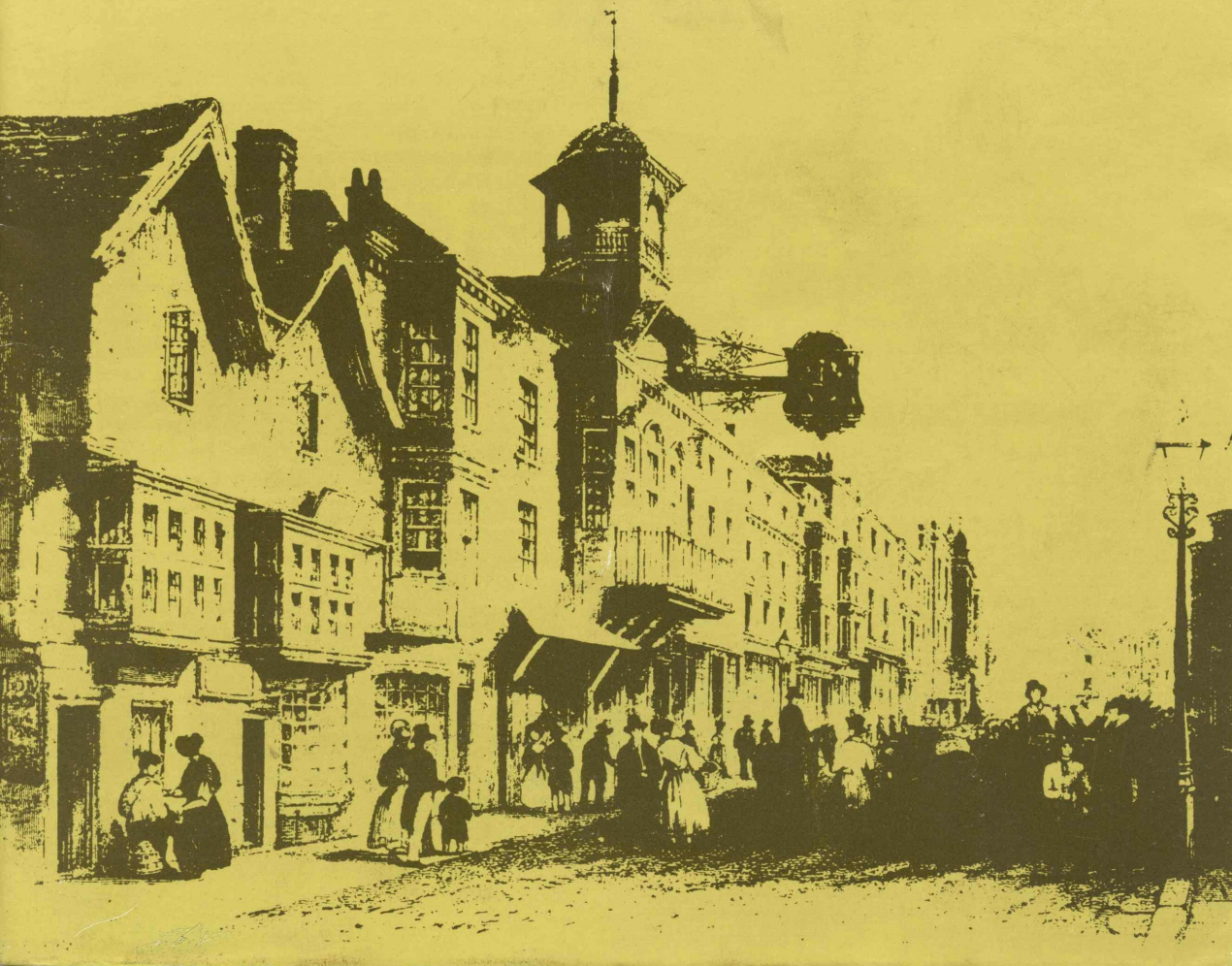


GUILDFORD BOROUGH COUNCIL CONCERTS 1978/79

*Guildford
Philharmonic
Orchestra*



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52nd Enterprising Concert

**GUILDFORD BOROUGH
COUNCIL CONCERTS
1978/79**

CIVIC HALL, GUILDFORD

**SATURDAY 12 MAY
at 7.45 p.m.**

Guildford Philharmonic Orchestra

**Aydin Onac,
Pianoforte**

**Jill Washington,
Soprano**

Philharmonic Choir

**Vernon Handley,
Conductor**

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

Guildford Borough Council acknowledges with thanks the help it has received throughout the season from members of the Red Cross Organisation and from the Philharmonic Society.

