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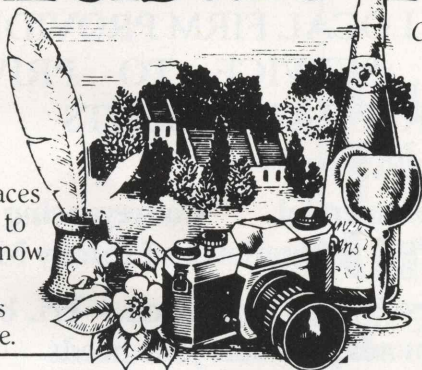
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CONCERTS 1985/86**

GUILDFORD CATHEDRAL

SATURDAY 3 MAY 1986

at 7.45 p.m.

(By kind permission of the Dean and Chapter)

Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN JOHN LUDLOW

SIR CHARLES GROVES

Conductor

JO ANN PICKENS

Soprano

LINDA STRACHAN

Alto

IAN CALEY

Tenor

MATTHEW BEST

Bass

PHILHARMONIC CHOIR

GOLDSMITHS CHORAL UNION



Sir Charles Groves

Charles Groves was born in London and spent his boyhood as a chorister at St Paul's Cathedral. His exceptional musicianship was early recognised as a pianist, organist and conductor, and while still a student at the Royal College of Music he accompanied Toscanini's choral rehearsals for the BBC.

On leaving the Royal College of Music he joined the BBC Opera Unit and when 29 was appointed conductor of the BBC Northern Symphony Orchestra. In 1951 he left Manchester to become Music Director of the Bournemouth Symphony Orchestra and after ten years he became Music Director of Welsh National Opera, with whom he had been associated for many years.

IN 1963 he moved to the Royal Liverpool Philharmonic Orchestra where he spent fourteen productive years including the first complete cycle of Mahler's symphonies by a British conductor, and conducting much contemporary music as well as encouraging many young conductors and artists. He made numerous records for EMI with the Orchestra, and took them on regular foreign tours.

In 1977 he became Music Director of English National Opera, a post he relinquished in 1980 to devote more time to freelance opera and orchestral concerts both here and abroad.

Since 1967 he has had an affectionate relationship with the Royal Philharmonic Orchestra as their Associate Conductor and early in the 1983/84 season conducted a complete cycle of the Beethoven symphonies with them in London.

Sir Charles enjoys a regular association with the Los Angeles Philharmonic Orchestra, and other forthcoming overseas engagements include concerts in West and East Germany, Holland, Israel, Hungary, Japan and Hong Kong.

In 1985 Sir Charles celebrated his 70th birthday and during the weeks surrounding this anniversary he appeared in London with the Royal Philharmonic Orchestra, the London Symphony Orchestra, the Philharmonia, the BBC Symphony Orchestra and for the Royal Philharmonic Society.

Sir Charles Groves conducted the Guildford Philharmonic Orchestra in Guildford last month and we are delighted that he is continuing his association with the orchestra.



Jo Ann Pickens

Jo Ann Pickens started her singing career in Chicago where she was associated with the Chicago Lyric Opera, presenting roles such as Mimi in "La Bohème" and Annina in "La Traviata". She also participated in the Santa Fe Opera Program. Her operatic repertoire includes The Countess, Donna Elvira, Fiordiligi, Madame Lidoine, the Leonoras in "Forza" and "Trovatore", and various roles in "Porgy and Bess".

Since winning the Concours International de Chant de Paris, the Benson & Hedges Gold Award for Concert Singers and the Metropolitan Opera Regional Auditions in New York, she has become recognised as a world-class artist in both her native USA and particularly in Europe. Important concerts in the USA include a performance of "Elijah" at the Carnegie Hall; Britten's "War Requiem" also in New York; a recital at the Merkin Concert Hall and an appearance with the Chicago Symphony Orchestra under the direction of Sir Georg Solti. In France she gave a highly praised series of Verdi "Requiem" performances with Michel Plasson after winning the Concours International, and is now much in demand as a recitalist.

She made her German debut in 1984 with concert performances of "Porgy and Bess" and the Verdi "Requiem".

