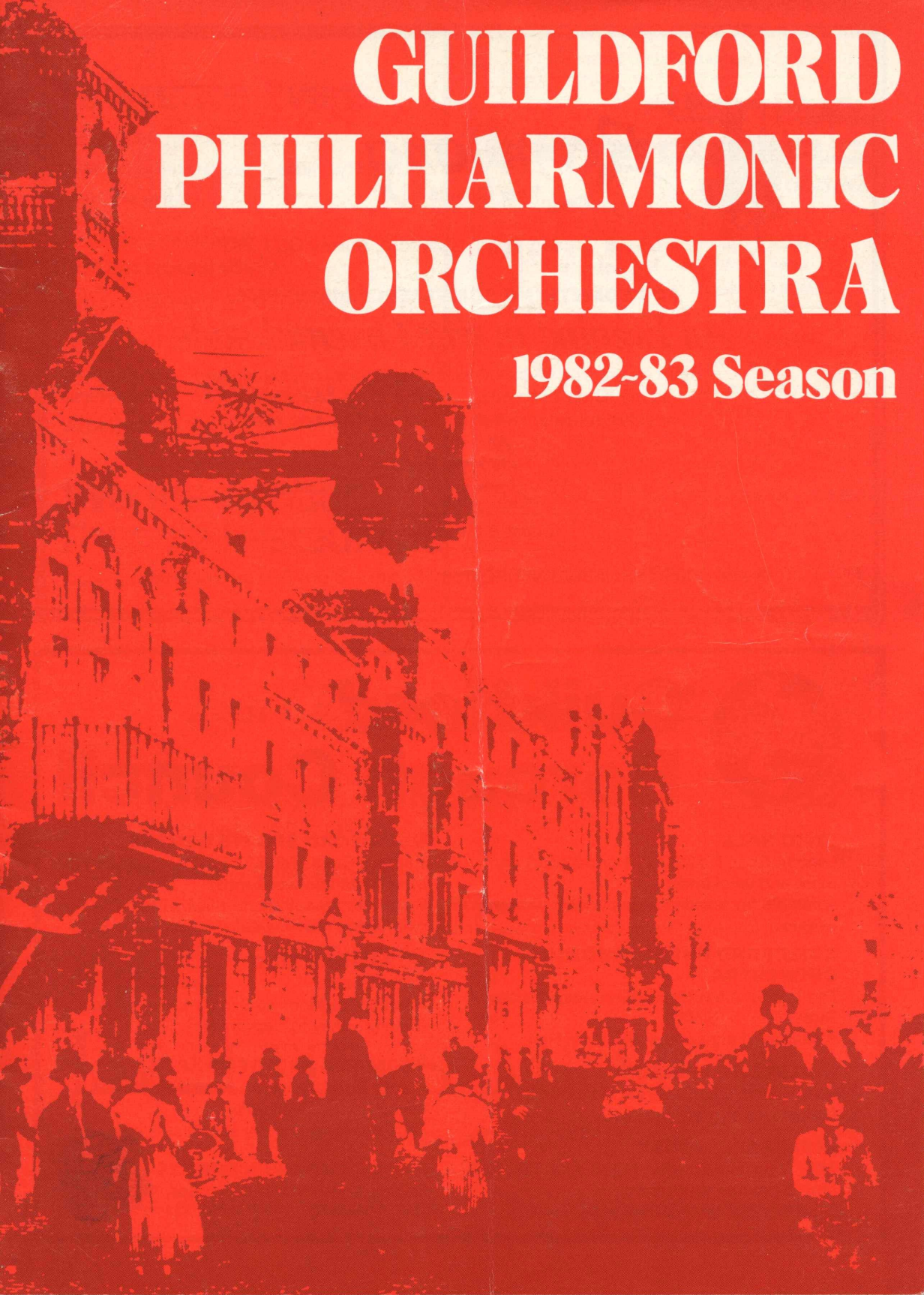


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1982-83 Season





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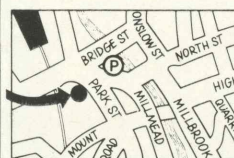
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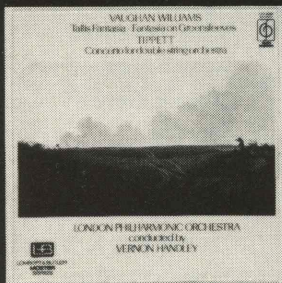
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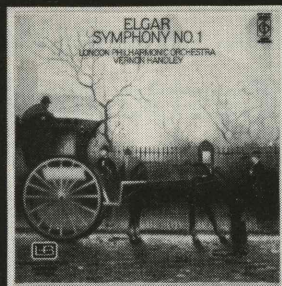
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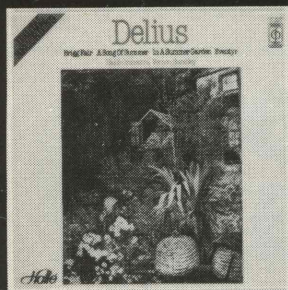


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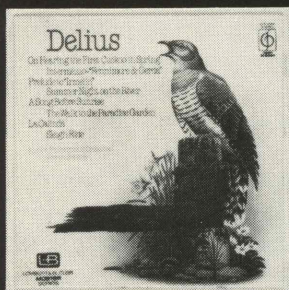
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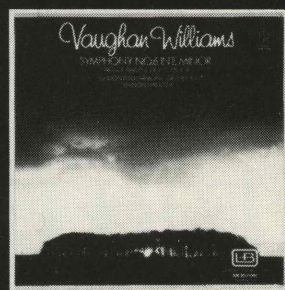


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**SUNDAY 27 MARCH 1983  
at 7.45 p.m.**

# **Guildford Philharmonic Orchestra**

Leader: HUGH BEAN

**MARIA BOVINO**

**Soprano**

**CATHERINE WYN-ROGERS**

**Contralto**

**PETER HALL**

**Tenor**

**HENRY HERFORD**

**Baritone**

**CHRISTOPHER MABLEY**

**Harpichord**

**PHILHARMONIC CHOIR**

**KENNETH LANK**

**Conductor**

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

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**Maria Bovino**

Maria Bovino was born in England but is from an Italian family. After studying music at Sheffield University, she went to the Guildhall School of Music and Drama, completing her studies there this year.

