

**GUILDFORD
CORPORATION
CONCERTS**

DIRECTOR OF MUSIC
VERNON HANDLEY

GUILDFORD PHILHARMONIC ORCHESTRA

Leader : WILLIAM ARMON

PHILHARMONIC CHOIR

SANDRA WILKES Soprano

MARGARET CABLE Contralto

MARTYN HILL Tenor

ANTHONY BALDWIN Bass

VERNON HANDLEY . Conductor

THE THIRTEENTH CONCERT
IN THE ENTERPRISING SERIES

SATURDAY,
11th NOVEMBER . . . 1967

CIVIC HALL

Programme 1/-

SANDRA WILKES

Sandra Wilkes comes from Birmingham, and studied singing with Mary Parsons before entering the Royal College of Music in 1964. She is now in her final year, studying with Mark Raphael.

Miss Wilkes has been soprano soloist at many concerts at the R.C.M., including Verdi's Requiem, Bach's Mass in B minor and several chamber concerts. She has been soloist at several performances in London and the provinces. She has won many prizes at the College including the Henry Leslie Prize and the Agnes Nicholls Trophy, the highest award for singers at the R.C.M. Sandra Wilkes is now a full time student in the R.C.M. Opera School, and hopes to make her career in both opera and oratorio.

MARGARET CABLE

Margaret Cable was born and educated in Cambridge. At the age of eighteen she won a Scholarship and Exhibition for singing to the Royal College of Music where she studied for three years with Cuthbert Smith. On leaving the College she was awarded the Agnes Nicholls Harty Trophy and a Clara Butt Award. She has since been appointed a Professor of Singing at the College.

Margaret Cable has done a wide range of concert and recital work both in London and throughout the provinces, in addition to radio and television appearances, and has taken part in many of the major festivals including Aldeburgh, Cheltenham and Edinburgh. She is also a member of the Raphael Trio and Wilbye Consort.

MARTYN HILL

Martyn Hill comes from Rochester, Kent, and was a Choral Scholar at King's College, Cambridge, before entering the Royal College of Music in September 1964. He studies singing with Gerald English. He has appeared as soloist at many concerts in London and the provinces, including performances in Westminster Abbey, Coventry Cathedral, the Queen Elizabeth Hall, Royal Festival Hall, Royal Albert Hall and the Purcell Room. He was chosen by the Director to represent the Royal College of Music in an Exchange Concert tour of Holland and Denmark in April this year.

In July last, he won the van Someren Godfrey Prize, the major award for male singers at the R.C.M., and was also a finalist in the 1967 Kathleen Ferrier Memorial Competition.

ANTHONY BALDWIN

Anthony Baldwin has studied with Olive Groves at the Royal Academy of Music; with James Gaddawn at Trinity College, and is at present continuing his studies with Madame Sabine Meyen-Jessel (late Berlin State Opera). He plays the piano and organ, and was conductor of the Whinbourne Singers for two years. He is well known in local festival circles and has won the Isobel Baillie Trophy at Aldershot. He recently gave a recital in Wales, and, since he has joined Morley College Opera Group, has been given the part of Lescaut, and has received the main baritone part in the College's Jubilee production of a specially commissioned modern opera

PHILHARMONIC CHOIR

The Philharmonic Choir (formerly Festival Choir) is the larger of the two choirs under the conductorship of the Musical Director. It meets on Monday evenings at 7.15 p.m., in the Methodist Hall, and is mainly concerned with the performance of large choral works with orchestra. There are a few vacancies in the tenor and bass sections of the choir, but there are waiting lists for the soprano and contralto sections; anyone interested should apply to the Secretary, c/o the Director of Music, 155, High Street, Guildford. Mr. Handley wishes to acknowledge with thanks the help he has received in training the Philharmonic Choir from the assistant conductor Mr. Kenneth Lank, and accompanists Miss Mary Rivers and Miss Patricia Finch, and from Mrs. D. W. Wren and Miss G. Hall, who have given much time to a seating plan to accommodate the Choir.

PROGRAMME

Procession Herbert Howells

Herbert Howells completed *Procession* in 1922, and it received its first performance at a Promenade Concert with the composer conducting. It shares with very few works given in the "Proms" the honour of having been encored at its first performance. The composer says that it is the only music he has ever dreamed. Having read a great deal in Russian literature, especially Dostoyevsky, about the time of the composition, he dreamt one night that he was in a Russian town witnessing the approach of a procession. It came closer and closer until, overcome by its relentless advance, the composer ran up a side street to avoid it, which accounts for the quick recession of sound rather than the gradual one associated with this sort of music.

