

GUILDFORD BOROUGH COUNCIL CONCERTS 1979/80

*Guildford
Philharmonic
Orchestra*



Recap M

**GUILDFORD BOROUGH
COUNCIL CONCERTS
1979/80
CIVIC HALL, GUILDFORD
SATURDAY 8 DECEMBER 1979
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Leader:
JOHN LUDLOW

**Philharmonic Choir
Emanuel Ax
Fiona Dobie
Glyn Davenport
Vernon Handley**

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

Emanuel Ax

Emanuel Ax, the brilliant young Polish-American pianist, was catapulted into the pianistic limelight in September 1974 when he won the first Arthur Rubinstein International Piano Competition. Ax was born in Poland in 1949, but at the age of ten he and his family left to go first to Canada and then on to New York where he began studies at the Juilliard School of Music. Since winning the Rubinstein Competition, Emanuel Ax has played in most of the musical centres throughout the world and is now in great demand internationally. His records for RCA and recital discs of works by Chopin, Beethoven, Ravel and Liszt have all received high praise from the critics. Mr. Ax has performed with many of the great American Orchestras and in the 1978/79 season he made his debut with Sir George Solti and the Chicago Symphony Orchestra. He also appears as accompanist on occasions, and has appeared in this role with such artists as the cellist Lynn Harrell and celebrated violinist Nathan Milstein. Recently his first concerto recording was released (Chopin's Second Concerto with the Philadelphia Orchestra, conducted by Eugene Ormandy).

Fiona Dobie

Fiona Dobie, soprano, was born in Glasgow and studied at the Royal Scottish Academy of Music followed by two post graduate years at the Royal College of Music. During this time she was a prizewinner at both colleges and was awarded scholarships by the Sir James Caird Trust and the Countess of Munster Trust which enabled her to continue her studies with Lyndon van de Pump, Winifred Radford, and Hans Hotter in Munich.

Her Wigmore Hall debut was made in January 1978 and in 1979 the South East Arts Association chose her as one of their winners in 1979.

She records regularly for the BBC and her solo recordings include a lunchtime recital in the "Concerthall" series, Baroque chamber music programmes and a double recording (English and Russian) of Prokofiev's opera 'Maddalena'.

In the professional operatic field she has sung the following roles with critical acclaim: Susanna in Festival Opera's production of Mozart's 'The Marriage of Figaro' with the Northern Sinfonia Orchestra under Nicholas Braithwaite; Sandrina in Mozart's 'La Finta Giardiniera' with the Scottish Chamber Orchestra; The Empress in the British Premiere of Menotti's Church Opera 'The Egg' with Nottingham Music Theatre; Papagena in the now famous David Hockney designed production of 'Die Zauberflote' with Glyndebourne Touring Opera.

The first movement, although labelled *maestoso*, has great drive and spirit and is based on two beautiful and well contrasted subjects, the very free working out of which is almost entirely left to the solo instrument, Chopin having got rid of the orchestra in a bold long opening *tutti*. Although formally not a very strong sonata movement, it does have one interesting point which is that its second subject, the more lyrical of the two, seems to be as important in the construction as the first subject and this becomes more apparent in the recapitulation.

The second movement is, in fact, a very decorative Nocturne, and is thought to have extra musical associations, for it was conceived during the time when Chopin was secretly in love with Constantine Gladowska, a fellow student at the Warsaw

Conservatoire. In one of his letters, he said, "I have my ideal which I fear can only make me unhappy . . . but for six months I have been true to the ideal, waking and in my dreams, and have composed the adagio of my piano concerto with this ideal in mind".

The Concerto finishes with a brilliant waltz-like finale which is in rondo form with a mazurka scherzando episode. Although some people have objected to a waltz forming the movement of a Concerto, Chopin is as true to the rondo idea for the movement as Mozart or Haydn in their concertos and symphonies, and the constant return of the happy waltz theme gives the movement a verve which contrasts beautifully with the earlier *largo*.