Miss Bovino won the BP Opera Prize in 1980, and was a finalist in the Kathleen Ferrier Competition this year. Her repertoire includes songs in German, Spanish, Italian and Neapolitan, and she has given many recitals, including the young artists' series at Fairfield Hall, Croydon. Her voice is ideally suited for much classical oratorio repertoire, particularly for high soprano voice, and her performances have included Bach's Christmas Oratorio and St. Matthew Passion, Mozart's Exultate Jubilate and Requiem, and Haydn Masses and "The Creation".

**Catherine Wyn-Rogers**

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music from 1976 to 1980, studying with Meriel St. Clair. She won many awards, including the College song recital prize, Dame Clara Butt award and a grant from the Countess of Munster Trust. Her London recital debut was at the Purcell Room in January 1982 for the Park Lane Group's series "Young Artists and 20th century music".

Already working extensively in recital and oratorio throughout the country, she has sung with the Bach Choir several times under their director, Sir David Willcocks, and has made recordings with them and with the London Symphony Orchestra. Last year she appeared with the Bach Choir in Mahler's Symphony No.8 at the Royal Albert Hall and in "Israel in Egypt" in the Royal Festival Hall and on tour in the West country.

This season has included her first recording for television and radio. She gave a live broadcast performance of Howell's "Missa Sabriensis" from the Royal Festival Hall, and recorded "Messiah" on BBC Television in Cardiff, and also Mozart's Requiem for Radio 3. Her success this year at the traditional Malcolm Sargent Cancer Fund "Messiah" at the Royal Albert Hall resulted in an invitation to return there next year.

