

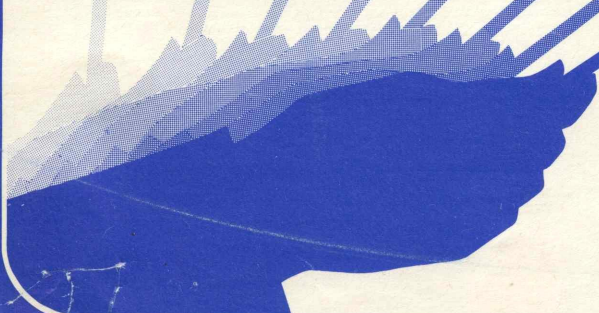
Civic Hall, Guildford
Saturday 4th June at 7.45 pm



Gala Silver Jubilee Concert

Guildford Philharmonic Orchestra
and
Philharmonic Choir

GOD SAVE THE QUEEN	arr. Bliss
CORONATION ANTHEM	
- ZADOK THE PRIEST	Handel
PIANO CONCERTO No. 5	
- EMPEROR	Beethoven
FESTIVAL TE DEUM	Holst
A LONDON SYMPHONY	Vaughan Williams
JOHN LILL	Pianoforte
VERNON HANDLEY	Conductor



This concert is promoted by Guildford Borough Council with financial assistance from the South East Arts Association.

CONCERT CELEBRATING THE SILVER JUBILEE OF HER MAJESTY THE QUEEN

Philharmonic Choir

The Philharmonic Choir is the larger of the two choirs under the conductorship of the Musical Director, who acknowledges with thanks the help he has received in training the choir from Kenneth Lank and Mary Whittle, and accompanists Patricia Finch and Prudence Smith. The Choir made its first recording in 1973 with the Guildford Philharmonic Orchestra:

Intimations of Immortality by Gerald Finzi, and in 1976 recorded Hadley's "The Trees So High" with the New Philharmonia Orchestra.

As this is a Jubilee Concert and a festival occasion, the Philharmonic Choir ladies are wearing coloured dresses rather than their usual formal black.

Vernon Handley

Vernon Handley was born in Enfield, North London, and studied at Balliol College, Oxford, and the Guildhall School of Music and Drama. He is now one of the busiest British Conductors working regularly with all the major London and regional orchestras. Recognised as one of the major champions of British music, Vernon Handley is frequently entrusted with the world premiere of new works.

In the last couple of years he has made a dozen recordings for four different companies, the repertoire ranging from Finzi, Vaughan Williams and Tippett to Tchaikovsky, Faure and Saint-Saens, a record of music by the latter composer with Pierre Amoyal as soloist gaining a Grand Prix du Disque award.



Since 1962 he has been Musical Director to the Municipality of Guildford where he has developed the Guildford Philharmonic into a professional body of major importance and conducts the Proteus Choir with singers all aged under 30, as well as the larger Philharmonic Choir. He has made several records with both the orchestra and choirs.

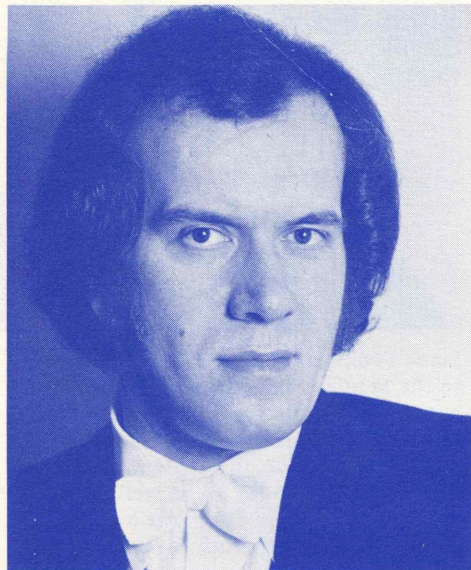
In 1974 the Composer's Guild of Great Britain named him "Conductor of the Year" for his services to British music. He is a Fellow of the Royal College of Music and has received Awards from the Classics Club Patron of Music Fund, the Cabot Foundation and the Arnold Bax Memorial Medal for Conducting.

In spite of his crowded schedule, Vernon Handley still manages to escape to his Gloucestershire home for a period of every year to work on enlarging his already immense repertoire and to follow his keen interest in ornithology.

John Lill

John Lill received international prominence in June 1970 when he won first prize in the

Moscow International Tchaikovsky Competition. Experts consider the Moscow award to be the world's most sought after piano prize. It is not surprising, therefore, that John Lill's schedule now includes engagements throughout the world, so great is the demand for his services.



