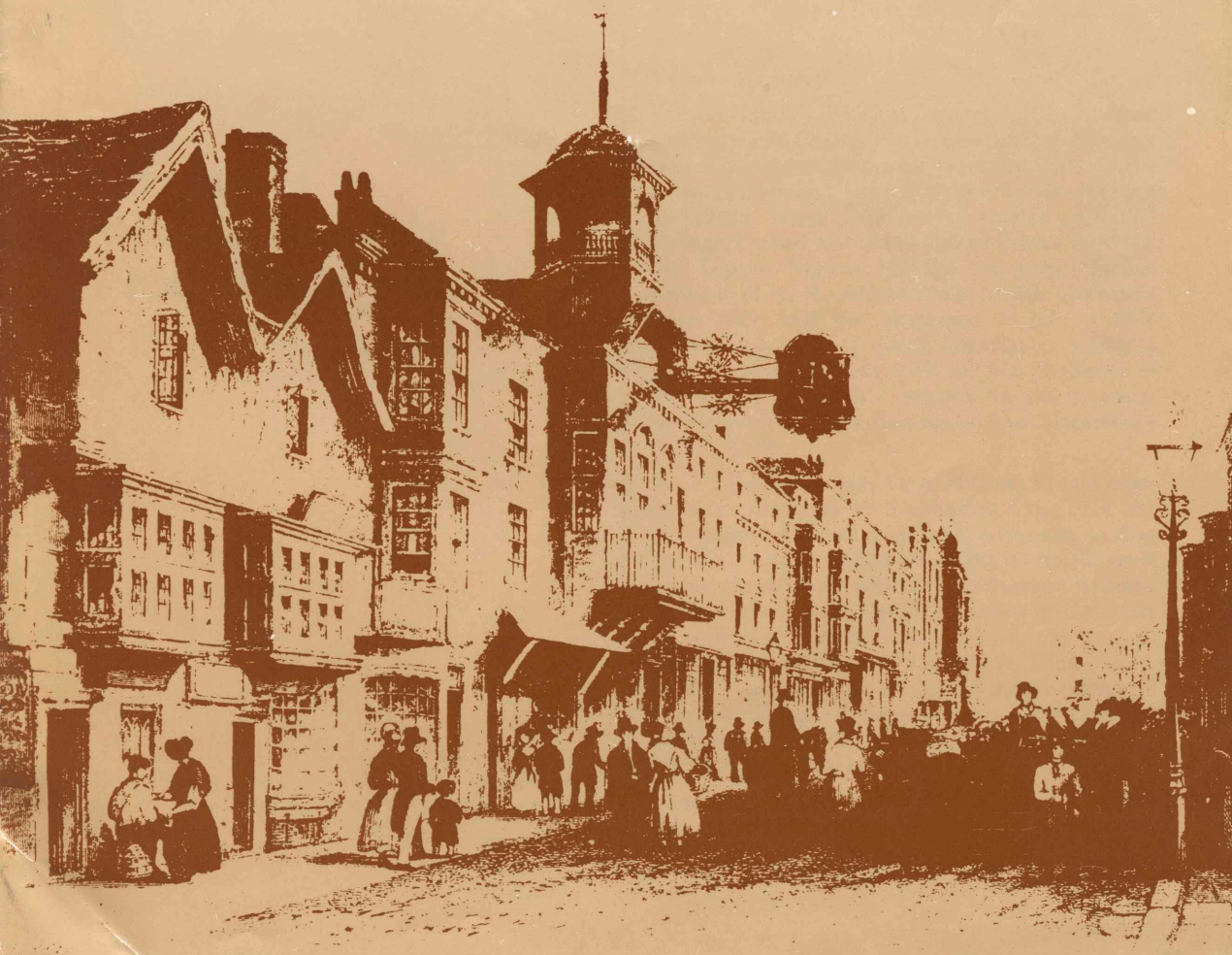


GUILDFORD BOROUGH COUNCIL CONCERTS 1979/80

*Guildford
Philharmonic
Orchestra*



ENTERPRISING CONCERT

**GUILDFORD BOROUGH
COUNCIL CONCERTS
1979/80**

**CIVIC HALL, GUILDFORD
SATURDAY 10 NOVEMBER 1979
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Associate Leaders:
HUGH BEAN and JOHN LUDLOW

