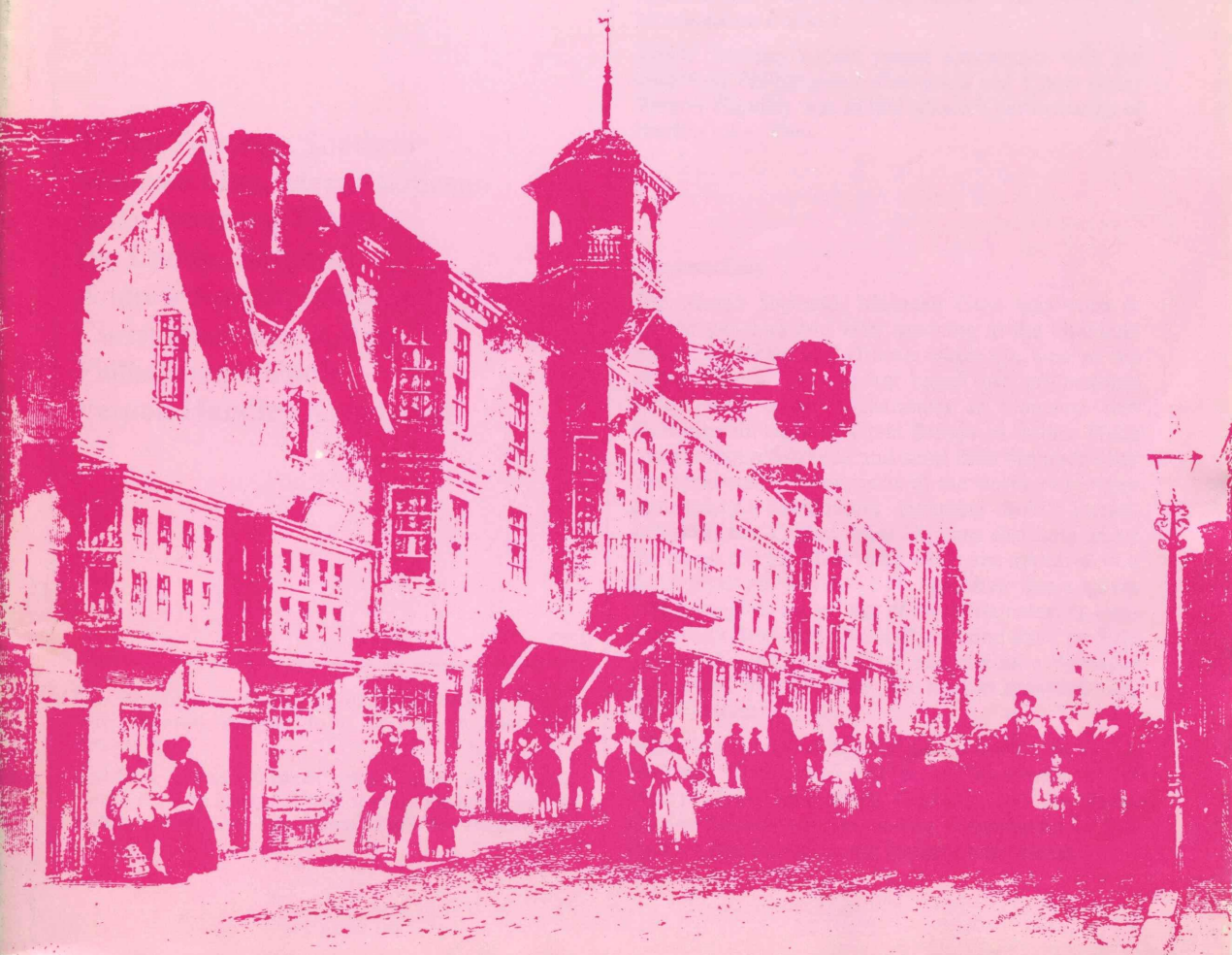


GUILDFORD BOROUGH COUNCIL CONCERTS 1979/80

*Guildford
Philharmonic
Orchestra*



**GUILDFORD BOROUGH
COUNCIL CONCERTS
1979/80**

CIVIC HALL, GUILDFORD

SATURDAY 10 MAY

at 7.45 p.m.

Guildford Philharmonic Orchestra

Leader: JOHN LUDLOW

Vivien Townley, Soprano
Maureen Guy, Mezzo Soprano
Brian Burrows, Tenor
Ian Caddy, Baritone
Andrew Knight, Baritone
Christopher Keyte, Bass
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 grateful thanks the help it has received throughout this season of concerts from the Red Cross and the Philharmonic Society.

Vivien Townley, soprano

Vivien Townley was born in Accrington, Lancashire and studied at the Royal Manchester College of Music under Elsie Thurston, where she gained the A.R.C.M. diplomas in teaching and performing. For performances in College operas she was awarded the Ricordi and Imperial League of Opera Prizes. In her final year at the College, she was awarded the much coveted Curtis Gold Medal for singing.

Vivien Townley made her Prom debut in 1968 at the Memorial Concert for Sir Malcolm Sargeant. She appeared at the Proms again the following season in 1974 with Pierre Boulez, and at the 1976 Proms in a performance of Stravinsky's *Les Noces*.