Aydin Onac

Aydin Onac was born in Derbyshire in 1952 of a Turkish father and an English mother. He started to play the piano when he was nine and he is also a proficient tuba player. In 1971 he entered the Royal College of Music and studied with Cyril Smith and later with Phyllis Sellick.

At college Aydin Onac won the Sydney and Peggy Shimmin Prize for piano and became the first winner of the Cyril Smith Prize after a performance of the Rachmaninov Third Piano Concerto at the memorial concert. Other awards he has won include the Hastings Concerto Contest and the Croydon Symphony Orchestra Young Soloist award, both in 1976, and this year he won the first prize for the UK at the Royal Overseas League competition. This led to his playing at St. James's Palace.

He has performed concertos with Norman del Mar and with Arthur Davison at the Fairfield Halls, Croydon, broadcast on local radio stations and recorded for the BBC.

Aydin Onac has been awarded a scholarship by the Countess of Munster Musical Trust, and by the Maisie Lewis fund of the Worshipful Company of Musicians. His "sell-out" debut at the Purcell Room in December 1977 was a dramatic success.

In April this year he performed Rachmaninov's Third Piano Concerto with the London Symphony Orchestra in the Fairfield Halls, Croydon. His forthcoming engagements include appearances with Raymond Leppard and the English Chamber Orchestra, and with the Royal Philharmonic Orchestra and Sir Charles Groves. Aydin Onac recently won the Harriet Cohen award.

Jill Washington

Jill Washington was born in Stoke-on-Trent. Since 1973 she has been studying with Miss Marjorie Thomas at the Royal Academy of Music where she has won the Lady Maud Warrender prize for singing and this year was awarded the Jennifer Vyvyan Scholarship. While at the Academy she has sung a variety of operatic roles including Belinda in 'Dido and Aeneas', the title role in Holst's 'Savitri' and Laoula in Chabrier's 'L'Etoile'. She has performed several choral works including Haydn's 'Creation', Schubert's 'A flat Mass', Kodaly's 'Missa Brevis', Bach's 'B minor Mass' and 'Matthew Passion' and Handel's 'Judas Maccabeus'. She has also sung solo recitals in and around London.

Vernon Handley

Vernon Handley was born in Enfield, North London, and he 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 major London and regional Orchestras.

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 he conducts the Proteus Choir with singers all aged under thirty, as well as the larger Philharmonic Choir. He has made several records with both the Orchestra and Choirs.

In the recording field, he has currently over a dozen recordings in the catalogue for four major recording companies and with a repertoire ranging from Finzi, Vaughan Williams and Tippett to Tchaikovsky, Faure and Saint-Saens. Recently released is Dvorak's 'New World' Symphony with the Philharmonia on the new Enigma label, various modern pieces on the Lyrita label, and for Thames TV he recently recorded Vaughan Williams's ballet *Job* with the London Philharmonic Orchestra.

His future schedule includes concerts with the LPO, Philharmonia, Royal Philharmonic Orchestra and with most of the major regional orchestras. He will be making further recordings for Enigma, Lyrita and Classics for Pleasure, and will also be working with the BBC Northern and Welsh Symphony Orchestras.

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

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 accompanists Linden Knight and Patricia Wood. The Choir made its first recording in 1973 with the Guildford Philharmonic Orchestra: "Intimitations of Immortality" by Gerald Finzi, and in 1976 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra.

