

Guildford
Philharmonic
Orchestra

Guildford Corporation Concerts 1971-72

Boye Re

Mozart Naes in C

This concert is promoted by Guildford Corporation with financial assistance from the Arts Council of Great Britain.

CIVIC HALL, GUILDFORD
SATURDAY 11 DECEMBER 1971
at 7.45 p.m.

Guildford Philharmonic Orchestra

led by John Ludlow

Philharmonic Choir

- Lillian Watson**—Soprano
- Delia Wallis**—Mezzo soprano
- Terry Jenkins**—Tenor
- William Mason**—Bass
- Vernon Handley**—Conductor

Lillian Watson

Lillian Watson was born in London in 1947. She studied at the Guildhall School of Music for four years and then at the London Opera Centre for a further two years. She has appeared as soloist at the Wexford Festival, and for the Kent Opera and Welsh National Opera Companies. Miss Watson has made several recordings, and this month made her debut at Covent Garden, singing the role of Barbarina in *The Marriage of Figaro*.

(Lillian Watson appears by permission of the Chief Administrator, Royal Opera House, Covent Garden)

Delia Wallis

Delia Wallis, born in 1946, studied at the Guildhall School of Music and at the London Opera Centre on a Peter Stuyvesant

Scholarship. She made an outstanding impression at the Wexford Festival when she took over the role of Annus in *La Clemenza di Tito* at short notice. She has appeared as soloist with the Welsh National Opera Company, and made her debut at the Royal Opera House Covent Garden in 1970. Although her operatic commitments have so far restricted her concert appearances, she has given recitals and sung in oratorio performances in many parts of this country, and she records frequently for the BBC.

Terry Jenkins

Terry Jenkins' first singing experience was as a boy chorister in the Westminster Abbey Choir. However, it was only while studying Engineering at London University that he decided to make singing his career. He studied at the Guildhall School of Music under Fabian Smith, winning the Peter Latham Scholarship in 1966, and further study then followed at the London Opera Centre. He has been a member of the Glyndebourne Festival Chorus since 1969 and a principal soloist in the Glyndebourne Tours for the last three years.

William Mason

After a period as a chorister at Bristol Cathedral School, William Mason took up a choral exhibition at Christ's College, Cambridge, where he read music. There he sang in concerts, recitals and in two University opera productions. After leaving Cambridge he won a scholarship to the Royal Academy of Music. He now sings regularly with the BBC, and is a freelance soloist.

Philharmonic Choir

The Philharmonic Choir is the larger of the two choirs under the conductorship of the Musical Director. It is mainly concerned with the performance of large choral works with orchestra, and has an extremely wide repertoire. In 1970 the Philharmonic Choir gave the first performance in this country 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. Kenneth 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

Variations and Fugue on a Theme of Mozart, Opus 132

Max Reger 1873–1916

The Variations and Fugue on a theme of Mozart was composed between May and July 1914, and is thought by many to be his best orchestral work. At the turn of the century he was a considerable musical figure in Europe, and, as well as a brilliant organist and composer, he had been very successful as conductor of the Meiningen Court Orchestra which had become famous under Von Bülow. His compositions, however, have not remained in the orchestral repertoire; yet, as has been seen with other composers, this need not be the result of any inferiority, rather more often, especially nowadays, it is the lack of courage on the part of programme planners and concert organisations and the narrowing of conductors' repertoires. Certainly, *Sinfonietta*, the Piano Concerto, the Hiller Variations and Mozart Variations all deserve a place in the concert repertoire. They are characterised by clarity of construction paradoxically expressed in a thick and colourful orchestral texture, a command of classical devices, especially the fugue, a graceful line not common in late nineteenth century German music, and a quite moving and sincere regard for the older composers.

Opus 132 is the final expression of Reger's deep love of Mozart. On one occasion he wrote: "The greatest musical miracle that the earth has ever seen was Mozart". He chooses one of the best known of Mozart's piano themes, and at first seems to be writing straightforward graceful variations, but gradually the mood of each variation becomes less Mozartian and more obviously charged with emotion until finally an elaborate fugue becomes the only device possible for summing up the experiences of the work.

Theme: Andante grazioso.

The oboe, clarinet and strings state the different parts of the theme, the first violins being divided so that one section plays with mutes and one without.

Variation 1: L'istesso tempo.

Oboes and clarinets have the theme.

Strings, harp, flutes and bassoons decorate it.

Variation 2: Poco agitato.

The theme passes to the strings who are now divided in each section so that half are muted and half unmuted. Although the texture thickens, the theme is always apparent.

Variation 3: Con moto.

The clarinets have the theme on even notes rather than in its six-eight rhythm but use only four bars of it. The strings take over the same four bars and the variation uses only this material.

Variation 4: Vivace.

Horns, clarinets and bassoons use the first few intervals of the theme, but hammer out a staccato variation. The orchestra plunges on to this, fortissimo, and swift alternations of fortissimo and piano rush along on these intervals, ending fortissimo.

Variation 5: Quasi presto.

The theme is now fragmented and tossed about from strings to woodwind and back again. This is a most unusual version because in the midst of all the bustle Reger several times introduces a few bars of a much slower tempo, during which the woodwind soloists point out that the quasi presto is no way to treat the theme.

Variation 6: Sostenuto.

Quietly and expressively the strings state the theme, while the woodwind delicately decorate it with quiet cascades of triplets. The chromatically descending base line colours the variation touchingly, and could only have been written by a post-Delius composer. This variation is the first one which allows each decoration of the theme to become more and more loving. Reger has finished with mere devices, and seems concerned to pay his tribute to Mozart in his own rich style.

Variation 7: Andante grazioso.

The horns and 'cellos have the theme, and the whole orchestra adds complicated and rich figures to embellish it. The second part of the theme is stated by horns, violas and 'cellos fortissimo, but gradually the passionate outburst ebbs away, and a simple and very touching final two bars of a slower tempo allow the flute and clarinet the last quiet comment.

Interval

During the Interval refreshments 5p will be served in the Surrey Room by members of the Concertgoers' Society.

Mass in C minor (K. 427)

Mozart 1756-1791

The Mass in C Minor and the Requiem are the most impressive of Mozart's religious works. The Mass is a very important landmark in Mozart's development because when he 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 impression 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 te* 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

"Kyrie"—Soprano and Chorus

II. Gloria

"Gloria"—Chorus

"Laudamus te"—Mezzo Soprano

"Gratias"—Chorus

"Domine"—Soprano Duet

"Qui tollis"—Chorus

"Quoniam"—Soprano, Mezzo Soprano and Tenor

"Jesu Christe—Cum sancto spiritu"—Chorus

III. Credo

"Credo"—Chorus

"Et incarnatus est"—Soprano

IV. Sanctus

"Sanctus" and "Osanna"—Chorus

"Benedictus"—Quartet: Soprano, Mezzo Soprano, Tenor and Bass

**Sunday 19 December at 3.00 p.m.
Civic Hall**

CAROL CONCERT

presented by

The Rotary Club of Guildford

Philharmonic and Proteus Choirs

Conductors: Kenneth Lank and
Vernon Handley

Collection in aid of The Mayor of
Guildford's Christmas and Local Distress
Fund.