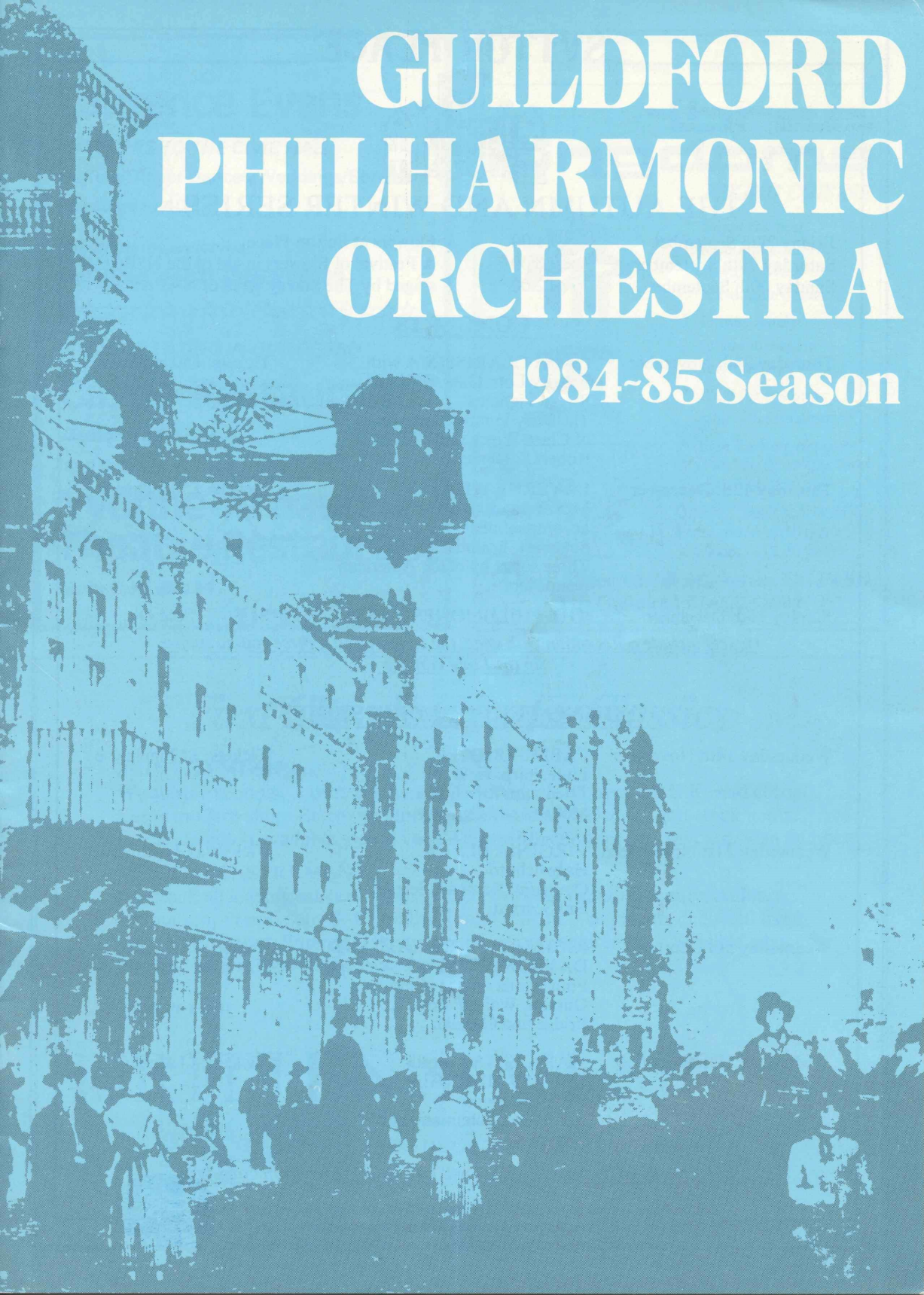
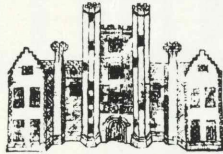