Iberia

Debussy 1862-1918

Images No.2

1. Par les rues et par les chemins
2. Les Parfums de la nuit
3. Le matin d'un jour de fete

Iberia, though No.2 of the three Images, was completed first and had its first performance in 1910. The third Rondes de Printemps was also premiered in 1910 but No.1 Gigue, appeared last and was first

played in 1913, so Images is a triptych of which the central picture Iberia is in itself a further triptych. Although Debussy hated being called an impressionist, this work shows him at the height of his impressionistic powers. It is less symphonic than *La Mer* yet even more inventive orchestrally. In other words the structure does not depend on melody and melodic development so much as harmonic tensions and nuances of timbre and colour within the orchestra. Max Harrison has said that the 'fusion of thought and sound, of music and orchestration, is complete. Amid taut glittering precise textures quite brief melodic ideas grow, by a process of lyrical germination rather than thematic development, into shapes of great communicative richness'. The Spanish colouring of Iberia was of course nothing new in French music. It appeared just after Ravel's *Rhapsodie Espagnole* which in turn had followed the Spanish style essays of Chabrier and Saint-Saens.

The first movement begins with fast triplets in the wind and percussion and pizzicato chords in the strings. The repeated notes of the triplets are subjected to all sorts of orchestral colour but are rarely given to the strings. When eventually the second violins take over the triplets the punctuating chords from the beginning of the work are ironed out into a melodic fragment and given to the first violins and piccolo in a most interesting form: some of the firsts playing artificial harmonics with the bow, others playing the notes pizzicato at the same register as the piccolo. There follows rich interplay of four notes against three in all sections of the orchestra and a middle section is reached. This is slower than the first tempo and is announced on the horns and clarinets but still contains triplet figuration. The rhythm of this tune pervades the next section but eventually the first ideas are reintroduced and the movement peters out on harp, clarinet and percussion. As its title suggests the second movement is as impressionistic as any orchestral music can be, divided strings and woodwind instruments projecting a languorous picture of the Spanish summer night. Occasional melodic fragments appear notably on the oboe, the horn, the bassoon and solo violin but it is the over all atmosphere which is the important thing to absorb about the movement. The last movement is marked in march rhythm 'Alerte et joyeuse'. The rhythm is given to the percussion and strings and the march itself gradually gathers the whole orchestra together into a triumphal procession. The composer's annoyance at being labelled impressionistic may have been at the root of his final gesture at the end of this great march for suddenly the triplets of the first movement re-emerge and the final four bars refer back to the tempo of the first movement and its three/eight time signature.

Piano Concerto No.4 in G Minor (Opus 40)
Rachmaninov 1873–1943

1. Allegro Vivace
2. Largo
3. Allegro Vivace

The first performance of the fourth concerto was given in 1927 at a Philadelphia concert with the composer as soloist and Leopold Stokowski conducting. Rachmaninov was not completely satisfied with the piece and allowed it to remain in manuscript. He extensively revised it in 1941 changing details of orchestration in the first two movements but completely re-writing the brilliant finale. If the revised version is looked upon as a new work the four concertos cover a period of more than 50 years for the first was premiered in Moscow in 1891.

The first movement begins with a very brief orchestral introduction after which the soloist enters with the main theme. It is a broad sweeping melodic design rising through an octave and a half and descending through two octaves accompanied by repeated chords on the wind instruments and accents from the strings. When the tempo slows down the second subject is sung by the piano unaccompanied and these two themes are worked out by Rachmaninov in the manner of the first movement of his second symphony. By contrast the Largo is a dark brooding movement although it has some episodic relief which only serves to heighten the over all melancholy. In re-writing the finale Rachmaninov turned once again to his symphonic procedures of the second symphony, the third symphony and the third piano concerto. Each of these works turns in its last movement to material stated in earlier movements. In the fourth concerto he disguises this procedure by the virtuoso writing for the piano but as one approaches the last pages one is aware that each important theme in the work has made a reappearance.

INTERVAL

Choral Symphony
Gustav Holst 1874–1934

- Prelude: Invocation to Pan
1. Song and Bacchanal
 2. Ode on a Grecian Urn
 3. Scherzo – Fancy – Folly's Song
 4. Finale

