



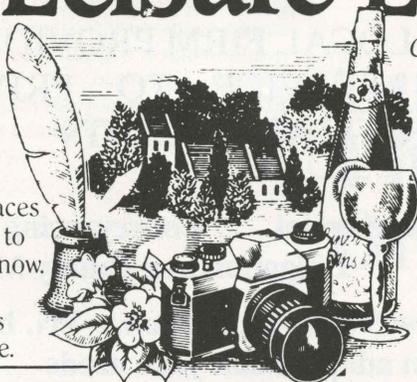
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CIVIC HALL, GUILDFORD

SUNDAY 24 NOVEMBER 1985

at 7.45. p.m.

Guildford Philharmonic Orchestra

Leader: JOHN LUDLOW

SIR DAVID WILLCOCKS
Conductor

LORNA ANDERSON
Soprano

CAROLYN PRIDE
Soprano

CATHERINE WYN-ROGERS
Alto

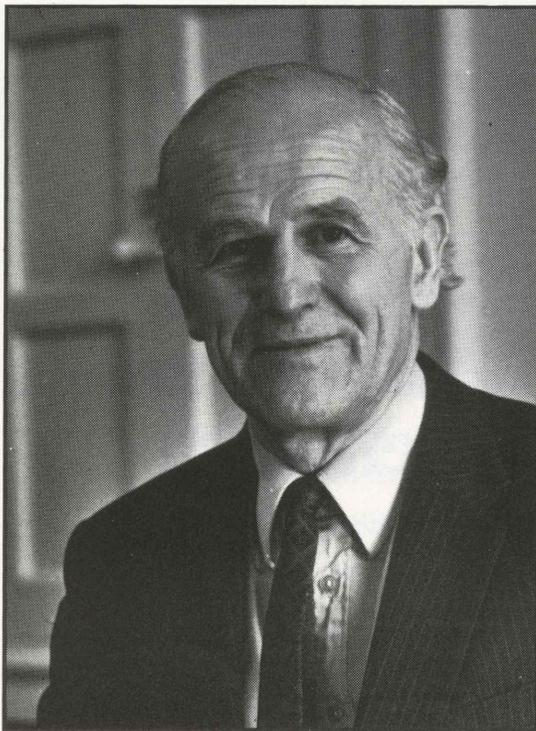
ROLAND VERNON
Tenor

STEPHEN ROBERTS
Bass

JOHN FORSTER
Harpsichord

PHILHARMONIC CHOIR

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



Sir David Willcocks

Sir David Willcocks began his musical training as a chorister at Westminster Abbey. He subsequently won scholarships and studied at Clifton College and King's College, Cambridge. After a five-year period of war service he was elected a Fellow of King's College, Cambridge and Conductor of the Cambridge Philharmonic Society. Subsequently he became successively Organist of Salisbury Cathedral, and of Worcester Cathedral, conducting at the Three Choirs Festivals from 1950 to 1957. During this time he was also Conductor of the City of Birmingham Choir and conducted many concerts with the City of Birmingham Symphony Orchestra. From 1957 to 1974 he was Director of Music at King's College, Cambridge, University Lecturer in Music and Conductor of the Cambridge University Musical Society; and from 1974 to 1984 he was Director of the Royal College of Music. He has been Musical Director of The Bach Choir since 1960.

Under his direction, The Bach Choir, King's College Choir and the Royal College of Music Chamber Choir have made many recordings with leading orchestras of great choral and orchestral works. He holds Honorary Degrees at the Universities of Bradford, Bristol, Exeter, Leicester and Sussex and at Westminster Choir College, Princeton, USA, and he is an Honorary Fellow of King's College, Cambridge.

