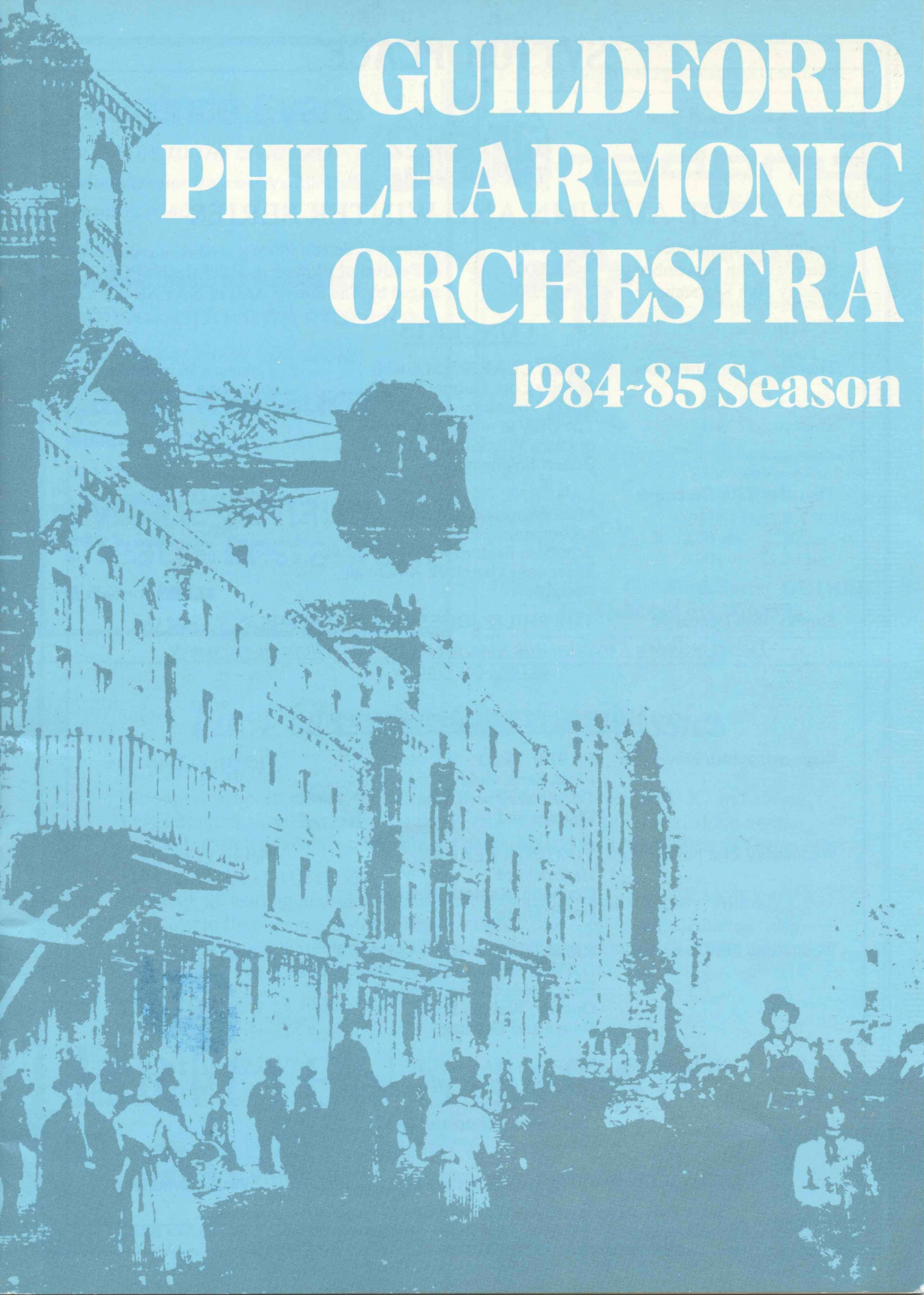
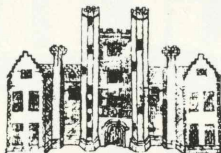


