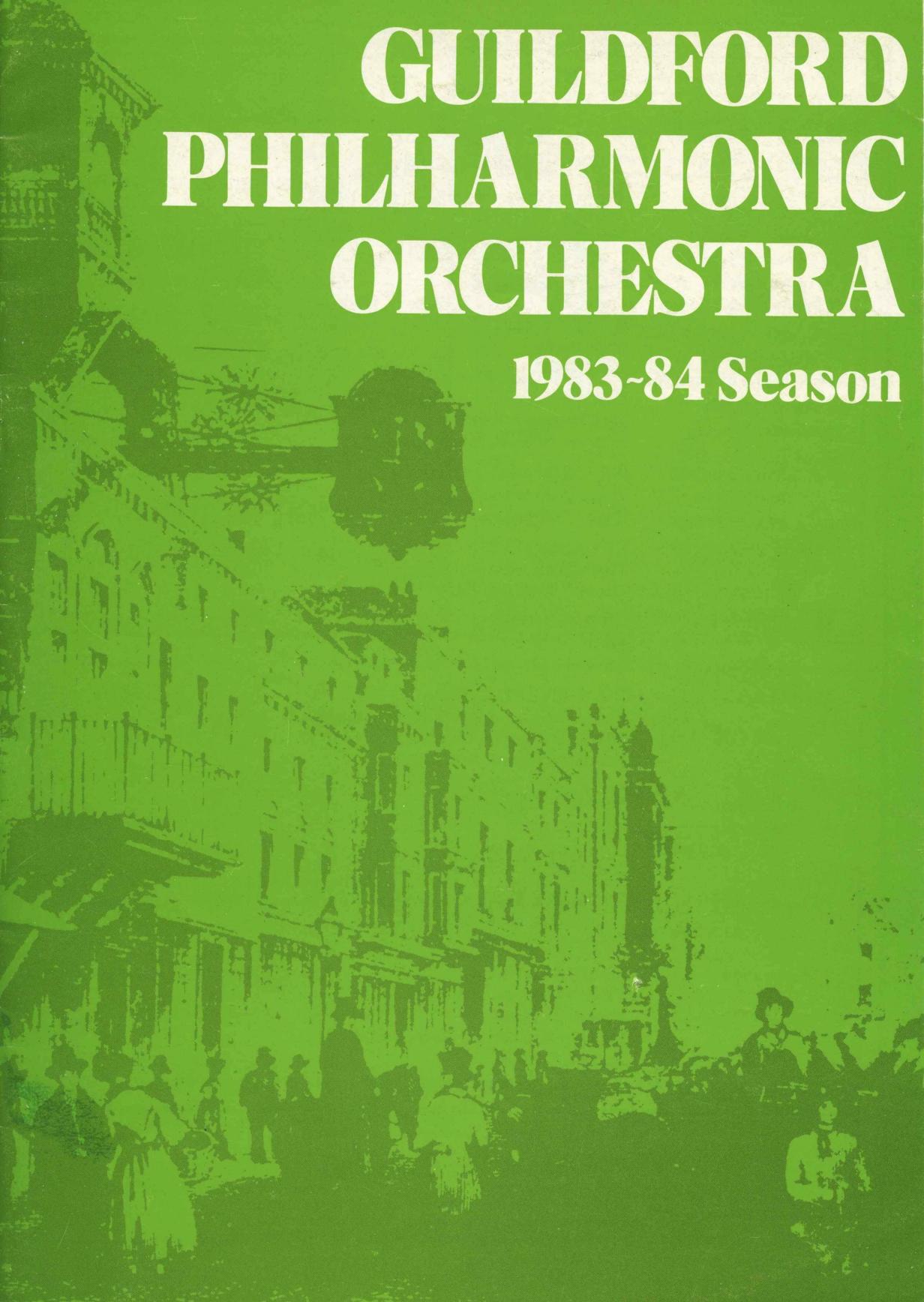
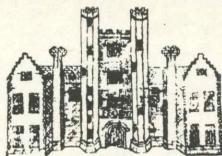