In Britain she has appeared at the Benson & Hedges Festival, replacing Teresa Berganza in Rossini's "Petite Messe Solonelle"; the Aldeburgh Festival in Britten's "War Requiem" conducted by Simon Rattle; Britten's "War Requiem" again, with Richard Hickox and the Bournemouth Symphony Orchestra at the Portsmouth

Festival; London's Barbican Centre in a Beethoven programme and the Royal Festival Hall, Verdi "Requiem", this latter performance with the Guildford Philharmonic Orchestra, Philharmonic Choir and Goldsmiths Choral Union.

In 1985 alone she appeared with the City of Birmingham Symphony Orchestra in Berlioz' "Nuits d'Été" under the direction of Okko Kamu – the concert was such a success that she was immediately re-invited to take part in a Grand Opera Gala; at the Festival Hall; in Leicester for a performance of "Elijah"; in Guildford, a Verdi "Requiem"; Malvern Festival, "A Child of Our Time"; return visits to the Aldeburgh Festival; St John's Smith Square; another recital recording for the BBC; and a return visit to the Bournemouth Symphony Orchestra for performances of the Verdi "Requiem" and "A Child of Our Time".

Further engagements this season for Jo Ann Pickens include "War Requiem" in Bournemouth; Verdi "Requiem" performances at the Royal Albert Hall (the Malcolm Sargent Birthday Concert) and Fairfield Hall. Engagements abroad include a series of Beethoven Ninth Symphony concerts with Kurt Sanderling and the Los Angeles Philharmonic Orchestra; a series of Mozart Requiems in France, and appearances at the Arène at Nimes in Verdi's "Il Corsaro". In this country, most exciting is the forthcoming complete performance of Berlioz' "The Trojans" at the Portsmouth Festival, in which she will take the role of Cassandra.



Linda Strachan

Linda Strachan was born in Dundee and studied with Marjorie Blakeston at the Royal Scottish Academy of Music and Drama. In 1980 a Countess of Munster Award enabled her to take a post-graduate course at the Guildhall School of Music and Drama and the following year she undertook the opera course there.

It was at the Guildhall that Linda Strachan began her work with Margaret Lensky with whom she still studies. She was a finalist in the 1981 Kathleen Ferrier Memorial Scholarship and in 1982 a Peter Stuyvesant Scholarship enabled her to further her studies at the National Opera Studio.

Linda Strachan has given many concerts throughout Scotland, including Prokofiev's "Alexander Nevsky" with the Scottish National Orchestra and Chorus in the City Hall, Glasgow. She returned to the Scottish National Orchestra in April 1984 for performances of Mahler's "Lieder eines Fahrenden Gesellen" conducted by Sir Charles Groves.

Linda Strachan has appeared in the Queen Elizabeth Hall with the Chelsea Opera Group and other recent engagements have included a broadcast recital in Jerusalem and concerts for both the 1982 and 1983 Dartington Summer Schools. Her interpretation of the role of Lucretia in Britten's "The Rape of Lucretia" has been broadcast on BBC Radio London.

Linda Strachan won first prize in the 1983 Grimsby International Competition for Singers.

Engagements in 1984/85 included a series of London concerts with the Orchestra of St John's Smith Square and concerts with the Scottish National Orchestra, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra.

Amongst the forthcoming engagements in 1986, she has been invited to take part in Benjamin Britten's "Spring Symphony" at the Aldeburgh Festival.

Ian Caley

Since making his debut at the Glyndebourne Festival of 1972, in Monteverdi's "Il Ritorno d'Ulisse in Patria", Ian Caley has become one of Britain's most versatile and wide-ranging tenors.



Born in Preston, he studied at the Royal Manchester College of Music, entering as a pianist and turning subsequently to singing.

Ian Caley's work covers opera and operetta, concerts, recitals and recordings and his repertoire covers music ranging from the pre-classical to the contemporary.

Ian Caley sings as a guest with a number of opera companies. In Britain, he made his Royal Opera House debut in 1978 in Verdi's Otello and sings regularly with the English National Opera, Opera North and Scottish Opera. Abroad he has been acclaimed for his performances in the title roles of Tom Rakewell in Paris, Benedict in Beatrice et Benedict at the Festival Berlioz in Lyon, Idomeneo in Palermo and Albert Herring in Geneva. He has also performed in many other major houses including La Fenice, Venice, and the operas of Rome, Lyon and Marseilles.

