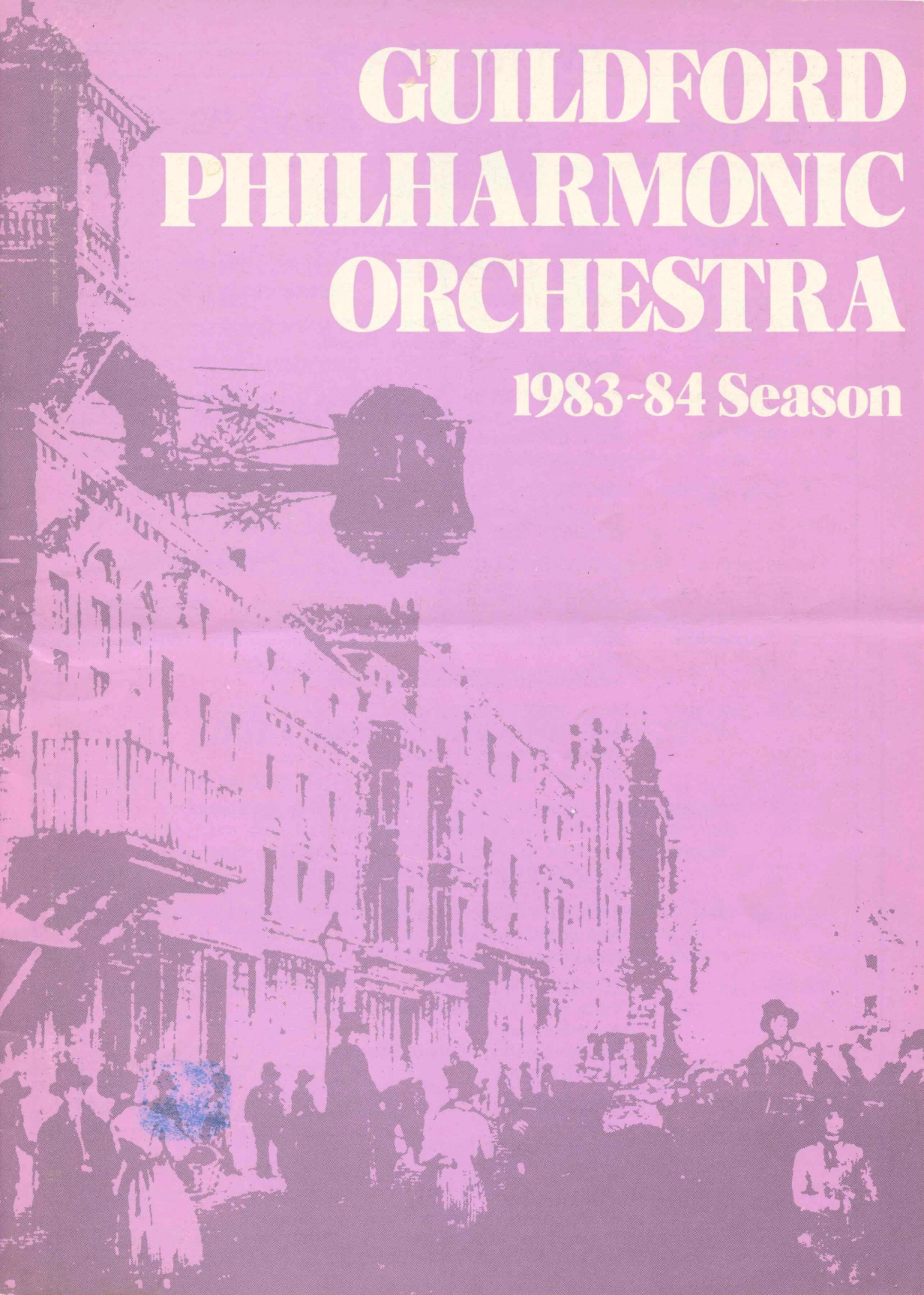
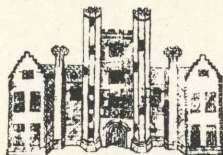


