

UniS



University of Surrey

**UNIVERSITY OF SURREY
SYMPHONY ORCHESTRA
and
CHOIR
with
GUILDFORD PHILHARMONIC CHOIR**

Department of Music
School of Performing Arts

MARGARET HUMPHREY CLARK (soprano) studied at the Guildhall School of Music and Drama with Winifred Radford and subsequently in Paris with Pierre Bernac. She has a varied career of oratorio, opera and recital work, performing in most of the major London concert halls and appearing in various operatic roles, especially Mozart. She is increasingly in demand as a singing teacher and coach, at Surrey University, Eton College, and Dublin: RTE chorus and Christ Church Cathedral. She is now completing training as a teacher of Alexander Technique.

MICHAEL JEFFERIES (flute) studied for a year at the Trinity College Junior Department with Ann Cherry before coming to Surrey University, where he is in his final year on the BMus course, studying flute with Kenneth Bell.

The **GUILDFORD PHILHARMONIC CHOIR** was founded in 1947 by the Borough of Guildford and has worked with Vernon Handley, Sir Charles Groves and Sir David Willcocks (the current President). It is well known in the South East for its performances of the standard repertoire and also for 20th-century English works, with recordings of works by Finzi and Patrick Hadley. Jeremy Backhouse took over the conductorship in January 1995. The choir's officers are Dr John Trigg (Chairman), Noreen Ayton (Membership: 01932 221918) and Susan Ranft (Friends: 01306 888870).

UNIVERSITY OF SURREY MUSIC DEPARTMENT, founded in 1970, has always maintained a special interest in the practical side of its activities, with its Symphony Orchestra and University Choir giving annual performances in this Cathedral under their staff conductors, Nicholas Conran and Sebastian Forbes. For larger works, the choir has often been augmented by other choirs, most often that of Roehampton Institute. Tonight's orchestral leaders are both studying violin at the University with Paul Robertson. Orchestral managers: Katharine Wilton and Stephanie Winfield; Concerts Administrator: Pauline Johnson.

JEREMY BACKHOUSE (conductor) was Head Chorister at Canterbury Cathedral and then studied Music at Liverpool University. He has worked as Music Editor for the RNIB, and for EMI as Literary Editor and then Consultant Editor, and combines record producing with freelance conducting. Amongst the many orchestras and choirs he conducts is the Vasari Singers, with whom he won the Sainsbury's Choir of the Year Competition in 1988 and has undertaken numerous concerts, broadcasts, and recordings. Particularly high acclaim followed his CDs of the Vaughan Williams Mass, and the Howells Requiem and Frank Martin Mass.

SEBASTIAN FORBES (conductor) studied at the Royal Academy of Music and then at Cambridge University. He was a BBC producer (1964-67) before becoming a university lecturer — first at Bangor and from 1972 at Surrey, where he has been Professor of Music since 1981 and also Director of Music since 1991. Among recent compositions are String Quartet No 4, heard twice on Radio 3 last year, Sonata-Rondo for piano, which was played again last night at Roehampton Institute and was the subject of a conference paper he gave there this morning, and Reflections for organ, premiered by Margaret Phillips in Oxford last August.

SATURDAY 13 FEBRUARY 1999
at 7.30 pm

GUILDFORD CATHEDRAL
by kind permission of the Dean & Chapter

GUILDFORD PHILHARMONIC CHOIR
UNIVERSITY OF SURREY CHOIR
UNIVERSITY OF SURREY SYMPHONY ORCHESTRA
leaders **Daniel Eades & Anne Hullett**

MARGARET HUMPHREY CLARK soprano

MICHAEL JEFFERIES flute

conductors
JEREMY BACKHOUSE (part I)
SEBASTIAN FORBES (part II)

Four Sea Interludes

BRITTEN

De profundis

PHILIP MOORE

short interval

Poem, for flute & orchestra

GRIFFES

Gloria

POULENC

Orchestral Managers

Katherine Wilton, Stephanie Winfield

**Front of House
Assistants**

**Liam Carey, Michelle Gibson, Rhodri Flower,
Alison Sherlock, Grant Godden**

**Duty Tonmeister
Assistants**

**Matthew Derbyshire
Gerard Harrison, Daniel Eades**

Four Sea Interludes, Op 33a

(Peter Grimes, 1945)

Benjamin BRITTEN

(1913–76)

Dawn: Lento e tranquillo

Sunday Morning: Allegro spiritoso

Moonlight: Andante comodo e rubato

Storm: Presto con fuoco

Peter Grimes, Britten's first great opera and his most epoch-making one, is structured as a Prologue and three Acts, each with two scenes. These seven sections are linked by six interludes, from which the composer selected and adapted these four for independent orchestral performance.