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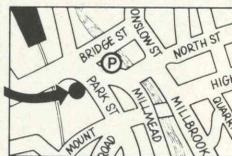
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65th Enterprising Concert

**GUILDFORD BOROUGH COUNCIL
CONCERTS 1983/84**

CIVIC HALL, GUILDFORD

**SATURDAY 10 DECEMBER 1983
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Guest Leader: Raymond Cohen

**VERNON HANDLEY
Conductor**

**JOHN McCABE
Pianoforte**

**EILENE HANNAN
Soprano**

PHILHARMONIC CHOIR



Vernon Handley

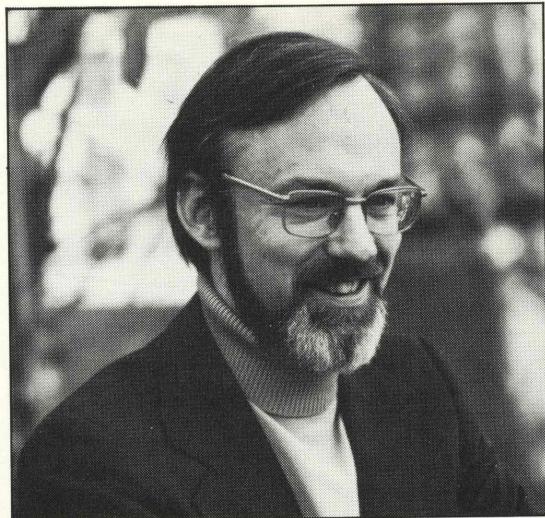
The Guildford Philharmonic Orchestra is delighted to welcome Vernon Handley to the rostrum this evening. Vernon Handley was for twenty-one years Guildford Borough Council's Director of Music and under his direction the Guildford Philharmonic Orchestra has developed into a highly successful professional 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.

Vernon Handley is widely respected as one of Britain's leading conductors. Born in London, he studied English at Balliol College, Oxford, before going on to the Guildhall School of Music and Drama.

He regularly works with all the major orchestras in London and in the provinces. In September he was appointed Associate Conductor of the London Philharmonic Orchestra and Principal Guest Conductor of the BBC Scottish Symphony Orchestra. The London Philharmonic Orchestra Associate Conductorship has been especially created for Mr. Handley in recognition of his long and enormously successful association with the orchestra. He has also been appointed Artistic Director of the Norfolk and Norwich Triennial Festival.

Vernon Handley has gained particular praise for his championship of British music and often undertakes the world premieres of new works. He has worked with many foreign orchestras, including the Stockholm Philharmonic, Berlin Radio Symphony Orchestra and the Amsterdam Philharmonic. In the autumn of 1982 he toured the U.K. with the Strasbourg Philharmonic winning outstanding reviews.

Vernon Handley has made many memorable 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.



John McCabe

Now in his early forties, John McCabe has an increasingly international reputation as both composer and pianist. In the latter capacity he is particularly well-known as an interpreter of Haydn's piano sonatas, having recorded the entire cycle (sixteen records) for British Decca. Indeed, his piano repertoire as a whole is both wide-ranging and unusual. He chooses his programmes with care, and is noted for his exploration of lesser-known areas of the repertoire, championing not only the music of many under-estimated composers, but also much neglected music by composers who are household names. Clementi, Schubert, Schumann and Nielsen are among his favourite composers as a pianist, while his recordings range from Mozart to Webern, and include many works by British composers.

He is equally well-known as a composer, and his versatility was demonstrated in 1978 when, at the Royal Festival Hall in London, the Royal Philharmonic Orchestra gave the world premiere of his Third Symphony, following which McCabe appeared as soloist in Mozart's C minor Piano Concerto K491. He has composed works of all kinds, including two operas, two ballets, three symphonies, three piano concertos, two violin concertos, the song-cycle for soprano and orchestra, *Notturmi ed Alba*, (which is increasingly accepted throughout the world as a modern classic), and many other orchestral works, together with much chamber, keyboard and vocal music.