His concert work has taken him to most European countries, to Israel and Japan, and to Eastern Europe, and has led to his working with many distinguished conductors, including Barenboim, Boulez, Giulini, Groves, Ozawa and Rattle. Ian Caley sings regularly with the London and provincial orchestras and has taken part in important recitals series in the Paris Opera and the Theatre de la Monnaie in Brussels.

As well as regular television and radio broadcasts, both in Britain and abroad, Ian Caley has made several recordings, the most important being Hippolyte et Arcie (Rameau) conducted by Jean-Claude Malgoire and The Seven Deadly Sins (Weill) conducted by Simon Rattle.

Current and future engagements include major productions in Bordeaux and Luzern and this month he will make his German operatic debut by singing the leading tenor role in the world premiere of Hanz Zenders opera "Stephen Climax" at the Frankfurt Opera.

Matthew Best

Matthew Best was born in 1957 and educated as a choral scholar at King's College Cambridge and at the National Opera Studio where he worked with Elisabeth Schwarzkopf and Tito Gobbi among others. Between 1977 and 1980 he was a pupil of the late Otkar Kraus and at present studies with Robert Lloyd.

While at University Matthew Best made his opera debut as Seneca in the Coronation of Poppea which brought him immediate recognition in the national press. After appearing in the 1980 Aldeburgh Festival production of A Midsummer Night's Dream, he joined the Royal Opera as a Principal Bass in September of that year and has since appeared in many productions under such conductors as Muti, Davis, Mackerras, Mehta, Haitink and Svetlanov. In 1982 he made his debut with the WNO as Count Ribbing in Un Ballo in Maschera and returned there in spring 1984 to sing Colline in La Boheme. In 1983 he made his debut



with Glyndebourne Touring Opera as Don Fernando in *Fidelio* and the King in *Love of Three Oranges*. In addition he has been bass soloist in several performances of *Les Noces* with the Royal Ballet and has recorded for EMI, Decca and Phonogram working with Ashkenazy and Neville Marriner.

This season Matthew Best has sung Sparafucile in the Welsh National Opera's production of *Rigoletto* and in Covent Garden's productions of *Turandot*, *Salome* and *Barber of Seville*. Future engagements include *Arabella*, *Eugene Onegin*, *Fidelio*, and concert performances of *Semiramide* at the Royal Opera House.

Matthew Best also appears regularly on the concert platform and concerts last season included *Missa Solemnis* with the London Philharmonic Orchestra conducted by Jesus Lopez-Cobos, the *Messiah* also with the LPO in the Royal Albert Hall, the *Verdi Requiem* with the Brighton Philharmonic conducted by Heltay and the *Messiah* and *Petite Messe Solenne* with the Philharmonia Chorus in Istanbul.

Future engagements include concert performances of *The Trojans* at the Portsmouth Festival, and the *Missa Solemnis* in Salisbury Cathedral.

Also involved in conducting and composing, Matthew Best founded the Croydon Singers and Chamber Orchestra in 1973 and has since directed them in numerous performances and commercial recordings including a concert of the *St Matthew Passion* in the 1983 Sevenoaks Festival. He also conducted two performances of his own opera "*Alice*" at the 1979 Aldeburgh Festival.

Guildford Philharmonic Choir

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major

choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's "*Intimations of Immortality*" with the Guildford Philharmonic, and in 1976 recorded Hadley's "*The Trees So High*" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley. Simon Halsey was appointed Chorus Master in 1984 and in this he acknowledges the assistance of Neville Creed and the choir's accompanist Christopher Mabley.

The Guildford Philharmonic Orchestra and the Guildford Philharmonic Choir previously joined forces with the Goldsmiths Choral Union in performances of Brahms *Requiem* and Verdi *Requiem* - this latter work being performed in Guildford Cathedral in 1984 and repeated in the Royal Festival Hall last year.

Concert programmes given this season have included works by Bach, Handel, Britten and Holst with conductors Sir David Willcocks, Simon Halsey and Brian Wright.

In November this year the Philharmonic Choir will perform Berlioz *Te Deum* in Paris in collaboration with the University of Warwick Chorus under Simon Halsey.

The choir welcomes young singers with good sight reading ability. Applications to the Choir's Office for audition: The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL. Telephone: 0483 573800.