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1984-85 Season



# SUTTON PLACE



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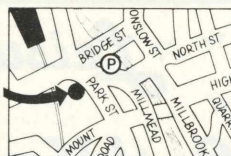
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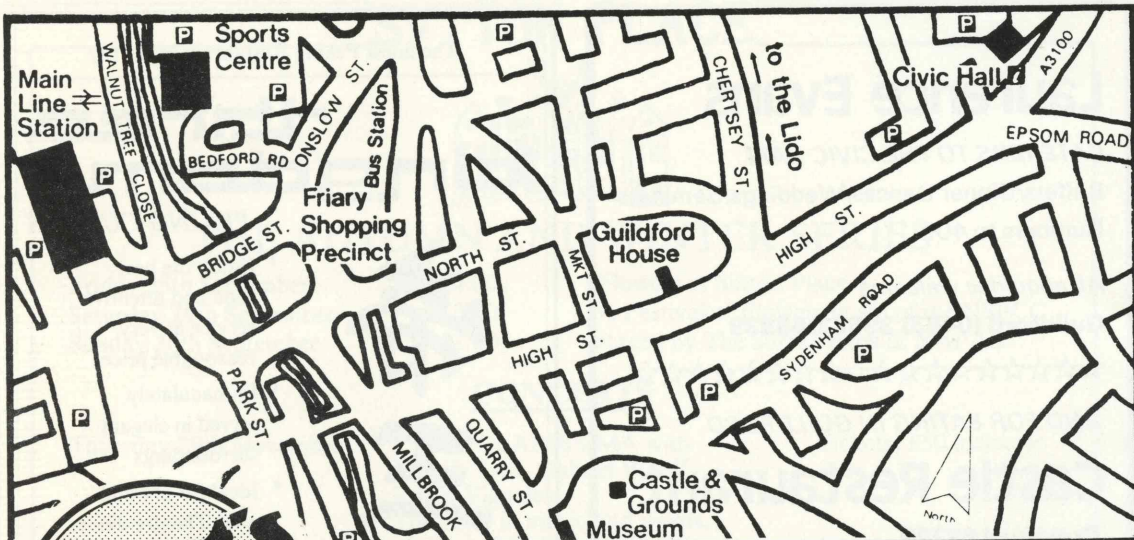
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If you are interested in further information, please contact: The Administrator, Guildford Philharmonic Orchestra, The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL. T/N 0483 573800.

**GUILDFORD BOROUGH COUNCIL  
CONCERTS 1984/85**

**GUILDFORD CATHEDRAL**

(By kind permission of the Dean and Chapter)

**SATURDAY 13 OCTOBER 1984  
at 7.45 p.m.**

# **Guildford Philharmonic Orchestra**

Associate Leaders:

HUGH BEAN JOHN LUDLOW

**NORMAN DEL MAR  
Conductor**

**PHILIP LANGRIDGE  
Tenor**

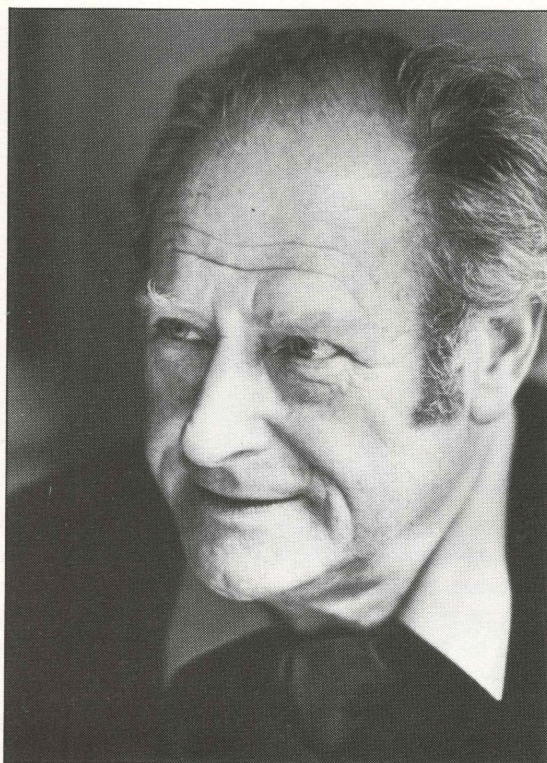
**ANDREW MILLINGTON  
Organ**

**PHILHARMONIC CHOIR  
Chorus Master: Simon Halsey**

**Guildford Cathedral Choristers  
Master of the Choristers: Andrew Millington**

**Lanesborough School Choir  
Director of Music: Mollie Deller**

**Tormead School Choir  
Director of Music: David Stevens**



### Norman Del Mar

In spite of his international success, Norman Del Mar remains typically English. Indeed, he is one of those who since the Second World War have played a major part in shaping Great Britain's outstanding role in the world of music today.

Norman Del Mar was originally a French horn player in the Royal Philharmonic Orchestra, which had been founded in 1946 by Sir Thomas Beecham. Beecham made him his assistant, a post held by only one other man. They worked closely on all aspects of conducting and shared a particular love of Richard Strauss, Sibelius, Delius and Mozart. In 1947 Norman Del Mar's London debut was engineered by Beecham in the grand manner; it consisted of a Strauss festival and Del Mar conducted 'Macbeth' in front of Strauss himself.