His dual career as composer and pianist has taken him to many countries, including five visits to the U.S.A. and two to Australia; and in 1981 he was the featured composer/pianist at the Hong Kong Festival, playing Mozart and his own Third Piano Concerto with the Hallé Orchestra. His most recent major work, a Concerto for Orchestra, was commissioned by the London Philharmonic Orchestra for their 50th Anniversary Season, and first performed in London in 1983, conducted by Sir Georg Solti.

John McCabe was appointed Director of the London College of Music in 1983.



Eilene Hannan

Eilene Hannan was born in Melbourne and she commenced her career as a member of the Australian Opera, with whom she sang in Sydney and throughout Australia.

She is now resident in London and is a member of English National Opera for whom her roles have included Pamina, Suzanne, The Governess (*Turn of the Screw*) and the title role in the *Merry Widow*. During the 1981/82 season she sang the role of Melisande in Kupfer's new production of *Pelleas and Melisande*.

Other operatic engagements have taken her to the Wexford, Glyndebourne and Camden Festivals.

Eilene Hannan also has an active concert career which, apart from engagements in Britain and Australia, has taken her to Paris, Rome, Holland and Denmark. During the summer of 1981 she made her debut at the Proms in London and in September 1981 gave several performances of Mahler's Symphony No.2 with the Warsaw Philharmonic Orchestra. Also in the 1981/82 season she took part in a Stravinsky concert with the London Sinfonietta in Bonn.

During the 1982/83 season, Eilene Hannan sang the title role in *Rusalka* and Natasha in *War and Peace* for English National Opera and the role of Hero in Berlioz' *Beatrice and Benedict* for Opera North. She also took part in concerts with the City of Birmingham Symphony Orchestra, the Nash Ensemble and the London Sinfonietta. During the summer of 1983 Eilene Hannan took part in the first U.K. performance of Janacek's *Osud* conducted by Simon Rattle on the South Bank.

In the 1983/84 season, Eilene Hannan returns to Opera North to sing Tatiana in *Eugene Onegin*, and will sing Natasha in *War and Peace* during English National Opera's U.S. tour, including the Metropolitan Opera New York.

PHILHARMONIC CHOIR

Vernon Handley, who as Guildford Borough Council's Director of Music was responsible for the training of the Philharmonic Choir, resigned his position in September this year. Kenneth Lank, who was Vernon Handley's assistant for many years, now takes over the role as Chorus Master of the Philharmonic Choir. He will be responsible for training the choir for Vernon Handley, (who conducts tonight's performance of Bax's 'To the Name above Every Name' and Delius's *Sea Drift* in May next year), and also for Brian Wright, who will conduct Verdi's *Requiem* in the Cathedral on 11 February next.

The Choir made its first recording of *Intimations of Immortality* by Gerald Finzi in 1973 with the Guildford Philharmonic Orchestra and in 1976 recorded Hadley's 'The Trees so High' with the Philharmonia Orchestra.

The Choir's accompanist is Christopher Mabley.

The Philharmonic Choir has a few vacancies for singers with a reasonable standard of sight reading and invites attendance in the Methodist Hall, Guildford, on Monday 12 December at 7.15 p.m. when Brian Wright will rehearse the choir in Verdi's *Requiem* which will be performed in Guildford Cathedral on 11 February 1984.

The Midsummer Marriage : Ritual Dances Tippet (born 1905)

The earth in autumn (*the hound hunts the hare*)
The waters in winter (*the otter hunts the fish*)
The air in spring (*the hawk hunts the bird*)
fire in summer (*the voluntary human sacrifice*)

The 'Ritual Dances' is music taken from an opera, so the shape is necessarily more dramatic than symphonic. Yet the piece has a certain symphonic character due to the nature of the dances themselves. There are four of them, and they are all sacrificial. They are allied to the four seasons and the four elements, as their titles show.

Set out with their titles as above, they give the appearance of the possible four movements of a symphony – First movement, Slow movement, Scherzo, Finale. But this is only appearance. The music itself is not at all symphonic, but narrative. Further, as it is meant to be danced, the bits and pieces of the music are directly related to the needs of the dancers and of the stage. Dancers have to take breath and, in this case, go off the stage to change. Because the Hunter and the Hunted are the same persons in different guises. And the stage scenery has to change, from autumnal forest through a wintry river and a spring field of corn to the midsummer fire.