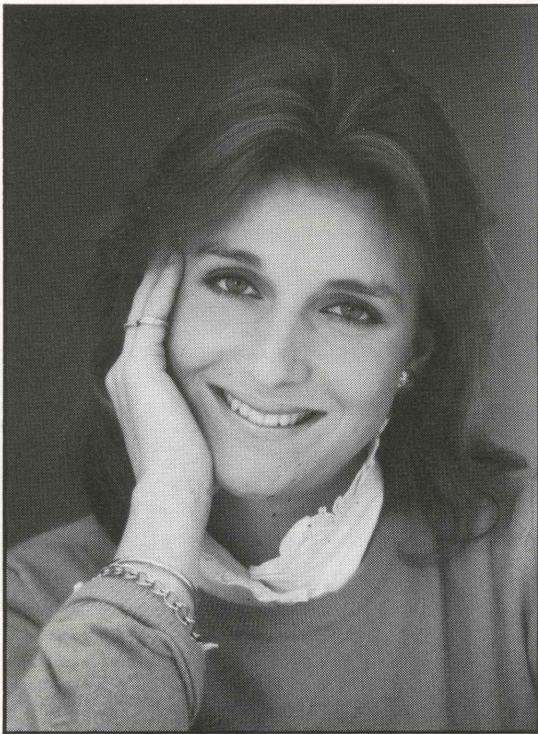
As well as his regular appearances in the UK, his conducting engagements during 1985 will take him to USA, Canada, Australia, New Zealand and many European countries.



Lorna Anderson

Lorna Anderson was born in Glasgow and began to study singing after winning an entrance scholarship to the Royal Scottish Academy of Music in 1979 where she studied with Patricia MacMahon. She remained at the R.S.A.M. for four years, during which time she won several prizes, including that for the most distinguished student of the year. In 1983 she reached the final of the Kathleen Ferrier Memorial Scholarship Competition and was awarded a Foundation Scholarship for postgraduate study at the Royal College of Music where she was a pupil of Marion Studholme. During 1984 she was awarded first prize in both the Peter Pears' and Royal Overseas League Singing Competitions and studied at the R.C.M. Opera School aided by the Boise Award and the Caird Scholarship. She was also awarded the R.C.M.'s Tagore Gold Medal for the most distinguished student.

Lorna's repertoire is extensive and she performs regularly for music clubs and with choral societies. She has broadcast on radio, recorded for schools and with the Scottish Early Music Consort, with whom she has also toured Poland. In December 1983 she took part in the 10th anniversary 'Messiah—from-Scratch', conducted by Sir David Willcocks at the Royal Albert Hall. She has sung on the South Bank at the Queen Elizabeth Hall, at St James's Piccadilly and this summer made her debut as soloist at the Edinburgh International Festival. Future plans include a series of recitals in Spain.

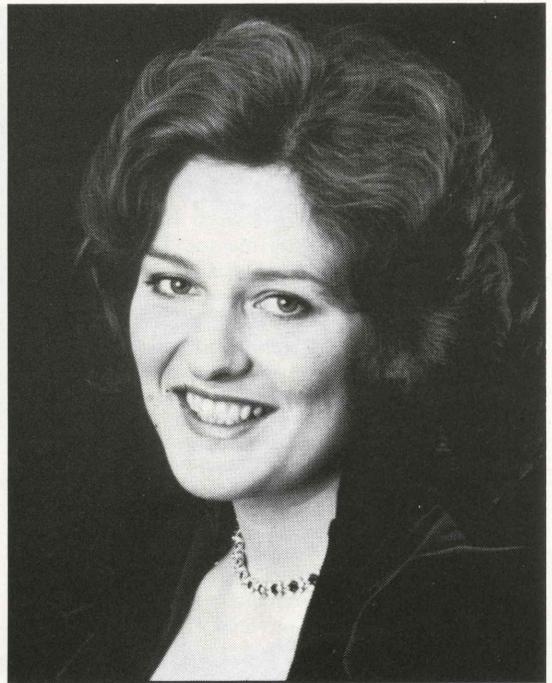


Carolyn Pride

Carolyn Pride is currently studying at the Royal College of Music as a post-graduate student with Margaret Kingsley.