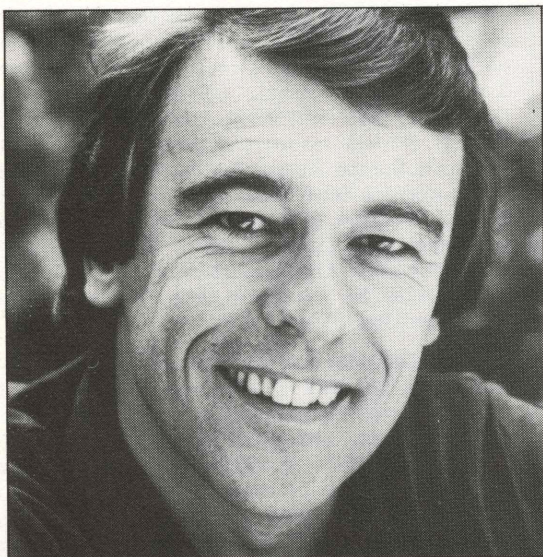
Norman Del Mar's evolution, first as a player and then as a composer in his own right, produced an unusually adventurous conductor who attempted to 'do something new' every time he mounted the rostrum. He rapidly became well-known and introduced a whole host of composers and works to England for the first time, among them Mahler's 6th and 9th symphonies, Bartok's 1st violin concerto (with Yehudi Menuhin and Prokofiev's 4th symphony; but the traffic has not been all one way. Countless tours abroad, particularly with the Philharmonia, English Chamber Orchestra, Northern Sinfonia and in 1981, the BBC Symphony Orchestra on its tour of China and Korea, have introduced the world to works by Britten, Tippett and

many other British composers. He began an extensive collaboration with Britten in 1949, as principal conductor of the English Opera Group, from which stemmed 'Let's Make an Opera', quickly established as a favourite on both sides of the Atlantic under his baton. He has worked extensively with foreign orchestras abroad, in Europe, Russia, the Middle and Far East and South America, often under the auspices of the British Council. His love of opera has led to frequent guest engagements at Covent Garden, Sadlers Wells, the Royal Stockholm Opera and Scottish Opera, for whom he conducted 'La Boheme' in early 1984, with 'Capriccio' planned for 1985.

Norman Del Mar has championed British music at home also, not least at the Proms of which he has conducted over 60 including the epic Last Night. In 1960 he was appointed Chief Conductor of the BBC Scottish Symphony Orchestra and was largely responsible for creating its reputation for excellence - a reputation which ensured that recent attempts to close it raised a storm of protest resulting in its survival. He later became Principal Conductor of the Academy of the BBC. In September 1982 Norman Del Mar was appointed Principal Guest Conductor of the Bournemouth Sinfonietta, an orchestra with which he has long had a close connection and with which he has for some time been recording a series of 20th century English music for EMI. In September 1985 he will take up the appointment of Principal Conductor of the Aarhus Symphony Orchestra in Denmark.

Norman Del Mar is not simply a conductor: he is a musical authority. Among his writings are 'Anatomy of the Orchestra' and the definitive three-volume work on Richard Strauss. He is a Professor at the Royal College of Music and in 1979 and 1982 was Artistic Director of the Norfolk and Norwich Triennial Festival.

A list of over 70 recordings, together with frequent BBC broadcasts, have made his name a household word. He holds honorary doctorates from several British universities. In 1975 the Queen conferred on him the honour of C.B.E. for his services to music, and in 1980 he received the Audio Award administered by Hi-Fi News for his outstanding musicianship.



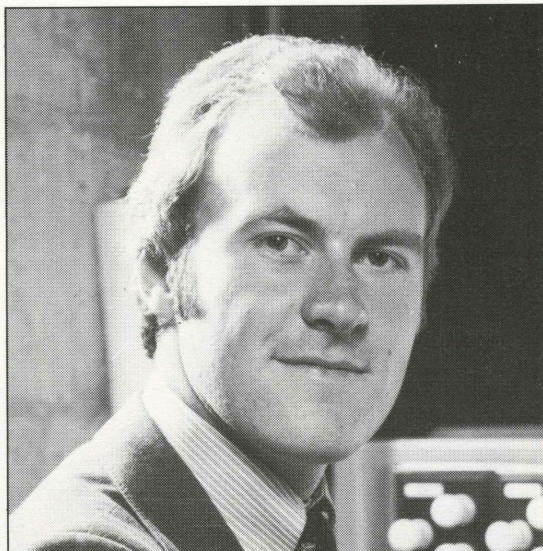
**Philip Langridge**

1984 is an important year for Philip Langridge who is internationally recognised as one of the world's leading tenors.

This is born out by his activities during the year which have included (or will include), the title role in Mozart 'Idomeneo' at La Scala Milan, his debut at the Metropolitan Opera New York as Ferrando in Mozart 'Cosi fan Tutte', further debuts with the Vienna Philharmonic Orchestra (conducted by Previn) and with the English National Opera as Quint in Britten's 'Turn of the Screw' – performed in London and in the USA, three appearances with the Chicago Symphony Orchestra conducted by Abbado ('Boris Godunov' and 'Wozzeck') and Solti (Aaron in Schoenberg 'Moses and Aaron', also recorded for Decca), a major concert tour of Australia during which he sang the role of Aeneas in Berlioz' 'The Trojans' with Mackerras, and Janacek 'Osud' for the ENO.