Goldsmiths Choral Union

Goldsmiths Choral Union was founded by the late Frederick Haggis and now ranks as one of London's finest amateur choirs. Under its present conductor, Brian Wright, it has performed at all the capital's major concert venues and has broadcast frequently. In 1981, the choir won the UK final of the Large Choirs section in the BBC's *Let the Peoples Sing Competition* and appeared in Tony Palmer's award-winning ITV documentary about Sir William Walton, '*At the Haunted End of the Day*'. In 1982 the GCU celebrated its Golden Jubilee and made its first appearance at the Barbican Centre. In 1983 the choir gave Royal Festival Hall performances of Beethoven's "*Mass in D*", Carl Orff's "*Carmina Burana*" and Constant Lambert's "*Rio Grande*", and Barbican performances of Beethoven's "*Mass in C*" and Bruckner's "*Mass in E Minor*". In January 1984, the GCU were invited by the Royal Philharmonic Society to take part in a performance of Delius's "*Requiem*" at their Sir John Barbirolli concert.

Recent concerts have included performances of Handel's "*Messiah*" at the Fairfield Hall, Croydon, two performances of Elgar's "*The Dream of Gerontius*", one of which was in celebration of the 100th Anniversary of the Brompton Oratory, Delius's "*Sea Drift*" with Brahms's "*A German Requiem*" at the Royal Festival Hall and a Barbican performance of Bach's "*Mass in B Minor*".

Sir Charles Groves currently holds the position of Patron of the GCU.

Symphony No.1 in C Major Beethoven 1770–1827

Adagio molto – Allegro con brio
Andante cantabile con moto
Menuetto
Adagio – Allegro molto

Beethoven's First Symphony had its debut in 1800 and, unlike some of his later symphonies, poses no problems at all. It is predominantly bright and full of good humour, relying a good deal on the examples of Mozart and particularly Haydn in its formal procedure. Tovey describes the introduction to the first movement as "mysterious and groping", but the first theme of the Allegro con brio, says the same writer, is a "quietly energetic business-like proposition". There is nothing experimental about this sonata movement, but it is beautifully controlled, and the sforzandos, later to become such a feature of Beethoven's symphonic style, are liberally used. The beginning of the Andante might have come straight out of Haydn, but soon the texture becomes much heavier than that composer would have allowed, and an idea which is very characteristically Beethoven follows the first theme. It is an insistent rhythm, first heard low in the strings and bassoons, and then taken over by the timpani. Probably the most original movement in the symphony is the Menuetto which is really a full scale Scherzo in all but name, and must have served as a trial run for the third movements of the Third and Fourth Symphonies.

The finale, once again with a slow introduction, is a cheerful rondo very reminiscent of Haydn.

INTERVAL

A Child of our Time Sir Michael Tippett (Born 1905)

That Sir Michael Tippett is the greatest living British composer is beyond dispute. When he celebrated his 80th birthday, that year the commemorations reached far beyond his native land, confirming his status in world music.

But, we had to ask ourselves, could the man really be 80? Spritely of step, bright of eye, always abreast of events in conversation, Sir Michael's enduring youth defies statistics.

This zestful spirit also characterises the music, which has always been notable for its stimulating joy of discovery. Ideas proliferate but discipline ensures logic in their succession. One senses a razor-sharp intellect progressing from one point to the next, yet Sir Michael is never out of touch with his audience.

There is a line towards the end of "A Child of our Time" which itself is a clue to much of Sir Michael's work. The tenor sings "I would know my shadow and my light, so shall I at last be whole". These words in an early Tippett success surely describe the self-examinations of "The Midsummer Marriage" (staged so splendidly by the Welsh National Opera in 1976) and the dilemmas of "The Knot Garden". It surely foretells

the motivations of Jennifer and Mark, of Thea and Faber. So Sir Michael's music seems to follow a charted road.

He has never been a composer in the ivory tower, or an artist watching events from the sidelines. He is intensely involved in the world around. It was, then, natural that he should be deeply disturbed by the increasingly cruel persecutions which darkened the 1930s. "A Child of our Time" was based on an actual incident, but that incident is simply the basis from which springs a general protest against man's inhumanity.