She has appeared as a soloist with various choral societies throughout Great Britain, including the Bach Choir on their tours of the West and South East of England and in Hong Kong. Recently, she was nominated by the R.C.M. to take part in the Boise Scholarships and Maggie Teyte Singing Prize.

She is now studying at the College Opera School.

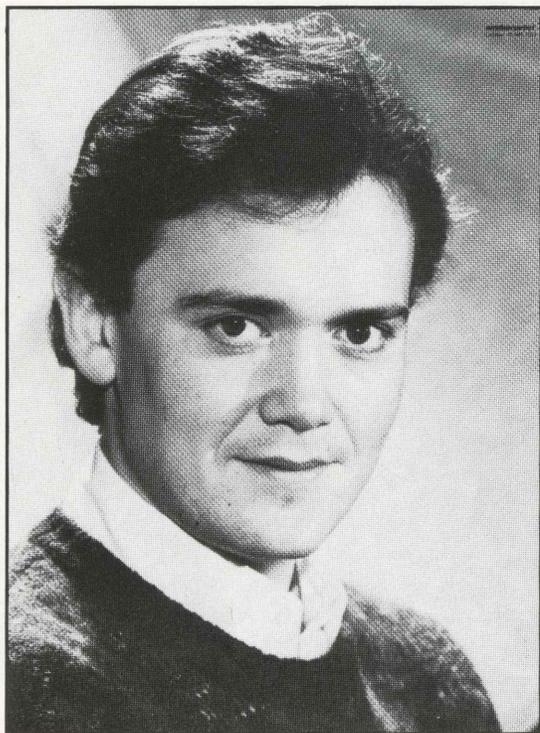


Catherine Wyn-Rogers

Catherine Wyn-Rogers made her London recital debut in 1982 at the Purcell Room for the Park Lane Group's series "Young Artists and 20th Century Music". Since then she has sung with the Bach choir numerous times under their director Sir David Willcocks and has made recordings with them and with the London Symphony Orchestra. She has scored successes in her performances of Messiah with the London Philharmonic Orchestra, with the Bach choir at the Royal Albert Hall, in York Minster, Bath Abbey and in Hong Kong. Her performance in the traditional Malcolm Sargent Cancer Fund "Messiah" last year has resulted in an invitation to return next year. On the South Bank, appearances in the Royal Festival Hall include "Israel in Egypt" and a performance of Bruckner's "Te Deum" with the Philharmonia.

Last season saw Catherine Wyn-Rogers' first recording for Television and Radio. She has given broadcast performances of Howell's "Missa Sabriensis" from the Royal Festival Hall, Mozart's "Requiem" from Swansea and the Durufle "Requiem" from Kings College Chapel. She has recorded "Messiah" on BBC Television from Chester Cathedral and she appeared on BBC TV on the occasion of the Royal College of Music's Centenary Gala Concert which was broadcast live.

Miss Wyn-Rogers has given three concerts in Israel this year, singing Handel's Israel in Egypt and the Verdi Requiem with the Bach Choir, and also in a concert of works by Bach, with the Israel Philharmonic Orchestra conducted by Zubin Mehta. She also recently sang in a performance of the Messiah on Handel's birthday at the Royal Albert Hall.

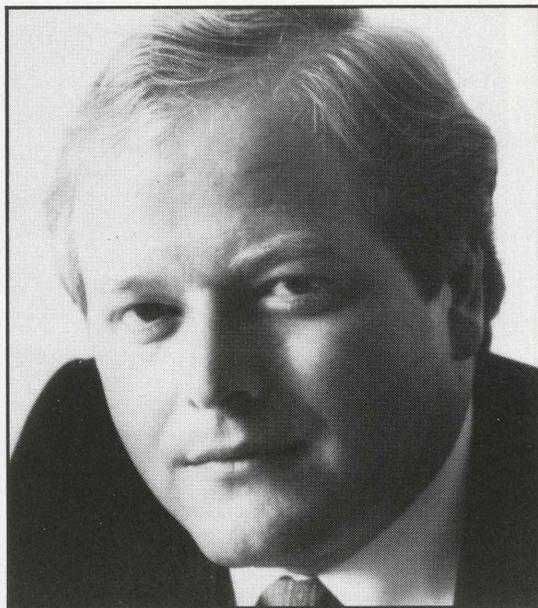


Roland Vernon

Roland Vernon was born in 1961 and began singing at an early age, performing as a boy chorister and a tenor recitalist. In 1979 he won a choral scholarship to King's College, Cambridge where he spent three years singing in the Chapel choir and working for his degree in Art History.