Far from merely depicting the sea in its varied states, these pieces provide a natural, timeless contrast to the bitter squabbling of Grimes the fisherman with the Borough community, and yet also an additional commentary upon it. Furthermore, the Interludes have a life of their own, tempting one writer (Christopher Palmer) to suggest that 'The sea is arguably the major protagonist in *Grimes*'. Certainly the power of the sea, as experienced in Suffolk, was well known to the composer, who was born in Lowestoft and was from the time of *Peter Grimes* onwards resident in Aldeburgh — the 'bleak little place' (E M Forster), which 'huddles round a flint-towered church and sprawls down to the North Sea — and what a wallop the sea makes as it pounds the shingle!'.

Within each piece are two or three themes, each precisely imagined and colourfully orchestrated. Musical discourse proceeds through alternation, juxtaposition and accumulation, rather than development in the traditional sense, stirring the imagination most vividly. The first three Interludes all drift away at the end, whilst the last (placed second in the opera) brings the set to a powerful conclusion.

The opera *Peter Grimes* was commissioned by the Koussevitsky Music Foundation in the US, the same body that later commissioned Poulenc's *Gloria*.

soprano solo: Margaret Humphrey Clark

Philip Moore will be remembered with affection by many in Guildford for his time as Organist and Master of the Choristers at Guildford Cathedral, a post which he held from 1974 until 1983, when he moved to his present appointment at York Minster.

De profundis was commissioned by the Guildford Singers to celebrate their 40th anniversary and was first performed by them in 1985. As a composer, Moore here shows an affinity with the English school, perhaps closer to Howells and Walton than to Britten. Themes are carefully wrought and developed, and the structure is closely moulded around his texts, which are chosen from the Psalms (130, 69, 77, 46, and 4) and the Book of Isaiah. He writes of the work as follows:

I was given a completely free hand over the choice of texts, and as a result I cast around for several months trying to find something suitable.

The light dawned when I recalled, as if by chance, a Lenten address given several years previously by the then Dean of Guildford, Tony Bridge. I remembered how he had drawn attention to the way that the Psalmist, when in times of doubt, faithlessness and distress, uses images of the sea: "Out of the deep have I called unto thee, O Lord", and "Save me O God: for the waters are come in even unto my soul". *De profundis* is partly an exploration of those ideas, but, perhaps more importantly, it is an exploration of the nature of faith.

For some people, I suspect only a small minority, faith is a once and for all act of acceptance. For many people, however, it is a state of mind and heart that is constantly changing. At times it is strong, but perhaps more often than not it is pathetically weak. No sooner do we reach a state of apparent faith than it is tested almost to the limits of endurance.

Throughout, there is a constant re-iteration of the first verse of Psalm 130 ("Out of the deep ..."); it is never far away, even in the tranquil sections.

See insert, for the text.

Poem, for flute & orchestra (1918)

Charles T GRIFFES
(1884–1920)

solo flute: Michael Jefferies

Charles T Griffes was potentially one of the greatest composers to emerge from the United States, but an intensive period of stylistic exploration was cut short by his untimely death at the age of 35.

The focus of his studies in Germany shifted from piano towards composition, giving rise to a large body of songs in the German Lieder tradition. Later, he searched more widely, and his last works for the stage and for orchestra reflect his preoccupations with French Impressionism and the Orient, enriched by his activity as an artist and his interest in the theatre. By contrast, his last piano works, Sonata and Three Preludes, are more abstract, more uncompromisingly progressive.

The French influence is evident in *Poem*, which, although no specific non-musical inspiration is revealed, suggests a number of moods associated with lyrical poetry and painting. It is a one-movement rhapsody, alternating its main *Andantino* theme with two more energetic episodes, the first featuring some *agitato* and *appassionato* writing, the second leading to an *Allegro scherzando*.