Cantata Academica Britten

PARS I

I. CORALE—Solisti e coro
Bonorum summum omnium
humanae vitae labilis
vel hoc sit, quod dono dei
assiduum per studium
mortales adipisci valeant
scientiae margaritam,

II. ALLA ROVESCIO—Coro
quae bene beateque vivendi viam
praebet
et ad mundi arcana cognoscenda
dilucide introducit
et hac in terrena statione natos
evehit in sublimes

III. RECITATIVO—Tenore solo
At huius caelestis doni
Basileae quis auctor fuit,
quis bonus gen̄tis Rauracae
genius clarusque conditor?

IV. ARIOSO—Basso solo
Maiorum imprimis virtus,
amans bonarum artium,
recti pulchrique provida,
et audax magnanimitas
senatus atque populi;

V. DUETTINO—Soprano ed alto soli
tum vero Aeneas Sylvius,
hic nostrae Romae Romulus,
qui civitatem de se bene meritam
instructa privilegii
professionum omnium
ornavit academia.

VI. RECITATIVO—Tenore solo
Et gubernacula mundi qui tenet
preces propitius exaudivit
conditorum sese orantium:

VII. SCHERZO—Solisti e coro
ut ad longaeva tempora
floreat studium generale,
quo fides propagetur,
iustitia servetur,

tuendae sanitati consulatur,
quodque idem sit philosophiae fons
irriguus,
de cuius plenitudine hauriant
universi litterarum
cupientes imbui documentis.

PARS II

VIII. TEMA SERIALE CON FUGA—
Coro
Docendi ac discendi aequitati
in peregrinos comitas consociatur.
Venerint ex omnibus orbis terrarum
regionibus:

IX. SOLI E DUETTO—
Alto e basso soli
Rhenana erga omnes urbs
humana et hospitalis est
et tamquam hominum quaedam
patria communis.

X. ARIOSO CON CANTO
POPOLARE—
Soprano solo e coro maschile
ut iustissime Basilea audiat.

XI. RECITATIVO—Tenore solo
O cives Basilienses,
tam nobilem academiam
auxisse semper vobis laudi sit.

XII. CANONE ED OSTINATO—
Solisti e coro
Nos autem cuncti hoc festo die
ex animi sententia
optamus et precamur: Sit
opibus firma, copiis locuples.
Basilea patria in perpetuum
laudibus ambla, virtute honesta.

XIII. CORALE CON CANTO—
Soliste e coro
vigeatque academia libera
in libera civitate,
sempiternum decus atque ocellus
inclytæ Basileae.

The "Cantata Academica" was written to celebrate the quinqucentenary of Basle University, and the text has been taken from the charter of that University and from older speeches praising the town. The work is doubly academic in that it not only has the salute to the University as its subject, but also uses musical academic devices in each of its movements, including a serial theme of twelve notes which dominates the first twelve movements in the following order: G - F - E flat - E - F sharp - A - D - B flat - C - D flat - C flat - A flat. The thirteenth movement returns to G, and at the beginning of the eighth movement the theme is heard as a continuous melody. When one considers the associations of the word 'serialism' nowadays, it is an added joke that this particular work remains firmly tonal. Britten does not expect his audience to appreciate all the academic points laid out above and the work relies on a brilliant set of contrasts for its effects.

The opening Corale gives simple phrases to the chorus and underlines them strikingly with a rhythmic orchestral accompaniment. This Corale will return as the last movement of the piece. By complete contrast, the second movement is lyrical: the tune sung by the male voices being answered in melodic inversion by the soprano and altos, eventually the two versions being heard together. Next comes a florid recitative for tenor, followed amusingly by an arioso pomposo for bass. The contrast between the pomposity and the next movement, a graceful duet for soprano and alto soloists, is typical of Britten's most effective writing. The duet leads directly to the tranquil recitative for tenor, and the first part ends with a presto Scherzo recalling Verdi in melodic shape.

The second part begins with a statement of the serial theme, and a straightforward fugue. The duet that follows this is itself made of contrasts, the bass soloist singing very dotted rhythms in praise of the city, the final phrase of the Latin (As if a common fatherland to all men) being given to the contralto, who sings the smoothest possible line. The next movement, with soprano solo singing very beautifully about the suitability of calling Basle the Royal city, has an accompaniment of a hummed traditional students' song contributed by the choral tenors and basses. A further florid recitative for tenor leads to the twelfth movement, where soloists and chorus jubilantly praise the city. The festivity of this movement eventually explodes into the recapitulation of the Corale.

