

GUILDFORD BOROUGH COUNCIL CONCERTS 1981/82

**GUILDFORD
PHILHARMONIC
ORCHESTRA**

The Orchestra of the South East

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COUNCIL CONCERTS
1981/82**

CIVIC HALL, GUILDFORD

**SATURDAY 6 MARCH
at 7.45 p.m.**

Guildford Philharmonic Orchestra

Musical Director/Conductor:
VERNON HANDLEY

Leader:
HUGH BEAN

CATHRYN POPE
Soprano

LINDA HIBBERD
Alto

KEVIN JOHN
Tenor

ROBERT DEAN
Bass

PHILHARMONIC CHOIR

KENNETH LANK
VERNON HANDLEY
Conductors

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

Cathryn Pope

Cathryn Pope, who is a member of the National Opera Studio, was born in London and studied singing with Ruth Packer at the Royal College of Music where she won many prizes and awards.

Her concert engagements have taken her to the Royal Festival Hall, the London Handel Festival and throughout England. Most recently Cathryn took part in a joint recital for the Park Lane Group at the Purcell Room and she will return in May for a recital promoted by the Worshipful Company of Musicians.

Linda Hibberd

Linda Hibberd was born in London and studied at the Royal Academy from 1967 to 1971. She joined the Glyndebourne Chorus in 1972, then, after two years with the English Opera Group, joined the English National Opera Chorus, which she left in 1977.

In 1977, Linda Hibberd sang for the Kentish Opera Group and with the Nottingham Music Theatre. She made her debut with English National Opera in *The Valkyrie* and has since sung in *Julietta* with that company.

In the 1979/80 season Linda Hibberd sang several performances for ENO North and in August 1980 appeared as Ursula in the new production of Berlioz' *Beatrice and Benedict* at the Buxton Festival.

Kevin John

Kevin John, who comes from Swansea of Welsh parentage, was born in Nairobi, Kenya.

Mr. John studied at the Royal Academy of Music from 1973 to 1978 where he took a number of operatic roles. He was also awarded the Ricordi prize for singing and the Patinson prize for acting in opera whilst at the Academy.

Kevin John has an extensive repertoire of concert and oratorio works, and has taken part in the premieres of several new works. Having sung with many choral societies throughout Britain, he has also performed in Jersey, and in the Middle East where he is a regular visitor.

Mr. John has completed his second season with Glyndebourne Festival Opera, singing in the chorus and understudying Ferrando in *Così fan tutte*, and Fenton in *Falstaff*.

Robert Dean

Robert Dean was born in Epsom, Surrey and began his musical training at the Royal College of Music as a Junior Exhibitioner. He then entered Durham University where he read music and in 1976 gained a scholarship to study with John Cameron at the Royal Northern College of Music.

On leaving College, Robert Dean joined the newly formed National Opera Studio as a répétiteur and subsequently as a singer. He made his London operatic debut in September 1979, and in March 1980 replaced an indisposed artist at twenty-four hours notice to sing the role of Kochubei in Chelsea Opera Group's concert performance of Tchaikovsky's "Mazeppa", a performance which earned him high praise from the London critics. In 1981 he returned to the Chelsea Opera Group to sing Lescaut in Puccini's "Manon Lescaut" at the Camden Festival and also toured with members of the Welsh National Opera and appeared in the 1981 Glyndebourne Festival.

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, with Ian Partridge as soloist, and in 1976 recorded Hadley's 'The Trees So High' with the Philharmonia Orchestra.

Kenneth Lank

For a number of years before Mr. Crossley Clitheroe's death Kenneth Lank acted as his assistant conductor. He has continued in this position for Vernon Handley since 1962 and undertakes considerable preparatory work for the Philharmonic Choir's performances.

Kenneth Lank has conducted the Philharmonic Choir in many Carol Concerts, performances of Parry's "Songs of Farewell", and when Vernon Handley was ill in 1967 he undertook final preparation of Bach's B Minor Mass and his success on this occasion made it inevitable for him to be given more opportunities to conduct the Corporation's concerts.

On that occasion he earned high praise from the experienced members of the orchestra for his control of the soloists' accompaniments. In the 1967/68 season he conducted a concert which included Schubert's Overture in E minor, Gordon Jacob's Trombone Concerto (soloist Christopher Davenport) and Elgar's Serenade for Strings. In 1972 he conducted a performance of Parry's "Blest Pair of Sirens" with the Guildford Philharmonic Choir and Orchestra.

Vernon Handley

Vernon Handley, Principal Conductor/Musical Director of the Guildford Philharmonic Orchestra, 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 established as "The Orchestra of the South East" with concerts in many towns throughout the South East region from Canterbury to Salisbury. 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. His recordings of Elgar's First Symphony and recently released Second Symphony with the London Philharmonic Orchestra have received critical acclaim.