In 1938, a young Jewish boy who had found refuge with an uncle and aunt in Paris, driven to distraction by the appalling treatment of his people by the Nazis at home in Germany, shot and killed the German diplomat von Rath. In France, he was sent to prison. In Germany, the Nazis seized on the murder as an excuse for even more savage treatment of the Jews and wreaked a terrible vengeance. So his action unwittingly increased the dreadful oppression of a whole community.

The oratorio, completed in 1942, balances the particular against the universal. Sir Michael wrote his own text and has explained that Part One deals with "the general state of affairs in the world today as it affects all individuals, minorities, classes or races who are felt to be outside the ruling conventions – man at odds with his shadow." Part Two introduces the child, his action and the resulting vengeance, but Part Three ends with a message of consolation, perhaps even of hope.

Sir Michael's design resembles that of Bach in the "St Matthew Passion". The soloists sometimes narrate, sometimes comment, the chorus do the same, and sometimes participants in the drama.

Bach interspersed the "St Matthew Passion" with the chorales of his day. Sir Michael provides a parallel in negro spirituals, five of which are blended into the score with hauntingly beautiful and tenderly poignant effect.

PART ONE

1. Chorus

The harsh opening bars suggest the cruelty out of which events arise, the answering strings tell us we shall learn about compassion as well. Sir Michael's pattern is characteristically rich as the chorus sing "The world turns on its dark side... it is winter".

2. Contralto. *The argument*

"Man has measured the heavens with a telescope, driven the gods from their thrones."

3. Chorus and contralto

Following a trio for two flutes and a viola, the chorus demand, almost in desperation "Is evil then good? Is reason untrue?" The contralto answers "Reason is true to itself, but pity breaks open the heart." The choral outburst "We are lost" cuts dramatically across the tranquility of the repetition of the flutes-violata trio.

4. Bass. *The narration*

A recitative describing how in all nations the outcast

is the scapegoat, made to suffer for the general wrong.... "pogroms in the east, lynchings in the west".... "A great cry went up from the people"....

5. *Chorus of the oppressed*

...and that cry asks "When shall the usurer's city cease", and is treated fugally.

6. *Tenor*

An agitated area in tango rhythm describes the plight of the poor child. "I have no money for my bread, I have no gift for my love. I am caught between my desires and my frustrations as between the hammer and the anvil. How can I grow to a man's stature?"

7. *Soprano*

The plea is echoed. "How can I cherish my man in such days, or become a mother in a world of destruction?"

8. *Chorus, soprano and tenor*

Here Sir Michael introduces the first of the spirituals. The luminous line of the soprano soaring over the chorus in "Steal Away" makes this one of the most beautiful episodes in a score which contains many.

PART TWO

9. *Chorus*

In Part Two we move to the specific, and the scapegoat already prophesied in No.4 appears. The chorus tells us "A star rises in mid-winter. Behold the man. The scapegoat. The child of our time!"

10. *Bass. The narration*

"And a time came when in the continual persecution, one race stood for all."

11. *Chorus of persecutors and persecuted*

The music becomes more agitated as the persecutors demand "Away with them.... curse them.... kill them...." and the victims cry "Why, why?"

12. *Bass. The narration*

"Where they could, they fled from the terror. And among them, a boy escaped secretly, and was kept in hiding in a great city."

13. *Chorus of the self-righteous*

"We cannot have them in our empire.... let them starve in No-Man's Land."

14. *Bass. The narration*

"And the boy's mother wrote a letter saying"....

15. *Quartet*

The mother (soprano) "O my son, in the dread terror, they have brought me near to death." The boy (tenor) declares he will defy the world to save her. His aunt (contralto) and uncle (bass) urge caution, but he is determined.

16. *Chorus, soprano and tenor*

The second spiritual. "Nobody knows the trouble I see, Lord." In a jaunty rhythm. Again the setting of the solo voices against the chorus is most effective.

17. *Bass and contralto*

Recitatives describe how the boy becomes "desperate in his agony" and when authority meets him with hostility "he shoots the official".

18. *Bass. The narration*

A single comment tells the result of his action. "They took a terrible vengeance."

19. *Chorus. The terror*

An almost hysterical fugue tells us what the vengeance was. "Burn down their houses. Beat in their heads. Break them in pieces on the wheel."