What is fixed in all this changing is the idea of a progressive ritual. The sacrificial victim would already die as a hare if he did not, by his speed and tricks, triumphantly escape. But as a fish he is wounded. So that as a bird he has one wing broken and cannot fly. His capture and death are thus certain, and they are only averted in the opera (where these first three dances happen sequentially on a midsummer afternoon) by unexpected means, which do not enter into the Concert

Suite. In the 'Ritual Dances' for the concert hall, we jump directly to the fourth dance, the voluntary sacrifice which, in the opera, is the final climax of the ensuing midsummer night.

Now the music is shaped to fit this story. It begins with a Prelude to the midsummer afternoon; and then by way of a tiny motive on the celeste, we pass into the world of magic and myth. Before each of the first three dances there is a Preparation and after each of the first two a Transformation.

The dance of the Hare and the Hound is a long ground bass (the Hound) with afterwards presto flute semi-quavers above (the Hare).

The dance of the Fish and the Otter is characteristically slow for the flowing river, darting for the Fish (two clarinets alone), and vigorous for the Otter.

The dance of the Bird, after the field of corn has been sown, has a springlike melody, that appears on the oboe thrice: 6/8, 7/8, 8/8.

The dance of Fire in Summer is a series of instrumental canons, and is followed by a repetition of the music of the first Prelude.

The piece ends like the shutting of a story book; the world of magic and myth fading away on the muted horns.

Michael Tippett.

Piano Concerto No.2 McCabe (born 1939)

McCabe's First Piano Concerto dates from 1966. It was followed by other keyboard concertos – for harpsichord, and a concertino for two pianos – before he essayed this Second Concerto in 1970. There is a Third Piano Concerto written in 1976 and first heard the following year.

Subtitled *Sinfonia Concertante*, John McCabe's Second Piano Concerto is interesting for the layout of the orchestra, which is broken into two parts, a concertino (consisting of nine instruments – flute, oboe, clarinet, bassoon, horn, two violins, viola and cello – in fact a wind quintet, and a string quartet) and the main orchestra. The latter comprises oboe, clarinet, bassoon, horn and strings. There is no brass or percussion. The concertino is intended to be placed near the solo piano, rather in chamber music style, with the orchestra forming an outer ring. There are thus three independent groups – piano solo, concertino and orchestra – but the orchestra is more than merely a Baroque-style ripieno. This is emphasised in the rehearsal score which is laid out for the soloist and two accompanying rehearsal pianos. The work was commissioned by the Gulbenkian Foundation for the Northern Sinfonia and was first heard in Middlesbrough Town Hall in November 1971 conducted by Rudolf Schwarz with the composer as soloist.

The concerto falls into seven short sections. First an opening *Maestoso*, aggressively marked *fff*, and with a cadenza-like piano part. The music gradually subsides until the second section, *Andantino lirico*, is reached.

The piano now presents a long melodic line that, in the composers words, 'provides a kind of thematic reservoir for much of the remainder of the work'. The briefest of pauses presages the third section, a short lightweight scherzo marked *Allegro vivo*. The finality of the accented chord that ends this movement, and the pause which follows almost gives the opening three movements together the sense of a conventional first movement, to be followed by an extended slow one.

The fourth section, *Lento*, is the first of two slow sections, separated by a brief fast one. The *Lento* starts with B naturals above the stave in the pianist's right hand, and below the stave in the bass on both the piano and the strings. The low B quickly builds to a wide-spanning chord; the sustained B – later A – in the right hand is intensified by repeated interpolated turns from the note above, which eventually becomes a semi-quaver figuration and then a sustained trill. There follows a texture reminiscent of Bartókian 'night music', which is completely dispelled by the ensuing fifth section, a light, scherzando *Vivo*. The time signature is 21/16, but the effect is of a 7/4 (4+3). The music becomes more aggressive before the opening returns and dies away. A sustained C in the bass leads into the second slow movement, another *Lento*, initially featuring the concertino. It is followed (in the composer's words) 'by a more richly textured lyrical section', using soloist, concertino and orchestra. The opening bars of the movement return to herald the finale. 'This *Allegro*', says McCabe, 'combines rondo and variation forms with a prevalence of toccata textures. The music starts quietly, but from the entry of the main theme (pounding octaves on the piano) it pushes forward to the orchestral return of the work's very opening chords, bringing it to a stormy conclusion.'