First performed in 1919 by the New York Symphony Orchestra, it is scored for solo flute accompanied by a small orchestra of two horns, harp, percussion and strings.

Gloria (1959)

Francis POULENC
(1899–1963)

soprano solo: Margaret Humphrey Clark

First, they asked me for a symphony. I told them I was not made for symphonies. Then they asked me for a concerto — an organ concerto. I told them I had already written one and I didn't want to write another. Finally they said, 'All right, then do what you like!'

When I wrote this piece, I had in mind those frescoes by Gozzoli where the angels stick out their tongues. And also some serious Benedictine monks I had once seen revelling in a game of football.

Such remarks by the composer after the event may suggest that symphonic thought would be an excessive burden, and that we are to accept our age as a secular one. Yet the *Gloria* does possess symphonic qualities (consider his characteristic four-note chord, G major plus its major 7th, so prominent at each end of the work, giving rise to B minor, the key for the sublime "Domine Deus"), and his sacred music is borne of a most devout and deeply-thinking man. On composing sacred music, he even affirmed,

I think, in fact, that I've put the best and the most genuine part of myself into it ... Forgive my modesty, but I have a feeling that in that sphere I've produced something new ...

As with the best music of his favourite composer, Mozart, fluency was not always easy but the effort proved worthwhile. Following a rehearsal of this work for its première in January 1961, he wrote to Pierre Bernac,

The *Gloria* is without doubt the best thing I have done. The orchestration is marvellous (the ending, among other things, is astonishing). There is not a single note to be changed in the choral writing ... I must confess that I have surprised myself. It has given me the confidence *that I badly needed*.

If Poulenc's music suggests Stravinsky in its ritualism, Orff in its primitivism, or Ravel in its artlessness, and the "Les Six" school in its humour, the flavour of pure Poulenc always emerges triumphantly, and one cannot but adore the result. As Stravinsky had written to him a decade earlier, "... you know what loyal and tender feelings I have always had for your bewitching muse".

See insert, for the text.

GUILDFORD PHILHARMONIC CHOIR

President: Sir David Willcocks, CBE, MC

BRUCKNER
Mass in E minor
MAHLER

Symphony No 2 "Resurrection"

JEREMY BACKHOUSE

13 March 1999 at 7.30 pm
Guildford Cathedral

Tickets:

£13 and £10 (concessions, students)
from

Guildford Civic 01483 444555

Further information
01483 564076

University of Surrey Chamber Orchestra

Sunday 21 February at 7.45 pm

Studio One

Performing Arts Building, University Campus

Albinoni	<i>Oboe Concerto</i>
Haydn	<i>Symphony No 104</i>
Shostakovich	<i>Piano Concerto No 2</i>
Poulenc	<i>Les Biches</i>

Conductors Antony Esland, Oliver Parker,
James Kelloway, Paul Sanders

Soloists Suzanne Wheatley, oboe
Andrew M Ingersoll, piano

Tickets: £6, £3 (students and unwaged)

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The staging is available for community projects in the Cathedral
at the discretion of the Association of Surrey Choirs.
For information on hiring, please contact

Bill Evershed,
Administrator, Guildford Cathedral,
Sag Hill, Guildford GU2 5UP
Telephone 01483 565287

GUILDFORD CATHEDRAL CONCERT

SATURDAY 13 FEBRUARY 1999

SUPPLEMENTARY NOTE AND TEXTS

We regretfully announce that Margaret Humphrey Clark is indisposed, but we are most grateful to Helen Reeves for taking over at very short notice.

HELEN REEVES (soprano) studied at the University of York and at the Royal College of Music in London. Her performance experience centres on York, including the York Early Music Festival, and London, where she is a member of St Bride's Choir. She has broadcast and recorded as a soloist and with various choral groups including Corona Coloniensis. Recent solos include Italian Cantatas and duets by Handel, Purcell's *Dido and Aeneas*, and Haydn's *Nelson Mass*.