He took part in many recordings, broadcasts and international tours with the choir.

In 1983 he entered the Royal College of Music and now studies at the College Opera School. During the past two years he has appeared frequently as an oratorio and opera soloist at home and in Europe.



Stephen Roberts

Stephen Roberts is now recognised as one of the most outstanding young baritones of his generation. Already well-known in this country both for his recitals and oratorio performances, he is rapidly establishing an international reputation, having appeared in recent seasons in Lucerne, Bordeaux, Barcelona, Israel, Holland, Belgium, Buenos Aires, Germany and Canada. He has also sung at the Carnegie Hall in New York and the Kennedy Center in Washington with the Steinitz Bach Players and made a tour of the Far East with the Bach Choir.

He has regular engagements in all the London concert halls and has made many BBC Promenade appearances.

His television appearances, include the joint BBC TV and East German TV production in Dresden of the War Requiem and, most recently, a BBC Promenade Concert performance of Penderecki's St Luke's Passion.

Stephen Roberts has already acquired a formidable list of recording to his credit including the prize-winning recording of Harrison Birtwistle's *Punch and Judy*, Tippett's *King Priam*, both conducted by David Atherton, and Gluck's *Armide* for EMI. In BBC recordings, he has given many first performances of contemporary works, some of which have been written specially for him. His most recent recording is *Carmina Burana* for Decca, with the Berlin Symphony Orchestra conducted by Riccardo Chailly. He has also recorded Kurt Weill's *Seven Deadly Sins* for Granada TV.

He made his London operatic debut in the Spitalfields Festival's production of Gluck's *Armide* and sang the role of the Count in Opera North's *Marriage of Figaro* last season. He returned to Leeds this season to sing Falke in *Die Fledermaus*. He has also sung with the Royal Ballet at Covent Garden.

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. A further collaboration with this Choir will take place in May next year in a performance of "A Child of Our Time" by Sir Michael Tippett to be conducted by Sir Charles Groves. The Philharmonic Choir will also join forces with the University of Warwick Chorus in a performance of Britten's War Requiem which will be performed in Warwick Arts Centre on 7 March, and in Guildford Cathedral on 8 March next. Both performances will be conducted by Simon Halsey, who was appointed Chorus Master to the Choir in 1984 and in this he acknowledges the assistance of Neville Creed and the Choir's accompanist Christopher Mabley.

The Philharmonic Choir welcomes young singers with good sight reading ability and applications for audition should be made to the Choir's office at The Lodge, Allen House Grounds, Chertsey Street, Guildford, Surrey GU1 4HL Tel: 0483 573800.

Dixit Dominus (Psalm 110), HG XXXVIII:53 George Frideric Handel (1685–1759)

1985 has been a year of notable anniversaries: the quartercentenary of Schütz, the tercentenary of Handel and Bach, of Domenico Scarlatti and John Gay, the bicentenary of De Quincey and Grimm, the centenary of Berg and Varèse, of D.H. Lawrence and Ezra Pound, of Pavlova.