**Ifor James
Vernon Handley
Philharmonic Choir**

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

Ifor James

Ifor James is undoubtedly one of the world's leading horn soloists. He studied under Aubrey Brain at the Royal Academy of Music and, after being principal horn with several leading orchestras, he has established himself as a player of world stature. Largely concerned with solo and chamber music he undertakes extensive tours both in the United Kingdom and abroad. His repertoire is extensive, many leading composers having written especially for him. He has played as concerto soloist with most of the leading orchestras and many famous conductors; his chamber music commitments including the Philip Jones Brass Ensemble, the Schiller Trio and a duo with John McCabe. One of his specialities is his gift for lecturing and he has already made several lecture tours in the U.S.A. and Canada as well as the United Kingdom. He is also a member of the Oslo Music Group. Outside his playing he is the guest conductor of the famous brass band "Besses o' th' Barn" with whom he has made several records and for whom he has persuaded many top composers to write original works. His records include performances with Britten and Barenboim, the Mozart horn quintet, Brahms horn trio and solo recitals with Wilfrid Parry and John McCabe.

Vernon Handley

Vernon Handley, Musical Director of the Guildford Philharmonic Orchestra, is now one of Britain's busiest conductors working regularly with all the major London and regional orchestras. He was born in Enfield, North London and studied at Balliol College, Oxford and the Guildhall School of Music and Drama. Vernon Handley has been Musical Director of the Guildford Philharmonic Orchestra since 1962 and has developed it into a fully professional body of major importance, which is now firmly establishing itself as 'The Orchestra of the South East' with concerts in many towns throughout the South East region from Canterbury to Winchester.

In 1974 the Composers' Guild of Great Britain named Vernon Handley as "Conductor of the Year" for his services to British music and, now recognised as one of the major champions of British music, he is frequently entrusted with the world premiere of new works. He is very busy in the recording field and has an extensive list of recordings in the current catalogue including works by Dvorak, Tchaikovsky, Elgar, Tippett, Debussy, Vaughan Williams and Faure. Many recordings are planned, including the possibility of a further recording with the Guildford Philharmonic Orchestra.

In spite of his crowded schedule, Vernon Handley still manages to escape to his Welsh 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 Musical Director 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: "Intimations of Immortality" by Gerald Finzi, and in 1976 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra.

A Song of the High Hills Delius 1862-1934

Sarah Dunstan Solo Soprano
Andrew King Solo Tenor

When Ken Russell's film of part of Delius's life was shown on television it seemed inevitable that passages from "A Song of the High Hills" should be used in the background, and yet, characteristic though it is of Delius, this is one of the rarely performed larger works. Written in 1911, it was not given its first performance until 1920 under Albert Coates. The date of its composition, therefore, places it between *Brigg Fair* and the *First Dance Rhapsody*, and the *Second Dance Rhapsody*, yet formally it has much more in common with the earlier *Sea Drift* in that its structural control is exercised through a careful organisation of phrase lengths stemming from one or two germinal ideas laid out at the beginning of the work. It is typical of Delius that although purely structurally the first part of the work is introductory, he begins to set the mood of the whole work with the very first sounds. This device is even found in his earliest works, for instance, *Appalachia*, where he actually uses the intervals from the theme of the set of variations in the introduction of the work, i.e. before the theme itself is actually stated.

In his childhood Delius knew the wild bleakness of the Yorkshire moors, and later, as a young man, walked extensively in the hills of Europe and the mountains of Scandinavia. To look upon this work as merely an impressionistic tone poem is to miss the point completely. For Delius it was the colossal power of nature that mattered, and the individual moods evoked by each different terrain, whether that terrain meant the rarified air of the mountain top, or the full luxuriance of a summer garden. When the unaccompanied choir join the orchestra, the song that they sing is hardly that of human beings, and at the section of the work where the choir's theme is introduced instrumentally, Delius writes a caption in the score, incidentally a very rare

thing for him to do; he simply puts, "The wide far distance - the great solitude".