Holst's Choral Symphony was written for the Leeds Festival of 1925. He called it his First Choral Symphony as a second one was planned, but his untimely death in 1934 prevented it from being written. All the words of this symphony are from Keats's poetry, Holst having chosen the passages he

wished to set very carefully, and although some people have criticised the choice of text for the last movement, when one realises that this is a real symphony, one can see Holst's wisdom. It is rarely performed, although it is a most colourful and exciting work. One of the reasons for its rarity is probably the size of the undertaking for a chorus, for they are on their feet in every movement, but undoubtedly the main problem is for the conductor, because structurally the symphony is most interesting. Holst rings the changes of his moods brilliantly, as, of course, should be so in a symphony, and the contrasts in the verses chosen demand very different treatments. On the other hand, the work is a symphony which also demands integrity and homogeneity, and Holst achieves this, a fact invariably missed by his critics, by purely musical means. Each movement has important material, both melodic and harmonic, made from fourths, thus giving a unity of musical language to the whole piece, and then, in each movement, melodic material will produce a rhythmic pattern or sometimes the rhythmic pattern will be established first and a melody founded on it: for example, in the Prelude, the altos and basses of the choir sing the words on one note for 17 bars, while the strings of the orchestra unfold a lugubrious chromatic fugue against them, but the moment the sopranos enter they take over the tune that the strings had introduced. In the second movement, each time a picture on the Grecian Urn has been described we hear the motif that introduces the movement, and this gives the strange feeling that one is moving round the Urn or turning it in one's hand. The Scherzo must be the fastest extended choral scherzo ever written, and Holst makes it a classical Scherzo and Trio, Folly's Song being a musical and textual contrast to Fancy in that it is as vulgar as Fancy is delicate. The composer's choice of words for the last movement seems haphazard at first, but when seen as whole is a Hymn to Apollo whose name is never actually mentioned.

Holst's other masterstroke in binding the work together is his use of the solo soprano, who crystallises the message of a movement or is responsible for its prelude or epilogue. Such diversity of moods and ideas, although realised with great economy on the part of the composer, present problems for anyone directing its performance, because much of the subject matter is classical, and Holst matched its nature in interesting but not overblown music, yet the moments of warm human emotion are there woven into the score, and must be placed very carefully in performance. Seen briefly, the varied moods of the work are an awesome invocation, a boisterous riot, a contrast with this of great beauty, a quicksilver lightening of the emotional weight, and then a deeply felt ceremony.

Prelude

Invocation to Pan

Chorus

O Thou, whose mighty palace roof doth hang
From jagged trunks, and overshadoweth
Eternal whispers, glooms, the birth, life, death
Of unseen flowers in heavy peacefulness;
Who lov'st to see the hamadryads dress
Their ruffled locks where meeting hazels darken;
And through whole solemn hours dost sit, and
hearken

The dreary melody of bedded reeds –
In desolate places, where dank moisture breeds
The pipy hemlock to strange overgrowth;
Bethinking thee, how melancholy loth
Thou wast to lose fair Syrinx – do though now,
By thy love's milky brow!
By all the trembling mazes that she ran,
Hear us, great Pan!
Be still the unimaginable lodge
For solitary thinkings; such as dodge
Conception to the very bourne of heaven,
Then leave the naked brain: be still the leaven,
That, spreading in this dull and clodded earth,
Give it a touch ethereal – a new birth:
Be still a symbol of immensity;
A firmament reflected in a sea;
An element filling the space between;
An unknown – but no more: we humbly screen
With uplift hands our foreheads, lowly bending,
And giving out a shout most heaven-rending,
Conjure thee to receive our humble Paean,
Upon thy Mount Lycean!

I

SONG AND BACCHANAL

SOLO

Beneath my palm trees, by the river side,
I sat a-weeping: in the whole world wide
There was no one to ask me why I wept, –
And so I kept
Brimming the water-lily cups with tears
Cold as my fears.

Beneath my palm trees, by the river side,
I sat a-weeping: what enamoured bride,
Cheated by shadowy woer from the clouds,
But hides and shrouds
Beneath dark palm trees by a river side?

And as I sat, over the light blue hills
There came a noise of revellers: the rills
Into the wide stream came of purple hue –
'Twas Bacchus and his crew!
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din –
'Twas Bacchus and his kin!

Like to a moving vintage down they came,
Crown'd with green leaves, and faces all on flame;
All madly dancing through the pleasant valley,

To scare thee, Melancholy!

O then, O then, thou wast a simple name!
And I forgot thee, as the berried holly
By shepherds is forgotten, when, in June,
Tall chestnuts keep away the sun and moon:
I rushed into the folly!