**Peter Hall**

Formerly a Choral Scholar at King's College, Cambridge, Peter Hall studied law for some years but eventually decided to devote his full time to singing, joining the choir of St. Paul's Cathedral. His engagements have taken him all over this country, to Europe, North America, Australia and New Zealand. The scope of his work ranges from recordings of plainchant, through the "Christmas Vespers" of Monteverdi to the recording of Brian Ferneyhough's mammoth work "Transit" with the London Sinfonietta, and from concert performances of the Passions of J. S. Bach to Stravinsky's "Les Noces" and "Renard" in the original Russian, and Carl Orff's "Carmina Burana". Peter Hall took the part of the Young Guard in the 75th birthday performance of Sir Michael Tippett's opera "King Priam" with a subse-

quent recording, and covered the part of Christ in John Tavener's opera "Therese" at the Royal Opera House, Covent Garden. Future plans include visits to France, Germany, Belgium and Switzerland, and increasingly varied engagements in Great Britain.

### **Henry Herford**

Henry Herford was born in Edinburgh. After graduating in English at Cambridge, he studied singing at the Royal Northern College of Music in Manchester, where he was awarded the Curtis Gold Medal. He then spent two years at Glyndebourne, singing principal roles on tour, including the Forester in "The Cunning Little Vixen". Since then he has sung roles with a number of companies in this country (including the Count in Opera 80's "The Marriage of Figaro") and Dr. Falke in Scottish Opera's "Die Fledermaus", as well as in Italy, France, Monte Carlo and Spain.

In 1980 he won the Benson and Hedges Gold Award at Snape. He has broadcast recitals on BBC and Dutch Radio (following prizes won at 's-Hertogenbosch in 1979), performed French song cycles with the Nash Ensemble, and appeared as soloist with the London Philharmonic Orchestra and the Royal Liverpool Philharmonic Orchestra, and with the English Chamber Orchestra in a series of Bach concerts for their first season at the Barbican Centre. In September 1982 he won The International Music Competition in New York and gave a recital and orchestral concert, followed by a recording contract.

Engagements this year include concerts with the London Choral Society and the City of Birmingham Symphony Orchestra in the Festival Hall, and operas with the Handel Opera Society and the English Bach Festival in London and Athens.

### **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, and last year conducted Haydn's Nelson Mass in the Civic Hall.

### **Philharmonic Choir**

The Philharmonic Choir is trained by the Musical Director and assistant conductor Kenneth Lank with

accompanists Christopher Mabley 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 Philharmonic Orchestra.

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### **Messiah** **Handel 1685-1759**

When Handel set himself in the autumn of 1741, at the age of fifty-six, to compose "Messiah" he was under a cloud of misfortune and bitter disappointment which must have overwhelmed any but the stoutest spirit. He was in anything but good health; his eyesight was beginning to fail him and he was almost penniless. He shut himself in his house (he was living in Brook Street) and, seeing no one, hardly stopping even to touch the food which his faithful man brought to his room, he worked on the composition of "Messiah" with such enthusiasm that the oratorio was completed in little more than three weeks. But he had no prospect of an immediate performance, and it was therefore laid aside for the time being. In November of the same year the Lord Lieutenant of Ireland, the Duke of Devonshire, and the presidents of three big charitable societies invited him to Dublin to organise concerts of his own music on behalf of the charities they had at heart. One was the provision of food for prisoners. It was at one of these concerts that "Messiah" had its first performance in April, 1742. The singers also went over from this country, Mrs. Cibber, the actress, being the contralto. The oratorio had a magnificent success, and it was repeated in the following June.

When the work was first given in London in the early part of 1743, at Covent Garden Theatre, it was practically a failure. Only when it was performed in the Foundling Hospital, in 1750, did it win its way to the hearts of Londoners, and since then it is safe to say it has been the most popular of all oratorios in every part of the country.

Handel evidently thought highly of the Foundling Hospital, for during his lifetime he made for this charity more than £7,000. In the codicil to his will he said, "I give a fair Copy of the Score and all the Parts of my Oratorio called the Messiah to the Foundling Hospital".