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1984-85 Season



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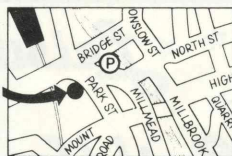
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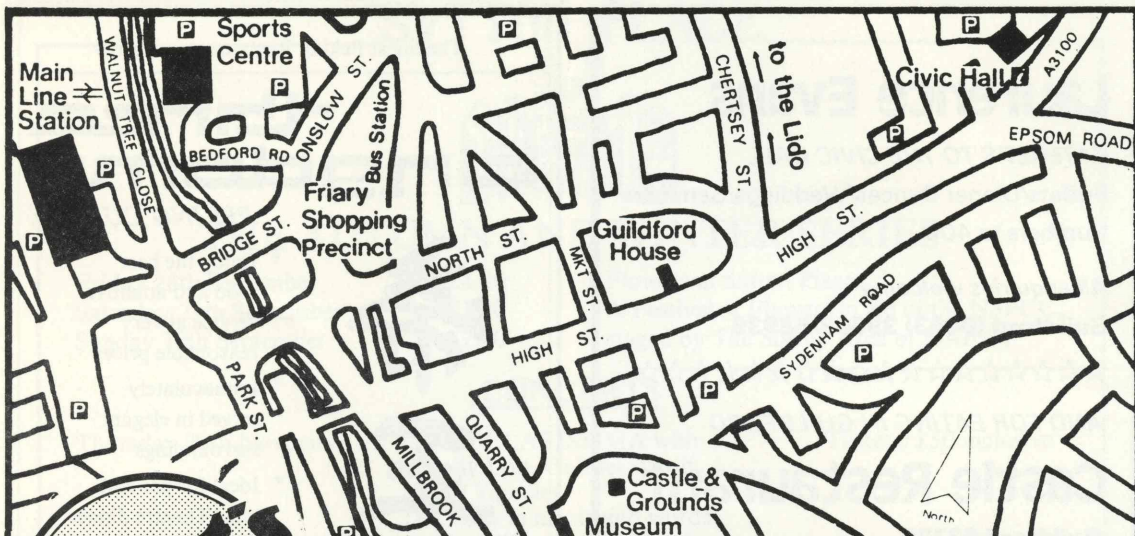
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The Guildford Philharmonic Orchestra and Guildford Borough Council are very grateful to MARKS & SPENCER PLC and MERROW SOUND who by their membership are supporting the Guildford Philharmonic Orchestra in the forthcoming season.

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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**

CIVIC HALL, GUILDFORD

SATURDAY 4 MAY 1985

at 7.45 p.m.

Leisure Learning Weekend

Guildford Philharmonic Orchestra

Leader: JOHN LUDLOW

VERNON HANDLEY
Conductor

HUGH POTTS
Horn

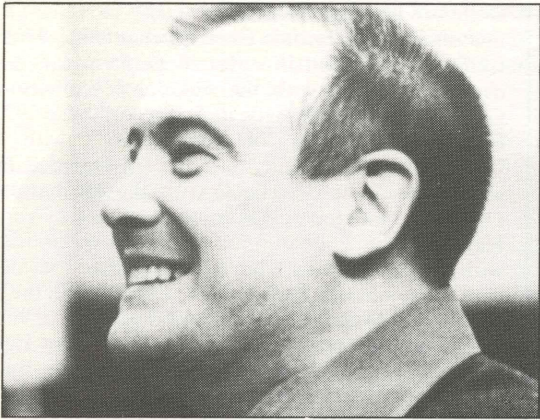
BRIAN RAYNER COOK
Baritone

PHILHARMONIC CHOIR

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

MUSICIANS UNION

The South East Music Trust (the orchestras' management body for concerts outside the Guildford series) acknowledges with great appreciation the continuing support of the Musicians Union. The financial assistance the trust receives from the union enables the employment of a concerts assistant to help with the administration of the orchestras extended activities.



Vernon Handley

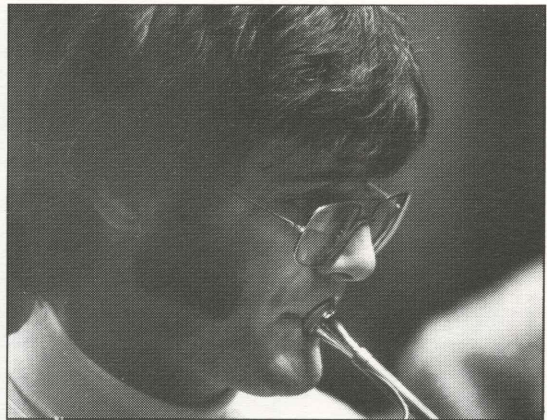
Vernon Handley was for twenty-one years Guildford Borough Council's Director of Music and under his direction the Guildford Philharmonic Orchestra has developed into a highly successful professional body of major importance, now firmly established as the Orchestra of the South East. Vernon Handley's 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 now holds the position of the Orchestra's Artistic Adviser.