Important future engagements include Mozart 'Don Giovanni' in Paris and Washington with Daniel Barenboim and Pierre Ponnelle, a Stravinsky recording for Erato with Pierre Boulez, a revival of 'Idomeneo' at Glyndebourne with Bernard Haitink, the title role in Birtwistle's new opera 'The Mask of Orpheus' for ENO and a major role in a new production at the Royal Opera House after his successful debut there last year in the Hockney/Dexter Ravel/Stravinsky double bill. 1985 also sees some important concert engagements in Paris, Munich, Vienna and Chicago with Mehta, Colin Davis, Harnoncourt and Leonard Slatkin.

Philip Langridge performs regularly with the leading orchestras and conductors at the world's major concert venues and music Festivals, notably, in the UK, for the Edinburgh Festival, South Bank Summer Music and the BBC Promenade Concerts. Also at the Royal Festival and Queen Elizabeth Halls and the Barbican Centre. He can be seen frequently on television, most recently as Idomeneo from Glyndebourne and the BBC relay of the last night of the Proms.



**Andrew Millington**

Andrew Millington was born in 1952 and was educated at the King's School, Worcester and Downing College, Cambridge, where he was Organ Scholar. In 1975 he was appointed Assistant Organist at Gloucester Cathedral and remained there for seven years, during which time he featured as an organist in the Three Choirs' Festival, playing in several broadcasts and first performances. He has given recitals in many English cathedrals, and broadcasts regularly on Radio 3 as a soloist. In January 1983 he took up his present appointment as Organist and Master of the Choristers at Guildford Cathedral.

#### **Philharmonic Choir**

The Guildford Philharmonic Choir performs regularly with the Guildford Philharmonic Orchestra in its series of concerts in Guildford Civic Hall. 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.

Guildford Borough Council recently appointed Simon Halsey, currently Director of Music at Warwick University and Chorus Master to the City of Birmingham Symphony Orchestra, as Chorus Master to the Philharmonic Choir. As well as training the Choir for tonight's performance of Berlioz' 'Te Deum', he undertakes a busy season with the Philharmonic Choir. He will conduct the Choir in a concert of Joyful Music for Christmas in Holy Trinity Church on 12 December. Next year, in collaboration with the Goldsmiths Choral Union, the Choir will perform Brahms' 'German Requiem' in Guildford Cathedral (2 March – Conductor Brian Wright) and Walton's 'Belshazzar's Feast' in the Civic Hall (4 May – Conductor Vernon Handley). The highlight of this season for the Choir will be the performance of Verdi's 'Requiem' with the Goldsmiths Choral Union and the Guildford Philharmonic Orchestra in the Royal Festival Hall, (18 March 1985 under Brian Wright).

The Choir's accompanist is Christopher Mabley. The Philharmonic Choir has a few vacancies for young singers with a good standard of sight reading and welcomes attendance in the Methodist Hall, Guildford on Monday 15 October when the Choir will commence rehearsals for Brahms' 'German Requiem'. Applications to the Choir's Office: The Lodge, Allen House Grounds, Chertsey Street, Guildford GU1 4HL (Tel: 0483-573800).

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### Symphony No 3 in C minor (Organ) Saint-Saëns 1835-1921

Adagio  
Allegro moderato  
Poco Adagio  
Allegro moderato  
Presto  
Maestoso  
Allegro

The friendship between Liszt and Saint-Saëns was based on a deep admiration of each other's work. The French composer, who was also an excellent pianist and conductor, championed Liszt's music in France and abroad, while Liszt became the younger man's most influential patron and once wrote: 'While I am composing, I often ask myself "Would this please Saint-Saëns? So it is no surprise to find that when in 1886 Saint-Saëns wrote his last and most ambitious symphony, he adopted Liszt's principle of thematic transformation, using a basic or motto theme in various guises throughout the work. In addition, although the symphony really contains four movements, Saint-Saëns made them into two by linking the first movement with the *Adagio* and the scherzo with the finale. The incorporation of an important part for organ was inspired by Liszt's use of that instrument in the symphonic poem *Hunnenschlacht* (Battle of the Huns). The two composers met for the last time in April that year in Paris; Liszt died in Bayreuth in July, and when the symphony was published it appeared with a dedication 'To the memory of Franz Liszt'.

Saint-Saëns music was popular in England, and the Symphony in C minor was composed in response to a commission from the Royal Philharmonic Society. At first the Society had invited him to appear at one of its concerts as pianist and conductor. Saint-Saëns suggested a modest fee of £40, but this was apparently too much for the impecunious Society, which asked him to agree to £30 and at the same time mitigated the composer's disappointment by inviting him to write a work for the Society. Saint-Saëns at once set to work on the Third Symphony, which he already had in mind to write, and on 19 May 1886, at the St. James's Hall in London, he conducted the first performance. At the same concert he appeared as soloist in his Fourth Piano Concerto. The concert was a huge success, and during the evening the composer was presented to the Prince of Wales, the future Edward VII.