Brazilian Impressions Respighi

- Notte tropicale
- Butantan
- Canzone e danza

Respighi made a concert tour of Brazil in 1927. It was a very successful tour, and he became fascinated by the country and especially by its folk music. He returned to Italy, and having promised the Rio Philharmonic Society that he would write a Brazilian suite, he was inspired to get down the main material of the three movements in just a few days. He completed the orchestration in January 1928. Known mainly for his colossal orchestral symphonic poems, Respighi is not considered very highly by the more serious critics, and yet such is the vividness of his large scale orchestral works that they have held a place in the public favour and consequently are still included in the orchestral repertoire, and especially in the repertoire of the virtuoso type conductors who tour the world. Brazilian Impressions does not fit into the category of "The Fountains of Rome" or "The Pines of Rome". It is altogether more delicate and impressionistic, leaving the heavy brass very little to do, and treating the trumpets as singers in the orchestra rather than the advance cavalry of the brass section. Its brilliance being of a more subtle nature, it has been neglected by conductors wishing to make a big impression, and together with "Church Windows" is the least played of his orchestral works.

The three movements are more or less self-explanatory. The tropical nights of the first movement are at times fresh, and at others full of exotic beauty. Butantan is the name of a place full of poisonous serpents; they can be heard slithering across the orchestra, and their menace is superbly suggested by an eerie statement of the Dies Irae. Song and Dance is what it says it is.

INTERVAL

Symphony No. 6 Arnold Bax

Moderato - Allegro con fuoco

Lento molto espressivo

Introduction - Scherzo and Trio - Epilogue

Sir Arnold Bax wrote his Sixth Symphony in 1934, and it was first performed in 1935. It holds a similar place in his output to that of Vaughan Williams's Fourth Symphony in his, and it is interesting to note that Vaughan Williams's Fourth had its first performance in the same year, and was dedicated to Sir Arnold Bax. Had the two friends discussed the world situation, or more personally their respective symphonic outputs so far? Vaughan Williams's Fourth has often been cited as a prophetic utterance concerning the state of Europe, and an eminent critic has aptly described the great climax of Bax's Sixth as "tearing up the earth by its roots". Bax's absolute command of language enabled him in the Fifth and Sixth Symphonies particularly to concentrate on structure and symphonic thinking, and although he had succeeded in the Second and Third Symphonies in perfecting a type of symphonic form with unification of material as its mainspring, he did not achieve in those two works anything like the compression of material which marks the last movement of the Fifth, and the first and third of the Sixth. Those people who think of Bax as a composer only able to write colourful, romantic music are invariably disappointed by the toughness of the Sixth Symphony, forgetting that the aim is here entirely different from that of his symphonic poems or the optimistic Fourth Symphony.

The introduction to the first movement begins with a heavy ostinato over which a long, bitter tune is howled mercilessly by the woodwind and brass. The strings try to infuse the tune with some sort of sympathy, but are defeated by the oboes, trombones and horns. The introduction ends with a series of ghastly rising scales, and a truncated version of the ostinato. But when the allegro section begins, violins and 'cellos are found to have the ostinato in diminution, and the woodwind and trumpets start their material with the same interval as the first tune. The serious and persistent mood of this movement is carried on during the development of this basic material, and it is not until the quiet second subject on the flutes that there is any respite. Even then, this second subject seems never to be quite reconciled to its own song, and developments of the ostinato, mainly on violas and second violins, keep breaking in. Bax finishes the tune with an accented dotted rhythm of four bars for first violins and violas, the second two bars of which are sequential and higher than the first. At the end of this section, the ominous rising scales from the introduction are heard calling the composer back to his original terrifying material. The recapitulation is done with great skill, the ostinato and first allegro tune appearing piano in different keys. The climax is a heartless hammering out of this tune by the trumpets which knocks the stuffing out of the orchestra. There is a short period of respite for the first trombone to chant the second subject, but when the rest of the orchestra takes this up with beautiful harmony and loving attention to detail, the spine chilling scale reappears, and the sequence of dotted rhythms ushers in the powerful coda.