Vernon Handley is now one of the front rank of British conductors, and a recently conferred string of appointments highlight his position at the centre of British music. In September of 1983 he was appointed Principal Guest Conductor of the BBC Scottish Symphony Orchestra and Associate Conductor of the London Philharmonic Orchestra. The latter position has been specially created for Vernon Handley in the recognition of his long and enormously successful association with the Orchestra. This year he takes up two new appointments as Principal Conductor: in January with the Malmoe Symphony Orchestra and in August with the Ulster Orchestra. He is also Director of the 1985 Norfolk and Norwich Triennial Festival.

In April 1986 he will take the Ulster Orchestra on their first European tour, which includes an appearance at the Musikverein in Vienna. He will also be visiting the Oslo Philharmonic and Helsinki Philharmonic Orchestras as well as paying regular visits to other European orchestras.

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. His recording of Elgar's Symphony No. 2 with the London Philharmonic Orchestra was described in the *Gramophone* as being 'among the finest versions available... a superb account'.

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

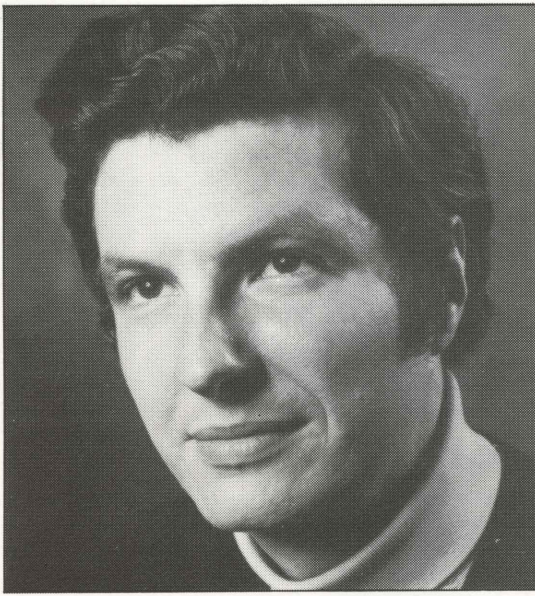


Hugh Potts

Born in Carisbrooke, in the Isle of Wight, Hugh Potts went to Durham University to read theology, economics and psychology, and continued his studies on the french horn with the then principal player in the Northern Sinfonia. Before long he was playing occasionally with the Sinfonia. Despite such distractions, he obtained his degree; and by the 1967/68 season he was regularly occupying the sub-principal horn chair with the Orchestra. He then went to London and was a permanent member of the Royal Opera House Orchestra during Sir Georg Solti's musical directorship between two periods of free-lancing in which he played with the major London orchestras both in this country and on overseas tours.

In 1973 the Northern Sinfonia found itself looking for both a principal and a sub-principal horn. Hugh Potts was invited to apply for the principal's post, was selected, and chose the sub-principal to bring with him. They have formed a much-admired team ever since, quite often exchanging principal and sub-principal chairs. Since 1981 Mr. Potts has been a tutor in horn at the Royal Northern College of Music.

In 1978 Tyne Tees Television decided to make a documentary on the Northern Sinfonia and sent a researcher to talk to every member of the Orchestra and administration. Her name was Miss Lowri Garland; it is now Mrs. Hugh Potts. They have one child, and another is on the way.



Brian Rayner Cook

Brian Rayner Cook graduated in music from Bristol University, developing his interests as an organist and as a conductor before devoting himself wholeheartedly to singing. He won all the major prizes for singing during his postgraduate studies at the Royal College of Music, and in 1969 was awarded a Kathleen Ferrier Memorial Scholarship.

After many European engagements, Brian Rayner Cook made his South American debut at the Teatro Colon, Buenos Aires, in 1980, and was immediately invited to return. He has given opera, oratorio and recital performances at many British and European Festivals (including Poland's Warsaw Autumn Festival). He has recently made return visits to Poland, Denmark, Switzerland and Spain, and future engagements include Italy, Greece, Israel, Egypt and Canada. He is a frequent broadcaster both here and abroad, and his BBC engagements have included two First Nights of the Proms and also the Last Night of the 1980 series. A champion of contemporary (especially British) composers, he has given first performances of a number of song cycles, including several written specially for him. He is currently working on two music-theatre pieces which were composed for him.