A very large orchestra, with triple woodwind, six horns and two sets of timpani begin with an introduction in three-four time. The second piece of material is given to clarinets and flutes in six-four, the running quavers of the first section serving as a binding element in the second. Lazy echoing horns, flutes and harp, all using material previously put in front of us, help us to push our heads through the clouds and we are in the icy cold but clear air of the hill tops, with widespread string chords pianissimo making it quite difficult to breathe. This section reaches the first instrumental climax, then becomes softer and softer until we reach the "great solitude". A few voices are just audible, but it is an orchestral development of one of Delius's most beautiful songs that ensues. Eventually, the orchestra gradually subsides; only a very quiet string chord, three timpani and a horn are left. From this sound emerge the eight part unaccompanied choir with soprano and tenor solos in their midst. Delius's incredibly fine ear leads the tune through the most moving harmonies, and the orchestra cannot resist the sound. They are drawn in section by section until the eight part choir and full instrumental ensemble sing ecstatically this powerful song. Delius, with perfect recourse to classical method, usually denied him by the critics, proceeds from this climax to lay out a perfectly condensed recapitulation of all that has gone before, the high points of each section now appearing in much closer disposition than in the development of the work, but although formally this is a descent from the climax, emotionally and intellectually we are not allowed to descend, and the final bars find us still in the crystal clear air of the high hills.

Concerto for Horn Michael Blake Watkins b.1948

This work was written during the Autumn of 1974 and is scored for solo horn, harp and string orchestra. Although the piece is in one continuous movement, it does fall into five clearly defined sections, of which the first and the last act as a prelude and postlude respectively. The distant opening, marked *Adagio*, sees the horn tentatively searching for and discovering its territory. A single cello can be heard vainly imitating the horn's rising motif, but despite this and other interruptions from the orchestra the soloist predominates. The second section, marked *Allegro Maestoso*, is constructed on three contrasting ideas. The first a strong fanfare, the second a cloudy episode with its distinctively opaque scoring, and thirdly the main theme which both soloist and orchestra develop freely. These ideas frame a central cadenza for horn solo. The

third section is a short but lively vivace. A brief cadenza acts as a bridge to the fourth section marked Moderato, which is cast in a strong 6/8 rhythm and characterized by a slow majestic theme used as the accompaniment to a solo part for the viola, horn and 'cello in turn. This material gradually fragments and eventually gives way to the fifth section, a distant reminder of the first, with the work ending as quietly as it began.

INTERVAL

Tickets for concerts on 25 November and 8 December are on sale in the foyer during the interval.

Guildford Philharmonic Orchestra brochures, price 40p, are on sale this evening, also key rings at 75p in the foyer.

Symphony No.3 Copland b 1900

Molto Moderato
Allegro Molto
Andantino quasi allegretto
Molto Deliberato

Copland's great success with Appalachian Spring, his ballet for the Martha Graham Company, was undoubtedly one of the reasons that the commission for the Third Symphony came his way. The Koussevitsky Music Foundation asked him to write it and in 1946 it appeared with Koussevitsky conducting the Boston Symphony Orchestra. The full score was revised in 1966. Some measure of its initial success can be gauged from the fact that it was awarded the New York Music Critics Circle Prize as the best orchestral work by an American composer played during the 1946/47 season. Yet, as with so many brilliant and beautiful symphonies, it is still rarely heard. Audiences accept gladly Appalachian Spring, El Salon Mexico, but the title Symphony for a modern composition still daunts. In the case of Copland's Third, this is particularly unfortunate because the composer managed to carry his 'American sound' so attractive in those other works, and Rodeo and Billy the Kid, into the demanding form of a Symphony.