During the 1977/78 season, Vivien Townley appeared at the Norwich Festival in a performance of Elgar's *The Kingdom*. She also sang the title role in Weber's *Euryanthe* with the Royal Liverpool Philharmonic Orchestra under Sir Charles Groves, as well as taking part in performances of Beethoven's Ninth Symphony in Lyons.

Recent concert engagements include the first performance of John Taverner's *The Immurement of Antigone* which was a stunning success and which was broadcast on Radio 3.

Vivien Townley's most recent appearance with the Guildford Philharmonic Orchestra and Choir under Vernon Handley was in last season's performance of Blacher's *Requiem*.

Maureen Guy

The Mezzo Soprano, Maureen Guy, was born in Glamorganshire and after studying at the Guildhall School of Music and Drama, where she won all the major awards for singing, began her professional career with many appearances in Concerts and Oratorios throughout Great Britain. A Sadler Wells contract soon followed and since then Maureen Guy has appeared in many parts of the world with many distinguished conductors including Solti, Dorati, Leinsdorf and Guilini. Miss Guy has also sung under the baton of Igor Stravinsky when she appeared in a performance in Athens of *Oedipus Rex*. She appears in the complete recordings of *Götterdämmerung* conducted by Solti and *Die Valküre* conducted by Eric Leinsdorf and, during three seasons as a principal mezzo at Covent Garden, she sang in many varying operatic roles.

Miss Guy is now on a guest contract with the Welsh National Opera, and last season appeared in the Henry Wood Promenade Concerts and the Three Choirs Festival with numerous appearances in this country and Europe in the forthcoming season.

Brian Burrows

The Tenor, Brian Burrows, was born in Suffolk and read History at St. John's College Cambridge where he was a choral scholar. After Cambridge he sang in Salisbury Cathedral Choir for a year, and then did post-graduate work in computer applications at St. Andrew's University. While working in London for a computer consultancy, he studied singing, at first privately with Walther Gruner, and then gave up his job to take up a scholarship at the Guildhall School of Music and continued his studies at the London Opera Centre.

In 1972 Brian Burrows joined Glyndebourne Festival Opera, where he first understudied several roles, and then made his debut there as Giove in Monteverdi's *Ulisse*. Since then he has appeared frequently at Glyndebourne, English National Opera, Kent Opera, and in oratorio and recitals throughout this country and Europe. He has made a particular reputation for his performances of the Evangelist in the Bach Passions and has studied these roles with Ernst Haefliger in Munich. In 1979 he returned to Stockholm to sing the Evangelist and the tenor arias in the St. John Passion for the fourth year in succession.

Major concert engagements in the 1978/79 season included performances of *Die Schone Mullerin* with Geoffrey Parsons at the Wigmore Hall and with William Glock in the Bath Festival, the Evangelist in the St. Matthew Passion in the Royal Festival Hall on Good Friday and *The Creation* in Switzerland and Austria under Neville Marriner with the Prague Chamber Orchestra.

Ian Caddy

Ian Caddy has appeared with the Guildford Philharmonic Orchestra on a number of occasions, notably in Vaughan Williams' *Serenade to Music* and, last season, in Boris Blacher's *Requiem*.

After his debut with the English National Opera in September 1977, he toured with them singing Falke in *Die Fledermaus*, and this season he sings the part of Lord Mountarrarat in their revival of *Iolanthe* at the London Coliseum. He appeared in English National Opera North's opening season in their "double bill" of *Dido and Aeneas* (singing Aeneas) and *Les Mamelles de Tiresias*.

Ian Caddy has recorded Vivaldi's *Dixit Dominus*, conducted by Malgoire, for CBS and the 12th Century *Play of Herod* (in the role of Herod) for OUP, complementing their printed *Anthology of Medieval Music*.

In the last two years Ian Caddy has worked with such distinguished conductors as Kurt Masur, Rafael Frúbeck de Burgos, Sir Charles Groves and

Raymond Leppard. Important concerts have included *L'Enfance du Christ* in which he sang Joseph with Dame Janet Baker as Mary, and Verdi's *Requiem* and Bach's *St. John Passion*, both in the Royal Festival Hall conducted by Sir David Willcocks.

Andrew Knight

Andrew Knight studied at the RAM and then privately with Ilse Wolf and Paul Hamburger. After two years struggling in the music profession, including one year in a West End show, he took a job in the City. During this period he organised a series of young musicians concerts, and was also a finalist in the Richard Tauber Scholarship. This success, together with the encouragement of his wife and teachers, led him to take up music again, full-time. He joined the Welsh National Opera Chorale for a year, (during which time he sang Dr. Falke in *Die Fledermaus*) and has since freelanced.

Andrew Knight has gained wide experience as a concert singer. In Oratorio he has sung at the Queen Elizabeth Hall, in several cathedrals, and with many choral societies here and abroad.

As a recitalist, Andrew Knight has broadcast on Radio 3. He has sung in Manchester Midday series, Liverpool Lieder Circle and Croydon Festival. At his Wigmore Hall debut with Peter Katin he sang Schubert's *Winterreise*, and they have since performed Schumann's *Dichterliebe* there for the Robert Schumann Society, of which they are founder members.

Andrew Knight has won prizes in international Singing Competitions in 's-Hertogenbosch (in the Netherlands), in Paris, and at Snape Maltings in the Benson & Hedges' Gold Award.