Brian Rayner Cook's numerous gramophone recordings range from Charpentier to Elgar and include "Halle Christmas" for Classics for Pleasure. The same company has now released "Carmina Burana", his solo contribution in which has been very favourably reviewed by the critics, and he recently gave two performances of this work in Madrid for Spanish TV and Radio. A world premiere recording of songs by Haver-gal Brian was released in 1983. Earlier this year he took part in a new series of television's popular programme "Face the Music".

Guildford Philharmonic Choir

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's "Intimations of Immortality" with the Guildford Philharmonic, and in 1976 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley. The Philharmonic Choir (in collaboration with the Goldsmiths Choral Union) made its debut with the Guildford Philharmonic Orchestra in the Festival Hall in March this year in a performance of Verdi's Requiem, conducted by Brian Wright. Simon Halsey was appointed Chorus Master in 1984 and in this he acknowledges the assistance of Neville Creed and the choir's accompanist, Christopher Mabley.

Four Sea Interludes – Peter Grimes Benjamin Britten 1913 – 1976

Dawn
Sunday Morning
Moonlight
Storm

"Peter Grimes", which was composed in 1944/45, is held by many to be Britten's best Opera. It is a very dramatic piece and certainly very successful in capturing the atmosphere of a small fishing town and the town's relationship with the hardest of protagonists, the sea. Sea Interludes are played before or between the scenes into which they lead without a break.

"Dawn" is based on three short themes: a bleak tune for violins and flute, surely suggesting the cold morning breezes and the cries of sea birds; harp and clarinet runs, and quiet brass clashes. It is a masterly piece of musical illustration and one can read all sorts of sea pictures into it: the slow swell of the waves and the receding of water down the beach.

"Sunday Morning", which is the prelude to Act II, suggests a very bright day. The horns, in thirds, begin with forte piano chords, which are followed by a syncopated staccato woodwind theme. When the strings have stated this sparkling tune, a broad melody from the violas and 'cello takes over. This tune it is that works up to a brilliant statement of the woodwind theme on the trumpets, and the whole noise is suddenly cut into by the deep note of the church bell.

"Moonlight", the Interlude before Act III, suggests a very calm and still atmosphere, with the lower strings and wind setting a background of rising and falling chords, against which occasional flashes of light are represented by octave drops in the flutes and harp.

"Storm", is built on the opening two bar figure which recurs frequently throughout the piece. The orchestra throws this figure about impetuously until the turmoil suddenly dies down and there is a quiet lull followed by a strange staccato passage. This is repeated, and then the fury of the storm returns to bring the Interlude to its violent close.

In these four pieces Britten is concerned mainly with effects, although the music of them is used elsewhere in the Opera. His brilliance and atmospheric illustration is nowhere better than in these Interludes.

Horn Concerto

William Mathias b. 1934

Prelude
Scherzo
Nocturne
Capriccio

Commissioned by the 1984 Llandaff Festival (in association with the Welsh Arts Council), this work was written for Hugh Potts (to whom it is dedicated) and the Northern Sinfonia. The scoring is for solo horn, timpani and string orchestra.

The opening Prelude exhibits both the declamatory and lyrical qualities of the horn, and the succeeding Scherzo its capacity to play at speed. The Nocturne is the most deeply felt movement, and the final Capriccio is both capricious and rhythmic.

© William Mathias.

INTERVAL

Guildford Philharmonic Orchestra key rings are on sale in the foyer this evening at 75p also Herb bags at £1.00.

Belshazzar's Feast **Walton 1902-1983**

Belshazzar's Feast, Walton's Oratorio, with its text from the Bible selected and arranged by Osbert Sitwell, is one of the outstanding landmarks in English music of this century. Just as Holst's "Hymn of Jesus" took an entirely original view of religious musical utterance, so did Walton in his conception of biblical oratorio. The music was composed between 1929 and 1931, and probably because of its almost unrelieved vitality, it sometimes gives the impression of being brilliant but superficial in its setting of the story of the writing on the wall. A careful examination of Walton's means, however, reveals searching imagination at work.

