

# GUILDFORD PHILHARMONIC ORCHESTRA

LEADER: WILLIAM ARMON

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## Guildford Corporation Concerts

DIRECTOR OF MUSIC: VERNON HANDLEY

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SATURDAY, 20th MARCH, 1965, at 7.45 p.m.

CIVIC HALL

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ALAN PETERS	Violin
VANDA LONGDEN	Soprano
ELIZABETH BAINBRIDGE	Mezzo Soprano
EMLYN ELLIS	Tenor
JOHN RHYS EVANS	Bass

FESTIVAL CHOIR

Conductor VERNON HANDLEY

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PROGRAMME - - SIXPENCE

### ALAN PETERS

Alan Peters was born in 1936. He won the Dove Scholarship to the Royal Academy of Music, and the Gowland Harrison Scholarship. He was a member of the Royal Philharmonic Orchestra under Sir Thomas Beecham and was in the London Philharmonic Orchestra for seven years. One of his most important contributions to English music so far is his founding of the Joachim Orchestra in 1959, which gives concerts all over the south of England. He founded the Hounslow Concert Society and has recently started a virtuoso Chamber Group. He is the proud possessor of two very fine violins, a Jean Baptiste Veillumne of 1820 and a Nicholas Gagliano of 1740.

### VANDA LONGDEN

Vanda Longden studied singing with Madame Sabine Meyen-Jessel. George Mitchell gave her a start in her professional career when he engaged her for pantomime and a series of television shows. She subsequently went to the National School of Opera for a further period of study, and later joined Covent Garden as a member of the extra chorus for a time. For a while she played the leading role in "Kismet" at Epsom, but is now continuing her singing career. She is married and lives in Woking.

### ELIZABETH BAINBRIDGE

Elizabeth Bainbridge was born in Lancashire and started singing at the age of thirteen. Later she moved to Norfolk and was awarded a scholarship to the Guildhall School of Music, where she studied for five years with Norman Walker. In 1957 she joined the Glyndebourne chorus and has recently sung the roles of Third Lady in "Die Zauberflöte" and Pallade in "L'Incoronazione di Poppea". She made her début with the Welsh National Opera Company as Azucena in "Il Trovatore". As well as a busy operatic career Elizabeth Bainbridge has attracted the attention of press and public through her performances in concert and oratorio engagements.

### EMLYN ELLIS

Emlyn Ellis, born in Holyhead, North Wales, began his singing studies at the age of sixteen after a period of piano study, and started his career singing in a chorus of a West End musical. He later won a scholarship and studied opera interpretation with Elizabeth Höngen at the Vienna Academy and took private singing lessons with Professor Hans Karg. After three years he returned to England and began work immediately with the Welsh National Opera Company. He has sung in opera and oratorio all over the country, including appearances in Wales and Ireland, and given numerous recitals. Among his favourite operatic roles are Ferrando in Mozart's "Cosi fan Tutte", and Alfredo in Verdi's "La Traviata".

### JOHN RHYS EVANS

John Rhys Evans, younger brother of Geraint Evans, was born in Pontypridd. On leaving school he received a grant from the Pontypridd Old Boys' Memorial Fund enabling him to study at the Royal Academy of Music. He won a scholarship to the Guildhall School of Music and upon completing his studies there, a grant from the Welsh Church Acts Fund enabled him to study in Munich. He sang in a number of provincial opera houses in Germany and also appeared on television and in films. When he returned to England he found himself immediately in demand for Glyndebourne, the Dublin Grand Opera and the Wexford Festival. He has also appeared with the New Opera Company at Sadler's Wells and with Philopera at the St. Pancras Arts Festival, and is much in demand as a concert and oratorio singer.

The Musical Director wishes to acknowledge with thanks the help he has received in training and running the Festival Choir from the assistant conductor, Kenneth Lank, and accompanists Mary Rivers and Maureen Hall; and from Mrs. D. W. Wren and Mrs. D. Hutchings who have given much time to a seating plan to accommodate the Choir.

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## PROGRAMME

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### Overture—"Cosi Fan Tutte" . . . . . Mozart

Mozart's Opera Buffa in two acts was performed for the first time in Vienna in 1790. The full name is *Cosi fan tutte ossia La Scala degli Amanti* ("Thus do all, or The School for Lovers"). "All" refers to women, the subject being feminine infidelity; the two girls in the Opera whose love is put to the test by their lovers represent "all women".

