the middle of June, together with details of the forthcoming Subscription Scheme.

### **Adrian Williams**

Adrian Williams (Composer of 'Tess') was born in Watford, Hertfordshire, in April, 1956, and educated at Rickmansworth Grammar School.

He studied the piano privately from the age of six. When he began to compose a few years later, his outstanding gifts came to the attention of Kathleen Benning at the Watford School of Music, where he studied theory of music. As a result he took composition lessons with Lennox Berkeley, and a Junior Exhibition to the Trinity College of Music, London. His piano trio in G minor was first performed at Rickmansworth Grammar School in 1968, when he played the piano part himself. His London debut as composer was as a Junior Exhibitor at the Royal Academy of Music in 1972 when his cantata "The Bridge" was performed as part of the Royal Academy 150th Anniversary celebrations.

In 1974, upon leaving school, and having already obtained his LRAM in piano performing, a foundation scholarship took him to the Royal College of Music to study as a full-time student. He took piano lessons from John Lill and John Russell, and in 1977 won the Hopkinson Silver Medal for piano playing, and was highly praised by Louis Kentner. In the same year he obtained honours in his ARCM for piano performing. For composition, he studied with Dr. Bernard Stevens and Alan Ridout, and won all the major composition awards, including the Leverhulme Scholarship.

In 1978 he won the national Menuhin Prize with his "Explorations and Metamorphoses", and in 1980 the Epping Forest Centenary award with "Essex".

In 1979 he won the prestigious Charterhouse Award, and as a result moved to Charterhouse in January 1980. As the school's composer-in-residence, under the sponsorship of the RVW Trust, and with the support of the South East Arts Association, he was able to devote a great deal of his time to composition.

### **TESS (first performance)**

#### **Adrian Williams b.1956**

*Commissioned by the Guildford Philharmonic Orchestra with funds from the South East Arts Association*

It is the early hours of a cold Sunday morning at Flintcombe Ash, and purposefully Tess begins to make her way in the winter dawn on foot to Emminster, a distance of fifteen miles across Wessex which corresponds to that undulating area of Dorset north of Dorchester. It is a year since her marriage to the farmer, Angel Clare, and a year since he deserted her, following her untimely confession of her past life, meaning the cruel seduction by her cousin, Alec D'Urberville, and subsequent birth of a child. Tess still loves Clare unflinchingly, though he is now abroad and probably trying to forget her. Clare's father is vicar of Emminster (Beaminster) and her journey to that place is being made in the hope that she could possibly win her husband back by winning his parents' sympathy first.

This event is at the centre of Thomas Hardy's novel, and other events spring from it which seal the girl's fate. I have taken the character of Tess in her emotional state

as the point of inspiration for the work. Hardy doesn't reveal many of her thoughts or feelings, but they can be imagined. The piece extends beyond this journey, and its overall shape is that of an inexorable path to tragedy, reflecting the way in which Hardy imprints Tess with the seal of fate from the moment she is created. The piece is not programmatic; it follows its own path, but with it constantly is the spirit of the poor milk-maid whose feelings are complex, and whose life is ruined.

The piece, which lasts about twenty-four minutes, opens with an introduction presenting many musical ideas which later grow and develop, dominating the work. It is suggestive of that winter's morning in the chalk-uplands when it is still starlight, and the still Vale of Blackmore, below in the mist.

Following the introduction, the first oboe, which has a very prominent role, sings a wistful melody above a mysterious chord which returns to haunt the end of the work. The melody is Tess's own. It follows her everywhere, recurring in different guises according to her mood. There is also a more light-hearted figure which at first is placed so as to contrast with the oboe melody, and which starts life on the piccolo. Beyond the introduction of these figures, though, I feel narrative to be irrelevant and am leaving the music to suggest what it will.

A.W.

