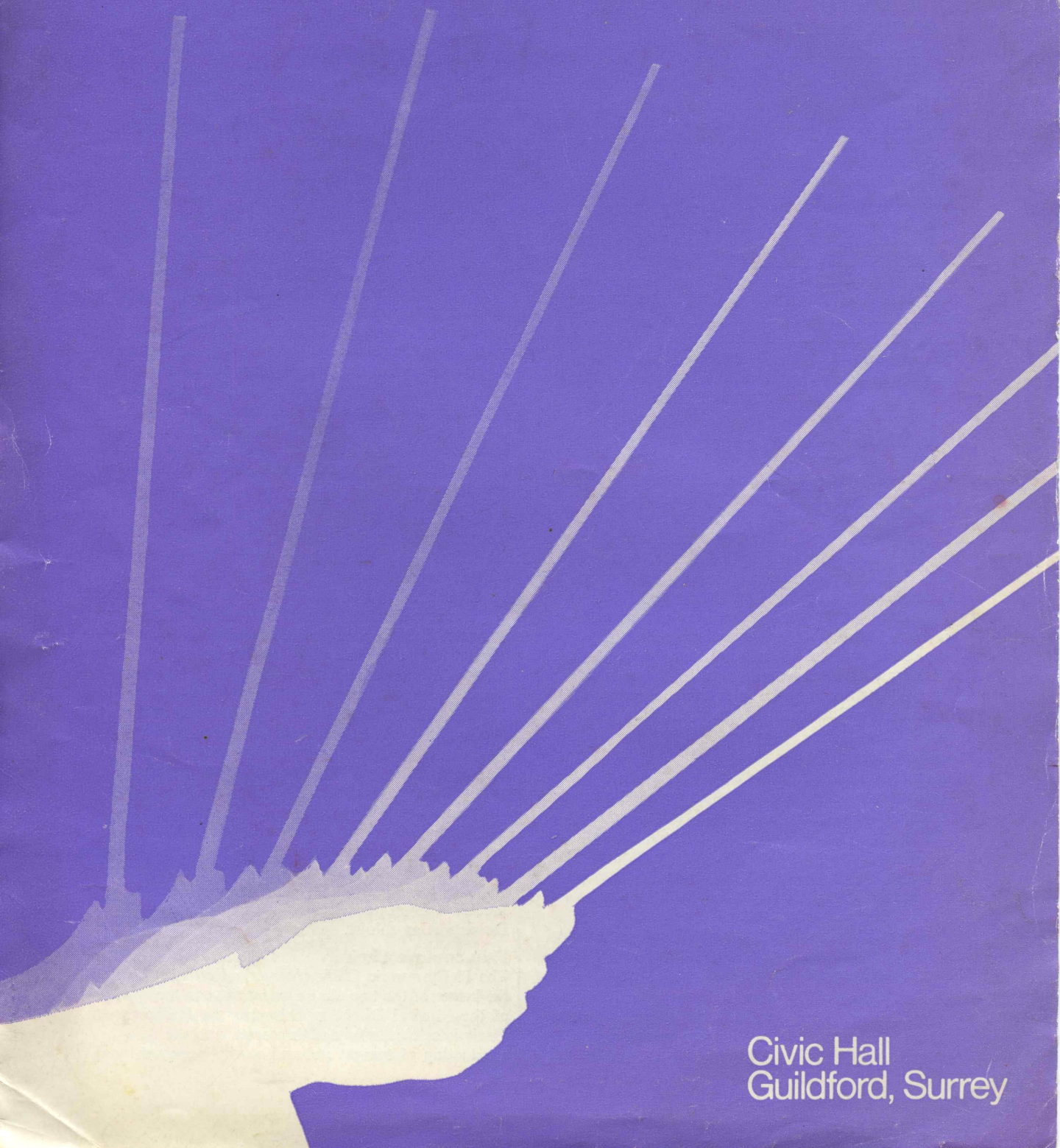


Guildford
Corporation
Concerts

Musical Director
Vernon Handley

Saturday 12 December at 7.45 p.m.