The Overture gives a lively foretaste of the music to come. The themes of the presto race ahead and are interrupted and gathered into the well-known motif of the bass aria before the finale of the last act.

### Violin Concerto No. 4 in D major . . . . . Mozart

*Allegro*

*Andante cantabile*

*Andante grazioso - Allegro non troppo*

This Concerto was completed in October 1775 and Mozart probably had before him as a model Boccherini's ten-year-old violin concerto in the same key. It is more sensuous than its immediate predecessor, No. 3 in G, which was finished only a month before. Although difficult to play, the virtuoso element occurs mainly in the magnificent cadenza which concludes the first movement. It is the placing of this cadenza, after the argument of the first movement, which is a stroke of genius, and many people have written brilliant cadenzas for the work.

The polonaise-like rhythm of the Andante gives the second movement a character all its own with its solemn orchestral opening. The violin takes up the first motif, and against contrasted and restrained sounds from the orchestra unfolds the plaintive melody which is the core of the whole movement.

Two dances, a gavotte and a musette, alternate in the last movement, which is in fact a Rondo. Mozart rings the changes on these two dances in such a fresh way that one is never sure when the movement is going to turn towards its close. The musette, which is a pastoral dance in triple time, was a favourite dance in Strasbourg, and Mozart called the concerto the "Strasbourg" Concerto. The poise of this last movement is a vital thing for the soloist to catch and the modest ending a very difficult one to bring off.

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### INTERVAL

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### Mass in C minor (K. 427) . . . . . Mozart

The Mass in C Minor and the Requiem are the most important of Mozart's religious works. The Mass is a very important landmark in Mozart's development because when Mozart broke with the Archbishop of Salzburg and went to Vienna, he became acquainted with the works of Bach and Handel for the first time. The two great masters of Church music made a tremendous im-

pression on Mozart and he came to the writing of his religious works thereafter with a new zeal and freshness. The first work after his study of Bach and Handel was the C Minor Mass of 1782-1783. There was also a personal reason for the composition: his fiancée, Constanze Weber, was ill and he promised to write a Mass after her recovery. He wrote to his father, "As for the Mass, it is quite correct that it has not flowed from my pen without previous intention, I really promised it in my heart". When he had married, in August 1782, he at once started the work. A number of Personal problems interrupted the writing of the Mass and when Mozart arrived back in Salzburg in 1783, he merely took with him the completed movements which were the Kyrie, Gloria, Sanctus and Benedictus. The Credo was in pieces and the Agnus Dei not begun. At the first performance Constanze sang the soprano solo part. How Mozart filled in the parts lacking in the Mass, or even whether he did, is unknown; editions have appeared in which one of his pupils and later editors have put in sections from one or more of his other works. He never completed the remaining sections, but it is in the complete form that the work is generally performed because it gives a true picture of the new Church music style which Mozart took on after his study of the works of the Baroque masters. The deep faith and the sublime and happy faith stand side by side in the huge contrasts of this work. The strict seriousness of the Kyrie includes a coloratura *Christe eleison* for soprano. The Gloria is all Handel; the *Laudamus* to the very spirit of Italian Opera. And so on right through the work, contrasts and styles blended by Mozart's symphonic brilliance culminating in the sublime fugato for double chorus, *Osanna*.

	I. KYRIE	
1. "Kyrie"		Soprano and Chorus
	II. GLORIA	
2. "Gloria"		Chorus
3. "Laudamus te"		Soprano
4. "Gratias"		Chorus
5. "Domine"		Soprano Duet
6. "Qui tollis"		Chorus
7. "Quoniam"	Soprano, Mezzo	Soprano and Tenor
8. "Jesu Christe—Cum sancto spiritu"		Chorus
	III. CREDO	
9. "Credo"		Chorus
10. "Et incarnatus est"		Soprano
	IV. SANCTUS	
16. "Sanctus" and "Osanna"		Chorus
17. "Benedictus"	Quartet—Soprano, Mezzo	Soprano, Tenor and Bass

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Thursday, 25th March, at 8 p.m.

**GUILDFORD PHILHARMONIC ORCHESTRA**

Conductor VERNON HANDLEY

Programme includes works by  
Albeniz, Hindemith, Robert Prince, Vaughan Williams

**BELLAIRS BALLET**

Choreographers

Vice Bellairs, Robert Harrold, Fiona McKean, Nan Wills