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1983-84 Season



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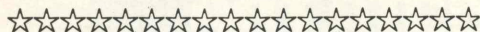
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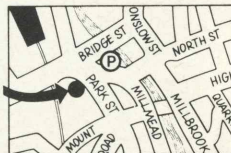
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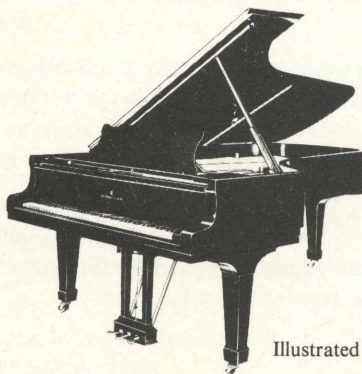


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GUILDFORD CATHEDRAL

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SATURDAY 11 FEBRUARY 1984
at 7.45 p.m.

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN and JOHN LUDLOW

PHILHARMONIC CHOIR

JULIE KENNARD

Soprano

JEAN RIGBY

Alto

ROWLAND SIDWELL

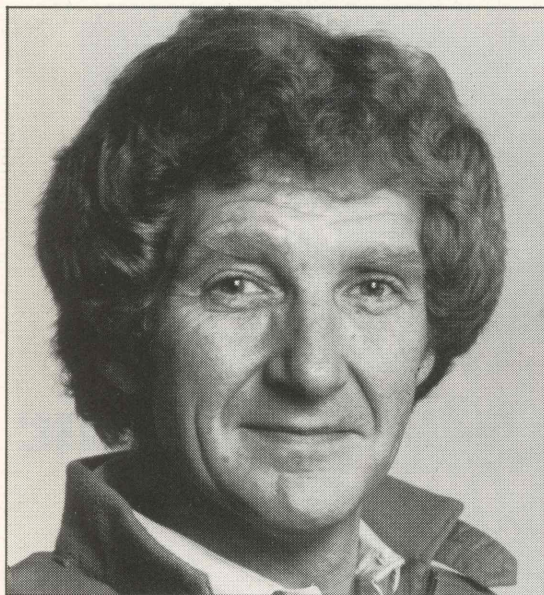
Tenor

MICHAEL GEORGE

Bass

BRIAN WRIGHT

Conductor



Brian Wright

Brian Wright is now acknowledged as one of Britain's leading young conductors. He was a Gulbenkian scholar, studied in London and Munich and with Jascha Horenstein. In 1975, following successes in conducting competitions in London and Milan, he was appointed as Assistant to André Previn and the London Symphony Orchestra for one year.

From 1976–1984, he was conductor of the BBC Symphony Chorus, an appointment which led to extensive broadcasting with all the BBC orchestras. He toured Switzerland and Belgium with the BBC Symphony Orchestra and in May 1981 conducted the final Royal Festival Hall concert of their 50th Anniversary season.

Brian Wright is a regular guest conductor with many of Britain's major orchestras. London engagements in 1983 have included appearances with the London Philharmonic, the Royal Philharmonic, the Philharmonia and the BBC Symphony Orchestras. He is currently Music Director of Goldsmiths Choral Union whom he directed through a triumphant Anniversary year in 1982, and Artistic Director of Musicians of London whom he recently conducted in a cycle of the last four Mozart Symphonies in the Barbican Centre.

Overseas engagements have taken him to Germany, Italy, Portugal, Switzerland and Belgium and in February 1984 he makes his debut in the USA, in Pittsburgh. He has received critical acclaim for his many performances, particularly of large scale works, in a repertoire which stretches from Bach to Penderecki and he is noted for his interpretations and control of large musical structures and forces. He conducted Berlioz's *Grande Messe des Morts* at the 1982 Promenade Concerts and in recent seasons has given first British performances of two major works of Liszt. British premieres have included works by Penderecki and Lutoslawski.