CHORUS

“Whence came ye, merry Damsels? whence came ye?

So many, and so many, and such glee?

Why have ye left your bowers, desolate,

Your lutes, and gentler fate? –

‘We follow Bacchus! Bacchus on the wing,

A-conquering!

Bacchus, young Bacchus! good or ill betide,

We dance before him through kingdoms wide:

Come hither, lady fair, and joined be

To our wild minstrelsy!’ ”

SOLO

Within his car, aloft, young Bacchus stood,

Trifling his ivy-dart, in dancing mood,

With sidelong laughing;

And little rills of crimson wine imbued

His plump white arms, and shoulders, enough white

For Venus' pearly bite;

And near him rode Silenus on his ass,

Pelted with flowers as he on did pass

Tipsily quaffing.

CHORUS

‘Whence came ye, jolly Satyrs? whence came ye?

So many, and so many, and such glee?

Why have ye left your forest haunts, why left

Your nuts in oak-tree cleft?

‘For wine, for wine we left our kernel tree;

For wine we left our heath, and yellow brooms,

And cold mushrooms;

For wine we follow Bacchus through the earth;

Great God of breathless cups and chirping mirth!

Come hither, lady fair, and joined be

To our mad minstrelsy!’ ”

SOLO

Onward the tiger and the leopard pants,

With Asian elephants:

Onward these myriads – with song and dance,

With zebras striped, and sleek Arabians prance,

Web-footed alligators, crocodiles,

Bearing upon their scaly backs, in files,

Plump infant laughers mimicking the coil

Of seamen, and stout galley-rowers' toil:

With toying oars and silken sails they glide,

Nor care for wind and tide.

CHORUS

Bacchus, young Bacchus! good or ill betide,
We dance before him thorough kingdoms wide:
For wine we follow Bacchus through the earth;
Great God of breathless cups and chirping mirth!
We follow Bacchus! Bacchus on the wing,
A-conquering!

II

ODE ON A GRECIAN URN

CHORUS

1

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

2

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal – yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

3

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue.

4

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

5

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty," – that is all
Ye know on earth, and all ye need to know.

III

SCHERZO

FANCY

CHORUS

Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let winged Fancy wander
Through the thought still spread beyond her:
Open wide the mind's cage-door,
She'll dart forth, and cloudward soar.
O sweet Fancy! let her loose;
Summer's joys are spoilt by use,
And the enjoying of the Spring
Fades as does its blossoming;
Autumn's red-lipped fruitage too,
Blushing through the mist and dew,
Cloys with tasting: What do then?
Sit thee by the ingle, when
The sear faggot blazes bright,
Spirit of a winter's night;
When the soundless earth is muffled,
And the caked snow is shuffled
From the ploughboy's heavy shoon;
When the Night doth meet the Noon
In a dark conspiracy
To banish Even from her sky.
Sit thee there, and send abroad,
With a mind self-overaw'd,
Fancy, high-commission'd: – send her!
She has vassals to attend her:
She will bring, in spite of frost,
Beauties that the earth hath lost;
She will bring thee, all together,
All delights of summer weather;
All the buds and bells of May,
From dewy sward or thorny spray;
All the heaped Autumn's wealth,
With a still, mysterious stealth:
She will mix these pleasures up
Like three fit wines in a cup,
And thou shalt quaff it: – thou shalt hear
Distant harvest-carols clear;
Rustle of the reaped corn;

Sweet birds antheming the morn:
And, in the same moment – hark!
’Tis the early April lark,
Or the rooks with busy caw,
Foraging for sticks and straw:
Thou shalt, at one glance, behold
The daisy and the marigold;
White-plumed lilies, and the first
Hedge-grown primrose that hath burst;
Shaded hyacinth, always
Sapphire queen of the mid-May;
And every leaf, and every flower
Pearled with the self-same shower.
Thou shalt see the field-mouse peep
Meagre from its celled sleep;
And the snake all winter-thin
Cast on sunny bank its skin;
Freckled nest-eggs thou shalt see
Hatching in the hawthorn-tree,
When the hen-bird’s wing doth rest
Quiet on her mossy nest;
Then the hurry and alarm
When the bee-hive casts its swarm;
Acorns ripe down-pattering,
While the autumn breezes sing.

