

GEORGE FRIDERIC HANDEL
Acis and Galatea



GUILDFORD CIVIC HALL

SATURDAY 24 JUNE 1989 at 7.30 pm



GPO

GUILDFORD PHILHARMONIC ORCHESTRA
THE ORCHESTRA OF THE SOUTH EAST

Acis and Galatea

GUILDFORD PHILHARMONIC CHOIR & ORCHESTRA

NEVILLE CREED – Conductor

TRACEY CHADWELL – Soprano

IAN PARTRIDGE – Tenor

RUFUS MÜLLER – Tenor

MICHAEL PEARCE – Bass

**The Guildford Philharmonic Choir and Orchestra acknowledge with thanks
the sponsorship of Laura Ashley for this concert.**



Neville Creed

Neville Creed began his conducting career whilst a choral scholar at Cambridge. He then became Director of Choral Music at Tiffin School in Kingston upon Thames, providing choirs for several highly acclaimed recordings on radio, television and disc. The Tiffin Boys' recording of Mahler's 8th Symphony with the London Philharmonic under Klaus Tennstedt gained a nomination for a 'Grammy' award. During this time, Neville was also conductor of the Milton Keynes Chorale. In 1986 he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize.

Since completing his studies at the Guildhall in 1987, he has founded 'The Tudor Chamber Choir', gained the posts of conductor of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir as well as being invited to return to the Guildhall as a conductor. He has conducted many of the main London choirs and has recently conducted in Denmark and Italy. In September 1988 he won the second prize in the First International Choral Conducting Competition held in Italy. This summer he will be conducting the Royal Philharmonic "Pops" Orchestra in an open-air concert at Petworth Park, Sussex.



Tracey Chadwell

Tracey Chadwell, winner of the 1986 English Song Award and the Soprano Prize of the 1986 Great Grimsby International Singing Competition, studied singing with Dorothy Richardson at the Guildhall School of Music and Drama, Rae Woodland, Silvia Beamish and Rupert Bruce-Lockhart. Tracey spent three years with the BBC Singers after graduating from the Guildhall with honours in 1981, gaining the highest mark of her year for her Final Recital and being awarded the Lord Mayor's Prize. While with the Singers, Tracey frequently undertook solo work for radio recordings, and has since that time recorded regularly for the BBC. She performed for Live Music Now with Dorothy Linell and was awarded the Holst Prize at the 1984 English Song Award.

Since winning the South East Arts Young Musicians Platform Scheme and making her Wigmore Hall debut in 1984, Tracey has sung at the South Bank, the Barbican and the Royal Albert Hall, and has appeared at the Edinburgh, Brighton, Greenwich, Windsor and Aldeburgh Festivals – including a portrayal of Miss Wordsworth in 'Albert Herring' at Aldeburgh in 1986 – as well as at the Proms. With funds from South East Arts, Tracey commissioned a new song cycle from Elizabeth Maconchy which was performed in the 1986 Park Lane Group Series. Tracey's enthusiasm for contemporary music continued with premieres of works by Nicola LeFanu and Michael Finnissy. She also appeared in a BBC recording of Henze's opera 'The English Cat', staged performances of which were included in the 1986 Frankfurt Festival and repeated at the Edinburgh Festival in 1987 and in Lucerne in 1988. Tracey has given numerous oratorio performances throughout the country and tours in Europe with the Deller Consort.

Tracey Chadwell's engagements during 1990 include a performance of Handel's Messiah with the Guildford Philharmonic forces.