Julie Kennard

Julie Kennard, the Welsh soprano, was born in Newport, South Wales, and gained a BA in music at Southampton University. She then studied singing under Ruth Packer and Gerald English at the Royal College of Music.

She has travelled abroad extensively and her singing engagements have taken her to Spain, Switzerland, Belgium, France, Germany, Holland and Ireland.

Recordings include a modern work by Dallapiccola, two with Denis Stevens and the Academia Monteverdiana and in 1980 she recorded the Nelson Mass with St Paul's Cathedral Choir which was televised for European network. Soon after leaving college, Miss Kennard appeared in a televised version of Beethoven's 9th Symphony with Janos Furst. She has broadcast frequently on BBC Radio 3 and several broadcasts on Spanish, Belgian, French and Dutch Radio.

Specialising in oratorio, Miss Kennard has appeared frequently in the concert halls on the South bank, the Royal Albert Hall and St John's Smith Square, and at many festivals including Flanders, Tilford, Haslemere, Swansea, Bury St Edmunds and the Yehudi Menuhin Festival in Gstaad. At the Three Choirs Festival she has performed two commissioned works, the Herefordshire Canticles by John Joubert in 1979 and Lux Aeterna by William Matthias in 1982 with the Royal Philharmonic Orchestra.

Last year Julie Kennard appeared in Spain with the Academy of St Martin-in-the-Fields conducted by Laszlo Heltay. Other conductors with whom she has worked are Sir Charles Groves, Richard Hickox and Elgar Howarth.



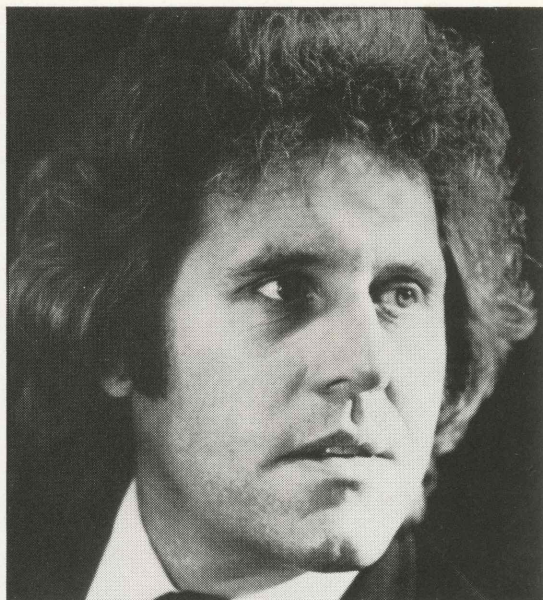
Jean Rigby

Jean Rigby, mezzo-soprano, was born in Lancashire and began her musical studies at the Birmingham School of Music, studying piano and viola. Whilst there, in 1976 she began singing with Janet Edmunds and the following year entered the Royal Academy of Music to study with Patricia Clark. She was awarded many scholarships and prizes including a bursary of the Friends of Covent Garden, a Countess of Munster Scholarship, a Worshipful Company of Musicians's medal and the Principal's Prize. In July 1981 she won the Royal Over-Seas League Competition, and in September the Young Artists' Competition sponsored by English National Opera.

In September and October 1981 Jean Rigby was a member of Glyndebourne Touring Opera and then joined the National Opera Studio. On leaving the Opera Studio she joined the English National Opera as principal mezzo-soprano and her roles in her first season included Maddalena in *Rigoletto*, Pauline in *The Queen of Spades*, Marina in *Boris Godunov* and Blanche in *The Gambler*. She also made her Covent Garden debut as Tebaldo in *Don Carlos*.

Jean Rigby also has a busy concert career and has appeared regularly on the South Bank including a Purcell Room recital, at the Barbican, Wigmore Hall, at the Camden Festival and many other engagements throughout the country.