The music is scored for double mixed choir, baritone solo, a very large orchestra, including an array of percussion, and two brass ensembles placed to the right and left of the conductor. First comes a trombone flourish and Isaiah's prophesy, sung in harsh dissonance by the male voices. Next the Exiles' lament: "By the waters of Babylon". In the midst of their lament, they state their confidence in the overthrow of Babylon. The baritone soloist in unaccompanied recitative paints a picture of glorious Babylon, and the choir and orchestra describe the feast itself. Then the soloist describes in sinister music the appearance of the writing on the wall, and with one of the boldest moves in all

the literature of music, Belshazzar, "weighed in the balance and found wanting" by the men's voices, is "slain" by the whole choir. The last section is a mighty hymn of praise, ecstatic Alleluias and the joy of liberation alternating to bring the work to a triumphant close.

Thus spake Isaiah:

Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!

By the waters of Babylon,
By the waters of Babylon
There we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us
Required of us mirth;
They that carried us away captive
Required of us a song.
Sing us one of the songs of Zion.

How long shall we sing the Lord's song
In a strange land?

If I forget thee, O Jerusalem
Let my right hand forget her cunning.

If I do not remember thee,
Let my tongue cleave to the roof of my mouth.
Yea, if I prefer not Jerusalem above my chief joy.
By the waters of Babylon
There we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children
And dasheth them against a stone,
For with violence shall that great city of Babylon be
thrown down
And shall be found no more at all.

Babylon was a great city,
Her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen,
Of purple, silk and scarlet,
All manner vessels of ivory,
All manner vessels of most precious wood,
Of brass, iron and marble,
Cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts,
Sheep, horses, chariots, slaves
And the souls of men.
In Babylon
Belshazzar the King
Made a great feast.
Made a feast to a thousand of his lords.
And drank wine before the thousand.

Belshazzar, while he tasted the wine,
Commanded us to bring the gold and silver vessels:
Yea! the golden vessels, which his father, Nebuchadnezzar,
Had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels
Of the temple of the house of God.

That the King, his Princes, his wives
And his concubines might drink therein.

Then the King commanded us:
Bring ye the cornet, flute, sackbut, psaltery
And all kinds of music: they drank wine again.
Yea, drank from the sacred vessels,
And then spake the King:

Praise ye
The God of Gold
Praise ye
The God of Silver

Praise ye
The God of Iron
Praise ye
The God of Wood

Praise ye
The God of Stone
Praise ye
The God of Brass

Praise ye the Gods!

Thus in Babylon, the mighty city,
Belshazzar the King made a great feast.
Made a feast to a thousand of his lords
And drank wine before the thousand.

Belshazzar while he tasted the wine
Commanded us to bring the gold and silver vessels
That his Princes, his wives and his concubines
Might rejoice and drink therein.

After they had praised their strange gods,
The idols and the devils,
False gods who can neither see nor hear.
Called they for the timbrel and the pleasant harp
To extol the glory of the King.
Then they pledged the King before the people.
Crying, Thou, O King, art King of Kings
O King, live for ever. . . .

And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote.

And this was the writing that was written:
"MENE, MENE, TEKEL UPHARSIN"
"THOU ART WEIGHED IN THE BALANCE AND
FOUND WANTING".

In that night was Belshazzar the King slain
And his Kingdom divided.

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel.
Blow up the trumpet in the new moon.
Blow up the trumpet in Zion
For Babylon the Great is fallen, fallen.

Alleluia!

Then sing aloud to God our strength:
Make a joyful noise unto the God of Jacob.
While the Kings of the Earth lament
And the merchants of the Earth
Weep, wail and rend their raiment.
They cry. Alas, alas, that great city.
In one hour is her judgement come.

The trumpeters and pipers are silent.
And the harpers have ceased to harp,
And the light of a candle shall shine no more.

Then sing aloud to God our strength.
Make a joyful noise to the God of Jacob.
For Babylon the Great is fallen.

Alleluia!