At a very early age he displayed the qualities that culminated in his triumph in Moscow. He showed aptitude for the piano at the age of four, gave his first recital at the age of nine, and at fourteen had memorised the complete keyboard works of Beethoven. At the age of ten, he commenced studies at the Royal College of Music, where he won an open scholarship in 1961 to become a full-time student. He is now a Professor at the Royal College, and when appointed at 27 had the distinction of being the youngest ever Fellow.

John Lill's highly successful London debut was in 1963 when, still a student, he was invited by Lady Beecham to perform Beethoven's Emperor Concerto at the Royal Festival Hall. Engagements with leading orchestras in Britain, the continent, the

USA and Canada followed. Since June 1970 John Lill has averaged well over 100 concerts each season.

Concerts during 1975/76, apart from London and other major British centres included tours of South Africa, of the USSR with the LPO and Haitink, the Prague Festival, and the Concertgebouw Orchestra.

He has appeared with Vernon Handley on many occasions, several of these appearances having been with the Guildford Philharmonic Orchestra.

PROGRAMME

GOD SAVE THE QUEEN arr. Bliss

Coronation Anthem, Zadok the Priest Handel 1685-1759

For the Coronation of King George II in Westminster Abbey on 11 October 1727 Handel composed no less than four anthems. It was an occasion of exceptional splendour and Handel's music clothed it with fitting pomp and ceremony. The Chapel Royal choir was raised to 47 voices and the orchestra of strings, oboes, bassoons, trumpets, drums and organ was of considerably larger dimensions than the choir itself. Handel was personally responsible for the choice of the texts, with the exception of the first anthem, *Let thy hand be strengthened*, which was chosen by the king. Of the other texts, *Zadok the Priest* had been used for the Coronation of Charles II with music by Henry Lawes, and *My heart is inditing* was set by Purcell for James II. Handel is said to have completed all four anthems in as many weeks and the music found such favour with the new king that he not only continued the pension settled on Handel by his predecessor but made him an additional grant of £200 a year for his services as a music-master to the young princesses.

The text is based on a passage from the First Book of Kings, Ch.1: v.39–40.

Zadok the Priest and Nathan the Prophet anointed Solomon King. And all the people rejoiced, and said: God save the King! Long live the King! May the King live for ever!
Amen, Allelujah!

There is an extended introduction in which the strings weave a panoply of arpeggios and then the chorus in seven parts utters the proclamation. The second section is a five-part chorus of rejoicing (allegro 3/4). And finally comes the triumphant shouts of 'Long live the King', etc., followed by an elaborate development of the 'Amen, Allelujah' motives.

A. K. Holland.

Piano Concerto No.5 in E flat 'Emperor' Beethoven 1770–1827

Allegro
Adagio un poco mosso
Rondo: Allegro

Beethoven's E flat Concerto was composed at Vienna in 1809 during the Franco-Austrian war, which resulted in a bombardment of Vienna, the economic collapse of the people, and various other pleasantries usually brought about by civilised armed conflict. The Concerto, however, was not given its first public performance until 1811 in Leipzig, and later it was heard in London at a concert of the Philharmonic Society. Since that time it has established itself as one of the most popular concertos in the repertoire.

The title 'Emperor' was not given by Beethoven. Nevertheless, in some ways it fits very well, for the music (particularly the first and third movements) possesses certain symbolical qualities of majesty and power so usually and so hopefully associated with the sovereign of a great empire.

The first movement (Allegro) is designed on the following lines: Introduction, an

orchestral tutti introducing all the thematic material, a clearer definition of the first and second subjects by the piano, completion of exposition, a colourful and varied development of the principal theme of the first subject groups, and finally the usual recapitulation with cadenza. The quiet and meditative second movement (Adagio un poco mosso) leads straight into the brilliant and triumphant finale, which follows the course of a rondo.

INTERVAL

Festival Te Deum Holst 1874–1934

Holst's Te Deum is a typically economical work; indeed, Holst called it Short Festival Te Deum. It was written in 1919 for Morley College where Holst lectured and taught. A modest orchestra, compared to that of The Planets, is used and although this work was intended more for an amateur chorus and orchestra than had been the larger work which had had its first performance the year before, nevertheless the mastery which he displays in his control of the chosen forces is best illustrated by professional orchestra and secure and experienced chorus. Even in such a modest work this great original composer was not content to produce a "pot boiler" and shunning all cheap bids for popularity he actually ends the work pianissimo. Those expecting a brilliant shout to finish off the work will be confounded. Those willing to listen to the sweeping close harmonies in the sopranos and altos and the subtle capturing of the rhythm of the words will find the same satisfaction that accompanies the concentrated attention to such details in the composer's more profound and extended Hymn of Jesus.