A brief *Adagio* related to the following material ushers in the first movement, which is cast in sonata form. The motto theme is heard for the first time at the start of the *Allegro moderato*, presented in turn by strings and woodwind in restless semiquavers which permeate the

rest of the movement. The lyrical second subject, introduced by the strings and taken up by the woodwind, is in the unexpected key of D flat. In the ensuing development the motto is broken up into pairs of notes and then reappears in its semiquaver form with its basic notes simultaneously on the brass below. The main themes are recapitulated with the second subject now in the key of F, and the broken-up version of the motto returns in the short coda, which leads straight on to the *Poco Adagio*.

The organ now makes its discreet entrance, providing a quiet accompaniment and punctuation to the main theme, a quasi-religious string melody of unmistakably French origin. This shows a nice judgement on the composer's part by just avoiding falling into sentimentality. The central episode is a contrapuntal semiquaver passage for strings, joined later by the organ. Plucked basses recall the motto, and the rhythm of this continues through the reprise of the principal melody.

A new theme derived from the motto supplies the main material of the energetic scherzo, which launches what Saint-Saëns calls the second movement. The tempo increases to *Presto* for the second part of this section, a brilliantly-scored episode which adds a piano to the orchestra. The *Allegro* and *Presto* are then repeated, but upon the latter's second appearance the composer superimposes a new theme related to the *Adagio* and scherzo. This is to be the first subject of the finale. When the strings have quietly considered it, the basses remind us of the motto and after a short pause the organ re-enters imposingly to launch the finale.

After a vigorous *fugato* treatment of the first subject, punctuated by loud organ chords, the organ and orchestra combine to transform the motto into a chorale which leads into a fugue on the motto theme. The galloping rhythm of the fugue persists from here on, carrying the symphony to a triumphant climax in C major.

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INTERVAL

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## Te Deum

Berlioz 1803–1869

This work was written for the opening of the Paris Exhibition of 1855 and belongs therefore to a mature period of its composer's creative activities. It is scored for three choirs, orchestra and organ. The third choir consists of sopranos and altos, and was originally intended to be composed of children only.

There are eight numbers in the work, two of which, the third ('Praeludium') and the eighth ('Marche pour la présentation des drapeaux') are entirely instrumental, and the composer has directed that the 'Praeludium' should be omitted unless the work is being performed for a thanksgiving after a victory or for another like military occasion.

The opening number, 'Te Deum', is a double fugue, written for the most part in a solid and downright style which we hardly associate with Berlioz and which is doubtless an echo of his studies at the Conservatoire. It leads straight into the next number, 'Tibi omnes', which opens with a flowingly melodious organ solo. The words, 'Sanctus, Sanctus, Sanctus' are first accompanied by arpeggios for flutes, oboes and clarinets. At the conclusion of this number the opening organ solo is repeated very quietly on the strings, the woodwind entering at the tenth bar.

The 'Praeludium' has been already referred to.

No 4 ('Dignare') is called a Prayer. It is mostly subdued in style, and part of it is accompanied by short, broken figures suggesting entreaty.

In the fifth number ('Christe rex gloria') the organ is silent. The opening theme, given out by the voices, is a descending scale passage with a counter-subject in contrary motion on the violins. A change of mood occurs at the words, 'ad liberandum suscepturus' but the quicker *tempo* is resumed at 'Tu ad dexteram Dei sedes in gloria' and the movement ends in triumph.

In No 6 ('Te ergo quae sumus') a tenor soloist is employed. The sopranos enter quietly at the words, 'Fiat super nos misericordia, Domine' which are immediately taken up by the soloist. This movement ends very quietly with an unaccompanied passage for chorus.

The seventh number ('Judex crederis') opens with six bars for organ followed by the entry of brass instruments and a kind of fugal subject given out by the basses of the chorus. A new and quieter melody begins at the words, 'Salvum fac populum', the opening phrase of which (a descending scale) being subsequently made much use of in the orchestra as a figure of accompaniment. The original 'Judex crederis' theme is soon heard sung quietly by the basses and worked up to a big climax, 'Speravi', and the music thenceforward becomes ever more dramatic and exciting, ending with a real flourish of trumpets.

Te Deum laudamus, Te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, Tibi Coeli et universae Potestates:  
Tibi Cherubim et Seraphim incessabili voce proclamant,  
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth;  
Pleni sunt coeli et terra majestatis Glorae Tuae,  
Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,  
Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia,  
Patrem immensae Majestatis:

Venerandum Tuum verum et unicum Filium:

Dignare Domine die isto sine peccato nos custodire.