Christopher Keyte

The bass, Christopher Keyte, who will be singing in Elgar's *The Apostles*, is one of Britain's leading concert soloists whose repertoire includes music of all eras. He was born in Kent and educated at Alleyn's School, Dulwich, and then became a choral scholar at King's College, Cambridge.

He sings regularly in all the London concert halls and in Cathedrals at home and abroad under the most distinguished conductors, and at festivals throughout Europe - Edinburgh, Aldeburgh, Cheltenham, Flanders and Lisbon. Christopher Keyte toured Australia and New Zealand in 1975 and 1977 combining recitals, oratorio performances and recordings for the Australian Broadcasting Company and Radio New Zealand.

For the BBC, Christopher Keyte has covered a wide range of works, from a fifteenth century anonymous

St. Luke Passion to the first broadcast performance of Cain and Abel by John Tavener.

He has appeared as soloist in over thirty records, ranging from Purcell's *Indian Queen* and under Charles Mackerras, Monteverdi's songs with Raymond Leppard, the Stravinsky Mass under Colin Davis and, most recently, two Schubert Masses, with the choir of St. John's College, Cambridge, directed by George Guest.

Christopher Keyte appeared with the Guildford Philharmonic Choir and Orchestra under Vernon Handley in a performance of *The Apostles* in 1972.

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.

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.

The Apostles Elgar 1857-1934

Six soloists, a gigantic orchestra, great length and demanding chorus parts have all contributed to a neglect of what is in several ways the biggest and most original of Elgar's oratorios. The *Dream of Gerontius* has the most superficial attractions, *The Kingdom* demands the most involvement on the part of the audience, *The Apostles* deals more with the spirit of Christ's teaching and such abstracts as fellowship, comfort, the message of the Beatitudes and the mystery of the ascension. Perhaps, however, modern audiences are ready at last to reconsider this work and enter into it more fully. The recent kindling of interest in *The Kingdom* is a pointer that this may be so, yet it is as well to remember that *The Apostles* is a more subtle work. The orchestral preludes to the two parts are based on themes which symbolise the 'Spirit of the Lord', 'Christ, the Man of Sorrows' and 'the Church', the prelude to the second part being much shorter, and of a most intense solemnity. However, listeners who know one or both of the other two great oratorios will quickly realise that Elgar has used themes here, common to all of them, yet never suggests a mere reworking of material. The plan of the work, from the 'Calling of the Apostles' through 'The Beatitudes', 'The Walking on the Waters' to 'The Betrayal' and 'Ascension' is clear. Elgar allows himself the luxury of setting the scene for the 'Calling of the Apostles' and a choral hymn-like summing up of the first part in the chorus, 'Turn you to the Stronghold'. The shattering of the certainty of the first part by 'The Betrayal' is wonderfully brought about by the composer, for he shortens not only the prelude to the second part, but the course of events leading to the crucifixion. And yet, we seem to have lived through the years of these events in such a way that when the watchers on the temple roof sing again their phrase heralding the dawn, it seems that we heard it first ages ago. Elgar moves his events along not only by the use of his array of soloists, but by a fragmentation of the choral parts, thus making a more intellectual demand on his chorus than in *Gerontius* and *The Kingdom*. The final elaborate ensemble is as quietly exalted as anything in his music.

The Blessed Virgin

The Angel - Vivien Townley

Mary Magdalene - Maureen Guy

St. John - Brian Burrows

St. Peter - Andrew Knight

Judas - Christopher Keyte

Jesus - Ian Caddy

PROLOGUE

CHORUS AND ORCHESTRA

The Spirit of the Lord is upon me,
because He hath anointed me to preach the
Gospel to the poor:
He hath sent me to heal the broken-hearted,
to preach deliverance to the captives
and recovering of sight to the blind,—
to preach the acceptable year of the Lord,
To give unto them that mourn a garland for
ashes,
the oil of joy for mourning,
the garment of praise for the spirit of
heaviness;
That they might be called trees of righteous-
ness,
the planting of the Lord, that He might be
glorified.
For as the earth bringeth forth her bud,
and as the garden causeth the things that
are sown in it to spring forth;
So the Lord God will cause righteousness and
praise to spring forth before all the nations.
The Spirit of the Lord is upon me,
because He hath anointed me to preach the
Gospel.

PART I.

I.—THE CALLING OF THE APOSTLES

RECIT. (TENOR)

And it came to pass in those days that Jesus
went out into a mountain to pray, and
continued all night in prayer to God.

(ORCHESTRA)

The Angel Gabriel

The voice of Thy watchman!
The Lord returneth to Zion,—
break forth into joy,
sing together ye waste places of Jerusalem:
for the Lord hath comforted His people.

(ORCHESTRA)

The Angel

“Behold My servant, Whom I have chosen;
My beloved, in Whom My soul is well
pleased:
He shall not strive, nor cry aloud:
neither shall anyone hear His voice in the
streets:
a bruised reed shall He not break,
the dimly burning wick shall He not quench,
and in His name shall the Gentiles hope.”
The voice of Thy watchman!

THE DAWN

SHOFAR (*distant*)

The Watchers (on the Temple roof)

It shines!

(*Clang of the Gates—SHOFAR*)

The face of all the East is now ablaze with
light,
the Dawn reacheth even unto Hebron!