Assessing Handel in his book *Music in Western Civilization* (1941), Paul Henry Lang says: "[his] art embraces the scintillating forms, colours, and figures of a gigantic creative imagination, the chief characteristics of which are a wholesome power of form, monumental dramatic conception, and a flowing, poetic inspiration, abandoning itself in the contemplation of nature and its creatures. Where Pope and his colleagues saw man only in his rational acts, Handel, together with John Gay, Allan Ramsey, and James Thomson, discovered the existence of the universe in which man is only a particle. The same tenderness which impresses us in Thomson's *Seasons* – a work particularly close to the musician's heart – emanates from many a page of Handelian music. To him nature is a great drama, the individual scenes and episodes of which furnish the poet and musician with his materials . . . Bach and Handel appeared at a time when Western music was at the crossroads. One became the embodiment and final monument of a conception and practice which looked back from the last peak of baroque polyphony to the distant past. The

other turned in the opposite direction; he looked into new valleys, and showed new vistas to his colleagues and followers . . . the long period of baroque art ended with these two."

Dixit Dominus is a work of Handel's youth: the autograph, in the British Library, is dated Rome, April 1707. He was then just twenty-two. A product, a vigorously inspired, highly coloured, vibrantly imagined product, of his Italian period, we are not sure for what purpose it was composed, nor when it was first performed. One theory is that it may have been written for Easter (both the opening and closing choruses incorporate a Gregorian plainchant *cantus firmus* associated with Easter), to be sung on Easter Sunday 1707, possibly at the Church of St. John Lateran (where Handel, according to one Roman diarist of the time, enjoyed "universal admiration" as an organist and as "an excellent harpsichordist and composer"). Another view is that it may have been commissioned by Cardinal Ottoboni for performance at Vespers on the Feast of Our Lady of Mount Carmel (16 July). The Vespers association is not a new idea. Vincent Novello last century suggested such a link, pointing out further the curious fact that, like *Dixit Dominus*, two other Handel works contemporary with it – *Nisi Dominus* (13 June) and *Laudate pueri Dominum* (8 July) – are also coincidentally settings of psalms similarly appointed for the Vespers service.

Dixit Dominus is laid out for five solo voices (two sopranos, countertenor, tenor and bass), five-part chorus, and an orchestra of strings with continuo. John Eliot Gardiner (1978) describes it as "a grand concerto" for these forces. "Handel is pitiless," he writes, "in the demands he makes of his musicians . . . : he requires energy and breadth, phenomenal agility and precision, declamatory vigour and a lyrical expressiveness. All this gives the psalm its feeling of ebullience and breathless exhilaration, almost as though this young composer, newly arrived in the land of virtuoso singers and players, was daring his hosts to greater and greater feats of virtuosity. The work is masterful for all its bold, naive assumptions that voices function like violins, and violins like the manuals of an organ . . ."

In G minor, the whole is divided into eight movements. The first, with its tutti and solo exchanges recalls the concerto grosso model of Corelli, while the second and third (respectively in B flat, with continuo, and C minor, with orchestra) are elaborated *coloratura* arias in the style of the Neapolitan, Alessandro Scarlatti. "Juravit Dominus" contrasts a *grave* of astonishing chromaticism with an *allegro* fugato of broad diatonic reference and athletic strength. Its closing six orchestral bars are remarkable for the precision of their dynamic gradation: "*piano, pianopiano, ppp, pianiss, pianiss*". The fifth section (in B flat) is a fluent polyphonic study in the German manner. For Gardiner, the sixth (in D minor) "is the most boldly experimental, revealing Handel's excitement at the rich possibilities offered by virtuoso singing (and playing) in several parts for building a choral drama". Its pictorialism and imagery looks fascinatingly to Monteverdi. If Vivaldi's spirit seems to inform the penultimate F major "Judicabit in nationibus", it is a synthesis

essentially of Handel's own making which characterises the final Gloria, a triple fugue of compelling climax and conclusion, comparable dimensionally and conceptually with things to come in the B minor Mass. Nowhere in early Handel do we find a more brilliant fusion of grand German severity with flamboyant Italian extravagance.

1. Chorus, soprano/alto/tenor soli

Dixit Dominus Domino meo: The Lord said unto my Lord:
Sede a dextris meis: Sit thou on my right hand,
donec ponam inimicos tuos until I make thine enemies
scabellum pedum tuorum. thy footstool,

2. Aria (alto)

Virgam virtutis tuae emittet The Lord shall send the rod of
Dominus ex Sion: thy power out of Sion:
dominare in medio be thou ruler, even in the
inimicorum tuorum. midst among thine enemies.

