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AUTUMN SERIES 1985

Gala Evening with GEORGE MALCOLM, harpsichord. Saturday 16 November
Ticket price includes Champagne Reception, Dinner and Firework Display.

Concert Series

BRODSKY STRING QUARTET
Wednesday 2 October and 6 November
KENNETH VAN BARTHOLD
Wednesday 23 October, using a
Clementi forte piano
Wednesday 4 December, using an
Erard grand piano

Sunday Afternoon Series

LONDON SERPENT TRIO,	6 October
BARRY DOUGLAS, piano,	13 October
KRZYSZTOF SMETANA,	3 November
SCHUBERT ENSEMBLE,	24 November
PATRICIA ROZARIO	1 December

Christmas Concert with the PHILIP
JONES BRASS ENSEMBLE, 17 & 18 December

Contact Sutton Place for details of Concerts in 1986.

For further information and reservations contact: The Bookings Manager
Tel. Guildford (0483) 504455, 10am-5pm, Weekdays.
The Sutton Place Heritage Trust, Sutton Place, Guildford, Surrey, GU4 7QV.

*This concert is featured in Embassy Hotels Ltd
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**GUILDFORD BOROUGH COUNCIL
CONCERTS 1985/86**

CIVIC HALL, GUILDFORD

SATURDAY 1 FEBRUARY 1986

at 7.45. p.m.

Guildford Philharmonic Orchestra

Associate Leaders: HUGH BEAN
JOHN LUDLOW

BRIAN WRIGHT
Conductor

PAUL COKER
Pianoforte

LADIES OF THE PHILHARMONIC CHOIR
Conductor
Christopher Mabley

Vernon Handley, who was engaged to conduct this evening's concert, is indisposed. The Guildford Philharmonic Orchestra and Guildford Borough Council are very grateful to Brian Wright who has undertaken this concert at short notice.

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

Brian Wright

Brian Wright studied conducting in London and Munich and with Jascha Horenstein. He also trained as a tenor, before turning to full-time conducting, and has gained a considerable reputation in Great Britain both as symphonic and choral conductor.

After winning conducting prizes in Milan and London in 1975, he spent a year as Assistant Conductor to Andre Previn with the London Symphony Orchestra. In 1976 he was appointed conductor of the BBC Symphony Chorus, which led to extensive broadcasting with all the BBC orchestras. He is currently

Principal Conductor of the Goldsmiths Choral Union in London.

Brian Wright conducts most of the major British orchestras, including the Royal Philharmonic Orchestra, the London Symphony Orchestra and the London Philharmonic Orchestra. He toured Switzerland and Belgium with the BBC Symphony Orchestra and conducted the final Royal Festival Hall concert of their 50th Anniversary season. The Daily Telegraph wrote: "Brian Wright's conducting had such authority and "elan" that one wondered as on other occasions this season, why he could not be appointed the BBC's chief conductor".



Broadcasts for the BBC include performances with the Bournemouth Symphony and Sinfonietta, Royal Liverpool Philharmonic, Ulster, BBC Symphony, BBC Welsh Symphony, BBC Concert Orchestras and Musicians of London. He made his Henry Wood Promenade Concert debut in 1978 with a performance of Liszt's 'Christus' and won particular praise for Berlioz's 'Grande Messe des Morts' in 1982. Last season, in a series of ten concerts with the Royal Liverpool Philharmonic Orchestra, he premiered Robert Simpson's 7th Symphony.

Brian Wright is particularly noted for his interpretations and control of large musical structures and forces and has received outstanding critical notices in repertoire from Bach to Penderecki. The Times wrote: "Brian Wright proved himself a fervent and scrupulous Lisztian. I count this performance among the most thrilling of my musical discoveries in the past two decades".

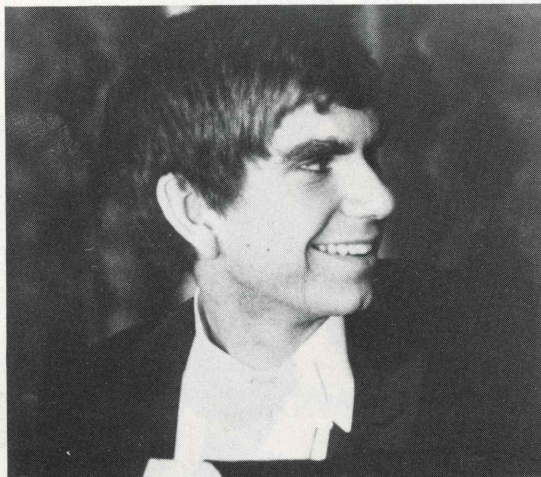
Brian Wright has worked with the Orchestra on several occasions. Earlier this year he conducted the Orchestra and Philharmonic Choir (in collaboration with the Goldsmiths Choral Union) in a performance of Verdi's Requiem at the Royal Festival Hall. He also stepped in for Vernon Handley at very short notice in May this year to Conduct Walton's Belshazzart's Feast.