The Singers (within the Temple)

It is a good thing to give thanks unto the Lord,
and to sing praises unto Thy Name, O
Most High:
To shew forth Thy lovingkindness in the
morning,
and Thy faithfulness every night,
Upon the psaltery;
upon the harp with a solemn sound.
For Thou, Lord, hast made me glad through
Thy work:
I will triumph in the works of Thy hands.
For, lo, Thine enemies, O Lord, shall perish:
all the workers of iniquity shall be scattered.
The righteous shall flourish like the palm tree:
he shall grow like a cedar in Lebanon.

(SHOFAR AND ORCHESTRA)

RECIT. (TENOR)

And when it was day, He called unto Him
His disciples: and of them He chose
twelve, whom also He named Apostles,
that they should be with Him, and that
He might send them forth to preach.

CHORUS

The Lord hath chosen them
to stand before Him, to serve Him.
He hath chosen the weak to confound the
mighty;
He will direct their work in truth.
Behold! God exalteth by His power,
who teacheth like Him?
The meek will He guide in judgment,
and the meek will He teach His way.
He will direct their work in truth,
for out of Zion shall go forth the law.

John, Peter and Judas

We are the servants of the Lord.

Peter

Thou wilt shew us the path of life;
in Thy light shall we see light.
Let Thy work appear unto Thy servants.

John

O blessed are they which love Thee,
for they shall rejoice in Thy peace:
and shall be filled with the law.

Judas

We shall eat of the riches of the Gentiles,
and in their glory shall we boast ourselves.

John, Peter and Judas

For out of Zion shall go forth the law,
and the word of the Lord from Jerusalem.

CHORUS

The Lord hath chosen them,
they shall be named the Priests of the Lord,
men shall call them the Ministers of our God.

John

O blessed are they which love Thee.

Peter

In Thy light shall we see light.

Judas
God exalteth by His power.

CHORUS
He will direct their work;
they are the servants of the Lord.

The Angel and CHORUS
Thy watchmen shall lift up the voice;
with the voice together shall they sing:
for they shall see eye to eye,
when the Lord shall bring again Zion.

John, Peter and Judas
Come ye, and let us walk in the light of the
Lord.

Jesus
Behold, I send you forth.
He that receiveth you, receiveth Me;
and he that receiveth Me,
receiveth Him that sent Me.

John, Peter and Judas
We are the servants of the Lord.

The Angel
Look down from heaven, O God,
and behold, and visit this vine.

CHORUS
Amen.

II.—BY THE WAYSIDE

Jesus
BLESSED are the poor in spirit: for theirs is
the kingdom of heaven.

Mary (The Blessed Virgin), John, and Peter
(He setteth the poor on high from affliction:

Judas
He poureth contempt upon princes.)

Jesus
BLESSED are they that mourn: for they shall
be comforted.

John
(The Lord shall give them rest from their
sorrow,

Peter
and will turn their mourning into joy.

Mary and John
and will comfort them:—

Women
Weeping may endure for a night,

Men
but joy cometh in the morning.)

Jesus
BLESSED are the meek: for they shall inherit
the earth.

The People
(The meek also shall increase their joy—

Mary, John and Peter
in the Lord;

The People
and the poor among men shall rejoice—

Mary, John and Peter
in the Holy One of Israel.)

Jesus
BLESSED are they which do hunger and thirst
after righteousness: for they shall be
filled.

Mary, John, Peter and Judas
(Mercy and truth are met together:
righteousness and peace have kissed each
other.

The People
Sow to yourselves in righteousness,—)

Jesus
BLESSED are the merciful: for they shall obtain
mercy.

The People
(Reap in mercy.

Mary, John, and Peter
He that hath mercy on the poor, happy is
he.

Judas
The poor is hated even of his own neigh-
bour:
the rich hath many friends.

The People
Draw out thy soul to the hungry,

John
and satisfy the afflicted soul;

Peter
then shall thy light rise in obscurity.)

Jesus
BLESSED are the pure in heart: for they shall
see God.

Mary
(Thou art of purer eyes than to behold evil.

John
Blessed are the undefiled.

Peter
Who can say, I have made my heart clean?

Judas
The stars are not pure in his sight,

The People
how much less man.)

Jesus
BLESSED are the peacemakers: for they shall
be called the children of God.

The People
(The work of righteousness shall be peace.)

Jesus

BLESSED are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

Rejoice, and be exceeding glad; for great is your reward in heaven: for so persecuted they the prophets which were before you.

SOLI AND CHORUS

Blessed are they which have been sorrowful for all Thy scourges, for they shall rejoice for Thee, when they have seen all Thy glory, and shall be glad for ever.

III.—BY THE SEA OF GALILEE

RECIT. (TENOR)

And straightway Jesus constrained His disciples to get into a ship, and to go before Him unto the other side:

and He went up into a mountain to pray: and when the evening was come, He was there alone.

And His disciples went over the sea toward Capernaum.

IN THE TOWER OF MAGDALA

Mary Magdalene

O Lord Almighty, God of Israel, the soul in anguish, the troubled spirit, crieth unto Thee.

Hear and have mercy; for Thou art merciful: have pity upon me, because I have sinned before Thee.

Hear the voice of the forlorn, and deliver me out of my fear.