3. Aria (soprano)

Tecum principium in die In the day of thy power shall
virtutis tuae in the people offer
splendoribus sanctorum: the free-will offerings with an
holy worship:
ex utero ante luciferum the dew of thy birth is of the
genui te. womb of the morning.

4. Chorus

Juravit Dominus, et non The Lord sware, and will not
poenitebit eum: repent:

5. Chorus

Tu es sacerdos in aeternum, Thou art a Priest for ever
secundum ordinem after the order of
Melchisedech. Melchisedech.

6. Chorus, 5 soli

Dominus a dextris tuis; The Lord upon thy right
hand;
confregit in die irae suae shall wound even kings in the
reges. day of his wrath.
Judicabit in nationibus; He shall judge among the
heathen;
implebit ruinas, he shall fill the places with the
dead bodies:
conquasabit capita in and smite in sunder the heads
terra multorum. over divers countries.

7. Chorus, 2 soprano soli

De torrente in via bibet; He shall drink of the brook
in the way:
propterea exaltabit caput. therefore shall he lift up his
head.

8. Chorus

Gloria Patri et Filio Glory be to the Father and to
the Son
Et spiritui Sancto And to the Holy Ghost
Sicut erat in principio; As it was in the beginning,
et nunc et semper and is now
Et in saecula saeculorum. and ever shall be: world
Amen without end. Amen.

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Magnificat

Bach 1685-1750

Bach wrote the great Magnificat to celebrate Christmas 1723. It was originally in the key of E flat major, but about 1730 he transposed the whole into D major, and altered some details. Although critics have pointed out that Bach was probably aware of other Magnificats by Italian composers like Albinoni, all are convinced of the striking originality in Bach's setting. Some of the choral passages have an impetuosity not found in the Italian masters, and the arias and ensembles are much more concentrated in their emotional messages. Although this concentration was due to the fact that Bach had to compress the composition to the moderate time scale which public worship imposed, the work in fact gains in impressive power through this concentration.

1. CHORUS MAGNIFICAT
(My soul doth magnify the Lord)
2. AIR ET EXULTAVIT SPIRITUS MEUS
(And my spirit hath rejoiced)
3. AIR QUIA RESPEXIT
(For He hath regarded)
4. CHORUS OMNES GENERATIONES
(For behold, all generations)
5. AIR QUIA FECIT MIHI MAGNA
(For He that is mighty)
6. AIR ET MISERICORDIA
(And His mercy is on them)
7. CHORUS FECIT POTENTIAM
(The Lord hath shewed strength)
8. AIR DEPOSUIT POTENTES
(He hath put down the mighty)
9. AIR ESURIENTES IMPLEVIT BONIS
(He hath filled the hungry)
10. CHORUS SUSCEPIT ISRAEL
(His servant Israel)
11. CHORUS SICUT LOCUTUS EST
(Even as He promised)
12. CHORUS GLORIA PATRI
(Glory be to the Father)

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Civic Hall, Guildford

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Symphony No 39 in E flat Mozart

John Forster Director/Soloist

Sunday 15 December 1985 at 3.00.p.m.

Civic Hall, Guildford

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Simon Halsey Conductor

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Hywel Davies
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Peter Newman
Alex Suttie
Andrew Thurgood

Timpani:
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Harpichord:
John Forster

Administrator:
Kathleen Atkins

Concerts Assistant:
Paul Hilliam

Second Violins:
Nicholas Maxted Jones
Rosemary Roberts
Timothy Callaghan
Ruth Dawson
Hywel Jones
Adrienne Sturdy