Although there are elements of symphonic usage as established by many composers before him, Copland adopts a very original overall formal design, in that the first movement, although a satisfactory self-contained unit, is like an emotional introduction to the other three movements; for it contains themes which will be used in other movements and that only become developed there rather than at their first appearance. Three distinct themes are heard in the first movement with relatively little development. It is as if the composer wanted them to be held in the mind so that their oc-

currence later would be still fresh. With the first bare intervals on the flutes, clarinets and violins, we are in the vast open spaces of America and nothing happens in the movement to detract from the feeling of rugged strength. Each of the themes is first stated and then built up to an impressive full orchestral climax. The final bars return to the bare intervals heard at the very beginning of the movement. The Scherzo begins with an uncompromising upsurge on the horns, the outer notes of which are an octave. This is a very important statement because the last movement is going to make such great use of a rising octave in its basic fanfare. The Scherzo, however, is much clearer in shape than the last movement for which it provides the material. The structure is A B A, B being a perky derivative of the octave leap but so different in character as to become distinctive material. The slow movement is more complicated in structural procedure, the most contemplative of the four and the quietest. It is a treatment in variation technique of the third principal theme of the first movement. It is full of ingenious contrapuntal passages in which every device is informed by the original shape of the theme. One of the louder variations is found to have a relationship with the rising figure of the Scherzo and as if to remind us of that movement Copland makes its first appearance more emphatic by giving it to the brass instruments who introduced the Scherzo. The movement ends, however, in the reflective way in which it began. It joins on, without a break, to the last movement. A shadowy version of the composer's Fanfare for the Common Man, which had been composed in 1942, appears on the flutes and clarinets, with the two harps and lower strings and timps providing a one bar link to a statement of the Fanfare proper. This is no mere popular gesture on the part of the composer for the octave leap which was more filled-in in the Scherzo has been in our minds from the opening of the second movement and here receives an emotional rounding off. Immediately after the Fanfare the movement proceeds in the most traditional Sonata Allegro that we could have hoped for, but the 'Rodeo' like nature of the first real Allegro seems to be far removed from stuffy symphonic working out. It hurtles along in a most exhilarating way until the Fanfare returns again, this time in augmentation on the trombones, followed by the trumpets, followed by the woodwind. The rest of the orchestra will not be quelled, however, and finds it perfectly possible to go on playing its staccato semi-quavers against the slower notes of the Fanfare. The Fanfare itself is capable of development and a rhythmically subtle one, for the orchestra takes up the material so far used, in a restless pattern of 3/8 followed by 2/4 bars. The semi quavers return, the second main subject invades the development section and the ensuing complication is cleared suddenly by a

reintroduction of the Fanfare, which carries a triumphant symphony to an immensely satisfying conclusion.

THURSDAY 22 NOVEMBER at 7.30 p.m.
Leas Cliff Hall, Folkestone

Overture 'Rosamunde' – Schubert
Piano Concerto No.25 (K503) – Mozart
Symphony No.8 in G – Dvorak

Stephen Bishop-Kovacevich, Pianoforte
Vernon Handley, Conductor

SUNDAY 25 NOVEMBER at 3.00 p.m.
CIVIC HALL

THE CROSSLEY CLITHEROE CONCERT

Prelude a l'apres-midi d'un faune – Debussy
Variations on a Rococo theme – Tchaikovsky
Symphony No.3 in F – Brahms

Raphael Wallfisch, Cello
Vernon Handley, Conductor

SATURDAY 8 DECEMBER at 7.45 p.m.