Help me, desolate woman, which have no helper but Thee:

Woe is me! for I am as when they have gathered the summer fruits— as the grape-gleanings of the vintage.

Have pity upon me, because I have sinned before Thee.

My tears run down like a river day and night.

Whatsoever mine eyes desired I kept not from them, I withheld not my heart from any joy.

CHORUS (*Fantasy*)

Let us fill ourselves with costly wine and ointments,

and let no flower of the spring pass by us. Let us crown ourselves with rosebuds before they be withered.

Mary Magdalene

“Ye that kindle a fire, walk in the flame of your fire, and among the brands that ye have kindled.

This shall ye have of Mine hand; ye shall lie down in sorrow.”

The mirth of tabrets ceaseth; the noise of them that rejoice endeth,— our dance is turned into mourning.

“This shall ye have of Mine hand; ye shall lie down in sorrow.”

(*There arose a great tempest in the sea.*)

Mary Magdalene

Is Thy wrath against the sea?

The voice of Thy thunder is in the heavens! Deep calleth unto deep at the noise of Thy cataracts.

I see a ship in the midst of the sea, distressed with waves: and One cometh unto it, walking on the sea! . . . and they that are in the ship, toiling in rowing, are troubled and cry out for fear.

The Apostles (in the ship)

It is a spirit!

Jesus

Be of good cheer; It is I, be not afraid.

Peter

Lord, if it be Thou, bid me come unto Thee upon the waters.

Jesus

Come!

The Apostles

He walketh on the waters,

Judas

Fearfulness and trembling are come upon him, and an horrible dread hath overwhelmed him.

Peter

Lord, save me; I perish!

Mary Magdalene

He stretcheth forth His hand.

Jesus

O thou of little faith; wherefore didst thou doubt?

Mary Magdalene

The wind ceaseth, and they worship Him.

The Apostles

Of a truth Thou art the Son of God.

Peter, John and Judas

The Lord hath his way in the whirlwind and in the storm.

Mary Magdalene

Who stilleth the raging of the sea,—

Who maketh the storm a calm?

Thy providence, O Father, governeth it: for Thou hast made a way in the sea, and a safe path in the waves: shewing that Thou canst save from all danger.

Thy face, Lord, will I seek.

Thou hast not forsaken them that seek Thee.

My soul followeth hard after Thee:
Thy right hand upholdeth me.

IN CÆSAREA PHILIPPI

RECIT. (TENOR)

When Jesus came into the parts of Cæsarea
Philippi, He asked His disciples, saying:

Jesus

Whom do men say that I, the Son of man, am?

The Apostles

Some say John the Baptist; some Elias; and
others, Jeremias, or one of the prophets.

Jesus

But whom say ye that I am?

Peter

Thou art the Christ, the Son of the living God.

Jesus

Blessed art thou, Simon Bar-Jona: for flesh
and blood hath not revealed it unto thee,
but My Father Which is in heaven.

Thou art Peter,—

and upon this rock I will build My church;
and the gates of hell shall not prevail
against it.

SOLI AND CHORUS

Proclaim unto them that dwell on the earth,
and unto every nation, and kindred, and
tongue,
the everlasting Gospel.

Jesus

And I will give unto thee the keys of the
kingdom of heaven: and whatsoever thou
shalt bind on earth shall be bound in
heaven: and whatsoever thou shalt loose
on earth shall be loosed in heaven.

IN CAPERNAUM

Mary Magdalene

Thy face, Lord, will I seek;
my soul followeth hard after Thee;
help me, desolate woman.

Mary

Hearken, O daughter:—
When thou art in tribulation,
if thou turn to the Lord thy God,
and shall be obedient unto His voice,
He will not forsake thee.

Hearken, O daughter;—

Come thou, for there is peace to thee.

RECIT. (TENOR)

She stood at His feet weeping, and began to
wash His feet with tears, and did wipe
them with the hairs of her head, and
kissed His feet, and, anointed them with
the ointment.

CHORUS (*Women*)

This man, if he were a prophet, would have
known who and what manner of woman
this is that toucheth him: for she is a
sinner.

Mary Magdalene

Hide not Thy face from me:
put not Thy servant away in anger.

Jesus

Thy sins are forgiven;
thy faith hath saved thee;—
Go in peace.

SOLI AND CHORUS

Turn you to the stronghold, ye prisoners of
hope.

To the Lord our God belong mercies and
forgivenesses, though we have rebelled
against Him;

Turn you to the stronghold, ye prisoners of
hope.

The fear of the Lord is a crown of wisdom,
making peace and perfect health to
flourish;

both which are the gifts of God:
and it enlargeth their rejoicing that love
Him.

Turn you to the stronghold, ye prisoners of
hope.

Thou art a God of the afflicted,
Thou art an helper of the oppressed,
Thou art an upholder of the weak,
Thou art a protector of the forlorn,
A Saviour of them that are without hope.

Turn you to the stronghold, ye prisoners of
hope.

Blessed is he who is not fallen from his hope
in the Lord.

For He will forgive their iniquity, and He will
remember their sin no more.

END OF PART I.

INTERVAL

PART II

IV.—THE BETRAYAL

INTRODUCTION—(ORCHESTRA)

RECIT. (TENOR)

And it came to pass that He went throughout
every city and village preaching and
shewing the glad tidings of the kingdom
of God: and the Twelve were with Him;
And He began to teach them, that the Son of
man must suffer many things, and be
rejected, and be killed.