Civic Hall
Guildford, Surrey

R. J. D.

Guildford Philharmonic Orchestra

Leader: William Armon

Philharmonic Choir

WILLIAM ARMON – Violin

HENRY MESSENT – Flute

JAMES BROWN – Oboe

CLIFFORD HAINES – Trumpet

STEPHEN SHINGLES – Viola

Conductors:

KENNETH LANK

VERNON HANDLEY

William Armon – Violin

William Armon, Leader of the Guildford Philharmonic Orchestra since 1963, was born in Tooting and won a special talent scholarship to the Royal Academy of Music, where he studied under Rowsby Woof. He was appointed Leader of the B.B.C. Concert Orchestra in 1956, and continued there until 1962. He has given numerous recitals for the B.B.C. and has played concerti with many of the major orchestras in the country. He has recently been appointed Leader of the Philomusica and also leads the Little Orchestra of London, with whom he has recently recorded a Michael Haydn Violin Concerto.

Henry Messent – Flute

Henry Messent was born in 1925 and went to the Royal Academy of Music after the war, where he was a pupil of Gareth Morris. While at the Academy he won three prizes for flute playing, including the coveted John Solomon Prize. When he left the Academy in 1948 he had a short tour with the B.B.C. in Scotland and then played flute in the Covent Garden Orchestra for three years. Next followed six years with the London Philharmonic Orchestra, where, as well as playing flute, he held the piccolo position. He is now a free-lance player and plays with all the main London orchestras. Henry Messent has held the position of principal flute with the Guildford Philharmonic Orchestra since 1962.

James Brown – Oboe

James Brown studied at the Royal College of Music and in Amsterdam. He was principal oboe for the Royal Opera House, Covent Garden, from 1950–52, and for the Royal Netherlands Opera in 1954. On returning to London, he played with all the major orchestras and is at present a member of the London Mozart Players, Yehudi Menuhin's Bath Festival Chamber Orchestra and the English Chamber Orchestra. He has extensive experience of recording, especially in Chamber ensembles, and has recorded a great deal of Bach and Mozart.

Clifford Haines – Trumpet

Clifford Haines began to study the cornet seriously at the age of seven. During the war he was posted to the Band of H.M. Welsh Guards and at the age

of seventeen was appointed solo cornet. While in the army he was able to study the trumpet with the famous musician and teacher, Ernest Hall, at the Royal College of Music. On leaving the service, he joined Ted Heath's Band, but realising that serious music was his true metier, he left in 1948 to concentrate on symphonic music. Since then he has had a most successful and varied career, playing with all the leading London orchestras. He has many times appeared as a soloist for the B.B.C. and in 1967 performed Haydn's Trumpet Concerto in E flat with the Guildford Philharmonic Orchestra.

Stephen Shingles – Viola

Stephen Shingles was born in Norwich in 1923, where he was solo boy at the Cathedral under Dr. Heathcote Statham. He won an open Associated Board Scholarship to the Royal Academy of Music, where he studied with Rowsby Woof and Winifred Copperwheat. For six years he was sub-principal with the London Symphony Orchestra and for twelve years a member of the Hirsch String Quartet. His very full musical life includes being principal viola of the Academy of St. Martin in the Fields with whom he has made many records, including appearing as soloist in a duo for viola and organ by Michael Haydn with Simon Preston, and more recently with Alan Loveday in a recording of the Sinfonia Concertante by Mozart, due to be released soon. He is a Professor of the Royal Academy of Music and a frequent broadcaster. Principal viola of the Guildford Philharmonic Orchestra since 1962, Stephen Shingles inspires tremendous confidence in his section, being unruffled in the face of any technical difficulty and an enthusiastic and thorough rehearsal.

Kenneth Lank

Kenneth Lank was born in 1926 and educated at the Royal Grammar School, Guildford. He acted as assistant conductor to Mr. Crossley Clitheroe before the latter's death and has continued in this position for Vernon Handley since 1962. He was responsible for the chorus rehearsals for the concert performance of "Nabucco" in 1962, and as a result of the success of his training methods, Vernon Handley asked him to help train the newly formed Proteus Choir, as well as the Philharmonic (formerly Festival) Choir. He has conducted both these choirs in concerts on many occasions. When Vernon Handley was ill in 1967, Kenneth Lank undertook the final preparation of Bach's B minor Mass, and his success on this occasion made it inevitable for him to be given more opportunities to conduct in the Corporation's concerts. In 1968 he conducted the Guildford Philharmonic Orchestra in performances of Schubert's Overture in E minor and Gordon Jacob's Trombone Concerto, with Christopher Devenport as soloist.