Adagio and Fugue – Mozart
Piano Concerto No.2 in F minor – Chopin
Requiem – Faure

Philharmonic Choir
Emanuel Ax, Pianoforte
Fiona Dobie, Soprano
Glyn Davenport, Baritone

WEDNESDAY 5 DECEMBER at 8.00 p.m.
SEASONAL MUSICAL SOIREE
(in aid of the South East Music Trust)

HUGH BEAN, Violin
ELDON FOX, Cello
JOHN FORSTER, Piano

Tickets £3.00 including wine from 72 North Street, Guildford

SUNDAY 9 DECEMBER at 7.30 p.m.
University Hall

**UNIVERSITY OF SURREY MUSIC
DEPARTMENT
CHAMBER ORCHESTRA**

Conductor GRAHAM TREACHER

Debussy – Petite Suite
Stravinsky – Dumbarton Oaks
Schoenberg – Chamber Symphony
Lutoslawski – Venetian Games

Admission £1.00 (students and OAPs 50p)
available at the door.

GUILDFORD PHILHARMONIC ORCHESTRA 'ON THE MOVE'

The Guildford Philharmonic Orchestra visits Folkestone on 22nd November (a concert promoted by Shepway District Council). The programme will consist of works by Schubert, Mozart and Dvorak. Stephen Bishop-Kovacevich, the American born pianist, will be performing Mozart's Piano Concerto No.25 (K503). Other works on the programme are Dvorak's Eighth Symphony and Schubert's Overture 'Rosamunde'. The next concert in Guildford Civic Hall on 25 November is the Crossley Clitheroe Concert and the programme to be performed is Prelude a l'apres-midi d'un faune by Debussy, Variations on a Rococo theme by Tchaikovsky, and Brahms's Symphony No.3 in F. Soloist in the Rococo Variations is the outstanding young cellist, Raphael Wallfisch, who will also play this work in The Woodville Halls, Gravesend on 2 December.

Don't forget that three celebrated players from the Guildford Philharmonic Orchestra, Hugh Bean, Eldon Fox and John Forster, will be performing a Musical Soiree in aid of the South East Music Trust on 5 December at 8.00 p.m. in the Civic Hall! Tickets £3.00 to include wine. Leave your name in the foyer today, or apply as soon as possible to 72 North Street.

GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor

Vernon Handley

First Violins

John Ludlow
John Allan
Christopher Bearman
Sheila Beckensall
Gordon Buchan
Evelyn Chadwick
Kathleen Hamburger
Jonathan Josephs
Robert Lewcock
Timothy Marchmont
Hazel Mulligan
Martin Pring
Brian Underwood

Second Violins

Nicholas Maxted Jones
Rosemary Roberts
Marie Louise Amberg
Constance Ames
Timothy Callaghan
Ruth Dawson
Andrew Laing
Avril MacLennan
David Richmond
Adrienne Sturdy
Derek Waring

Violas

John Meek
Levine Andrade
Jean Burt
William Hallett
John Harries
Alison Hunka
Linda Court
Louisa Koziol

Cellos

Philip Brothers
Geoffrey Thomas
John Stilwell
Pauline Sadgrove
Christina Macrae
John Hursey
Sally Lucy Howard

Basses

Kevin Rundell
Paul Cullington
Randall Shannon
Jeremy Gordon
Michael Fagg
Dugald Lees

Flutes

Henry Messent
Catharine Hill
Susan Lloyd

Piccolo

Celia Chambers

Oboes

Roger Winfield
Gareth Hulse

Cor Anglais

Helen McQueen

Clarinets

Roger Fallows
Victor Slaymark

E flat Clarinet

Wilfred Goddard

Bass Clarinet

Gordon Lewin

Bassoons

Nicholas Hunka
Anna Meadows
Wendy Robinson

Contra Bassoon

Nicholas Reader

Horns

Peter Clack
Dennis Scard
Valerie Smith
Anthony Gray
George Woodcock
Duncan Hollowood

Trumpets

Michael Hinton
Nicholas Bomford
Colin Clague
Barbara Snell

Trombones

Ian White
David Whitson

Bass Trombone

Ronald Bryans

Tuba

Stephen Wick

Timpani

Roger Blair
David Stirling
John Donaldson

Percussion

David Stirling
John Donaldson
Stephen Lees
Boyd Gilmour
Peter Greenham

Harp

Thelma Owen
Helen Tunstall

Piano

John Forster

Concerts Manager

Kathleen Atkins

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.