This year Jean Rigby sang the title role in the English National Opera's new production of *The Rape of Lucretia* for which she received outstanding reviews from the national press.



Rowland Sidwell

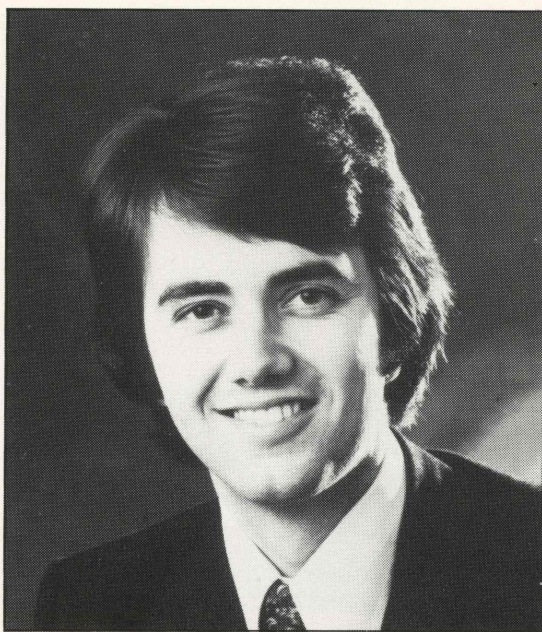
Rowland Sidwell represents an unusual phenomenon because it was not until his late thirties, after he had sung at both Guildford Cathedral and St Paul's, and taken part in much oratorio as an amateur, that he started training for a professional singing career.

Within a very short time he has established himself as one of the most exciting newcomers and finds himself on the brink of a major career.

He was appointed principal tenor with the English National Opera last season where his first major role was Dimitri in *Boris Godunov* and this season his roles have already included Pinkerton in *Madam Butterfly* and later Tamino in *Magic Flute*. For Glyndebourne he sang Florestan in their revival of *Fidelio* in the autumn for the touring company.

His plans at the ENO next season include performances of *Fidelio* and *Otello*.

Concert engagements this season include appearances with the Halle and Scottish National Orchestra and future plans include concerts with the BBC Symphony Orchestra and BBC Philharmonic.



Michael George

Michael George, baritone, began his musical studies training as a chorister at King's College Cambridge. He later won an exhibition to the Royal College of Music. After leaving college he pursued a career mainly in oratorio but was asked to sing a leading role in an opera by Kaiser which was sponsored by the West German government. His next opera engagement was with the English Bach Festival in performances of *Castor et Pollux* which took him to Paris and Monte Carlo Opera houses as well as to Covent Garden.

Michael George has worked extensively in Europe and has recorded Monteverdi's *Vespers* with the Montserrat Boys Choir in Spain and also in 1981 recorded Handel's *Dettingen Te Deum* in Paris. His work abroad has taken him to Japan, Russia, Hungary and Poland as well as South America and Korea. He made a record of *Stainers Crucifixion* with Peterborough Cathedral Choir and has sung with many British Choral Societies and festivals, including Tilford, Aldeburgh, Swansea and Bath. Mr George frequently broadcasts for BBC and many foreign radio stations.

Michael George has just appeared in the world premiere of *The Tower of Babel*. This year he will make two appearances at the Proms, the Three Choirs Festival and a concert at the Barbican for the BBC, with whom he broadcasts frequently. He will also be working extensively in Europe as well as performing many concerts with British Choral Societies and Festivals.

Philharmonic Choir

Vernon Handley, who as Guildford Borough Council's Director of Music, was responsible for the training of the Philharmonic Choir, resigned his position in September last year. Kenneth Lank, who was Vernon Handley's assistant for many years, now takes over the role as Chorus Master of the Philharmonic Choir for the current season. The Choir's accompanist is Christopher Mabley.

The Choir made its first recording of *Intimations of Immortality* by Gerald Finzi in 1973 with the Guildford Philharmonic Orchestra and in 1976 recorded Hadley's *The Trees so High* with the Philharmonia Orchestra. It performs regularly with the Guildford Philharmonic Orchestra in its series of concerts in Guildford Civic Hall.