A London Symphony Vaughan Williams 1872–1958

Introduction – Allegro Lento

Scherzo – Nocturne Andante – Epilogue

This is the second of Vaughan Williams's nine symphonies and is the first one of the series which gained him recognition as a true symphonist. The Sea Symphony for soli, chorus and orchestra, which was produced 1910, caused a stir in British musical circles and showed that the composer was someone to be reckoned with. It did not, however, add anything to symphonic writing and indeed showed some structural weaknesses, also a great deal of the choral writing was not characteristic of the composer, but showed the influence of Elgar and Stanford as well as continental composers. The London Symphony is an entirely different case. Practically no bar in it could have been written by any one other than Vaughan Williams, the shape of the tunes, their cockney accent, the model harmony and at times the clumsy sounding orchestra (clumsy only because there is no better word to describe the resulting sound) are all wholly his. Despite its title and a couple of picturesque touches like Big Ben chimes, this is absolute music and needs no explanation even though pictures may spring to mind because of the evocative tunes. In fact Vaughan Williams said it might better have been entitled "Symphony by a Londoner".

A performance was given in London in 1914 but the work was completely revised in 1920 and exists in that form as the first great symphony in the English musical vernacular. When given in Rome in the 1920's it was encored in its entirety. One cannot find trace of English musical organisations or conductors having followed up that success. It is a cyclic work starting with a fog bound introduction and returning at the end of the fourth movement to this introduction to bind together

the musical experiences we go through in the symphony. The opening phrase is characteristic of Vaughan Williams's idiom – four notes made up of two rising fourths in succession, then comes the Westminster chimes and then noisy London – a vivid picture of the cockney and his special brand of laughter and the whole City, its scenes and vibrations. The tunes are all clear and recognisable in their various forms and the design is grandiose and vulgar.

By complete contrast comes the second movement, in turn quiet and impassioned. What must be a street crier's tune is heard (and surely this particular one helped Noel Coward?) and a beautiful cor anglais solo later developed by the full orchestra.

Next, a real Scherzo – London by night? The Pubs? The Whelk stalls? Mouth-organs? Barrel-organs? One commentator has called it a gigantic piece of realism. This it might be, but just listen to it as music and let the scenes surprise you. It all goes past too swiftly.

The last movement begins with a strong outspoken theme, then a solemn march tune which builds itself up massively. This is surely the power of the City, both benevolent and malevolent. When the March returns it builds up to one of the most overwhelming climaxes in symphonic music, then all is hushed. Big Ben returns and the damp but not cold epilogue brings this dramatic symphony to an end.

GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor

VERNON HANDLEY

1st Violins

Leader:

John Ludlow
Barry Haskey
Patricia Cassidy
Hywell Davies
Jennifer Fremmingham
Vito Gambazza
Susan Kinnersley
Robert Lewcock
Keith Lewis
Susan Penfold
David Towse
Martin Turnlund
Nina Whitehurst

Second Violins

Nicholas Maxted Jones
Rosemary Roberts
Constance Ames
Timothy Callaghan
Cynthia Dunn
John Forster
John Gralak
David Greed
Peter Stark
Adrienne Sturdy
Ronald Tendler

Violas

John Meek
Martin Kelly
Trevor Snoad
Kathryn Burgess
Robin Grice
Robert Duncan
Leonard Lock
Rosemary Sanderson

Cellos

Eldon Fox
Jack Holmes
John Stilwell
Pauline Sadgrove
Malka Cossack
Paul Kegg
Gwen Cassidy

Basses

Roy Benson
Douglas Lees
Michael Fagg
Randall Shannon
Charles Ardmore

Flutes

Henry Messent
Celia Chambers

Piccolo

Alan Baker

Oboes

Sara Barrington
Moyra Montagu

Cor Anglais

Janice Knight

Clarinets

John Denman
Leslie Walklin

Bass Clarinet

Gordon Lewin

Bassoons

Robert Jordan
Anna Meadows

Contra Bassoon

David Chatterton

Horns

Peter Clack
Dennis Scard
Charles Bloomfield
George Woodcock
Douglas Murlis

Trumpets

Michael Hinton
Richard Kauffman

Cornets

Howard Evans
Edgar Riches

Tenor Trombones

Ian White
Peter Thorley

Bass Trombone

Robin Turner

Tuba

Stephen Wick

Timpani

Roger Blair

Percussion

John Jeffery
John Donaldson
Jack Lees
David Johnson
Charles Fullbrook

Harp

Jean Price

Concerts Manager

Kathleen Atkins

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More.

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at Guildford House next week.

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directed from the harpsichord by
PHILIP SIMMS

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C. P. E. Bach – Flute Concerto
Handel – Concerto Grosso Op. 6 No. 11
Haydn – Symphony No. 6 'Le Matin'

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UNIVERSITY GREAT HALL

Admission 80p (50p students/OAP's)