Many years ago that refreshingly outspoken critic, John F. Runciman, the baiter and bugbear of all sombre and egotistical academicians, pointed out that "Messiah" had become a Christmas institution, like roast turkey, plum-puddings, mince pies and "other indigestible foods". He suggested that Handel would rather have seen his oratorio forgotten than regarded as "merely an aid to evangelical religion or an after-dinner digestive on Christmas Day". Handel's "Messiah" is a great musical entertainment and experience and not a very gloomy and dull musical rite, as it used to be treated. It is full of great music that interprets the dramatic text with astonishing fidelity. Handel was the supreme master in using simple means to secure mighty effects, and nowhere does he show the stature of his genius in this direction more than in "Messiah".

### Part the First

OVERTURE

RECIT. (Tenor)

Comfort Ye

AIR (Tenor)

Every Valley shall be exalted

CHORUS

And the glory of the Lord

RECIT. (Bass)

Thus saith the Lord of Hosts

AIR (Bass)

But who may abide

RECIT. (Alto)

Behold; A Virgin shall conceive

AIR (Alto) and Chorus

O thou that tellest

RECIT. (Bass)

For, behold, darkness shall cover

AIR (Bass)

The people that walked in darkness

CHORUS

For unto us a Child is born

PASTORAL SYMPHONY

RECIT. (Soprano)

There were shepherds

RECIT. (Soprano)

And lo! the Angel of the Lord

RECIT. (Soprano)

And the Angel said unto them

RECIT. (Soprano)

And suddenly there was

CHORUS

Glory to God

AIR (Soprano)

Rejoice greatly

RECIT. (Alto)

Then shall the eyes of the blind

AIR (Alto)

He shall feed His flock

AIR (Soprano)

Come unto Him

CHORUS

His Yoke is Easy

### Part the Second

CHORUS

Behold the Lamb of God

AIR (Alto)

He was despised

CHORUS

Surely He hath borne our griefs

RECIT. (Tenor)

All they that see Him

CHORUS

He trusted in God

RECIT. (Tenor)

Thy rebuke hath broken His heart

AIR (Tenor)

Behold, and see if there be any sorrow

RECIT. (Tenor)

He was cut off

AIR (Tenor)

But Thou didst not leave.

CHORUS

Lift up your heads

AIR (Soprano)

How beautiful are the feet

CHORUS

Their sound is gone out into all lands

AIR (Bass)

Why do the nations

RECIT. (Tenor)

He that dwelleth in Heaven

AIR (Tenor)

Thou shalt break them with a rod of iron

CHORUS

Hallelujah

### Part the Third

AIR (Soprano)

I know that my Redeemer liveth

QUARTET

Since by man came death

CHORUS

By man came also the resurrection

QUARTET

For as in Adam all die

CHORUS

Even so in Christ

RECIT. (Bass)

Behold, I tell you a mystery

AIR (Bass)

The trumpet shall sound

CHORUS

Worthy is the Lamb

CHORUS

Amen

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### INTERVAL

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Tickets for concerts on 24 April and 7 May will be on sale from The Box Office during the interval.

Guildford Philharmonic Orchestra key rings are on sale in the foyer this evening price 75p.

# GUILDFORD PHILHARMONIC ORCHESTRA

Director of Music/Conductor: Vernon Handley

## First Violins:

Hugh Bean  
Peter Poole  
Hywel Davies  
Andrew Laing  
Linda McLaren  
Susan Penfold  
Alec Suttie  
Howard Walsh

## Second Violins:

Nicholas Maxted Jones  
Rosemary Roberts  
Ruth Dawson  
Marilyn Downs  
Ruth Knell  
Adrienne Sturdy

## Violas:

Roger Chase  
Kathryn Burgess  
Frederick Campbell  
Julius Bannister  
Celi Azulek

## Cellos:

Robert Truman  
John Stilwell  
Christina Macrae  
John Todd

## Basses:

Richard Lewis  
Stephen Williams

## Oboes:

George Caird  
Melinda Maxwell

## Bassoon:

Anna Meadows

## Trumpets:

Clifford Haines  
Michael Hinton

## Timpani:

Roger Blair

## Harpichord:

Christopher Mabley

## Concerts Manager:

Kathleen Atkins

## Concerts Assistant:

David Groves

## Guildford Philharmonic Society ANNUAL GENERAL MEETING

23 April at 7 o'clock  
ROYAL GRAMMAR SCHOOL (Old building)  
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Tickets £1.50 (members), £2.00 (guests)  
available from R. A. Forrow, Flat 3,  
6 Mareschal Road, Guildford (S75274) or from the  
Society's stand in the foyer at tonight's concert.