20. *Bass. The narration*

Sorrow is implicit. "Men were ashamed of what was done. There was bitterness and horror."

21. *Chorus and bass*

The third spiritual, this time combining a dignified plea with mounting anger. "Go down Moses, way down to Egypt land. Tell old Pharaoh to let my people go."

22. *Tenor. The boy sings in his prison*

An eerie figure high in the violins gradually descends. The boy's music is heavy with disillusionment. "My dreams are all shattered in a ghastly reality." The high violins return. Despairingly, he cries "Mother!"

23. *Soprano*

The mother mourns. "What have I done to you my son?"

24. *Contralto*

"The dark forces rise like a flood. Men's hearts are heavy. They cry for peace."

25. *Chorus and soprano*

Hope answers despair. Soprano (another glorious line) and chorus sing the fourth spiritual "O by and by, I'm going to lay down my heavy load."

PART THREE

26. *Chorus*

"The cold deepens. The world descends into the icy waters wherein lies the jewel of great price."

27. *Contralto*

The music quickens and becomes syncopated. "This soul of man is impassioned like a woman. Her face will be illumined like the sun. Then is the time of his deliverance."

28. *Chorus and bass*

Questions and answers between chorus and bass culminate in the choral demand "What of the boy, then?" The bass replies "He too is outcast, his manhood broken in the clash of powers. God overpowered him, the child of our time."

29. *Chorus and soloists*

A peaceful interlude for two flutes and a cor anglais begins the build-up to the oratorio's climax. The tenor sings "I would know my shadow and my light", and after the chorus have dealt with this music, the soloists have an elaborate wordless passage.

30. *Chorus and soloists*

Now the oratorio climbs to its radiant peak, as tragic lamentation gives way to consolation and hope. The soloists continue to weave patterns over the chorus in the fifth and last spiritual, *Deep River*, the soprano line is ecstatic, then the music fades on a final whispered choral "Lord".

Kenneth Loveland
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GUILDFORD PHILHARMONIC ORCHESTRA

Tonight's concert marks the end of the 1985/86 season and Guildford Borough Council acknowledges with very grateful thanks the help it has received in the promotion of this concert season from the Guildford Philharmonic Society, pupils of the County School and members of the Red Cross organisation.

During the season, the orchestra undertook a large number of engagements throughout the South East and will be appearing for the first time in the prestigious St David's Hall Cardiff next week when tonight's programme will be repeated with the same artists.

Plans for next season are nearing completion and guest conductors will include Sir Charles Groves, Sir David Willcocks, John Forster, Simon Halsey, Bramwell Tovey, Nicholas Cleobury, Brian Wright and Vernon Handley, the orchestra's Artistic Adviser.

Full details about the season and subscription series benefits will be available from the Guildford Philharmonic Orchestra's office early in June.

Thursday 8 May 1986 at 7.30 pm
St Davids Hall, Cardiff

Symphony No 1 in C Beethoven
A Child of Our Time Sir Michael Tippett

Sir Charles Groves, Conductor
Jo Ann Pickens, Soprano
Linda Strachan, Alto
Ian Caley, Tenor
Matthew Best, Bass
Philharmonic Choir
Goldsmiths Choral Union

Information: Tel: 0222 371236

Saturday 12 July 1986 at
Civic Hall, Guildford
FESTIVAL CONCERT
GUILDFORD'S LAST NIGHT OF THE PROMS

Tam O Shanter Malcolm Arnold
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Bolero Ravel
Pomp and Circumstance No.1 Elgar
Excerpts from the Nutcracker Suite Tchaikovsky
Sea Songs Henry Wood
Pomp and Circumstance No 4 Elgar
Jerusalem Parry

Ronan O'Hora, Pianoforte
Brian Wright, Conductor

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GUILDFORD PHILHARMONIC ORCHESTRA

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First Violins:

Associate Leaders: Hugh Bean, John Ludlow
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Sheila Beckensall
Andrew Davies
Charlotte Edwards
Judith Edwards
Susan Kinnersley
Barbara Moore
Peter Newman
Alex Suttie
Philip Sutton
Susan Thomas