Philharmonic Choir

The Philharmonic Choir (formerly Festival Choir) is the larger of the two choirs under the conductorship of the Musical Director. This year the Philharmonic Choir is celebrating its 25th season, and the conducting of tonight's choral works is shared by

Vernon Handley and his assistant conductor, Kenneth Lank. The Philharmonic Choir has an extremely wide repertoire and last year gave the first performance in Great Britain of Martinu's "The Epic of Gilgamesh." The Director of Music acknowledges with thanks the help he has received in training the Philharmonic Choir from Mr. Lank, and accompanists Miss Mary Rivers and Miss Patricia Finch, and from Mrs. D. W. Wren, who has given much time to a seating plan to accommodate the Choir.

PROGRAMME

BRANDENBURG CONCERTO NO. 2 IN F MAJOR

Bach

Allegro moderato
Andante
Allegro assai

The six Brandenburg Concertos were written during Bach's six years as Kapellmeister at the Court of Cothen and dedicated to Christian Ludwig Markgraf of Brandenburg in 1717. The complete set shows extraordinary resource in the instrumentation and no two of them are scored for precisely the same groups. Unlike the concerto as we know it today, they employ, as a rule, several soloists rather than one, and sometimes, as in No. 3 and No. 6, the whole section of instruments will take a solo part.

In No. 2 there is no indication of the speed for the opening movement, but the steady rhythm and insistence of the shorter length notes means that the tempo must be fixed by what is comfortable for the soloists. The effect of instrumentation at various pitches is wonderfully explored by Bach and one passage where the tune rises through several keys gives an extraordinary impression of changing colours. In the second movement, a flowing relief from the first, the trumpet and most of the strings do not play: there are two 'cello parts and the accompanying harpsichord. The trio of flute, oboe and solo violin over this accompaniment contribute a thoughtful and ethereal counterpoint. When the sad reflective movement ends, the trumpet urges the whole group to take up a new mood. The oboe is the first to follow him and then the solo violin. The flute joins the other soloists and a marvellous contrapuntal argument ensues. Then the whole ensemble sings it away happily through the finale.

BLEST PAIR OF SIRENS (At a Solemn Music)

Parry

Conductor: Kenneth Lank

Parry's setting of "Blest Pair of Sirens" for eight-part chorus and orchestra was written for the Bach Choir in 1887 and dedicated to C. V. Stanford. Parry had been very impressed by Milton's works and in 1867 had set the opening of the ode, "At a Solemn Music", for men's voices in four parts.

The work falls into three main sections. The opening section embraces the first sixteen lines of the ode; the second section, beginning "That we on earth," continues to the end of Milton's first sentence, and the final section, which unites the two previous sections, opens with sopranos,

accompanied by strings alone, stating the beautiful melody heard at the outset of the work.

- (i) Blest pair of Sirens, pledges of heav'n's joy.
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed pow'r
employ,
Dead things with inbreathed sense able to pierce.
And to our high-raised phantasy present
That undisturbed song of pure content,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout and solemn jubilee;
Where the bright Seraphim in burning row,
Their loud, uplifted angel-trumpets blow,
And the cherubic host in thousand quires,
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious
palms.
Hymns devout and holy psalms
Singing everlastingly:
- (ii) That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion
swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
- (iii) O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of
light. John Milton.

INTERVAL

(During the interval refreshments 1/- will be served in the Surrey Room by members of the Concertgoers' Society)

CONCERTO FOR VIOLA AND ORCHESTRA

Gyula David

(First public performance in Gt. Britain)

Allegro moderato
Andante molto tranquillo
Vivace

Gyula David was born in Budapest in 1913. His Viola Concerto appeared in 1951. He, himself, was an orchestral viola player before taking up his appointment as Professor at the Budapest Conservatoire. Dedicated to Pál Lukács, this Concerto, although owing something to Bartok and Kodaly, is more classical in effect than any solo work by those two composers. It is particularly in melodic ideas that David departs from the more modern trends of Bartok, although the influence of folk music and the use of asymmetrical phrases is obvious throughout the work. The influence of more classical composers in the structure is unmistakable, especially in the use of lengthy scale passages and in the organic collaboration of the soloist and orchestra.

The powerful first movement is in sonata form, with two clear subject groups, the recapitulation of the second of which delays a wonderful tutti coda.