Aeterna fac cum Sanctis Tuis in Gloria numerari.

Miserere nostri Domine: miserere nostri.

Tu Rex Glorae, Christe:

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem non horruisti  
Virginis uterum.

Tu devicto mortis aculeo aperuisti credentibus regna  
coelorum.

Tu ad dexteram Dei sedes in Gloria Patris.

Te ergo quaesumus, famulis Tuis subveni, quos pretioso  
sanguine redemisti.

Fiat misericordia Tua Domine super nos, quemad-  
modum speravimus in Te.

Judex crederis esse venturus.

Salvum fac populum Tuum Domine, et benedic  
haereditati Tuae.

Per singulos dies benedicimus Te:

In Te Domine speravi: non confundar in aeternum.

## **Guildford Philharmonic Orchestra**

On Thursday 18th October the Guildford Philharmonic Orchestra will appear in the opening concert of Shepway District Council's 1984/85 season of concerts. The programme opens with Mozart's Marriage of Figaro Overture and is followed by Beethoven's Second Symphony. The mighty Second Piano Concerto of Brahms will be performed by John Lill whose collaborations with the Guildford Philharmonic Orchestra are always enthusiastically received. John Lill will be giving a Celebrity Recital in Guildford's Civic Hall on the 11 November at 3 p.m. Tickets are now available from the Civic Hall and the Orchestra's Office.

The Orchestra's next concert in Guildford Borough Council's series will be conducted by John Forster who is highly esteemed by the Guildford audiences. The soloist in Mozart's Piano Concerto No.9 will be Bernard Roberts who provides the Guildford concertgoers with their first opportunity this season to hear Guildford Borough Council's newly acquired Steinway Concert Grand Piano. The popular Exsultate, Jubilate of Mozart will be sung by soprano Ann-Marie Connors and Haydn's 'Mercury' Symphony concludes the afternoon's music.

The programme on 4 November to be conducted by Vernon Handley is in complete contrast to that of 28 October. Vernon Handley, who excels in his interpretations of British 20th century music, will conduct Bax's Tintagel and Elgar's First Symphony. Christopher Gable will narrate the Sitwell poems comprising Walton's Facade. This concert is featured in Embassy Hotels Leisure Learning Series and a workshop on the Bax and Elgar works will be presented by Vernon Handley and the Guildford Philharmonic Orchestra's players at 11.30 a.m. in the Civic Hall.

Incidentally this programme will be repeated in Ipswich on the following day.

Tickets for the concert on 28th October are now on sale from the Civic Hall, Guildford, tel: 67314 and A & N Travel (68171).

Information concerning the Orchestra's concerts is available from the Orchestra's office: The Lodge, Allen House Grounds, Chertsey Street, Guildford, tel: 573800.

**Thursday 18 October at 7.00 p.m.**

**LEAS CLIFF HALL – FOLKESTONE**

**Overture 'Marriage of Figaro' Mozart**  
**Symphony No 2 in D Beethoven**  
**Piano Concerto No 2 in Bb Brahms**

**Christopher Seaman, Conductor**  
**John Lill, Pianoforte**

**Sunday 28 October 1984 at 3 p.m.**

**Civic Hall, Guildford**

**Arrival of the Queen of Sheba Handel**  
**Sinfonia in D J C Bach**  
**Piano Concerto No 9 in E flat Mozart**  
**Exsultate, Jubilate Mozart**  
**Symphony No 43 in E flat (Mercury Haydn**

**John Forster, Conductor**  
**Bernard Roberts, Pianoforte**  
**Ann-Marie Connors, Soprano**

**Saturday 3 November 1984 at 7.45 p.m.**

**Civic Hall, Guildford**

**Leisure Learning Weekend**

**Tintagel Bax**  
**Facade Walton**  
**Symphony No 1 in A flat Elgar**  
**Vernon Handley, Conductor**  
**Narrator**

**WORKSHOP with Vernon Handley and members of the Guildford Philharmonic Orchestra at 11.30 a.m.**

**Tickets: £5.00, £4.00, £2.80.**

**Box Office: Civic Hall, Guildford. Tel: 67314**

**A & N Travel, Guildford. Tel: 68171**

**Sunday 11 November 1984 at 3.00 p.m.**

**Civic Hall, Guildford**

**CELEBRITY RECITAL**

**JOHN LILL**

**Beethoven Sonata Op. 10 No 3**  
**Schumann: Carnival**  
**Chopin: Ballade in F minor Op. 52 No 4**  
**Prokofiev: Sonata No 8 in B flat Op. 84**

**Tickets: £5.50, £4.50, £3.50 & £2.50 available from the Civic Hall and the Orchestra's Office: The Lodge, Allen House Grounds, (0483) 573800**