Programme note © Lewis Foreman 1983

INTERVAL

Tickets for the concerts on Sunday 15 January, Sunday 29 January and Saturday 11 February 1984 are on sale in the foyer during the interval.

Guildford Philharmonic Orchestra key rings are on sale in the foyer this evening, and Christmas cards (5 for 50p)

Sir Arnold Bax 1883–1953

The centenary of Arnold Bax's birth has been marked by a number of performances mainly of his better known works, although the B.B.C. have recorded twenty programmes covering most of his chamber music and lesser known orchestral pieces. The two works chosen to represent him tonight are a rarely heard Tone Poem "Nympholept" and the large scale choral work "To the Name above Every Name". They are examples of two different parts of his nature, the decorative, romantic early works and the forceful and direct expression that he developed in his later symphonies.

Nympholet
Bax 1883–1953

On the title page of the full score Bax wrote ‘The title of this short Tone Poem comes from Swinburne and the quotation from Meredith’s ‘The Words of Westernmain’. Both poems derive from a central idea – that of a perilous pagan enchantment haunting the sunlit midsummer forest’. The quotation that Bax was referring to is at the top of the score and reads, ‘Enter these enchanted woods you who dare’. The work is dedicated to Constant Lambert and was written 1912 but the orchestration was not finished until 1915. It came just before ‘The Garden of Fand’ and students of Bax will notice that one of the tunes shares a small phrase with the great central tune of that work. Now strings and timpani begin the work and Bax has marked ‘veiled and mysterious’ across the score. Such is his command of colour and atmosphere that one must be aware that all the snippets of musical material are going to be developed and are not there merely for effect – harp triplets, a group of six notes on the clarinet and a quiet horn line consisting of one interval only which will be expanded by a solo violin and solo oboe. All these are put before us in shimmering colours until the first great tune is reached. This is on all the brass instruments and marked largamente nobilmente. This is the ending of the first section. A quicker tune now on the strings introduces a lighter mood, the shape of the triplets which we heard on the harp is now preserved but in quavers and over it, parts of the expanded horn tune re-emerge. The music quietens and the horn tune further elaborated with the group of six notes is now heard as a tune in its own right on, of all things, a piccolo. It finds its most eloquent voice in the cellos — a great climax follows and within four bars we find ourselves in a formal recapitulation of all the material that has gone before. The enchanted woods are left with the same veiled mysterious chords that began the work. Bax never heard the work played.

To the Name above Every Name
Bax 1883–1953

Written to a commission from The Three Choirs Festival in 1923, this setting of a shortened form of Richard Crashaw’s mystical poem was not performed again until Vernon Handley recorded it for the B.B.C. in September of this year. Now there is very little elaboration; the orchestra speaks clearly the different pieces of material which Bax is going to use for the different sections of the poem. They consist of a rising figure on the brass, exultant singing crochet triplets and eventually, a broad plainsong type melody. The Choir enters directly with the rising phrase and at the words ‘The Name of all our lives and loves’ starts to use the triplet idea in a phrase reminiscent of Parry (we are at The Three Choirs Festival!). Although the sections of the poem are often marked by the plainsong idea, the Choir, in fact, never use it in its first form – they are only allowed occasional phrases with repeated notes. At ‘Start into life’ the triplet idea comes into its own and at last at ‘I have authority’, the Choir have a plainsong in octaves. ‘In the Name of Him who never sleeps’ are the

words which turn Bax to bow briefly in the direction of Elgar, but when we reach ‘Help me to meditate’ we are back in the composer’s own world. A great climax follows the section, ‘Come ne’re to part nature and art’ and after this a most beautiful soprano solo at last gives the invitation ‘Come lovely Name’. It is one of Bax’s sublimest passages. The recapitulation of earlier material on the full chorus and orchestra leads to a triumphant statement by the choir of the rising phrase and a thundering statement of the plainsong to bring the work to its close.