Ian Partridge

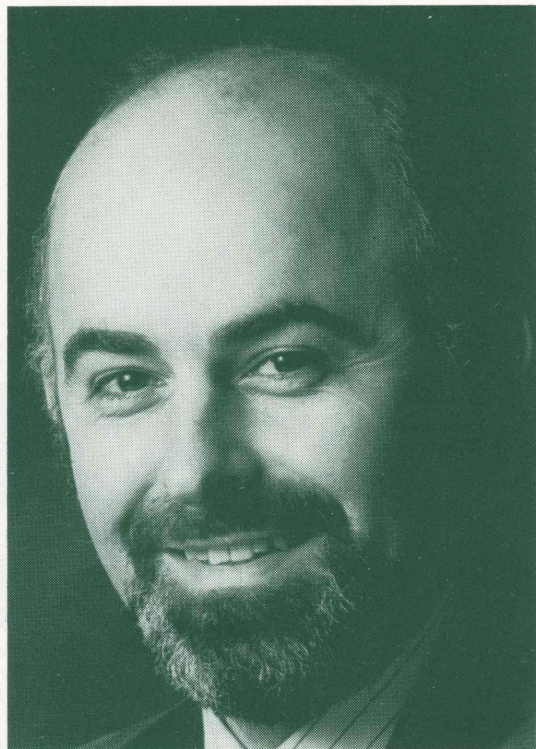
Ian Partridge is one of Britain's leading lyric tenors. His wide repertoire encompasses the music of Monteverdi and Bach, the lute songs of Dowland, German, French and English songs, and first performances of new works. He appears regularly at London concert halls with major orchestras and conductors and at international festivals throughout the world.

In recitals he is frequently accompanied by his sister, Jennifer Partridge – a partnership that has received great critical acclaim. They are regular broadcasters for the BBC, give recitals all over the British Isles and Europe and as far afield as South America, Turkey, Iceland and Australia. Their recording of Schubert's 'Die Schone Mullerin' was selected as Vocal Record of the Year by *The Sunday Times* and recommended as first choice from all available recordings in the BBC's 'Building a Library' series. He is currently recording Handel's 'Chandos Anthems' for Chandos Records.

The Thames TV production of Britten's 'St Nicholas' with Ian Partridge in the title role, won the Prix Italia. He made his operatic debut at Covent Garden singing the role of Iopas in Berlioz's 'Les Troyens' conducted by Sir Colin Davis and subsequently recorded by Philips.

A one-off performance of 'An Evening with Queen Victoria' at the Old Vic Theatre with actress Prunella Scales reading from the diaries of the Queen interspersed with songs of the period performed by Ian Partridge has proved so successful that it is given not only at theatres and festivals in Britain but world-wide.

Ian Partridge has recently enjoyed taking Master Classes on Lieder, English song or Early Music at venues as diverse as Aldeburgh, Vancouver and Trondheim. He will return to Guildford in November when he joins with the Guildford Philharmonic for performances of Elgar's 'For The Fallen' from *The Spirit of England*, and Finzi's 'Intimations of Immortality' under Sir Charles Groves.



Michael Pearce

Michael Pearce was a choral scholar at St John's College, Cambridge and subsequently studied with Otakar Kraus, Rudolf Piernay and Betty Flemming. He is now well established in this country and abroad as one of Britain's most versatile dramatic baritones, having received much critical acclaim for his performances on the opera stage and concert platform. In 1984 he won the first English Song Award which provided him with a debut recital at the Wigmore Hall later in that year. He has also given several broadcast recitals for the BBC and recorded for Archive with Simon Preston and Westminster Abbey Choir.

Michael's operatic roles have included Papageno (*Magic Flute*) and Don Giovanni with Opera 70; Ferrando (*Il Traviatore*) with Nonsuch Opera; Eugene Onegin with Chelmsford Opera; Bartolo (*Marriage of Figaro*), The Vicar (Albert Herring), Lt. Col Shard (*The Grace of Todd*) and Merlin with Opera East. In December 1988 he performed the role of Old Sam in the British première of Leonard Bernstein's 'A Quiet Place' in Cambridge. He is currently working for Kent Opera on an educational project and will shortly be performing for them in Britten's 'Burning Fiery Furnace'.

His oratorio repertoire is wide-ranging and has taken him to Canada and throughout Europe. In England he has sung at most of the major concert halls and he is a frequent soloist on London's South Bank.



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Rufus Müller

Rufus Müller was born in Chatham, Kent, and spent the years 1977-1981 as a choral scholar at New College, Oxford. After two years in Germany he went to London to study singing and the Alexander Technique with Ron Murdock. In 1984 he sang the role of Bastien in Mozart's 'Bastien und Bastienne' with Kent Opera, and in 1985 won first prize in the English Song Award in Brighton. Rufus has been a member of the Tallis Scholars for over ten years, and recently left the Consort of Musicke.