[1970]

The second movement is an inspired andante with the melodic material always before the listener, and when the soloist himself has not got the tune, he is decorating it in the most flowing manner. The rondo is a real homage to Bartok and there are three principal ideas: a dance-like theme, a phrase made of fourths and a very graceful melody carried on over the vigorous pulse. It is only after considerable virtuosi scurrying that the soloist is allowed to have this last melody, which he shares at times with the

oboes and at times with all the woodwind. He finally incites the first fiddles to join him and then immediately hurtles off with the first subject. A beautiful cadenza, recalling particularly the slow movement, halts the headlong character of the rondo, but at the end of it, the lower strings and woodwind stir up the orchestra in an eleven-bar accelerando back to the first speed. With a last reminiscence of the graceful melody behind him, the soloist leads everyone to an exuberant conclusion.

MAGNIFICAT FOR CHORUS AND ORCHESTRA **Berkeley**

The Magnificat was commissioned for the 1968 Festival of the City of London, and was performed in the opening concert in St. Paul's Cathedral by the combined choirs of Westminster Cathedral, Westminster Abbey and St. Paul's with the L.S.O. and the composer conducting. The work can be said to form something of a landmark in Berkeley's career in that it uses much larger forces than any of its predecessors and more dramatic scoring. This is also evident in the third symphony (in one movement) that followed the Magnificat.

Of his choice to set the work in Latin the composer has written: "I chose the Latin text because the Latin liturgy, in these days so shamefully neglected, has for me an immense value by reason of the associations its words have had for countless generations." However, the Magnificat is not so much a liturgical work but rather a concert piece, requiring large mixed choir and full orchestra. Owing to their brevity, several of the verses have been joined up, thus dividing the work into seven sections as follows: the first movement contains the first four verses of the canticle in a lively allegro. The second movement is an andante (Et Misericordia Ejus) for unaccompanied eight-part chorus, this leads straight into the faster Fecit Potentiam, in which the tuba prominently

accompanies the men's "Depositus."

The fourth movement is for sopranos alone with a supremely serene opening, accompanied by quiet woodwind chords (Esurientes Implevit Bonis), this is suddenly shattered by the agitating Et Divites, but tranquility is restored by a soothing modulation back to the simplicity of the Esurientes in G major. Berkeley found some difficulty with the Et Divites at first, deciding that it needed more pathos and less of the cheerfulness that had worked its way into his first version: it had not been his intention to make merry over the discomfort of the rich in the next world! Not all the music is as overtly expressive as here; the fifth movement (Suscepit Israel) is treated in a more formal way—it is in fact a fugue in which the exposition is sung by choir, the theme being taken by the strings later. There is no pause between this and the sixth movement which starts with a recitative-like phrase that merges into a melodic line at the words "Abraham Et Semine Ejus." The Gloria Patri begins with new material: the voices with a clarion-like call accompanied by harp and xylophone. The opening theme of the work appears in the orchestra in a short recapitulation, followed by a coda which embraces the word Amen, working it up to a large climax. The final cadence is derived from the basic tonic of the work, the combined triads of C and D major.

Programme note by Michael Berkeley.

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo, salutari meo.
Quia respexit humilitatem ancilae suae: ecce enim
ex hoc beatam me dicent omnes generationem.
Quia fecit mihi magna qui potens est: et sanctum
nomen ejus.
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo dispersit superbos
mente cordis sui
Depositus potentes de sede et exaltavit humiles.
Esurientes implevit bonis: et divites dimisit inanes
Suscepit Israel puerum suum recordatus
misericordiae suae:
Sicut locutus est ad patres nostros, Abraham,
et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto: sicut erat
in principio, et nunc, et semper, et in saecula
saeculorum.
Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his
handmaiden: for behold from henceforth all
generations shall call me blessed.
For he that is mighty hath magnified me: and
holy is his Name.
And his mercy is on them that fear him throughout
all generations.
He hath shewed strength with his arm: he hath
scattered the proud in the imagination of his heart
He hath put down the mighty from their seat and
hath exalted the humble and meek.
He hath filled the hungry with good things and the
rich he hath sent empty away
He remembering his mercy hath holpen his
servant Israel:
As he promised to our forefathers, Abraham and
his seed for ever.
Glory be to the Father, and to the Son, and to the
Holy Ghost: as it was in the beginning, is now,
and ever shall be, world without end.
Amen.