Oh, sweet Fancy! let her loose;
Everything is spoilt by use:
Where’s the cheek that doth not fade,
Too much gazed at? Where’s the maid
Whose lip mature is ever new?
Where’s the eye, however blue,
Doth not weary? Where’s the face
One would meet in every place?
Where’s the voice, however soft,
One would hear so very oft?

Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let winged Fancy wander
Through the thought still spread beyond her:
Open wide the mind’s cage-door,
She’ll dart forth, and cloudward soar.

FOLLY’S SONG

When wedding fiddles are a-playing,
Huzza for folly O!
And when maidens go a-Maying,
Huzza for folly O!
When a milk-pail is upset,
Huzza for folly O!
And the clothes left in the wet,
Huzza for folly O!
When the barrel’s set a-broach,
Huzza for folly O!

When Kate Eyebrow keeps a coach,
Huzza for folly O!
When the pig is over-roasted,
And the cheese is over-toasted,
When Sir Snap is with his lawyer,
And Miss Chip has kiss’d the sawyer,
Huzza for folly O!

IV

FINALE

SOLO

Spirit here that reignest!
Spirit here that painest!
Spirit here that mournest!
Spirit I bow
My forehead low,
Enshaded with thy pinions!
Spirit! I look,
All passion-struck,
Into thy pale dominions!

CHORUS

God of the golden bow,
And of the golden lyre,
And of the golden hair,
And of the golden fire!
In thy western halls of gold,
When thou sittest in thy state,
Bards, that erst sublimely told
Heroic deeds, and sang of fate,
With fervour seize their adamant lyres,
Whose chords are solid rays, and twinkle radiant
fires.

Here Homer with his nervous arms
Strikes the twanging harp of war,
And even the western splendour warms,
While the trumpets sound afar.

SOLO

Then, through thy Temple wide, melodious swells
The sweet majestic tone of Maro’s lyre:
The soul delighted on each accent dwells, –
Enraptured dwells, – not daring to respire,
The while he tells of grief around a funeral pyre.

CHORUS

’Tis awful silence then again;
Expectant stand the spheres;
Breathless the laurel’d peers,
Nor move, till ends the lofty strain,
Nor move till Milton’s tuneful thunders cease.
And leave once more the ravish’d heavens in peace.

Thou biddest Shakespeare wave his hand,
And quickly forward spring
The Passions – a terrific band –
And each vibrates the string
That with its tyrant temper best accords,
While from their Master’s lips pour forth the inspir-
ing words.

A silver trumpet Spenser blows,
And, as its martial notes to silence flee,
From a virgin chorus flows
A hymn in praise of spotless Chastity.
'Tis still! Wild warblings from the Aeolian lyre
Enchantment softly breathe, and tremblingly expire.

SOLO

Next thy Tasso's ardent numbers
Float along the pleased air,
Calling youth from idle slumbers,
Rousing them from Pleasure's lair: —
Then o'er the strings his fingers gently move,
And melt the soul to pity and to love.

CHORUS

But when *Thou* joinest with the Nine,
And all the powers of song combine,
We listen here on earth:
The dying tones that fill the air,
And charm the ear of evening fair,
From thee, great God of Bards, receive their heavenly birth.

Bards of Passion and of Mirth,
Ye have left your souls on earth!
Have ye souls in heaven too,
Double-liv'd in regions new?
Yes, and those of heaven commune
With the spheres of sun and moon;
With the noise of fountains wondrous,
And the parle of voices thund'rous;
With the whisper of heaven's trees
And one another, in soft ease
Seated on Elysian lawns
Browsed by none but Dian's fawns;
Underneath large blue-bells tented,
Where the daisies are rose-scented,
And the rose herself has got
Perfume which on earth is not;
Where the nightingale doth sing
Not a senseless, tranced thing,
But divine melodious truth;
Philosophic numbers smooth;
Tales and golden histories
Of heaven and its mysteries.

Thus ye live on high, and then
On the earth ye live again;
And the souls ye left behind you
Teach us, here, the way to find you,
Where your other souls are joying,
Never slumbered, never cloying.
Here, your earth-born souls still speak
To mortals, of their little week;
Of their sorrows and delights;
Of their passions and their spites,
Of their glory and their shame;
What doth strengthen and what maim.