As a specialist in the lute-song repertoire of the 16th and 17th centuries he has twice given recitals at the Wigmore Hall in London, as well as on tour throughout Britain. He is a soloist on John Eliot Gardiner's recording of Bach's 'St John Passion' on Deutsche Gramophon-Archiv, as well as on the recording by Roger Norrington of Beethoven's 'Choral Fantasy', shortly to be released by EMI. His solo appearances this year take him to Germany, France, Holland and Italy.

GUILDFORD PHILHARMONIC ORCHESTRA

Conductor: NEVILLE CREED

Guest Leader: DAVID GREED

First Violins:

David Greed
Peter Maslin
Sheila Beckensall
Emer Calthorpe
Edwin Dodd
Anne Wills

Second Violins:

Iain Mackinnon
Andrew Laing
Stephen Dinwoodie
Erica Dearing
Philip Augar

Violas:

Justin Ward
Angela Bonetti
Malcolm Williamson
Jean Burt

Cellos:

Norman Jones
John Stilwell
John Hursey

Basses:

Tony Houska
David Willis

Recorders:

Rachel Beckett
Marion Scott

Oboes:

Andrew Knights
Janice Knight

Harpisichord:

John Forster

General Manager:

Kathleen Atkins

Music Administrator:

Peter Holt

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 1979 recorded Hadley's "The Trees So High" with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

Neville Creed was appointed Chorus Master to the Philharmonic Choir in September 1987, when Lynette Newman, the Choir's accompanist, was also appointed.

The Choir will be joining Goldsmiths Choral Union for a huge performance of Berlioz *Grande Messe des Morts* in the Albert Hall on Saturday 15th July.

On Saturday 23rd September the Philharmonic Choir will be hosting a **Come & Sing The Choral Classics** at the Civic Hall when the works being performed will be

Gloria Vivaldi

Five Mystical Songs

Vaughan Williams

Works that the Choir will be performing with the Guildford Philharmonic Orchestra in the 1989/90 season are *Intimations of Immortality*, *Messiah* and *Missa Solemnis*.

For further information of next seasons concerts and for anyone interested in joining the choir, telephone the Choir Office on Guildford 444666.

ACIS AND GALATEA
HANDEL 1685-1759

'Acis and Galatea' received more performances during Handel's lifetime than any other of his compositions, it was also one of the few works to be published in full before his death in 1759. Why such popularity then and relative obscurity now? The reason is because both the story and the idiom were extremely popular in the eighteenth century aristocratic circles, while nowadays 'pastoral' subjects are less fashionable. This has led to a wealth of music being overlooked. Happily there has been much recent exploration of Handel's works and 'Acis and Galatea' in particular is becoming increasingly popular once again.

The basis of the libretto was the 'Story of Acis, Polyphemus and Galatea' from Ovid's 'Metamorphoses', translated by Dryden which appeared in London in 1717. It is probable that John Gay, Alexander Pope and John Hughes all had a hand in compiling the words for this masque. The popularity of the subject is without question. The story of Acis had previously been used for operas by Charpentier and Cully, and Handel had already set the fable in his Italian cantata 'Aci, Galatea & Polifemo' in 1708 for a Neopolitan nobleman. The English masque appeared ten years later, written for the Duke of Chandos at whose mansion ('Cannons' in Middlesex) Handel stayed in 1717 and 1718.

The classical English masque had flourished in the seventeenth century with such writers and designers as Ben Jonson and Inigo Jones. It generally consisted of music, dancing, mime and dialogue, thus providing a lavish court entertainment. In the early eighteenth century, masques were encouraged in England as a national reaction against the spread of Italian opera. Most of them were divided into two parts and were basically short operas on mythological or pastoral subjects.

In 'Acis and Galatea' the first part is devoted to the expressions of love between the handsome shepherd and fair nymph. Handel writes a number of exquisite arias (the most famous being 'Love in her eyes sits playing'), closing with the romping 'Happy we' chorus. In part two the idyllic atmosphere is destroyed by the jealous monster Polyphemus. His entry is announced in a splendidly dramatic chorus. He then sings a preposterous love-song 'O ruddier than the cherry'. The tension between the three culminates in a skilfully worked trio with Acis and Galatea expressing their love while Polyphemus frets. Although Polyphemus disposes of Acis, he cannot win as Galatea uses her divine powers to immortalize her lover by transforming him into a fountain so that he can flow joyfully through the plains!