Paul Coker

Paul Coker was born in London in 1959. He began playing the piano at the age of five and when he was nine he won a place at the Yehudi Menuhin School

where he studied for eight years. His teachers were Louis Kentner and Yu Chun Yee.

In 1978 he was joint winner of the piano section in the BBC's first 'Young Musician of the Year' competition and in the same year won the National Federation of Music Societies' Concert Award. This marked the beginning of a busy concert schedule and since then Paul Coker has given hundreds of performances in many countries.



He has played throughout the United Kingdom and at most of the leading festivals. His concerts have included several London recitals. Abroad, he has performed in France, Germany, Switzerland, Belgium and Holland, the USA and Canada and also in India.

In 1980 he won a scholarship from the English Speaking Union in London to study at Tanglewood, near Boston, where he won the Jackson Master Award for his playing.

Paul Coker has played with the English Chamber Orchestra, the Philharmonia, and the Halle Orchestra, and in 1983 he made his London debut at the Barbican with the Royal Philharmonic Orchestra. He has played a concerto on Dutch Television and recently played the Grieg concerto at twenty four hours notice with the Belgian National Symphony Orchestra. In December 1983 he was invited to appear as soloist in two concerts with the Berlin Philharmonic Orchestra in Berlin.

Since 1980 Paul Coker has been playing regularly with Yehudi Menuhin and they have given over one hundred recitals together in many cities touring Europe, the United States and Canada, and the Far East.

Plans for the coming year include concerts in Belgium, Switzerland, France and Poland, and performances in the USA of the Liszt E-flat major concerto with the Royal Philharmonic Orchestra.

We are grateful to Paul Coker for taking over this concert at short notice, owing to the indisposition of Karen Briscoe.

Overture 'Don Giovanni' Mozart 1736 - 1791

After the success of Figaro, Mozart was commissioned in 1787 to write another opera to be produced in that Autumn. He went to the librettist of Figaro, Da Ponte, who immediately suggested the idea of Don Juan. It was a strange suggestion because the writer himself was a mixture of a priest and a Don Juan and it is interesting to note that in the opera although Don Juan pursues love, he has little success and, at times, even seems ridiculous. It is just possible that no less a person than Casanova had a hand in the libretto for he was writing his memoirs at the time and some sketches in his handwriting have come to light. Mozart, in fulfilling his commission, would have been surprised had anybody told him that the opera would be considered by succeeding generations of public and critics alike as one of the greatest ever written.

Piano Concerto No.3 in C Minor, op.37 Beethoven 1770-1827

Allegro con brio

Largo

Rondo

The Third Piano Concerto was written when Beethoven was thirty years old and is considered the first of the masterpieces of his prolific second period'. Although it was mainly composed in 1800, it was not performed until 1803. Beethoven wrote to the publishers: 'Musical policy necessitates keeping the best concertos to one's self for a while'. At the first performance, the piano part (for it was the custom for a soloist to play from an open score) was not written down in full and an Austrian nobleman, who was to turn the pages for Beethoven, wrote that he saw 'almost nothing but empty leaves with here and there a few hieroglyphics for clues'. Whenever he reached the end of an 'invisible' passage, Beethoven gave his friend a nod so that he could turn a page. The first movement opens with an orchestral tutti. Beethoven extends this tutti so as to introduce a second main theme (clarinet and violins) but when the soloist enters he establishes that it is the first theme that is to be taken up and used. Though the movement starts like that of a symphony, after the appearance of the soloist the piano dominates it. The quiet opening of the second movement in E major is such a daring contrast to the vigorous C minor of the Allegro that one is tempted to think of Haydn, whose extraordinary key relationships like this must have inspired Beethoven more than once. It is a beautifully poised and personal Largo, and the introduction of seemingly simple scales towards the end of the movement creates a very definite contrast to the straightforward unfolding of the tune at the beginning.