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Andrew Bentley
Stephen Dinwoodie
Peter Fields
Martin Gill
Ruth Knell
Jane Platt
Alan Pook
Claire Sansom
Geoffrey Smith
Adrienne Sturdy

Violas:

John Graham
James Walker
Frederick Campbell
Paul Appleyard
Celi Azulek
Justin Ward
Paul Morris
Daniel Lyness

Cellos:

Geoffrey Thomas
Martin Thomas
Tina Macrae
John McCrae
John Franca
John Kirby
Robert Hoppe

Basses:

Peter Hodges
John Holt
Jeremy Gordon
Martin Myers
Paul Moore
Peter Box

Flutes:

Henry Messent
Simon Hunt

Oboes:

Deirdre Dods
Ann Greene

Cor Anglais:

Janice Knight

Clarinets:

Hale Hambleton
Victor Slaymark

Bassoons:

Nicholas Hunka
Anna Meadows

Contra Bassoon:

Nicholas Reader

Horns:

Peter Clack
David Clack
George Woodcock
Ronald Harris

Trumpets:

Patricia Reid
Matthew Hart-Dyke
Simon Chaney

Trombones:

Ian White
Arthur Wilson

Bass Trombone:

Martin Nicholls

Timpani:

Simon Archer

Percussion:

Charles Fullbrook

Administrator:

Kathleen Atkins

Concerts Assistant:

Paul Hilliam

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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Guildford Philharmonic Society

(Charity Registration 288295)

The Guildford Philharmonic Society is the 'Supporters Club of the Guildford Philharmonic Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public in the awareness of and to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this main object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season. The Society is a registered charity and welcomes the payment of subscriptions by a Deed of Covenant, as the Society can claim from the Inland Revenue tax at the basic rate for the time being in force. Payment by this method also ensures that the subscription is not raised for four years but members also receive certain benefits in return for a very modest minimum annual subscription and these facilities include:

- Priority booking at the beginning of each concert season
- An Additional discount on Subscription Series Tickets
- The Society's newsletter
- Special Events such as visits to other concert venues, musical evenings in members' homes and certain social gatherings during the season
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's Office
- New Members to the Society are always welcome and by being a member you are also helping to ensure the continued success of the Guildford Philharmonic Orchestra.

The membership rates are as follows:

Annual Subscription (minimum)	£5.00
Husband and Wife-Joint Subscription (minimum)	£8.50
Persons under the age of 18 (minimum)	£3.50
Retirement Pensioner (minimum)	£3.50

If you would like to join the Society, Covenant forms are obtainable from the General Administrator below or you may send a cheque for your subscription together with your name and address to:

Mr R A Farrow
Flat No 3, 6 Mareschal Road
Guildford Surrey GU2 5JF Tel: Guildford 575274

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Guildford Philharmonic Choir

CHORUS MASTER – SIMON HALSEY

The Choir performs regularly with the fully professional Guildford Philharmonic Orchestra in its annual series of concerts.

PROGRAMME FOR 1985/86 SEASON:

12 October 1985	Schubert Songs Conductor: Simon Halsey	Guildford Civic Hall
24 November 1985	Handel Dixit Dominus Bach Magnificat Conductor: Sir David Willcocks	Guildford Civic Hall
15 December 1985	Carol Concert Conductor: Simon Halsey	Guildford Civic Hall
1 February 1986	Holst's The Planets Suite (Ladies Chorus) Conductor: Vernon Handley	Guildford Civic Hall
9 February 1986	Holst's The Planets Suite (Ladies Chorus) Conductor: Vernon Handley	Leas Cliff Hall Folkestone
7 March 1986	Britten War Requiem Conductor: Simon Halsey	Warwick
8 March 1986	Britten War Requiem Conductor: Simon Halsey	Guildford Cathedral
3 May 1986	Tippett A Child of Our Time Conductor: Sir Charles Groves	Guildford Cathedral

The Philharmonic Choir meets on Monday evenings from 7.15 p.m. The Choir welcomes applications from young singers (all voice parts) with good sight reading ability.

Enquiries: Administrator, Guildford Philharmonic Choir Office,
The Lodge, Allen House Grounds, Chertsey Street, Guildford, GU1 4HL. Tel: Guildford 573800.