Saturday 25 May 1985 at 7.45 p.m.
Civic Hall, Guildford

REQUIEM – VERDI
Guildford Choral Society
Guildford Philharmonic Orchestra

Hilary Davan Wetton, Conductor
Jo Ann Pickens, Soprano
Gillian Knight, Alto
John Treleaven, Tenor
Paul Hudson, Bass
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with
Mervyn Collins, tenor and Mark Shepherd, organ

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at 7.30pm

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Bruckner	Motets
Stanford	Magnificat (double Choir)
Britten	Hymn to the Virgin
Mendelssohn	Ave Maria

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GUILDFORD PHILHARMONIC ORCHESTRA

Tonight's concert marks the end of the 1984/85 season, a season when the Orchestra undertook a very wide variety of engagements. This year was particularly notable in that it marked the Festival Hall debut of both the Philharmonic Choir and Orchestra in a performance of Verdi's Requiem promoted by the Goldsmiths Choral Union and conducted by Brian Wright.

The Orchestra gave the first concert in the re-furbished Staines Town Hall with conductor John Forster, and was, for the first time, the supporting Orchestra in this year's Leith Hill Festival under the directorship of William Llewellyn. Other engagements fulfilled by the Orchestra were concerts in Folkestone, Eastbourne and Ipswich.

Exciting plans for the 1985/86 season are nearing completion when guest conductors will include Doron Salomon, John Forster, Brian Wright, Volker Wangenheim, Simon Halsey (the Choir's Chorus Master), Sir David Willcocks, Sir Charles Groves and Vernon Handley (the Orchestra's Artistic Adviser). The usual variety of internationally famous soloists together with young artists at the beginning of their careers will be appearing with the Orchestra in its forthcoming series.

Full details about the season and Subscription Series benefits will be available from the Guildford Philharmonic Orchestra's Office early in June.

LEARN ABOUT THE MUSIC TO BE PERFORMED NEXT SEASON:

The 1985/86 concert programmes by the Guildford Philharmonic Orchestra will feature in 10 meetings promoted by the WEA. These meetings will be led by Mr Charles Thompson on Thursday evenings (7.30. - 9.30p.m.) fortnightly from 10 October onwards at the Guildford Institute in Ward Street. The course fee is likely to be £18, with concessions for Senior Citizens.

Further details about this course will be released through the local press during July and August, but anyone interested in taking part should contact Mrs Noel Adams, Tel: Guildford 577309.

Guildford Borough Council acknowledges with very grateful thanks the help it has received in the promotion of this concert season from the Guildford Philharmonic Society, pupils of the County School and members of the Red Cross organisation.

GUILDFORD PHILHARMONIC ORCHESTRA

Artistic Adviser – Vernon Handley

First Violins:

Leader: John Ludlow

Arthur Price
Sheila Beckensall
Andrew Bentley
Susan Borret
Charlotte Edwards
Judith Edwards
Barbara Moore
Peter Newman
Roland Roberts
Alec Suttie
Philip Sutton
Susan Thomas

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Emer Calthorpe
Ruth Dawson
Marilyn Downs
Peter Fields
Hywel Jones
Ruth Knell
Alan Pook
Adrienne Sturdy
Howard Walsh

Violas:

John Meek
Katharine Burgess
Jean Burt
Frederick Campbell
Julius Bannister
Celi Azulek
Leonard Lock

Cellos:

Robert Bailey
John Stilwell
Christina McCrae
Robert Hoppe
John Kirby
John Macrae
Charlotte Ward

Basses:

Michael Lea
Stephen Williams
Jeremy Gordon
Mary Scully
Ian Eyres

Flutes:

Henry Messent
Catharine Hill

Piccolo:

Simon Hunt

Oboes:

James Brown
Deirdre Dods

Clarinets:

Hale Hambleton
Victor Slaymark

Bass Clarinet:

Michael Farnham

Saxophone:

Paul Harvey

Bassoon:

Joanna Graham
Anna Meadows

Contra Bassoon:

John Hargreaves

Horns:

Peter Clack
George Woodcock
David Clack
Duncan Hollowood
Ronald Harris

Trumpets:

Michael Hinton
Clifford Haines
Patricia Reed

Off Stage Trumpets:

Peter Goy
Susan Bishop
Dennis Egan
Edgar Riches
Colin Clague
Matthew Harp-Dyke

Trombones:

Ian White
David Hissey
Martin Nicholls

Off Stage Trombones

Michael Crowther
Graham Bolton
Peter Davies
Jeremy Gough

Tuba:

John Elliot

Off Stage Tubas:

Kevin Morgan
David Powell

Percussion:

Charles Fullbrook
John Cave
Stephen Lees
George Lawn
Arthur Soothill

Timpani:

Roger Blair

Piano:

John Forster

Harp:

Helen Tunstall

Administrator:

Kathleen Atkins

Concerts Assistant:

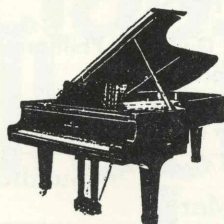
Paul Hilliam

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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Guildford Philharmonic Society

(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 Merrow 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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Guildford Philharmonic Choir

CHORUS MASTER – SIMON HALSEY

The Choir performs regularly with the fully professional Guildford Philharmonic Orchestra in its annual series of concerts.