Vernon Handley is now one of Britain's busiest conductors. As well as a full season of concerts with all the major British orchestras, he is also taking on a number of engagements with foreign orchestras including the Stockholm Philharmonic, the NOS Radio Philharmonic Orchestra, Hilversum and the Berlin Radio Symphony Orchestra.

In spite of his busy schedule, Vernon Handley still manages to follow his keen interest in ornithology.

Symphony No.8 Beethoven is conducted by Vernon Handley and Haydn's 'Nelson' Mass by Kenneth Lank.

Symphony No.8 in F. Major Beethoven 1770-1827

Allegro con brio

Allegretto

Tempo di minuetto

Finale: Allegro

Beethoven's Eighth Symphony is sometimes called 'The Little F Major', but Beethoven himself called it 'Eighth Grand Symphony'. The comparative simplicity of the material and the conciseness of its treatment is, one supposes, what makes certain critics feel that this is a small symphony compared with some of the other more lengthy and insistent ones. It was composed in 1812 and was first performed in 1814 with the Symphony No.7 in A and that curiosity, the 'Battle of Vittoria'. It was not well received by the public and the reason for this, said Beethoven, 'is because it is so much better than the other, No.7'. For some people the Beethoven of the Eighth Symphony, where the influence of his master, Haydn, is more noticeable, is as great a composer, if not greater, than the sometimes hysterical self-conscious giant who appears in the Fifth, Seventh and Ninth Symphonies. William Mann has suggested that in No.8 we may feel that he is contracting the 'spacious Beethovenian world into the Haydenesque frame'.

The first movement begins with a lively theme shared in turn by first violins and clarinets which, with a leisurely theme for the first violins, forms the first subject. A transition passage with fine harmonic changes leads to the second subject played on the violins in octaves. A link of thirty-five bars based on staccato figures finally gives way to another theme of a flowing and lyrical character heard on the flutes and oboes in octaves. This material is then developed and re-stated with the composer's characteristic wit and invention.

The airy piquant second movement is unique among the whole of Beethoven's works. Though Berlioz was wrong when he said that it had 'fallen from heaven straight into the brain of its composer, and had been written at

a sitting', it definitely possesses every characteristic of vivacious spontaneity.

The third movement, which is a Minuet and Trio, certainly sets out in a characteristically forceful manner and seems to have a strong flavour of Haydn about it, not least of all conveyed by the woodwind's false entry at the end of the Minuet (sternly corrected by the horns). This is the kind of joke that Beethoven liked and it depends on the character of one's sense of humour whether one regards it as fun or not. But, regardless of one's sense of humour, one cannot fail to appreciate the beautiful contrast between the lyricism of the Trio and the forcefulness of the Minuet.

The magnificent Finale, which is brilliant and vigorous to a degree, is a curious amalgam of sonata and rondo forms. The first subject immediately sets the pace and spirit of the movement. A rather slower-paced transitional passage takes us to the second subject, which is lyrical and expressive. Beethoven keeps the movement so well in motion that it takes an extraordinary number of staccato chords to finish it. Could this be another joke? It is possible: Sir George Grove used to call No.8 the 'Humourous' Symphony and went into very personal detail about the musical jokes contained in it. The point is that since musical jokes were looked upon with fondness by composers like Haydn, Mozart and Beethoven, they can be accepted without concern, but to quote William Mann again, 'We need not look for the comic side of other passages in No.8 when Beethoven is being perfectly serious and poetic'.

INTERVAL

Tickets for the concerts on Sunday 21 March and Saturday 27 March are on sale in the foyer during the interval.

Guildford Philharmonic Orchestra brochures price 25p are on sale this evening, also key rings at 75p in the foyer.

Mass in D.Minor (The Nelson Mass) Haydn 1732-1809

The Nelson Mass was first performed in Eisenstadt in September 1798, but when Nelson and Lady Hamilton passed through Austria in

1800 they stayed at Eisenstadt Castle and the Mass and Te Deum were probably amongst the works performed at several concerts, arranged in their honour. Certainly it was soon afterwards that the Mass became generally known in Austria and Southern Germany under its present title.

Haydn wrote six Masses between 1796 and 1802 and the orchestration of the works varies considerably. Two of them employ a large woodwind group including clarinets. One has clarinets, trumpets and drums, while the Nelson Mass, apart from voices, strings and organ, has three trumpets and timpani. The absence of a large woodwind group, the main key of the music and the clarity of the writing gives the Nelson Mass a bite which, even in a composer as refreshing as Haydn, remains out of the ordinary. When the work was first published in 1804, a faulty copy was used and for some reason the solo organ part was eliminated and flute, two oboes and bassoons added. This arrangement gained some currency but it is the original version that will be performed today.