INTERVAL

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

Requiem Faure 1845-1924

Gabriel Faure composed his Requiem Mass in 1886-7, between the death of his father and that of his mother. The work received its first performance at the Madeleine, where Faure was organist, in 1888, but it was not heard in England until 1936.

The characteristic restraint and finished detail used by Faure give the work the style of chamber music.

INTROIT AND KYRIE

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.

Exaudi orationem meam; ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

OFFERTOIRE

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu; de ore leonis ne absorbeat Tartarus, ne cadant in obscurum.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus. Amen.

No section of the forces employed, vocal or instrumental, is in any way used for display. Faure's natural inclination was for miniature forms – the *chanson* and the *nocturne*, and his most ambitious work was the Requiem Mass which, in its harmonic explorations, foreshadows the musical language of the twentieth century.

GRANT THEM REST ETERNAL

Eternal rest grant them, O Lord, and let perpetual light shine upon them.

A hymn, O God, becometh Thee in Sion, and a vow shall be paid to Thee in Jerusalem.

O Lord, hear my prayer, all flesh shall come to Thee.

Lord, have mercy.

Christ, have mercy.

OFFERTORY

O Lord Jesus Christ, King of Glory, deliver the souls from the pains of Hell and from the deep pit; save them from the mouth of the lion, nor allow the dark lake to swallow them up, nor darkness to enshroud them.

With our prayers, O Lord, we offer a sacrifice of praise; do Thou receive it on behalf of those souls whom we this day commemorate. Grant, O Lord, that they may pass from death to life, which Thou didst promise to Abraham and to his seed. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

PIE JESU

Pie Jesu, Domine, dona eis requiem; dona eis sempiternam requiem.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

LIBERA ME

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Dies illa, dies irae, calamitatis, et miseriae; des illa, dies magna et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Libera me, Domine, libera.

IN PARADISUM

In paradisum deducant angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

HOLY, HOLY, HOLY

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory. Glory be to thee, O Lord, Hosanna in the highest.

BLESSED JESUS

Blessed Jesus, O Lord, grant them eternal rest.

LAMB OF GOD

Lamb of God, who takest away the sins of the world, give them eternal rest. Let perpetual light shine upon them together with Thy saints for Thou art good. Eternal rest grant them, O Lord, and let perpetual light shine upon them.

DELIVER ME

Deliver me, O Lord, from eternal death in that awful day when heaven and earth shall be moved when Thou shalt come to judge the world by fire. Trembling, I stand before Thee, and I fear the trial that shall be at hand and the wrath to come. That day, a day of wrath, of calamity and of misery, a great day and exceeding bitter. Eternal rest grant them, O Lord, and let perpetual light shine upon them.

IN PARADISE

May the angels receive thee in paradise; at thy coming may the martyrs receive thee, and bring thee into the Holy City Jerusalem. There may the choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.

“ON THE MOVE with the Guildford Philharmonic Orchestra”

The Orchestra returns to the Civic Hall platform this evening after two very successful appearances in Kent. A large audience welcomed Vernon Handley and the Guildford Philharmonic Orchestra to the Leas Cliff Hall, making their sixth visit to that venue. Stephen Bishop-Kovacevich performed Mozart's Piano Concerto K.503 and the concert was given a tremendous reception by the enthusiastic audience. On Sunday last the Orchestra performed again in the Woodville Theatre, Gravesend. This visit was made possible by the hardworking members of the Gravesham Arts Council, who are anxious that the Guildford Philharmonic Orchestra should make an annual visit to Gravesend.

On Sunday 19 January at 7.30 in the Dorking Halls, Dorking, Nigel Kennedy, brilliant young violinist,

will join Vernon Handley and the Guildford Philharmonic for a performance of Tchaikovsky's Violin Concerto. Other works in that concert are Dvorak's lively overture 'Carnival', Debussy's 'Prelude a L'apres-midi d'un faune' (conducted by John Forster in the Civic Hall on 25 November) and Borodin's Second Symphony. We hope that many of our regular 'Guildford' supporters will be able to make a visit to Dorking on that evening.