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Sunday 24 April 1983 at 3 p.m.  
Civic Hall

## The Crossley Clitheroe Concert

Overture 'Ruy Blas' Mendelssohn  
Violin Concerto in A Major K219  
Mozart

Symphony No.6 in B Minor Tchaikovsky

Emmy Verhey Violin  
Vernon Handley Conductor

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Saturday 7 May 1983 at 7.45 p.m.

## Tess Adrian Williams

(Commissioned by the Guildford Philharmonic Orchestra  
with funds from South East Arts Association)

Piano Concerto No.3 Bartok

Mass of the Dawn Anthony Scott

## Philharmonic Choir

Yukie Nagai-Irizuki, Pianoforte  
Vernon Handley, Conductor

Rehearsal Seminar at 2 p.m. with Vernon Handley  
Admission free to concert ticket holders

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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.

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SATURDAY 26th MARCH 1983: FARNHAM, MALTINGS MUSIC FESTIVAL 7.30 p.m.

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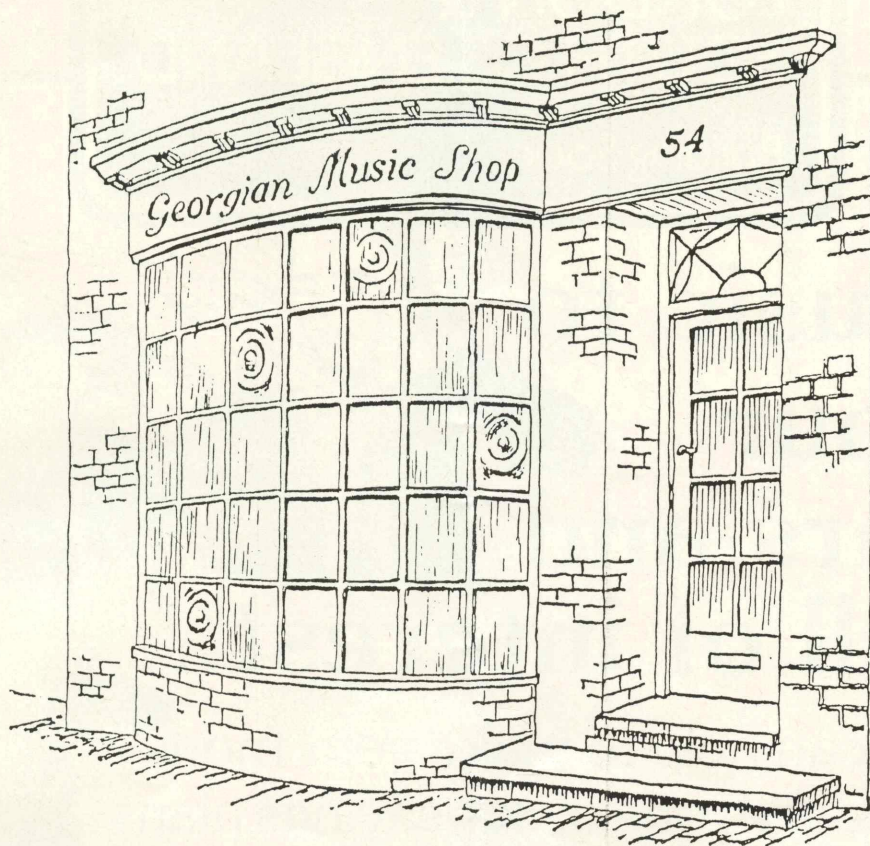
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