Thus ye teach us, every day,
Wisdom, though fled far away.

SOLO

Spirit here that reignest!
Spirit here that painest!
Spirit here that burnest!
Spirit here that mournest!
Spirit! I bow
My forehead low,
Enshaded with thy pinions!
Spirit! I look,
All passion-struck,
Into thy pale dominions!

CHORUS

Bards of Passion and of Mirth,
Ye have left your souls on earth!
Ye have souls in heaven too,
Double-lived in regions new!

Guildford Philharmonic Orchestra
Director of Music/Conductor:
Vernon Handley

1st Violins

Associate Leaders:
Hugh Bean
John Ludlow

Frances Fitzpatrick
Vito Gambazza
John Gralak
Kathleen Hamburger
Robert Lewcock
Hazel Mulligan
Martin Pring
Andrew Read
Dayle Stevens
David Thompson
Gil White

2nd Violins

Nicholas Maxted Jones
Rosemary Roberts
Marie Louise Amberg
Constance Ames
Jane Bearman
Timothy Callaghan
Ruth Dawson
Cynthia Dunn
Adrienne Sturdy
Gregory Squire
Ronald Tendler

Violas

John Meek
William Hallett
Ross Cohen
Frederick Campbell
Alison Hunka
Elizabeth Butler
John Harries
Leonard Lock

Cellos

Philip Brothers
Geoffrey Thomas
John Stilwell
John Franca
Pauline Sadgrove
Tina Macrae
John Hursey

Basses

Nat Paris
Heather Swinburne
Dugald Lees
David Willis
Peter Buckoke

Flutes

Christopher Nicholls
Kate Hill

Piccolo
Duke Dobing

Oboes
Sara Barrington
James Brown

Cor Anglais
Janice Knight

Contra Bassoon
Nicholas Reader

Horns
Ronald Harris
Dennis Scard
Valerie Smith
George Woodcock
David Clack

Trumpets
Clifford Haines
Michael Hinton
Edward Hobart

Trombones
David Evans
Christopher Guy

Bass Trombone
Martin Nicholls

Tuba
Stephen Wick

Clarinets
Hale Hambleton
Victor Slaymark

Bass Clarinet
Gordon Lewin

Bassoons
Nicholas Hunka
David Chatterton
Robin Kennard

Timpani
Roger Blair

Percussion
Jackie Kendle
Steven Brewer
Peter Evans
Richard Parmigiani
Richard Fullbrook

Harps
Thelma Owen
Jane Lister

Celeste
John Forster

Concerts Manager
Kathleen Atkins

Concerts Assistant
Nicholas Mathias

The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk, because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.

'CATHEDRAL SERIES'

Sponsored by The South of England Building Society.

Saturday 28 July 1979 at 7.30 p.m.
Canterbury Cathedral

Overture 'Leonora No.3' – Beethoven
Violin Concerto in D minor – Sibelius
Symphony No.2 in D major – Brahms
Soloist: Jaime Laredo, Violin
Conductor: Vernon Handley

Saturday 4 August 1979 at 7.30 p.m.
Guildford Cathedral

Overture 'Leonora No.3' – Beethoven
Violin Concerto in D minor – Sibelius
Symphony No.2 in D major – Brahms
Soloist: Jaime Laredo, Violin
Conductor: Vernon Handley

Saturday 18 August 1979 at 7.30 p.m.
Chichester Cathedral

Overture 'Leonora No.3' – Beethoven
Cello Concerto in E minor – Elgar
Symphony No.2 in D major – Brahms
Soloist: Yo Yo Ma, Cello
Conductor: Vernon Handley

Tickets for the Guildford Concert will be available one month before the Concert from Guildford Public Library, North Street, Guildford. Telephone Guildford 0483-68496.

Tickets for the Chichester Concert available from Knight's Music Shop, 41 East Street, Chichester. Telephone 0243-785 973.

Surrey University Chamber Orchestra

Varèse Intégrales
Vivaldi Oboe Concerto in A minor
Bartok Rumanian Dances
Frank Martin Concerto for Wind, Percussion and Strings

Conductor – John Carewe

Soloist – John Kalli

University Hall 27th May at 7.30 p.m.