1. Kyrie Eleison
2. Gloria In Excelsis
3. 'Qui Tollis'
4. 'Quoniam Tu Solus'
5. Credo
6. 'Et Incarnatus'
7. 'Et Resurrexit'
8. Sanctus
9. Benedictus
10. Agnus Dei
11. 'Dona Nobis'

GUILDFORD PHILHARMONIC ORCHESTRA

On Sunday 21 March at 3 p.m. the Guildford Philharmonic Orchestra will present a family concert, sponsored by SEIKO Time (U.K.) Ltd. The programme will include Mozart's 'Haffner' Symphony, The Water Music – Handel, and Walton's 'Facade'. The main work in this concert is PETER AND THE WOLF which will be narrated by JOHNNY MORRIS. The concert will be conducted by John Forster. The same performers presented Peter and the Wolf in the Devonport Hall, Cranleigh on 27 February and received an enthusiastic reception from a capacity

audience. The orchestra hopes to welcome a family audience to this concert in the Civic Hall (half price tickets at all prices are available to young people aged 16 and under).

The Guildford Philharmonic Orchestra hopes to attract some 'new' supporters through this concert and asks those of you who have not yet attended a concert by the orchestra to persuade them to attend this concert. The orchestra, Johnny Morris and John Forster promise an enjoyable afternoon's music.

The Guildford Philharmonic Orchestra's 61st 'Enterprising' concert takes place on the 27 March at 7.45 p.m. The main work in the programme is Holst's great PLANETS Suite. This concert also provides the opportunity to hear one of the most phenomenal pianists of this century – Cecile Ousset. Anyone who heard her perform Rachmaninov's Third Piano Concerto in the 1979/80 season can vouch for the remarkable gifts of this truly attractive artiste. Hear her again this season in Prokofiev's Third Piano Concerto. With such an accomplished performer, a sparkling work and one of the most sympathetic accompanists in Vernon Handley, we are guaranteed a memorable performance of this work. Also in the programme is a first performance of Adrian Williams' work Tess – based on Tess of the D'Urbervilles by Thomas Hardy. This has been commissioned by the orchestra with financial support from South East Arts Association. With Vernon Handley, Adrian Williams will give a Seminar on the new work at 2 p.m. All concert ticket holders are welcome to this and to the final rehearsal at 3 p.m.

Sunday 21 March at 3.00 p.m.
Civic Hall

The 'Haffner' Symphony Mozart
Water Music Handel
Facade Walton
Peter and the Wolf Prokofiev
(narrated by JOHNNY MORRIS)

Conductor: JOHN FORSTER

This concert is sponsored by SEIKO TIME
(U.K.) LTD.

Children aged 16 and under will be offered
tickets at HALF the usual price.

Saturday 27 March at 7.45 p.m.
Civic Hall

Tess Adrian Williams
(first performance)
Piano Concerto No.3 in F Major Prokofiev
Suite 'The Planets' Holst

CECILE OUSSET, pianoforte
VERNON HANDLEY, conductor

Seminar with Adrian Williams
and Vernon Handley at 2.00 p.m.
Concert ticket holders admission free.

GUILDFORD PHILHARMONIC ORCHESTRA
DIRECTOR OF MUSIC/CONDUCTOR
VERNON HANDLEY

First Violins:

Leader: Hugh Bean
Donald Macdonald
Christopher Bearman
Sheila Beckensall
Judith Edwards
Vito Gambazza
Kathleen Hamburger
Robert Lewcock
Linda McLaren
Peter Newman
Susan Penfold
Martin Pring

Second Violins:

Nicholas Maxted Jones
Harold Nathan
Marie Louise Amberg
Timothy Callaghan
Douglas Fraser
Colin Keyse
Ruth Knell
Ann Macdonald
Ronald Tendler
Harold Walsh

Violas:

Christopher Wellington
William Hallett
Jean Burt
Frederick Campbell
John Harries
Malcolm Williamson
Julius Bannister
Leonard Lock

Cellos:

Geoffrey Thomas
Philip Brothers
John Stilwell
Pauline Sadgrove
Tina Macrae
John Hursey
Janet Reed

Basses:

Michael Lea
Keith Harling
Michael Fagg
Dugald Lees
Adam Precious

Flutes:

Henry Messent
Catharine Hill

Oboes:

Andrew Cauthery
Victoria Wood

Clarinets:

Hale Hambleton
Victor Slaymark

Bassoons:

John Orford
Anna Meadows

Horns:

Peter Clack
Ron Harris
Dennis Scard

Trumpets:

Clifford Haines
David Appleyard
Pat Reid

Timpani:

Roger Blair

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.