The next appearance of the Philharmonic Choir will be on 5 May when Delius' *Sea Drift* will be conducted by Vernon Handley in the Civic Hall.

The Philharmonic Choir has a few vacancies for singers with a reasonable standard of sight reading and welcomes attendance in the Methodist Hall, Guildford, on Monday 13 February when the Choir will commence rehearsals for Delius' *Sea Drift*. (Enquiries – telephone Guildford 573800.)

The Philharmonic Choir is delighted to be singing this evening's performance of Verdi's *Requiem* in association with a section of Goldsmiths Choral Union of which Brian Wright is Musical Director.

Requiem Verdi 1813–1901

In 1871 Verdi had remarked, "There are so many Masses for the dead that it is pointless to add any more." However, several years before he had already written the *Libera Me* as part of a strange scheme suggested by the composer himself that all the leading composers of Italy should combine to write a Requiem after the death of Rossini in 1868. The death of the poet, Manzoni, in 1873 finally produced the stimulus needed to get Verdi to develop the *Libera Me* into the Requiem and the *Dies Irae*, and then to complete the Requiem Mass.

It is one of Verdi's few ecclesiastical compositions, and was a breath of fresh air in sacred music when it was first performed in 1874, and remains interesting today for the same reasons. Verdi combines in it many styles: unaccompanied choral singing, stylised chant, opera aria, church and theatre music. With so many styles in the work, it has suffered badly from being "overdone", despite Verdi's many letters to musician friends that they should simply obey his markings. He waxed bitter on many occasions about conductors who indulged in unmarked rubato and senseless changing of tempi. The full-blooded work has survived these maulings, but is rarely allowed to show off its lighter textures without undue sentiment. The composer conducted the first performance.

No. 1. Requiem

Soprano, Mezzo-Soprano, Tenor, Bass and Chorus

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

Te decet hymnus, Deus, in Sion, et
tibi redetur votum in Jerusalem:
exaudi orationem meam, ad te omnis
caro veniet.

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

Kyrie eleison, Christe eleison.

No. 2 DIES IRAE

Solo Quartet and Chorus

Dies irae. Chorus

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum. Bass and Chorus

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus. Mezzo Soprano and Chorus

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

Quid sum miser. Soprano, Mezzo-Soprano and Tenor

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus!

Rex tremendae. Solo Quartet and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Recordare. Soprano and Mezzo-Soprano

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco. Tenor

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Confutatis. Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere suram mei finis.
Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

Lacrymosa. Solo Quartet and Chorus

Lacrymosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
Dona eis requiem!
Amen.

INTERVAL

No. 3 OFFERTORIO

Solo Quartet

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni et de
profundo lacu.
Libera eas de ore leonis, ne absorbeat
eas tartarus, ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti et
semini ejus.
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.
Libera animas omnium fidelium
defunctorum de poenis inferni et de
profundo lacu, de morte transire ad
vitam.

No. 4. SANCTUS

Chorus

Sanctus Dominus Deus Sabaoth.
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis!
 Benedictus, qui venit in nomine
 Domini.
 Pleni sunt coeli et terra gloria tua.
 Hosanna in excelsis!

No. 5. AGNUS DEI

Soprano, Mezzo-Soprano and Chorus

Agnus Dei, qui tollis peccata mundi,
 dona eis requiem.
 Agnus Dei, qui tollis peccata mundi,
 dona eis requiem sempiternam.

No. 6. LUX AETERNA

Mezzo-Soprano, Tenor and Bass

Lux aeterna luceat eis, Domine, cum
 sanctis tuis in aeternum, quia pius es.
 Requiem aeternam dona eis, Domine,
 et lux perpetua luceat eis.

No. 7. LIBERA ME

Soprano and Chorus

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
 discusso venerit atque ventura ira.