### **Piano Concerto No.3 Bartok 1881-1945**

*Allegretto Adagio religioso Allegro vivace*

The Third Piano Concerto was Bartok's last work and dates from the year in which he died which was 1945. In fact, he was unable to complete the orchestration and the last seventeen bars were orchestrated by his pupil Tibor Serly, from Bartok's sketches. The work had its beginnings in a Concerto for two pianos and orchestra but when he realised that he was mortally ill, he laid aside that work and his viola concerto in order to write the Third Concerto; almost as a parting gift for his wife, Ditta Pasztori, who was a pianist. It is very different from the First and Second Concertos with their barbaric atmosphere and rhythmic drive. He was trying to make himself accessible to a wider audience for some of his more demanding works had been said by critics to alienate audiences rather than attract them.

The first movement gives the main thematic material to the soloist straight away and although not of the violent character that one had come to expect of most of his faster movements it still does contain the familiar Hungarian "snap" so dear to Bartok and his friend Kodaly. The movement is in sonata form and the first subject from the soloist turns out to be the most important of the movement; the recapitulation of which raises the Hungarian "snap" to an exalted mood. The second movement, although its structure is something like that of the slow movement of the Second Concerto, reaches an emotional plain quite unlike anything else in Bartok. It is an "A-B-A" structure in which the first section is a beautiful chorale-like theme and the second section a mesmerising evocation of the gentle sounds of the night. When the "A" theme is recapitulated it is with

considerable decoration and the inverted arch of this slow movement thus prepares one for a true Bartok *Allegro Vivace*. The last movement gets us closer to the two previous piano concertos with great rhythmic drive and a virtuoso octave passage about three quarters of the way through which summons up an exhilaration similar to the last movement of the Concerto for Orchestra or the driving passages of the Music for Strings, Percussion and Celeste. In every way this Concerto is the culmination of Bartok's writing for solo instrument and orchestra containing virtuoso passages but demanding a mood in the second movement which only his later works begin to approach.

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## INTERVAL

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### **Appalachia Delius 1862-1934**

In an effort to make his son forget a life of music, Delius's father bought an Orange Grove in Florida and sent Frederick out to manage it. This was in 1884 and he settled down in Salano, three days journey from Jacksonville, the nearest town. He was the only white man in Salano and the primitive life of the Negro made a deep and lasting impression on him. Of this period, he wrote later, "I loved it (the Negro music) . . . In the night which falls quickly in that part of the world, the sound of Negro voices was enchanting. They sang mostly religious songs, but these in no way resembled the Negro Spirituals so often sung today". After a year or so at Salano, he gave up orange growing and made a living by singing, teaching and playing the violin and the organ. Then the family gave up resistance for the time being and he was allowed to go to the Leipzig Conservatoire.

"Appalachia" is the first of Delius's mature and great compositions. As a set of orchestral variations he finished it in 1895, but he revised it as a choral work seven years later. Written mostly in retrospect, it is more evocative of the Mississippi and the Negroes than any other work by a European or, for that matter, American composer. "Appalachia" is the old Indian word for North America but it is clear that Delius means it in this case to refer to the Mississippi, the Florida swamps and the cotton plantations.

The main criticisms of Delius's music are that he is too luscious harmonically, vague and meandering in style and formless in the over-all construction of his works. One cannot be farther from the truth than in these assertions. Invariably in the climaxes of his works, and "Appalachia" is certainly no exception to this, he eschews all rich colouring and merely states single lines of the musical material against one another. The style is so clear and at times so bold that no-one has been able successfully to imitate it, though many have tried; but it is subtle and it is this subtlety and the care that Delius shows over joining sections in his music which leads critics to ignore or even fail to appreciate that there is a wonderful architecture of interval relation and phrase length beneath the rich colouring.

"Appalachia" is sub-titled "Variations on an Old Slave Song". First comes an Introduction: a setting of the scene, manufactured skilfully with three musical

elements. Then comes a set of variations interspersed now and then with intermezzi made from the material of the Introduction, and lastly a choral finale in which the three elements of the Introduction and one or two of the most important variations are sounded simultaneously. The work ends with references to the Introduction and a simple cadence.

The chorus appear only with wordless comments during the first thirty-five minutes of the piece, and then with a bold move that must, if we believe the critics, seem most uncharacteristic of Delius, he silences the large orchestra and in a passage notoriously difficult to sing in tune, has the eight-part unaccompanied chorus sing words for the first time. It is the climax of the piece.