Violas:
John Meek
John Graham
Jean Burt
Frederick Campbell

Cellos:
Steven Milne
Peter Esswood
Christina Macrae
John Hursey

Basses:
Michael Lea
Colin Paris

Flutes:
Simon Hunt
Alexa Turpin

Oboes/oboe d'amore
Deirdre Dods
Ann Greene

Bassoon:
Nicholas Hunka

Trumpets:
Michael Hinton
Clifford Haines
Patricia Reid

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 Guildford Philharmonic Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public in the awareness of and to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this main object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season. The Society is a registered charity and welcomes the payment of subscriptions by a Deed of Covenant, as the Society can claim from the Inland Revenue tax at the basic rate for the time being in force. Payment by this method also ensures that the subscription is not raised for four years but members also receive certain benefits in return for a very modest minimum annual subscription and 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
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's Office
- New Members to the Society are always welcome and 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 (minimum)	£5.00
Husband and Wife-Joint Subscription (minimum)	£8.50
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If you would like to join the Society, Covenant forms are obtainable from the General Administrator below or you may send a cheque for your subscription together with your name and address to:

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Guildford Philharmonic Choir

CHORUS MASTER – SIMON HALSEY

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PROGRAMME FOR 1985/86 SEASON:

12 October 1985	Schubert Songs Conductor: Simon Halsey	Guildford Civic Hall
24 November 1985	Handel Dixit Dominus Bach Magnificat Conductor: Sir David Willcocks	Guildford Civic Hall
15 December 1985	Carol Concert Conductor: Simon Halsey	Guildford Civic Hall
1 February 1986	Holst's The Planets Suite (Ladies Chorus) Conductor: Vernon Handley	Guildford Civic Hall
9 February 1986	Holst's The Planets Suite (Ladies Chorus) Conductor: Vernon Handley	Leas Cliff Hall Folkestone
7 March 1986	Britten War Requiem Conductor: Simon Halsey	Warwick
8 March 1986	Britten War Requiem Conductor: Simon Halsey	Guildford Cathedral
3 May 1986	Tippett A Child of Our Time Conductor: Sir Charles Groves	Guildford Cathedral

The Philharmonic Choir meets on Monday evenings from 7.15 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. Tel: Guildford 573800.

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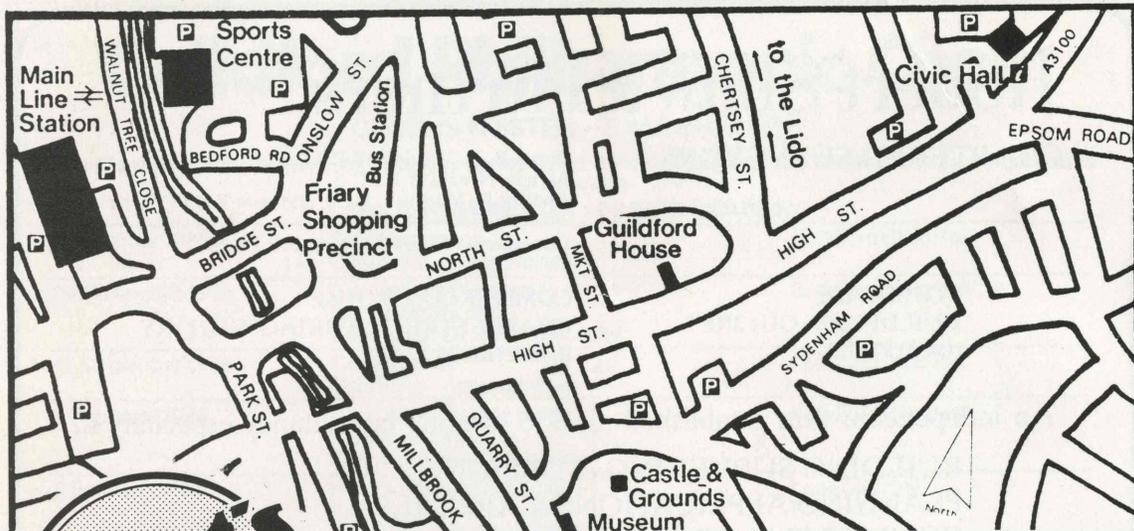
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