Dies irae, dies illa, dies calamitatis et
 miseriae, dies magna et amara valde.

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

Libera me, Domine, de morte aeterna,
 in die illa tremenda; quando coeli
 movendi sunt et terra.

Dum veneris judicare saeculum per
 ignem.

Libera me, Domine, de morte aeterna,
 in die illa tremenda. Libera me,
 Domine.

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Bizet

Horn Concerto No. 1

Richard Strauss

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Sheila Beckensall
Hywel Davies
Judith Edwards
Peter Jenkins
Linda McLaren
Barbara Moore
Peter Newman
Susan Penfold
Derek Powell
Alec Suttie

Second Violins:

Nicholas Maxted Jones
Harold Nathan
Marie Louise Amberg
Timothy Callaghan
Ruth Dawson
Marilyn Downs
Peter Fields
Daryl Griffiths
Hywel Jones
Ruth Knell
Adrienne Sturdy
Howard Walsh

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Jeremy White
Jonathan Welch
Jean Burt
Frederick Campbell
John Harries
Malcolm Williamson
Celi Azulek
Leonard Lock

Cellos:

Eldon Fox
John Stilwell
Christina Macrae
John Hursey
John Todd
John Kirby
Frances Goodwin

Basses:

Michael Lea
Colin Paris
Michael Fagg
Jeremy Gordon
Hubert Downs
Ian Eyres

Flutes:

Katherine Hill
Alexa Turpin

Piccolo:

Simon Hunt

Oboes:

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Anna Meadows
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Contra Bassoon:

Frances Eustace

Horns:

Peter Clack
Dennis Scard
David Clack
George Woodcock

Trumpets:

Clifford Haines
Michael Hinton
Patricia Reid
Susan Bishop

Off Stage Trumpets:

Colin Moore
Edgar Riches
Peter Goy
Dennis Egan

Trombones:

Alfred Flaszynski
Ian White

Bass Trombone:

Martin Nicholls

Tuba:

Stephen Wick

Percussion:

Charles Fullbrook

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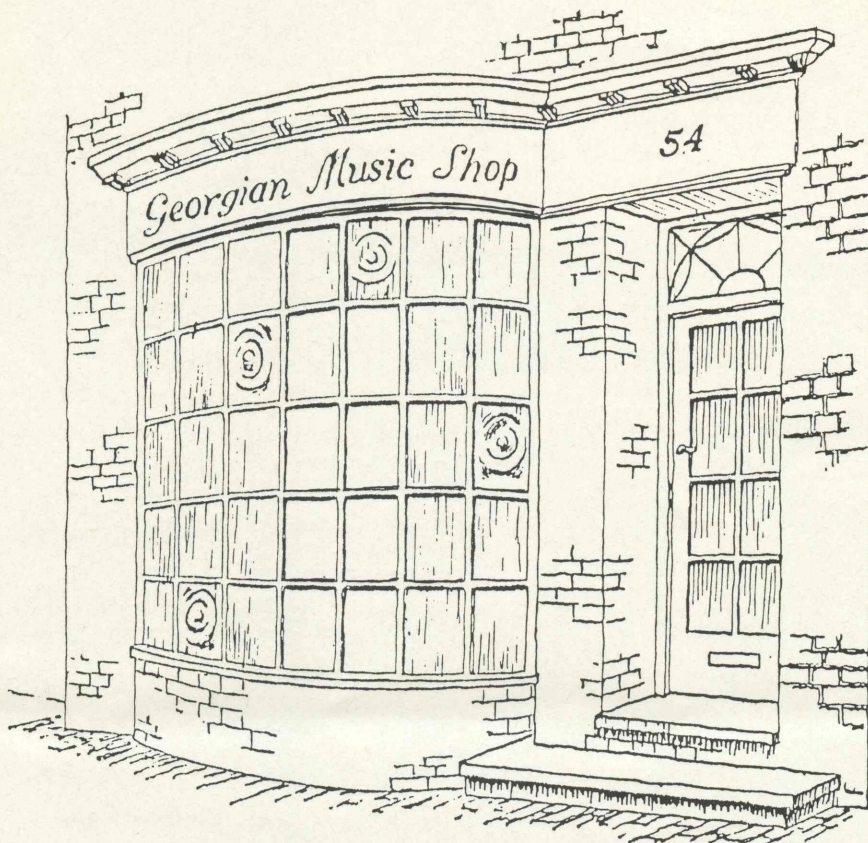
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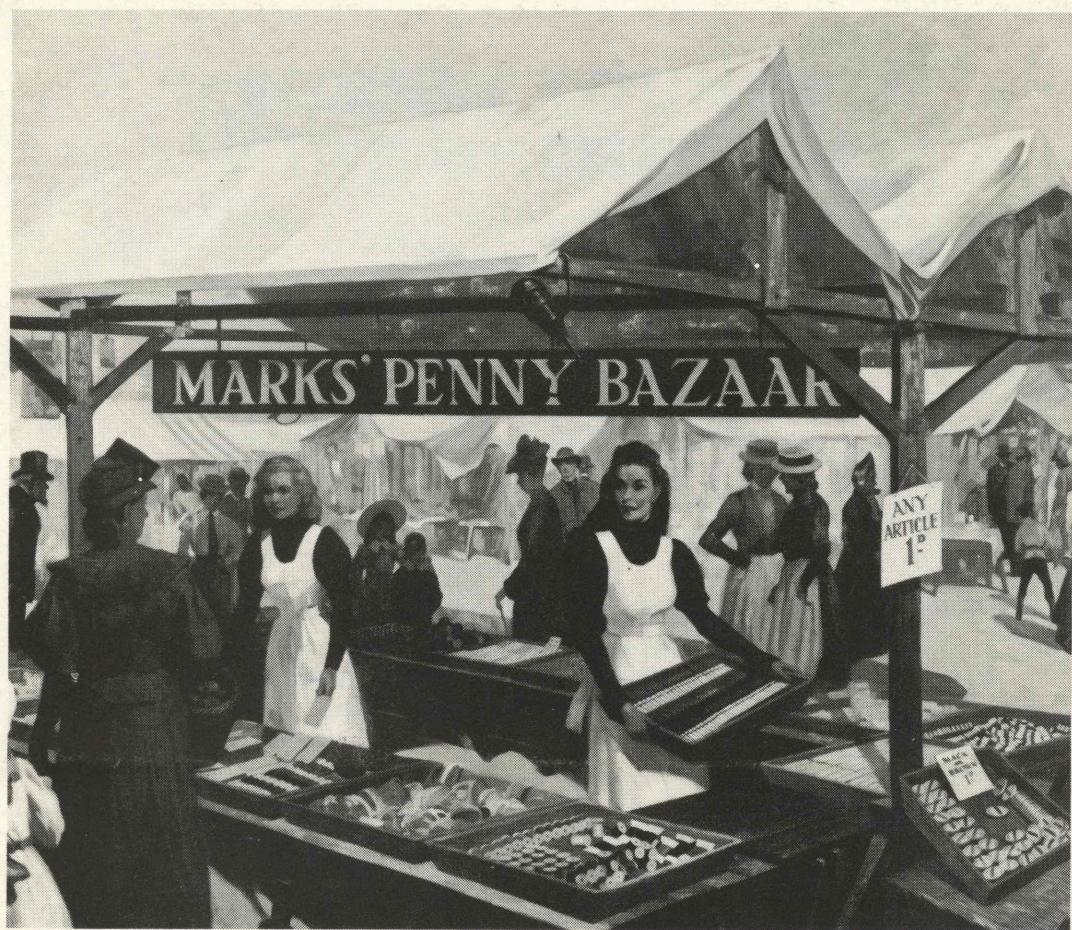
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