Tickets £1.50 (students/O.A.P.s 75p)

'GUILDFORD PHILHARMONIC ON THE MOVE'

This evening's Concert is the last in the 1978-79 season of Concerts by the Guildford Philharmonic Orchestra at the Civic Hall, a season which has seen the Orchestra giving some memorable concerts as well as performing frequently throughout the South East of England. In the last month the Orchestra has given Concerts in Folkestone, Eastbourne and Ashford with pianists John Lill and Peter Frankl as soloists. John Lill's performance of Rachmaninov's Third Piano Concerto in Folkestone was given a most enthusiastic reception, the critic of the Folkestone & Hythe District Herald wrote, "a performance of such sustained excellence as to earn one of the most prolonged ovations heard at these Concerts". Concertgoers will remember the Orchestra's superb performance of Rachmaninov's Second Symphony given recently at the Civic Hall and this work was also included in the Concerts at Eastbourne and Ashford where it was again given a tremendous reception.

Now that the Orchestra is establishing itself as "The Orchestra of the South East" it is attracting commercial sponsorship and during July/August will be giving a series of three Cathedral Concerts which are being sponsored by the South of England Building Society. These will take place at Canterbury, Guildford and Chichester Cathedrals with the Guildford Cathedral Concert taking place on August 4th. The programme will comprise of works by Beethoven, Sibelius and Brahms, with Beethoven's Overture Leonora No.3 opening the Concert, which will be followed by a performance of the Sibelius Violin Concerto with the distinguished American Violinist Jaime Laredo as soloist. The Concert will end with Brahms' Second Symphony, and further details about this Concert will be available during June/July.

The 1979/80 season promises to be the most exciting series the Orchestra has given, with many top international soloists appearing with the Orchestra and a varied repertoire of works ranging from Mozart to the present day. For the first time a subscription scheme is being launched where regular concertgoers will be able to book for the complete season at a reduced cost and full details of this scheme will be available towards the end of June. The Orchestra and its management look forward to seeing all concertgoers for the first Concert of the 1979-80 season at the Civic Hall on September 23rd, not forgetting the Concert at Guildford Cathedral on August 4th.

The Arts Committee
University of Surrey

— MAIN HALL —

Beethoven Cycle

The 32 piano Sonatas in a series of 8 concerts with introductory Seminars by members of the Music faculty

- 27th April Opus 2 no. 1 in F minor: Opus 31 no. 3 in Eb: Opus 106 in Bb
- 4th May Opus 10 no. 1 in C minor: Opus 22 in Bb: Opus 49 no. 1 in G minor: Opus 49 no. 2 in G: Opus 57 in F minor
- 11th May Opus 13 in C minor: Opus 28 in D: Opus 14 no. 2 in G: Opus 81A in Eb
- 18th May Opus 14 no. 1 in E: Opus 2 no. 2 in A: Opus 78 in Fsharp: Opus 109 in E
- 25th May Opus 27 no. 1 in Eb: Opus 10 no. 3 in D: Opus 90 in E minor: Opus 53 in C
- 1st June Opus 31 no. 1 in G: Opus 27 no. 2 in Csharp minor: Opus 10 no. 2 in F: Opus 110 in Ab
- 8th June Opus 31 no. 2 in D minor: Opus 26 in Ab: Opus 79 in G: Opus 101 in A
- 15th June Opus 2 no. 3 in C: Opus 7 in Eb: Opus 54 in F: Opus 111 in C minor

MARTIN HUGHES - piano

CONCERT 8.00 p.m.

SEMINAR 7.00 p.m.

Tickets: £1.50 or £10.00 for the series (Senior Citizens & Students half price) are available from A. & N. Stores, High Street, Guildford: tel. (0483) 68171; DIRECT FROM THE UNIVERSITY MUSIC DEPARTMENT: tel. (0483) 71281 EXT. 543 or at the door

MARTIN HUGHES appears at the QUEEN ELIZABETH HALL, LONDON in an all BEETHOVEN PROGRAMME on MAY 24th 1979 - 7.45 p.m.

SERIES PROMOTION: R. McA. HUGHES