**Guildford Philharmonic Orchestra**  
**Artistic Adviser – Vernon Handley**

**First Violins:**

Associate Leaders: Hugh Bean, John Ludlow  
Camilla Allison  
Christopher Bearman  
Sheila Beckensall  
Imogen East  
Charlotte Edwards  
Judith Edwards  
Barbara Moore  
Alec Suttie  
Philip Sutton  
Susan Thomas  
Andrew Thurgood  
Ginny Wray

**Second Violins:**

Arthur Price  
Harold Nathan  
Andrew Bentley  
Timothy Callaghan  
Ruth Dawson  
Marilyn Downs  
Ruth Knell  
Daniel Meyer  
Rosemary Roberts  
Aaron Tighe  
Howard Walsh  
Rosemary Van Der Werff

**Violas:**

John Meek  
Peter Lale  
Jean Burt  
Frederick Campbell  
Julius Bannister  
Susan Dench  
Celi Azulek  
Leonard Lock

**Cellos:**

Geoffrey Thomas  
Peter Esswood  
Christina Macrae  
John Hursey  
Robert Hoppe  
Charlotte Ward  
John McCrae

**Basses:**

Michael Lea  
Colin Paris  
Jeremy Gordon  
Hubert Downs  
Clive Brown  
Ian Eyres

**Flutes:**

Henry Messent  
Anthea Cox  
Deborah Davis

**Piccolo:**

Simon Hunt

**Oboes:**

James Brown  
Deirdre Lind  
Ann Green

**Cor Anglais:**

Janice Knight

**Clarinets:**

Hale Hambleton  
Victor Slaymark  
Michael Farnham

**Bass Clarinet:**

Terry Busby

**Bassoons:**

Robert Jordan  
Anna Meadows  
Sebastian New

**Contra Bassoon:**

David Lock

**Horns:**

Peter Clack  
Dennis Scard  
Ronald Harris  
George Woodcock  
Lyn Evans

**Trumpets:**

Clifford Haines  
Patricia Reid

**Cornets:**

Dennis Egan  
Peter Goy

**Trombones:**

Henry Hardy  
David Hissey

**Bass Trombone:**

Martin Nicholls

**Tubas:**

Stephen Wick  
Kevin Morgan

**Timpani:**

Roger Blair

**Organ:**

Andrew Millington

**Piano:**

John Forster  
Callum Ross

**Harp:**

Aileen MacArdle

**Percussion:**

Bill Lockhard  
Stephen Lees  
George Vass  
Peter Fry  
Jackie Kendle

**Administrator:**

Kathleen Atkins

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.

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(Charity Registration 288295)

The Guildford Philharmonic Society is the 'Supporters Club' of the Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this prime object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season, but its members also receive certain benefits in return for a very modest subscription. These facilities include:

- Priority booking at the beginning of each concert season
- An *additional discount* on Subscription Series Tickets
- The Society's newsletter
- Special Events such as visits to other concert venues, musical evenings in members' homes and certain social gatherings during the season
- Discount facilities at Mellow Sound Tunsgate Guildford on records and cassettes
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's office

By being a member you are also helping to ensure the continued success of the Guildford Philharmonic Orchestra.

The membership rates are as follows:

Annual Subscription	£5.00
Husband and Wife—Joint Subscription	£8.50
Persons under the age of 18	£3.50
Retirement Pensioner	£3.50

*If you would like to join the Society please send your remittance together with your name and address to:*

Mr R A Forrow  
Flat 3, 6 Mareschal Road  
Guildford Surrey GU2 5JF Tel: Guildford 575274

or alternatively you may enrol at the Society's stand in the foyer of the Civic Hall on concert days.

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## PROGRAMME FOR 1984/85 SEASON:

13 October 1984	Te Deum Berlioz Conductor – Norman Del Mar	Guildford Cathedral
December 1984	Christmas Concert Conductor – Simon Halsey	
2 March 1985	German Requiem Brahms Conductor – Brian Wright	Guildford Cathedral
18 March 1985	Requiem Verdi Conductor – Brian Wright	Royal Festival Hall
4 May 1985	Belshazzar's Feast Walton Conductor – Vernon Handley	Guildford Civic Hall

The Philharmonic Choir meets on Monday evenings from 7.15 p.m. to 9.15 p.m.  
The Choir welcomes applications from young singers (all voice parts) with good sight reading ability.

Enquiries: Administrator, Guildford Philharmonic Choir Office,  
The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL.