© Neville Creed

SINFONIA

CHORUS

Oh, the pleasure of the plains!
Happy nymphs and happy swains,
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the zephyr blows,
For us distills the dew,
For us unfolds the rose,
And flow'rs display their hue.
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.
Oh, the pleasure... *da capo*

ACCOMPAGNATO

Galatea

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains,
Ye painted glories of the field,
Vain are the pleasures which ye yield;
Too thin the shadow of the grove,
Too faint the gales, to cool my love.

AIR

Galatea

Hush, ye pretty warbling quire!
Your thrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight!
Hush... *da capo*

AIR

Acis

Where shall I seek the charming fair?
Direct the way, kind genius of the mountains!
O tell me, if you saw my dear!
Seeks she the groves, or bathes in crystal fountains?
Where... *da capo*

RECITATIVE

Damon

Stay, shepherd, stay!
See, how thy flocks in yonder valley stray!
What means this melancholy air?
No more thy tuneful pipe we hear.

AIR

Damon

Shepherd, what art thou pursuing?
Heedless running to thy ruin;
Share our joy, our pleasure share!
Leave thy passion till to-morrow,
Let the day be free from sorrow,
Free from love, and free from care!
Shepherd... *da capo*

RECITATIVE

Acis

Lo! here my love! turn, Galatea, hither turn thy eyes;
See, at thy feet the longing Acis lies!

AIR*Acis*

Love in her eyes sits playing,
 And sheds delicious death;
 Love on her lips is straying,
 And warbling in her breath!
 Love on her breast sits panting,
 And swells with soft desire;
 No grace, no charm is wanting,
 To set the heart on fire.
 Love in her eyes... *da capo*

RECITATIVE*Galatea*

Oh! didst thou know the pains of absent love,
 Acis would ne'er from Galatea rove.

AIR*Galatea*

As when the dove
 Laments her love,
 All on the naked spray;
 When he returns,
 No more she mourns,
 But loves the live-long day.
 Billing, cooing,
 Panting, wooing,
 Melting murmurs fill the grove,
 Melting murmurs, lasting love.
 As when... *da capo*

DUET, CHORUS*Galatea, Acis*

Happy we!
 What joys I feel!
 What charms I see!
 Of all youths thou dearest boy!
 Of all nymphs thou brightest fair!
 Thou all my bliss, thou all my joy!
 Happy... *da capo*

INTERVAL**CHORUS**

Wretched lovers! fate has past
 This sad decree: no joy shall last.
 Wretched lovers, quit your dream!
 Behold the monster Polypheme!
 See what ample strides he takes!
 The mountain nods, the forest shakes;
 The waves run frighten'd to the shores:
 Hark, how the thund'ring giant roars!

ACCOMPAGNATO*Polyphemus*

I rage – I melt – I burn!
 The feeble god has stabb'd me to the heart.
 Thou trusty pine,
 Prop of my god-like steps, I lay thee by!
 Bring me a hundred reeds of decent growth,
 To make a pipe for my capacious mouth;
 In soft enchanting accents let me breathe
 Sweet Galatea's beauty, and my love.

AIR*Polyphemus*

O ruddier than the cherry,
 O sweeter than the berry,
 O nymph more bright
 Than moonshine night,
 Like kidlings blithe and merry!
 Ripe as the melting cluster,
 No lily has such lustre;
 Yet hard to tame
 As raging flame,
 And fierce as storms that bluster!
 O ruddier... *da capo*

RECITATIVE*Polyphemus*

Whither, fairest, art thou running,
 Still my warm embraces shunning?

Galatea

The lion calls not to his prey,
 Nor bids the wolf the lambkin stay.

Polyphemus

Thee, Polyphemus, great as Jove,
 Calls to empire and to love,
 To his palace in the rock,
 To his dairy, to his flock,
 To the grape of purple hue,
 To the plum of glossy blue,
 Wildings, which expecting stand,
 Proud to be gather'd by thy hand.