After night has gone comes the day—  
the dark shadows will fade away.  
T'ords the morning lift a voice, let  
the scented woods rejoice and echoes  
swell across the mighty stream and echoes  
swell across the mighty stream

Then the baritone solo sings of the terrible fate of male Negroes who were "sold down the river". But his words bring a strong but naive message of hope:

O honey, I am going down the river in the morning,  
Heigh-ho, heigh-ho, down the mighty river.  
Oh honey I'll be gone when next the whippoor-wills  
a-calling, and don't you be too lonesome love,  
and don't you fret and cry;  
For the dawn will soon be breaking, the radiant  
morn is nigh, and you'll find me ever awaiting,  
my own sweet Nelly Gray!

---

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John Ludlow ) Leaders  
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Suzie Borrett  
Judith Edwards  
Christopher Horner  
Jill Jackson  
Barbara Moore  
Peter Newman  
Susan Penfold  
Martin Pring  
Andrew Thurgood  
Miranda Wilson

### Second Violins:

Alex Suttie  
Harold Nathan  
Marie Louise Amberg  
Andrew Bentley  
Ruth Dawson  
Marilyn Downs  
Paul Heyman  
Ruth Knell  
Rosemary Roberts  
Geoffrey Smith  
Adrienne Sturdy  
Howard Walsh

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Eric Sargon  
Michael Turner  
Jean Burt  
Frederick Campbell  
John Harries  
Julius Bannister  
Celi Azulek  
Leonard Lock

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John Stilwell  
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Robert Hoppe  
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Jeremy Gordon  
Alan Williams  
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Anne Greene  
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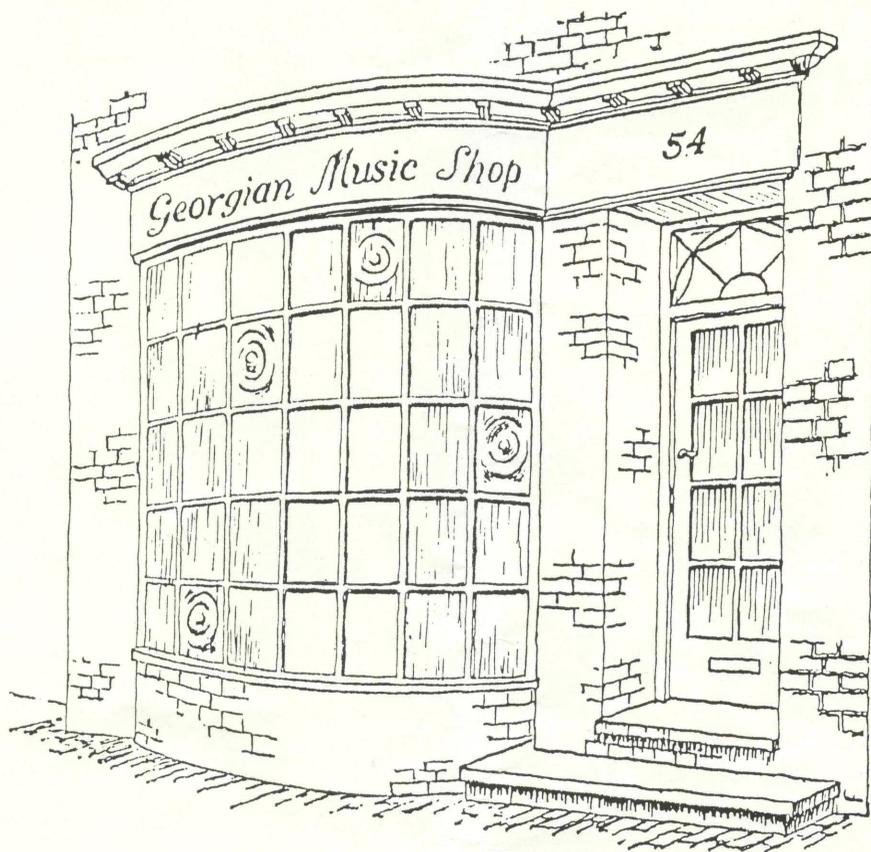
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