PTO for texts of the works by Philip Moore and Poulenc

Philip Moore: *De profundis*

Choir: Adagio, dolente

Out of the deep have I called unto thee, O Lord. Lord, hear my voice.
Save me, O God. For the waters are come in, even unto my soul:
I stick fast in the deep mire where no ground is;
I am come into deep waters so that the floods run over me.

Soprano: Un poco più mosso

Hear me, O God, in the multitude of thy mercy,
Even in the truth of thy salvation,
Take me out of the mire that I sink not.
O let me be delivered from them that hate me, and out of the deep waters.

Choir: Allegro, molto agitato

The waters saw thee, O God,
The waters saw thee and were afraid; the depths also were troubled.
The clouds poured out water, the air thundered and thine arrows went
abroad,
And the voice of thy thunder was heard round about;
The lightnings shone upon the ground, the earth was moved and shook
withal;
Thy way is in the sea and thy paths in the great waters.
Out of the deep have I called unto thee, O Lord. Lord, hear my voice.
O let thine ears consider well the voice of my complaint;
If though Lord wilt be extreme to mark what is done amiss; O Lord who may
abide it?

Soprano: Con recitativo — Animato

But now, thus saith the Lord that hath created thee, O Jacob,
And he that formed thee, O Israel: fear not,
For I have redeemed thee; I have called thee by thy name; thou art mine:
When thou passest through the waters, I will be with thee;
And through the rivers, they shall not overflow thee;
When thou walkest through the fire thou shalt not be burned,
Neither shall the flame kindle upon thee:
For I am the Lord thy God, the Holy one of Israel, thy Saviour.

Choir & Soprano: Andante espressivo

Seek ye the Lord while he may be found, call ye upon him while he is near.
Thou wilt keep him in perfect peace, whose mind is stayed on thee.
Trust ye in the Lord for ever, for with the Lord Jehovah is everlasting strength.

Choir: Tempo 1 — Allegro

Out of the deep have I called unto thee, O Lord. Lord, hear my voice.
God is our hope and strength, a very present help in trouble.
Therefore will we not fear, though the earth be moved
And though the hills be carried into the midst of the sea:
Though the waters thereof rage and swell
And though the mountains shake at the tempest of the same.
The rivers of the flood thereof shall make glad the city of God,
The holy place of the tabernacle of the most highest.
God is in the midst of her, therefore shall she not be removed:
God shall help her and that right early.
The heathen make much ado and the kingdoms are moved,
But God hath shewed his voice and the earth shall melt away.
The Lord of hosts is with us: the God of Jacob is our refuge.

Soprano and Choir: Andante espressivo

Out of the deep have I called unto thee, O Lord. Lord, hear my voice.
Hear me when I call, O God of my righteousness;
Thou hast set me at liberty when I was in trouble;
Have mercy upon me and hearken unto my prayer. Save me, O God.

Soprano: Meno mosso

When thou passest through the waters, I will be with thee;
And through the rivers, they shall not overflow thee:
Seek ye the Lord while he may be found, call ye upon him while he is near.

Choir

I will lay me down in peace and take my rest,
For it is thou Lord only that makest me dwell in safety.

Poulenc: *Gloria*

1 Orchestra: Maestoso — Choir: Un peu plus allant

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.

(Glory be to God on high. And in earth peace towards men of good will.)

2 Choir: Très vif et joyeux

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

(We praise Thee. We bless Thee. We worship Thee. We glorify Thee. We give thanks to Thee for Thy great glory.)

3 Soprano & Choir: Très lent et calme

Domine Deus, Rex caelestis, Deus Pater omnipotens.

(O Lord God, heavenly King, God the Father Almighty.)

4 Choir: Très vite et joyeux

Domine Fili unigenite Jesu Christe.

(O Lord, the only-begotten Son Jesu Christ.)

5 Soprano & Choir: Très lent

Domine Deus, Filius Patris, Rex coelestis. Qui tollis peccata mundi, misere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

(O Lord God, Son of the Father, Heavenly king. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer.)

6 Choir: Maestoso — Allegretto, très allant —

Soprano & Choir: Extraordinairement calme

Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

(Thou that sittest at the right hand of the Father, have mercy upon us. For Thou only art holy. Thou only art the Lord. Thou only, O Jesu Christ art most High. With the Holy Ghost, in the glory of God the Father. Amen.)