The Rondo is scintillating, and Beethoven emphasises its onward rush by occasionally stopping the orchestra altogether and allowing the soloist to pause in capricious scales, as if to catch breath before starting the glorious chase all over again. There are two main ideas in the movement: an accented one in the minor

which, according to how it is played, can sound very gay and light or rather petulant and bitter, and an undoubtedly light-hearted descent in E flat major. A presto in C major brings one of Beethoven's most popular works to an exhilarating end.

INTERVAL

Ticketes for the concert on 16th February are on sale in the foyer during the Interval – also Guildford Philharmonic Orchestra key rings and Herb bags.

Suite 'The Planets' Holst 1874 – 1934

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic

It was Holst's interest in astrology that inspired him to write "The Planets". Mars was sketched before the first World War, which makes it stunningly prophetic rather than descriptive, but most of the work was composed during that war at his home in Thaxted and at St. Paul's School, London. Although a private performance was held in 1918, it was two years after the armistice that the work was given in its entirety for the first time in London. It has become Holst's most popular work and brought him a success which due to his fierce integrity, he deliberately declined to repeat.

One of the most exportable works ever written by an Englishman, its sheer brilliance masks Holst's higher purpose, for it is not just a set of orchestral essays. Holst himself wrote, "These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same name. If any guide to the music is required, the sub-title to each piece will be found sufficient, especially if it be used in the broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfilment. Mercury is a symbol of the mind."

MARS

Insistent 5 beats in a bar with ghastly surging triads: simple devices used with terrifying effect.

VENUS

4 in a bar and 3 in a bar economically soothe the listener after the terror of the first movement.

MERCURY

3 beats against 2 beats and occasional one key against another to unsettle the listener again.

JUPITER

Broad tunes and spacious harmony bring a sense of worldly fulfilment.

SATURN

Shifting harmony and relentless plodding shatter the sense of well-being and yet give at the end Holst's "vision of fulfilment".

URANUS

The second scherzo and lightest hearted of the Planets – a relief movement, hinting brilliantly at mystery in the final bars.

NEPTUNE

5 beats in a bar again but now with semitonal harmony and the added mystery of the hidden wordless choir. The music does not stop, it simply goes out of our hearing.

Sunday 9 February 1986 at 3.p.m.
Leas Cliff Hall, Folkstone.

Overture 'The Marriage of Figaro'	Mozart
Piano Concerto No 3 in C minor	Beethoven
The Planets Suite	Holst

Brian Wright	Conductor
Paul Coker	Pianoforte

Tickets 0303 57388

Sunday 16 February 1986 at 3.p.m.
Civic Hall, Guildford.

Symphony No 82 in C (The Bear)	Haydn
Trumpet Concerto in E flat	Haydn
Symphony No 7 in A	Beethoven

Volker Wangenheim	Conductor
Michael Laird	Trumpet

Tickets: £5.50., £4.50., £3.70., £3.10., £2.50.
non choral concerts only.

Available from Civic Hall Box Office Tel: 67314
and A & N Travel Tel: 68171

Friday 21 February 1986 at 8.p.m.
United Reformed Church, Portsmouth Road,
Guildford.

CHRISTOPHER MABLEY ORGAN RECITAL

Presented by the Guildford Philharmonic Society
Admission by programme £1.25 members
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the Society's stand this evening.



GUILDFORD CHAMBER CHOIR

Guest Conductor: David Hill

with

**The Emmanuel Quartet
and Jeremy Unwin, Treble**

**Saturday 1st March
at 8.00pm**

Programme includes

Mendelssohn	Hear my prayer
Beethoven	String quartet Op.No.4
Phillip Moore	Three prayers of Dietrich Bonhoeffer
Langlais	Messe solennelle
Howells	Take him, earth

Holy Trinity Church Guildford

Admission by programme, available at the door
£3.00 (senior citizens and students £1.50)

GUILDFORD PHILHARMONIC ORCHESTRA Artistic Adviser – Vernon Handley

First Violins:

Associate Leaders:

Hugh Bean
John Ludlow
Sheila Beckensall
Peter Dale
Judith Edwards
Peter Jenkins
Linda McLaren
Barbara Moore
Peter Newman
Alex Suttie
Matthew Taylor
Susan Thomas
Andrew Thurgood

Second Violins:

Arthur Price
Rosemary Roberts
Andrew Bentley
Ruth Dawson
Stephen Dinwoodie
Marilyn Downs
Peter Fields
Martin Frewer
Ruth Knell
Jane Platt
Adrienne Sturdy
Howard Walsh

Violas:

John Meek
John Graham
Frederick Campbell
Julius Bannister
Justin Ward
Robert Winquist
Paul Morris
Leonard Lock

Cellos:

Geoffrey Thomas
John Stilwell
Christina Macrae
John Hursey
John Franca
Mark Sheridan
John Kirby

Basses:

Michael Lea
Colin Paris
Jeremy Gordon
Martin Myers
Duncan Allen
Michael Rae

Flutes:

Henry Messent
Deborah Davies

Piccolo:

Simon Hunt

Alto Flute:

Katharine Hill

Oboes:

James Brown
Ann Greene
Paul Opie

Cor Anglais:

Deirdre Dods

Bass Oboe:

Janice Knight

Clarinets:

Hale Hambleton
Victor Slaymark
Wilfred Goddard

Bass Clarinet:

Colin Courtney

Bassoons:

Nicholas Hunka
Anna Meadows
Debra Flaxman

Contra Bassoon:

David Chatterton

Horns:

Peter Clack
George Woodcock
David Clack
Duncan Hollowood
Ronald Harris
Philip Thorne
Lyn Evans

Trumpets:

Michael Hinton
Cliff Haines
Pat Reid
Matthew Hart-Dyke

Trombones:

Ian White
Christopher Guy

Bass Trombone:

Martin Nicholls

Tuba:

Kevin Morgan

Tenor Tuba:

David Stewart

Percussion:

John Cave
Nigel Charmon
Steven Lees
George Lawn

Harps:

Rachel Masters
Ruth Faber

Celesta:

John Forster

Timpani:

Roger Blair

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 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
Persons under the age of 18 (minimum)	£3.50
Retirement Pensioner (minimum)	£3.50

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:

Mr R A Farrow
Flat No 3, 6 Mareschal Road
Guildford Surrey GU2 5JF Tel: Guildford 575274

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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 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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Further information is obtainable from:-

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Society and audiences an inspiring and enjoyable season



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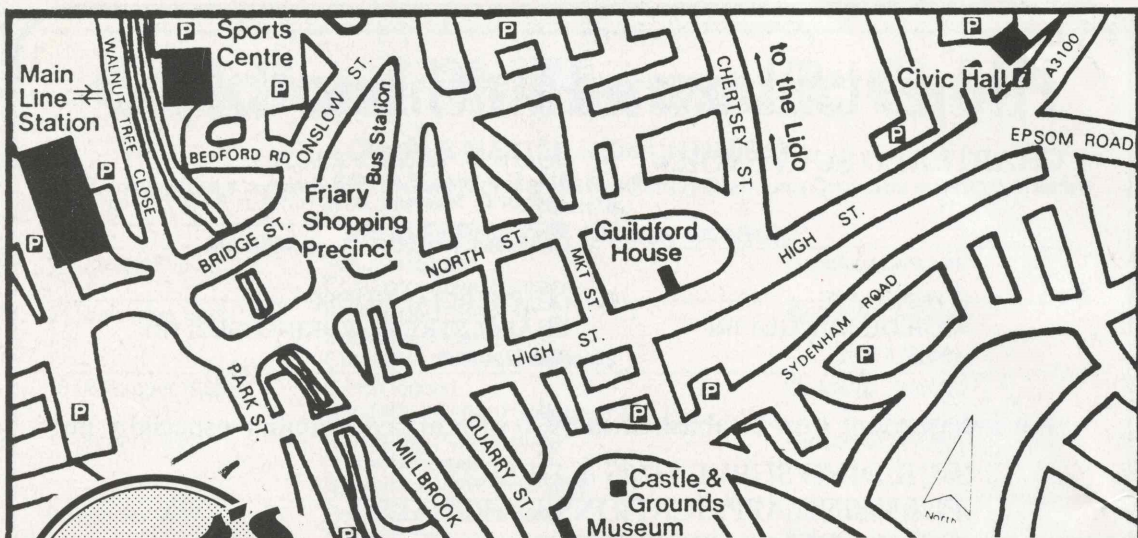
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For full details of these and other places and events, contact:
Tourist Information Centre, Civic Hall, Guildford. Tel: G. 67314.

(Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat. Closed 12.30 - 1.30pm Mon - Sat.)