After such a violent movement, the Lento is a rhapsodic haven. Its first section is one of Bax's typically long tunes containing at one point a falling interval which seems to give the composer the idea for the second subject. This tune is stated on the trumpet, and except for its dolce quality seems to have some relationship with the kind of Scotch snap tune that Bartok and Kodaly are so fond of. These two themes are developed alongside one another, and lead to the climax of the movement which has a closing passage very rare in this type of music, which can only be described as a coda. A ghostly slow descending sequence is heard on muted brass and woodwind, and the muted strings play a beautiful version of the first tune against this background.

Knowing his dedicatee's love for form, structure and economy, did Bax plan this last movement as an added tribute? For the Symphony is dedicated to Sir Adrian Boult and more than in any of Bax's works, an economy which is very nearly tyranny dominates this last movement. Yet not obviously, for it starts out with what sounds like a free recitative for clarinet. It is only when we realise that the Scherzo includes as its main material the first phrase the clarinet utters, and that the triplets from the clarinet's tune are the basis

of the Scherzo's six-eight, and that the sequence in the 12th and 13th bars is to play a part in Scherzo, Trio and Epilogue, and in any case is related to the sequence in the first movement, that it is clear there is a powerful curbing instinct at work. The clarinet's tune is taken over by the strings. It is a strange, distant, chilled tune, but not without dignity and pathos. A much more hopeful sound is that which constitutes the second main piece of material and that is a beautiful quiet chorale chanted by the woodwind. In fact, this very soon realises a forte optimism. It is interrupted, however, by a reminder from the first movement that the symphony is not to be allowed to indulge in mere beautiful sounds, but is bent on serious purpose, and this reminder comes in the form of a rising scale on the harp. The join with the Scherzo is skilfully done by accelerating the chorale and slightly changing its rhythm. As soon as the Scherzo starts, the cheeky tune from solo bassoon is made of exactly the same intervals as the clarinet's recitative. These intervals bounce through the orchestra on pizzicato strings, but every time the happiness of the Scherzo establishes itself the rising scales challenge it, and it is these scales that challenge and defeat the calming four bars of sequence from the first movement. The scales sound particularly ghastly when crossing the rhythm of the Scherzo in discords which the accented pizzicato exaggerates. All this battle dissolves into the most beautiful simple Trio. The most naive of tunes winds on its way, as if Bax were saying that this were what the world would have been like, but its poignant harmony is gnawed at by fragments of the rising scales and eventually the solo harp reminds the composer that he must get on with the recapitulation of the Scherzo. This he does, with a note at the bottom of the score on page 99 which says: "From this point until bar 4 on page 114, the tempo must be inflexibly rigid". Although this movement is very self contained, it is no surprise when an outline of the first allegro con fuoco of the symphony suddenly appears marked "Dramatic" in the violins and violas against the rhythm of the Scherzo in the horns and bassoons and the rhythm of the Trio in the woodwind. It is now clear that the climax of this predominantly tough symphony is approaching. After so much acrid scoring and seeming rejection of the beautiful elements what more can Bax say? It is in fact with mounting anticipation that we hear the clarinet's first phrase thundered out in huge augmentation by the full brass, and it is with colossal surprise that we hear at the climax a triumphant statement of the chorale. The fact that this is not stated in an easily accepted harmonic condition, but in as positively triumphant a one as the rest has been bitter, makes it a truly affirmative climax and a catharsis for every listener who has become engaged with the symphony. Even the scales take on an exultant colour. The whole mood dissolves into a lento Epilogue in which the various elements of the symphony are reconciled; the horn chants the clarinet recitative, and the repeated hammerings of the climax are transferred to the tenor drum: the four bar sequence is heard for the last time exquisitely harmonised and completely at peace; the Scotch snap from the second movement on the bassoons and flutes reminds us of those experiences, and an ostinato on the bass clarinet, made from the first two bars of this last movement, underlines the last painful reminder, a chromatic howling from the first pages of the symphony. It is the triumphant chorale that has the last word. Now it is completely at peace, and when it comes to rest on its penultimate suspension, the rising scale on the violas holds no terror any longer. The horn section's last statement of it is almost in the form of a blessing on the whole symphony.

SATURDAY, 16th DECEMBER, at 7.45 p.m.

Brandenburg Concerto No. 3 in G	Bach
Te Deum for Chorus and Orchestra	Haydn
Horn Concerto No. 3 in E flat	Mozart
Variations and Fugue on a theme of Mozart	Regel

KEITH WHITMORE Horn

PHILHARMONIC CHOIR

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Conductor VERNON HANDLEY