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.

UNIVERSITY OF SURREY

DEPARTMENT OF MUSIC

This Department has gained for itself an enviable reputation for its high quality of performance. Members of the public are most welcome at all our concerts – these take place during term-time every Wednesday at 1.15 pm and on selected Sunday evenings.

Further information is obtainable from:-

The Secretary
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University of Surrey
Guildford, Surrey
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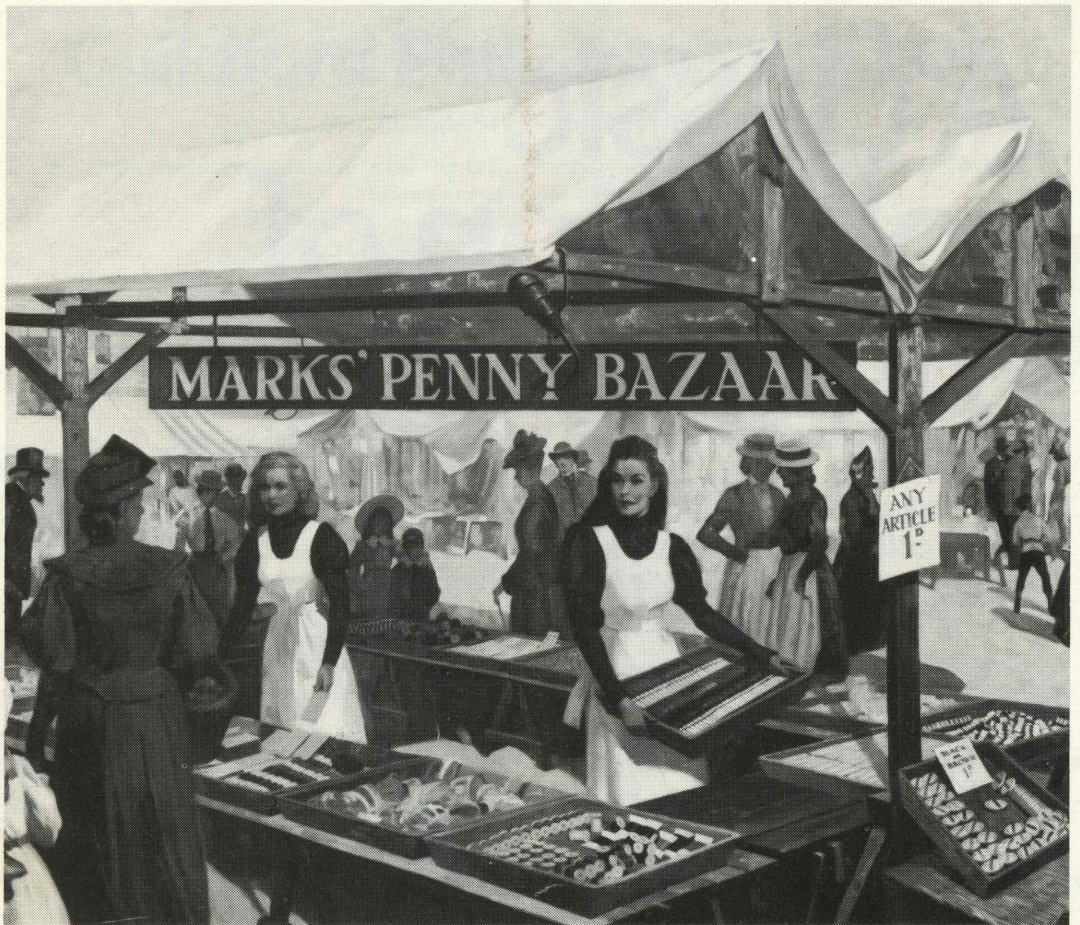
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