Words by Richard Crashaw

I sing the Name which None can say
But touch’t with An interior Ray:
The Name of our New Peace; our Good:
Our Blisse: and Supernaturall Love:
The Name of All our Lives and Loves.
Hearken, And Help, ye holy Doves!
The high-born Brood of Day; you bright
Candidates of blissefull Light,
The Heirs Elect of Love; whose Names belong
Unto The everlasting life of Song;
All ye wise Soules, who in the wealthy Brest
Of This unbounded Name build your warm
Nest.
Awake, My glory, Soul, (if such thou be,
And That fair Word at all referre to Thee)
Awake and sing
And be All Wing;
Bring hither thy whole Self; and let me see
What of thy Parent Heavn yet speakes in thee.
Shall we dare This, my Soul? we’l doe’t and bring
No Other note for’t, but the Name we sing.
Wake Lute and Harp
And every sweet-lipp’t Thing
That talks with tunefull string;
Start into life, And leap with me
Into a hasty Fitt-tun’d Harmony.
Nor must you think it much
T’obey my bolder touch:
I have Authority in Love’s name to take you
And to the worke of Love this morning wake
you:
Wake; In the Name
Of Him who never sleeps, All Things that Are,
Or, what’s the same,
Are Musically;
Answer my Call
And come along;
Help me to meditate mine Immortall Song.
Come, ye soft ministers of sweet sad mirth,
Bring All your household stuffe of Heavn on
earth;
O you, my Soul’s most certain Wings,
Complaining Pipes, and prattling Strings,
Bring All the store

Of Sweets you have; And murmur that you have
no more.

Come, nére to part,
Nature and Art!

Come; and come strong,

To the conspiracy of our Spatious song.

Bring All the Powres of Praise

Your Provinces of well-united Worlds can raise;

Bring All your Lutes and Harps of Heaven and
Earth;

What ére cooperates to The common mirthe
Vessells of vocall Ioyes,

Or You, more noble Architects of Intellectual
Noise,

Cymballs of Heav'n, or Humane spears,
Solliciters of Soules or Eares;

And when you're come, with All

That you can bring or we can call;

O may you fix

For ever here, and mix

Your selves into the long

And everlasting series of a deathlesse Song;

Mix All your many Worlds, Above,

And loose them into One of Love.

Come, lovely Name; life of our hope!

Lo we hold our Hearts wide ope!

Unlock thy Cabinet of Day

Dearest Sweet, and come away

Lo how the thirsty Lands

Gasp for thy Golden Showres! with longstretch't
Hands.

Lo how the laboring Earth

That hopes to be

All Heaven by Thee,

Leapes at thy Birth.

O see, so many Worlds of barren yeares
Melted and measur'd out in Seas of Teares.

O see, The Weary liddes of wakefull Hope

(Love's Eastern windowes) All wide ope

With Curtains drawn,

To catch The Day-break of Thy Dawn.

O dawn, at last, long look't for Day!

Take thine own wings, and come away.

Sunday 11 December 1983 at 3 p.m.

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Prokofiev

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John Forster, Conductor

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Mozart

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Nos. 2, 4, 5 & 6 Liszt

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Etude en forme de Valse

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Philharmonic Choir

Julie Kennard, Soprano

Jean Rigby, Alto

Rowland Sidwell, Tenor

Michael George, Bass

Brian Wright, Conductor

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Christopher Bearman

Sheila Beckensall

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Judith Edwards

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Peter Newman

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Pamela White

Second Violins:

Rosemary Roberts

Harold Nathan

Marie Louise Amberg

Guy Bebb

Andrew Bentley

Ruth Dawson

Peter Fields

Daryl Griffith

Hywel Jones

Ruth Knell

Adrienne Sturdy

Howard Walsh

Violas:

Eric Sargon

Andrew Brown

Julius Bannister

Kathryn Burgess

Jean Burt

Frederick Campbell

John Harries

Leonard Lock

Cellos:

John Boyce

John Stilwell

John Franca

John Kirby

Martin Loveday

Christina Macrae

Janet Reed

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Michael Lea

Colin Paris

Michael Fagg

Jeremy Gordon

Judith Kleinman

Flutes:

Henry Messent

Katharine Hill

Piccolo:

Simon Hunt

Oboes:

James Brown

Ann Greene

Cor Anglais:

Harriet Bell

Clarinets:

Hale Hambleton

Victor Slaymark

Michael Farnham

Bass Clarinet:

Paul Allen

Bassoons:

Nicholas Hunka

Anna Meadows

Contra Bassoon:

David Chatterton

Horns:

Peter Clack

Dennis Scard

David Clack

George Woodcock

Ronald Harris

Trumpets:

Clifford Haines

Patricia Reid

John Pickles

Trombones:

Alfred Flaszynski

Michael Crowther

Martin Nicholls

Tuba:

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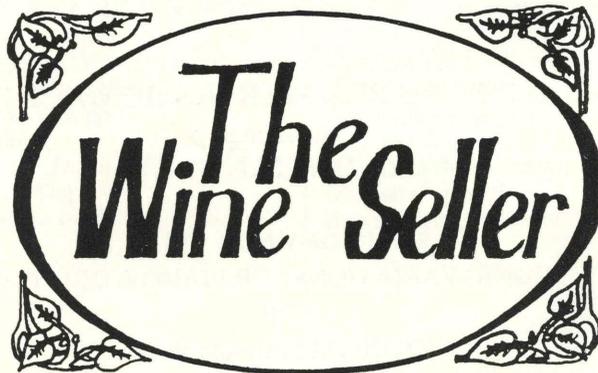
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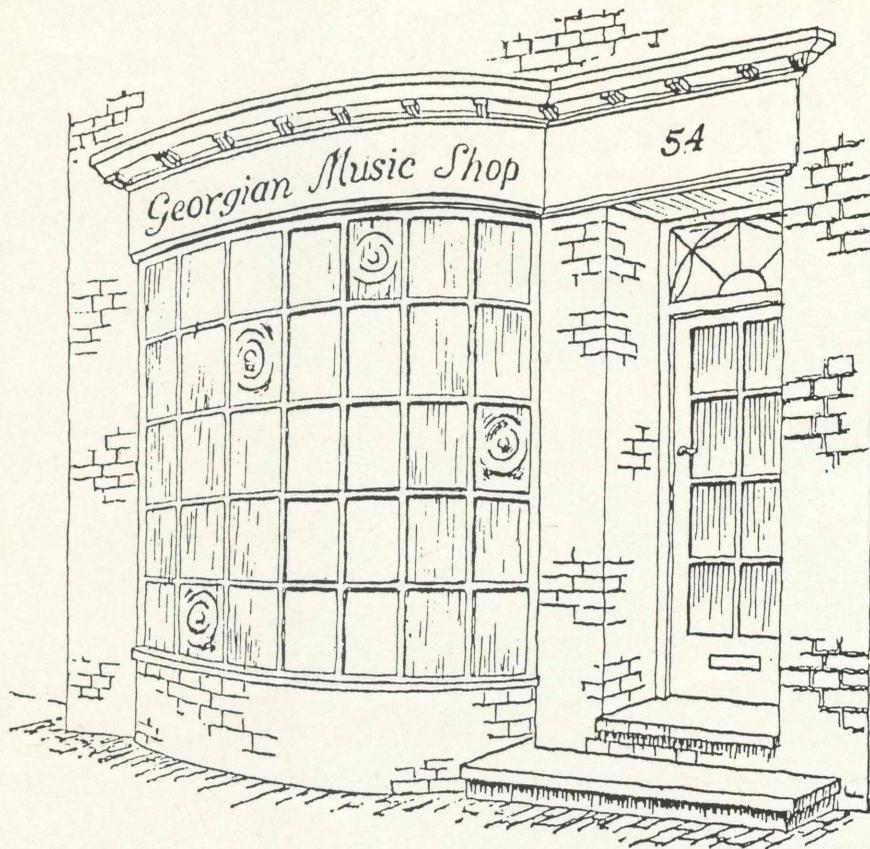
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