CHORUS

"I will smite the Shepherd, and the sheep of the flock shall be scattered abroad."

Peter

Be it far from Thee, Lord, this shall never be unto Thee.

Though all men shall be offended because of Thee, yet will I never be offended.

The Apostles

Though we should die with Thee, yet will we not deny Thee.

CHORAL RECIT. (TENORS AND BASSES)

Then gathered the chief Priests and Pharisees a council, and said:—

"What do we?

For this Man doeth many miracles."

So from that day forth they took counsel that they might put Him to death.

Then entered Satan into Judas, and he went his way, and communed with the chief Priests and Captains.

Judas

What are ye willing to give me, and I will deliver Him unto you?

CHORUS (TENORS AND BASSES)

And they weighed unto him thirty pieces of silver.

Judas then, having received a band of men and officers, cometh with lanterns and torches and weapons.

Judas

Let Him make speed, and hasten His work, that we may see it; He shall bear the glory, and shall sit and rule upon His throne, the great King,—the Lord of the whole earth.)

Whomsoever I shall kiss, that same is He hold Him fast.

IN GETHSEMANE

Judas

Hail, Master!

Jesus

Whom seek ye?

The People

Jesus of Nazareth.

Jesus

I am He:
if therefore ye seek Me,
let these go their way.

RECIT. (CONTRALTO)

And they all forsook Him and fled;
but Peter followed Him afar off, to see the end.

CHORAL RECIT. (TENORS AND BASSES)

And they that had laid hands on Jesus, led Him away to the High Priest.

IN THE PALACE OF THE HIGH
PRIEST

Servants

Thou also wast with Jesus of Nazareth;
this man was also with Him.

Peter

I know not what thou sayest.

Servants

Art not thou also one of His disciples?

Peter

As thy soul liveth, I am not.

Servants

Did not we see thee in the garden with Him?
Surely thou also art one of them.

Peter

I swear by the Lord, I know not this Man of Whom ye speak.

RECIT. (CONTRALTO)

Then led they Jesus unto the hall of judgment.

CHORUS (SOPRANOS AND CONTRALTOS)
And the Lord turned and looked upon Peter,
and he went out, and wept bitterly.

RECIT. (CONTRALTO)

Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty pieces of silver to the chief Priests and Elders.

THE TEMPLE

The Singers (within the Temple)

O Lord God, to Whom vengeance belongeth,
lift up Thyself, Thou Judge of the earth.

O Lord God, to Whom vengeance belongeth,
render a reward to the proud.

Lord, how long shall the wicked,
how long shall the wicked triumph?

Judas

My punishment is greater than I can bear.

The Singers

How long shall they utter and speak hard things?

and all the workers of iniquity boast themselves?

They break in pieces Thy people, O Lord,
and afflict Thine heritage.

Judas

Mine iniquity is greater than can be forgiven.

The Priests

A voice of trembling,—of fear,
Why art thou so grieved in thy mind?

Judas

I have sinned in that I have betrayed the innocent blood.

The Priests

SELAH!

RECIT. (CONTRALTO)

And he cast down the pieces of silver and departed.

The Singers

Lord, how long shall the wicked triumph?
Yet they say, The Lord shall not see;
He that planted the ear, shall He not hear?
He that formed the eye, shall He not see?

Judas (without the Temple)

Whither shall I go from Thy Spirit?
Or whither shall I flee from Thy presence?
If I say, Peradventure the darkness shall cover me,
then shall my night be turned to day;—
yea, the darkness is no darkness with Thee,
but the night is as clear as the day.

Sheol is naked before Thee,
and Abaddon hath no covering.

The Singers (within the Temple)

Blessed is the man whom Thou chastenest,
that Thou mayest give him rest from the
days of adversity,—

Judas

“Rest from the days of adversity,”—
Never man spake like this Man;
He satisfied the longing soul,
and filled the hungry soul with goodness.

The Singers

—until the pit be digged for the wicked.

Judas

Our life is short and tedious, and in the death
of a man there is no remedy; neither was
there any man known to have returned
from the grave.

For we are born at all adventure, and we shall
be hereafter as though we had never been;
for the breath in our nostrils is as smoke,
and a little spark in the moving of our
heart,

which being extinguished, our body shall be
turned into ashes, and our spirit shall
vanish as the soft air.

and our name shall be forgotten in time, and
no man have our work in remembrance;
and our life shall pass away as the trace
of a cloud, and shall be dispersed as a
mist, that is driven away with the beams
of the sun, and overcome with the heat
thereof.

The Singers

The Lord knoweth the thoughts of man,
that they are vanity.

Judas

“The Lord knoweth the thoughts of man,”—
My hope is like dust that is blown away with
the wind;
it is not possible to escape Thine hand,—
a sudden fear, and not looked for, comes
upon me.

The People (remote)

Crucify Him!

Judas

They gather themselves together and condemn
the innocent blood.

The People

Crucify Him!

Judas

Mine end is come,—the measure of my covet-
ousness;
over me is spread an heavy night, an image
of that darkness which shall afterward
receive me: yet am I unto myself more
grievous than the darkness.