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Further information is obtainable from:-

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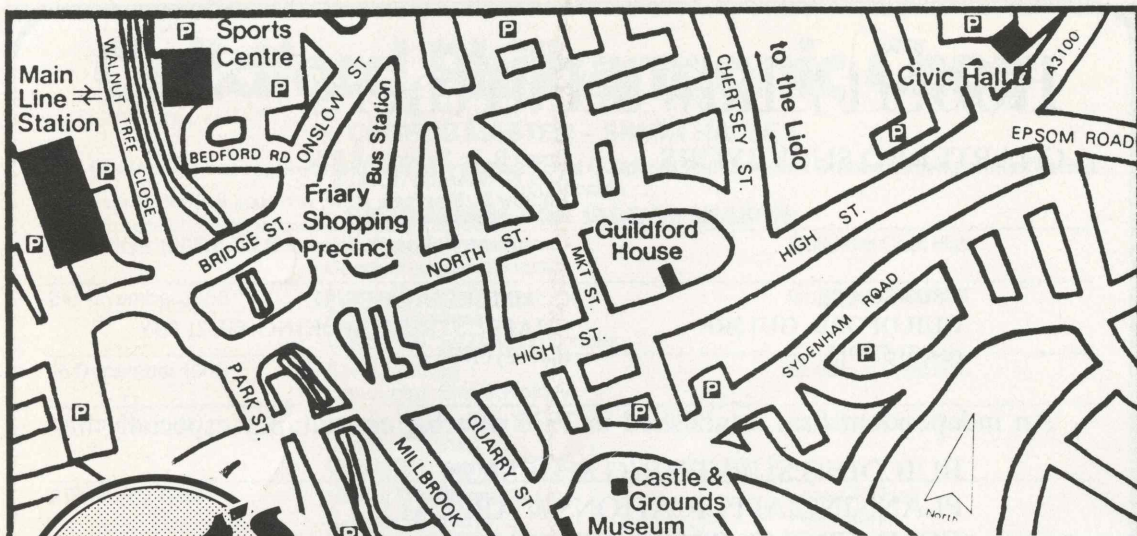
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<p>Guildford House 155 High Street</p>	<p>Varied art exhibitions throughout the year. Open 10.30am to 4.50pm Mon-Sat. Admission free. Tel: G. 505050 or 503406 after 5pm and weekends.</p>	<p>Parks & Open Spaces</p>	<p>Parks, gardens and open spaces throughout the borough for all tastes and interests. Tel: G. 505050 ext. 3501 for full details and to book outdoor sports facilities.</p>
<p>Civic Hall London Road</p>	<p>For all kinds of family entertainment — plus facilities to hire for your own events. Tel: G. 67314 or 502866 eves and weekends.</p>	<p>The Lido Stoke Road</p>	<p>Open air heated swimming pools set in rolling lawns and beautiful gardens. Open May to September 11am - 7pm. Tel: G. 505207.</p>
<p><i>Guildford Philharmonic Orchestra</i></p>	<p>The top professional orchestra of the South East performing a full range of concerts and recitals at the Civic Hall. Tel: G. 573800.</p>	<p>Yeoman's Bridge Sports Hall</p>	<p>At Manor Road Ash. For all types of dry sports. Tel: Aldershot 25484 for full details.</p>



For full details of these and other places and events, contact:
Tourist Information Centre, Civic Hall, Guildford. Tel: G. 67314.
 (Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat. Closed 12.30 - 1.30pm Mon - Sat.)

Guildford Borough Council Concerts 1985/86

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**PHILHARMONIC CHOIR
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Conductor:

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GUILDFORD CATHEDRAL

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Since car parking space at the Cathedral may prove inadequate for all those attending the performance, patrons are kindly requested to share cars with as many others as possible, to park away from the Cathedral unless absolutely necessary and, in any event, to time arrival so as to be able to take seats by 7.30 p.m.

THANK YOU

GUILDFORD PHILHARMONIC ORCHESTRA

(Artistic Adviser: Vernon Handley)

PHILHARMONIC CHOIR

(Chorus Master: Simon Halsey)

Information about the Guildford Philharmonic Orchestra and
Philharmonic Choir can be obtained from the Administrator at
the Orchestra's office

The Lodge,
Allen House Grounds
Chertsey Street
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Surrey GU1 4HL

Telephone (0483) 573800