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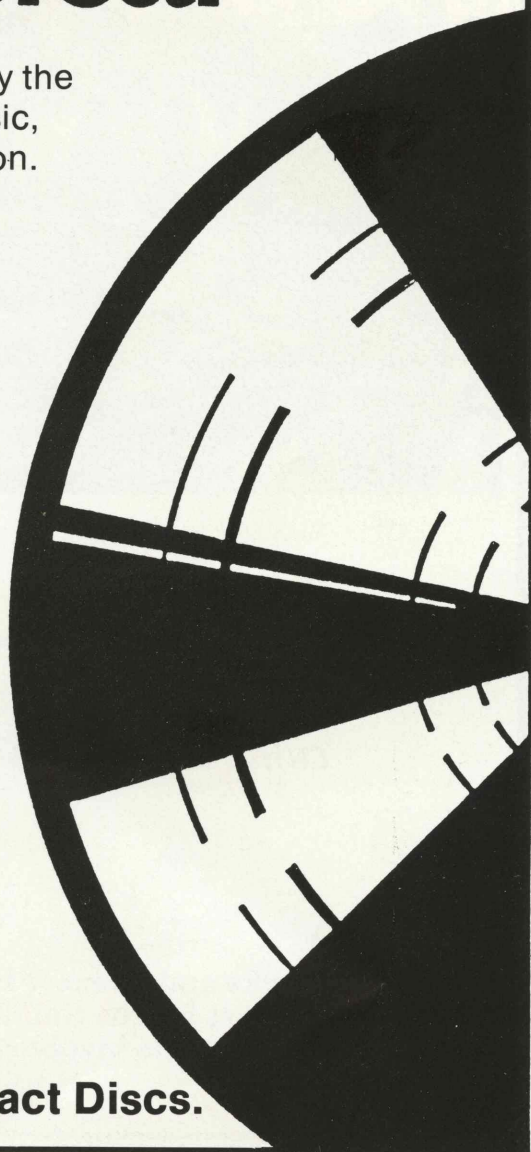
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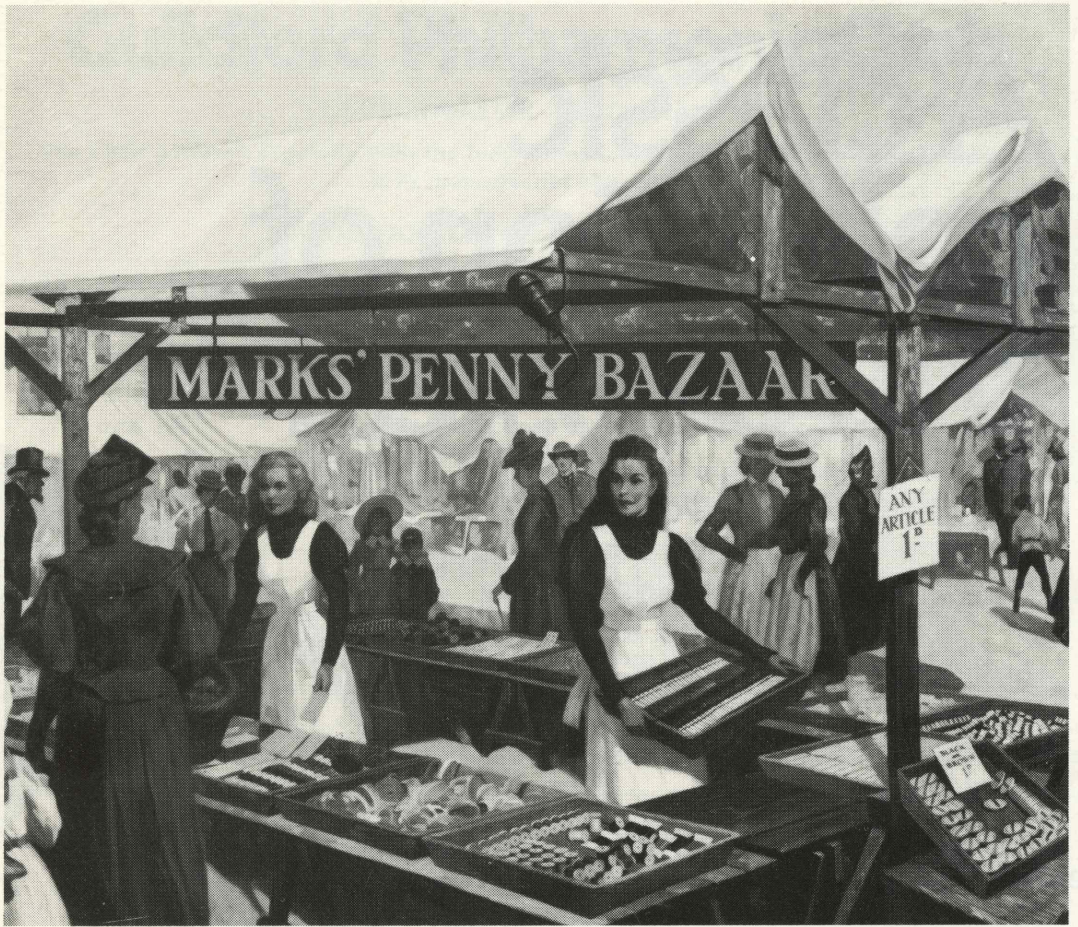
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