Galatea

Of infant limbs to make my food,
 And swill full draughts of human blood!
 Go, monster! bid some other guest:
 I loathe the host, I loathe the feast.

AIR*Polyphemus*

Cease to beauty to be suing,
 Ever whining love disdaining.
 Let the brave their aims pursuing,
 Still be conqu'ring not complaining.
 Cease... *da capo*

AIR*Damon*

Would you gain the tender creature,
 Softly, gently, kindly treat her:
 Suffring is the lover's part.
 Beauty by constraint possessing,
 You enjoy but half the blessing,
 Lifeless charms without the heart.
 Would you... *da capo*

RECITATIVE*Acis*

His hideous love provokes my rage:
 Weak as I am, I must engage!
 Inspir'd with thy victorious charms,
 The god of love will lend his arms.

AIR

Acis

Love sounds th'alarm,
 And fear is a flying!
 When beauty's the prize,
 What mortal fears dying?
 In defence of my treasure,
 I'd bleed at each vein;
 Without her no pleasure,
 For life is a pain.
 Love sounds... *da capo*

AIR

Damon

Consider, fond shepherd,
 How fleeting's the pleasure,
 That flatters our hopes
 In pursuit of the fair!
 The joys that attend it,
 By moments we measure,
 But life is too little
 To measure our care.
 Consider... *da capo*

RECITATIVE

Galatea

Cease, oh cease, thou gentle youth,
 Trust my constancy and truth,
 Trust my truth and pow'rs above,
 The pow'rs propitious still to love!

TRIO

Galatea, Acis

The flocks shall leave the mountains,
 The woods the turtle dove,
 The nymphs forsake the fountains,
 Ere I forsake my love!

Polyphemus

Torture! fury! rage! despair!
 I cannot, cannot bear!

Galatea, Acis

Not show'rs to larks so pleasing,
 Nor sunshine to the bee,
 Not sleep to toil so easing,
 As these dear smiles to me.

Polyphemus

Fly swift, thou massy ruin, fly!
 Die, presumptuous Acis, die!

ACCOMPAGNATO

Acis

Help, Galatea! help, ye parent gods!
 And take me dying to your deep abodes.

CHORUS

Mourn, all ye muses! weep, all ye swains!
 Tune, tune your reeds to doleful strains!
 Groans, cries and howlings fill the neighb'ring shore:
 Ah, the gentle Acis is no more!

GALATEA, CHORUS

Galatea

Must I my Acis still bemoan,
 Inglorious crush'd beneath that stone?

Chorus

Cease, Galatea, cease to grieve!
 Bewail not whom thou canst relieve.

Galatea

Must the lovely charming youth
 Die for his constancy and truth?

Chorus

Cease, Galatea, cease to grieve!
 Bewail not whom thou canst relieve;
 Call forth thy pow'r, employ thy art,
 The goddess soon can heal thy smart.

Galatea

Say what comfort can you find?
 For dark despair o'erclouds my mind.

Chorus

To kindred gods the youth return,
 Through verdant plains to roll his urn.

RECITATIVE

Galatea

'Tis done: thus I exert my pow'r divine;
 Be thou immortal, though thou art not mine!

AIR

Galatea

Heart, the seat of soft delight,
 Be thou now a fountain bright!
 Purple be no more thy blood,
 Glide thou like a crystal flood.
 Rock, thy hollow womb disclose!
 The bubbling fountain, lo! it flows;
 Through the plains he joys to rove,
 Murm'ring still his gentle love.

CHORUS

Galatea, dry thy tears,
 Acis now a god appears!
 See how he rears him from his bed,
 See the wreath that binds his head.
 Hail! thou gentle murm'ring stream,
 Shepherds' pleasure, muses' theme!
 Through the plains still joy to rove,
 Murm'ring still thy gentle love.

GUILDFORD FESTIVAL

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at 12.30 p.m.

LUNCHTIME CONCERT

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at 7.30 p.m.

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Holy Trinity Church, Guildford

Capriol Suite Warlock
Suite for Strings Bridge
The Four Seasons Vivaldi

JOHN FORSTER conductor
HUGH BEAN violin

Tickets: £6.00 from the
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Gloria Vivaldi

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Conductor NEVILLE CREED

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