The Singers (within the Temple)

He shall bring upon them their own iniquity.

V.—GOLGOTHA

“Eli, Eli, lama sabachthani?”

CHORUS

Truly this was the Son of God.

Mary

The sword hath pierced through mine own
soul.

Mary and John

Thou hast trodden the winepress alone,
and of Thy people there was none with Thee.
They shall look upon Him Whom they have
pierced,
and they shall mourn for Him,
as one mourneth for his only son,
And shall be in bitterness for Him,
as one that is in bitterness for his firstborn.

Mary

The sword hath pierced through mine own
soul.

VI.—AT THE SEPULCHRE

RECIT. (CONTRALTO)

And very early in the morning they came unto
the sepulchre at the rising of the sun;
and they entered in, and found not the
body of the Lord Jesus.

The Watchers (on the Temple roof)

The face of all the East is now ablaze with
light;
the Dawn reacheth even unto Hebron!

CHORUS (*Angels*) (SOPRANOS AND CONTRALTOS)

Alleluia!

Why seek ye the living among the dead?

He is not here, but is risen.

Behold the place where they laid Him.

Go, tell His disciples and Peter that He goeth
before you into Galilee: there shall ye see
Him, as He said unto you.

Alleluia!

VII.—THE ASCENSION

The Apostles

We trusted that it had been He which should have redeemed Israel.

Jesus

Peace be unto you.
Behold, I send the promise of My Father upon you: but tarry ye in the city of Jerusalem, until ye be endued with power from on high.

The Apostles

Lord, wilt Thou at this time restore again the kingdom to Israel?

Jesus

It is not for you to know the times or the seasons, which the Father hath put in His own power.

But ye shall receive power, when the Holy Ghost is come upon you.

Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost; and lo, I am with you alway, even unto the end of the world.

RECIT. (CONTRALTO)

And when He had spoken these things—while He blessed them—He was taken up; and a cloud received Him out of their sight; and they looked stedfastly toward heaven.

The Apostles

Give us one heart, and one way:
in Thy light shall we see light;
Thou wilt shew us the path of life.

MYSTIC CHORUS (*In Heaven*)

Alleluia!

Mary, Mary Magdalene, John and Peter
Give us one heart, and one way.

Mary

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.

Mary Magdalene

Thou drewest near in the day that I called upon Thee:
Thou saidst, Fear not.

Peter

For He hath not despised nor abhorred the affliction of the afflicted;
neither hath He hid His face from him;

The Apostles and the Holy Women
but when he cried unto Him, He heard.

MYSTIC CHORUS

Alleluia!

"*Holy Father, keep through Thine own name those whom Thou hast given Me, that they may be one, as We are.*"

The Apostles and the Holy Women

All the ends of the world shall remember and turn unto the Lord:
and all the kindreds of the nations shall worship before Thee.
for the kingdom is the Lord's:
and He is the Governor among the nations.

MYSTIC CHORUS

Alleluia!

"*I have done Thy commandment,
I have finished the work which Thou gavest Me to do;
I laid down My life for the sheep.*"

The Apostles

"In the world ye shall have tribulation:
but be of good cheer:
I have overcome the world."

MYSTIC CHORUS

"*What are these wounds in Thine hands?*"
"*Those with which I was wounded in the house of My friends.*"

They platted a crown of thorns,
and put it about His head,—
they mocked Him,—
they spat upon Him,—
they smote Him with a reed,—
they crucified Him.

Alleluia!

The Apostles and the Holy Women
They shall come, and shall declare His righteousness
unto a people that shall be born, that He hath done this.

MYSTIC CHORUS

"*Now I am no more in the world,
but these are in the world,
and I come to Thee.*"

The Apostles and the Holy Women

The kingdom is the Lord's:
and He is the Governor among the nations.

MYSTIC CHORUS

From henceforth shall the Son of man be seated at the right hand of the power of God.

Mary, Mary Magdalene, John and Peter

In His love and in His pity He redeemed them.

Tutti

Alleluia!

Words printed by permission of Novello & Company, Limited

"ON THE MOVE"

On May 8th the orchestra returned to the Leas Cliff Hall, Folkestone, for another successful concert in their annual season. The Guildford Philharmonic Orchestra is now a regular visitor to Folkestone and a large audience welcomed the orchestra under Vernon Handley on this, its seventh appearance.

Jack Brymer was the soloist in Mozart's Clarinet Concerto which was preceded by Rossini's Overture *The Italian Girl in Algiers*. After the interval the orchestra's performance of Holst's *Somerset Rhapsody* and Stravinsky's Suite *The Firebird* were enthusiastically received by the capacity house. It is a pity that the orchestra's forthcoming engagement at the Leas Cliff Hall, that was to have included Elgar's First Symphony, has had to be postponed because of improvement and renovation work to be undertaken at the Hall but it is hoped that this should be complete before the next concert due in May 1981.

Many concerts have been arranged throughout the South East for the 1980/81 Season in Farnham, Maidstone, Folkestone, Eastbourne, Dorking and Camberley and many more are in planning for Woking, Horsham, Canterbury, Reading, Chichester, Luton, Winchester, Salisbury, Portsmouth, Norwich and in the West Country.