The Orchestra's first concert of 1980 in the Civic Hall is the Family Concert, featuring a new work for Recorder and Strings and the Koussevitsky Concerto for Double Bass and Orchestra, as well as Stravinsky's Firebird Suite. Tickets for this concert will be available from Guildford Public Library on Monday 7 January, and early booking is advised.

GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor:

Vernon Handley

First Violins

Leader:

John Ludlow
John Allan
Christopher Bearman
Gordon Buchan
John Gralak
Kathleen Hamburger
Robert Lewcock
Hazel Mulligan
Wilhelm Martin
Martin Pring
Malcolm Ross
David Towse
Derek Wareing

Second Violins

Nicholas Maxted Jones
Harold Nathan
Marie Louise Amberg
Constance Ames
Jane Bearman
Timothy Callaghan
Cynthia Dunn
John Forster
Rosemary Roberts
Adrienne Sturdy
Ronald Tendler

Violas

John Meek
Levine Andrade
William Hallett
Timothy Grant
Jean Burt
John Harries
Garth Knox
Leonard Lock

Cellos

Eldon Fox
Philip Brothers
Geoffrey Thomas
John Stilwell
Pauline Sadgrove
Tina Macrae
John Hursey

Basses

Arthur Watts
Heather Swinburne
Randall Shannon
Jeremy Gordon
Michael Fagg
Dugald Lees

Flutes

Henry Messent
Catharine Hill

Oboes

James Brown
George Caird

Clarinets

Hale Hambleton
Victor Slaymark

Bassoons

Nicholas Hunka
Anna Meadows

Horns

Peter Clack
Dennis Scard
Ronald Harris
George Woodcock
David Clack

Trumpets

Clifford Haines
Michael Hinton

Trombones

Alfred Flaszynski
Ian White

Bass Trombone

Martin Nicholls

Timpani

Roger Blair

Harp

Fiona Hibbert

Organ

Peter Wright

Concerts Manager

Kathleen Atkins

Concerts Assistant

David Groves

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.

14 JANUARY 1980 at 7.30 p.m.

Queen Elizabeth Hall

UNIVERSITY OF SURREY

CHAMBER ORCHESTRA

Conductor CHRISTOPHER ADEY

Lutoslawski – Venetian Games

Mozart – Piano Concerto in A major K.488

Sebastian Forbes – Commission (first performance)

Dvorak – Czech Suite

BACH : MASS in B Minor

Judy Rees *Doreen Walker*

William Kendall *Mark Rowlinson*

Chamber orchestra led by Sally Brundon

Conductor Stephen Cleobury

HOLY TRINITY CHURCH GUILDFORD

SATURDAY JANUARY 12th 1980

at 7.30 p.m.

Tickets: £1.50 and £2.00 from A & N and SPCK Guildford
and at the door

For further information contact:

John Evans – Guildford 71221 (day) 37143 (evening)

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.

Saturday 19 January 1980
Dorking Halls at 7.30 p.m.

Overture 'Carnival', Dvorak
Violin Concerto, Tchaikovsky
L'apres midi d'un faune, Debussy
Symphony No.2, Borodin

Nigel Kennedy, Violin
Vernon Handley, Conductor

Sunday 20 January 1980
Civic Hall at 3.00 p.m.

FAMILY CONCERT

Overture 'Carnival', Dvorak
Songs from the Auvergne, arr Canteloube
Concerto for Double Bass and Orchestra,
Koussevitzky
Concerto for Treble Recorder, Strings and Per-
cussion (First Performance), Alan Ridout
The Firebird, Stravinsky

Soloists:

Sally le Sage, Soprano
Thomas Martin, Double Bass
Evelyn Nallen, Recorder
Vernon Handley, Conductor