The Guildford Philharmonic Orchestra thanks its audiences for their support during the past season and hopes that they will take advantage of the subscription benefits offered for the 1980/81 series – details of which are available this evening and completed application forms can be left at the stands in the foyer, or sent to 72 North Street, Guildford.

Saturday 17 May at 7.30 p.m.
Guildford Philharmonic Society
Methodist Hall, Wharf Road

ANNUAL GENERAL MEETING

To be followed by a Recital for violin and piano

Bradley Creswick, violin
John Forster, pianoforte

Sonata in D – Leclair
Sonata – Cesar Franck
La Campanella – Paganini
Rondo – Mozart arr. Kreisler

SUBSCRIBE NOW!

1980-81 CONCERT SEASON AT CIVIC HALL SUBSCRIPTION SERIES

Artists appearing include:

Cristina Ortiz	Janos Furst
Jack Brymer	Imogen Cooper
Ilana Vered	Peter Frankl
Ian Partridge	Teresa Cahill
Lesley Garrett	Michael Roll
Arve Telefsen	Helen Walker
Marilyn de Blicck	Peter Knapp
Peter Donohoe	John Hancorn
Vanya Milanova	Mischa Maisky
Adrian Thompson	Michael Conn

Performing works by:

Alwyn, Arnold, Bartok, Beethoven, Bizet, Bliss, Britten, Brahms, Castelnuovo-Tedesco, Delius, Dvorak, Elgar, Forbes, Greig, Josephs, Mathias, Mendelssohn, Mozart, Nicolai, Offenbach, Paganini, Prokofiev, Ravel Rimsky-Korsakov, Rachmaninov, Schubert, Shostakovich, Tchaikovsky.

Details from our stand in the foyer this evening and from Guildford Philharmonic Orchestra, 72 North Street, Guildford.

GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor

Vernon Handley

First Violins:

John Ludlow
John Allan
Christopher Bearman
Sheila Beckensall
Gordon Buchan
Vito Gambazza
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
Cynthia Dunn
Andrew Laing
David Richmond
Adrienne Sturdy
Derek Waring

Violas:

Stuart Green
William Hallett
Jean Burt
John Harries
Frederick Campbell
Alison Hunka
Linda Court
Louisa Koziol

Cellos:

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

Basses:

Thomas Martin
Kevin Rundell
Randall Shannon
Jeremy Gordon
Michael Fagg
Dugald Lees

Flutes:

Henry Messent
Catharine Hill

Piccolo:

Alan Baker

Oboes:

Gareth Hulse
Jane Marshall

Cor Anglais:

Janice Knight

Clarinets:

Hale Hambleton
Victor Slaymark

Bass Clarinet:

Paul Allen

Bassoons:

Robert Jordan
Anna Meadows

Contra Bassoon:
Nicholas Reader

Horns:

Peter Clack
Dennis Scard
Ronald Harris
George Woodcock
David Clack

Trumpets:

Michael Hinton
Nicholas Bomford
Ted Hobart

Trombones:

Ian White
David Whitson

Bass Trombone:

Robin Turner

Tuba:

Stephen Wick

Timpani:

Roger Blair

Percussion:

Jonathan Bose
Ben Hoffnung
Richard Parmigiani
David Stirling

Concerts Manager:

Kathleen Atkins

Concerts Assistant:

David Groves

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.

CHANGE OF SOLOIST

ANNE COLLINS - Mezzo Soprano

Owing to the indisposition of Maureen Guy we are very grateful to Anne Collins for stepping in at very short notice to sing the role of Mary Magdalene.

Anne Collins was born in County Durham and studied at the Royal College of Music with Oda Slobodskaya and Meriel St.Clair making her London recital debut in the Purcell Room in 1970.

Miss Collins joined Sadlers Wells Opera, now the English National Opera, and remained with the Company for five years. While there she sang an extensive repertoire of roles including 'Ulrica' in UN BALLO IN MASCHERA, 'Suzuki' in MADAME BUTTERFLY, and 'Berce' in Henze's THE BASSARIDS produced and conducted by the composer. Her most outstanding success with the company has been as 'Erda' in the RING CYCLES under Reginald Goodhall, which has been recorded by EMI. She also appeared at this time with the English Opera Group and at the Aldeburgh and Cheltenham Festivals.

In 1975 she made her debut at the Royal Opera House, Covent Garden as 'Grimgerde' in Gotz Friedrich's production of DIE WALKURE and in 1977 she sang for the first time for the Welsh National Opera as 'Sosostris' in Tippett's MIDSUMMER MARRIAGE.

Anne Collins appears regularly on the concert platform with many of Britain's major choral societies and orchestras. In 1975 she made her debut at the BBC Promenade Concerts under Rudolf Kempe and in 1976 she had the honour to appear as the contralto soloist in the Last Night of that season. Her recordings include the Janacek GLAGOLITHIC MASS under Kempe for Decca, Monteverdi Madrigals and Vivaldi Cantatas for Philips, the Elgar CORONATION ODE and RULE BRITANNIA for EMI.

Recent appearances have included the Three Choirs Festival, Edinburgh Festival and in PETER GRIMES for English National Opera North and performances in Germany, France and Spain. She is currently appearing with English National Opera North and during the summer she will appear as guest with English National Opera in their productions of Wagner's "RING" CYCLE, "BORIS GODUNOV" and "ROMEO AND JULIET".