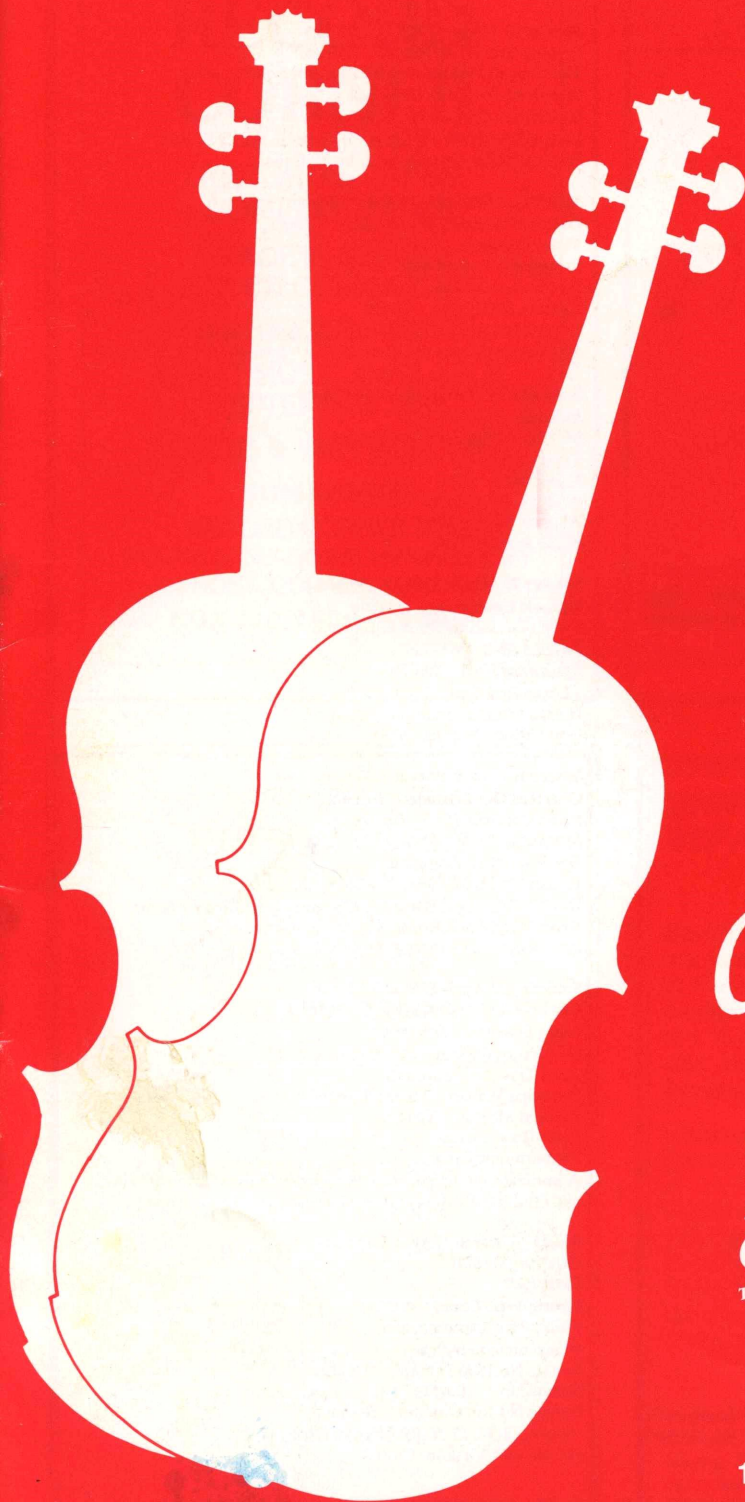


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1989/90 SEASON

GUILDFORD PHILHARMONIC ORCHESTRA SEASON 1989/90

Saturday 14 October 1989 at 7.30 p.m.

The Crossley Clitheroe Concert
Overture 'Der Freischutz' Weber
Cello Concerto Dvorak
Symphony No 7 Beethoven
Ronald Zollman Conductor
Robert Cohen Cello

Sunday 29 October 1989 at 3 p.m.

Overture 'Egmont' Beethoven
Piano Concerto No 21 (K467) Mozart
Symphony No 40 Mozart
Jean-Bernard Pommier Director/Soloist

Saturday 11 November 1989 at 7.30 p.m.

Civic Concert
For the Fallen from
'The Spirit of England' Elgar
Enigma Variations Elgar
Intimations of Immortality Finzi
Sir Charles Groves Conductor
Ian Partridge Tenor
Philharmonic Choir
Hosted by the Mayor of Guildford

Sponsored by BOC

IN CONVERSATION 6 p.m. in the County Room Sir Charles Groves and Mrs Joy Finzi discuss 'Intimations of Immortality'.

Sunday 26 November 1989 at 3.00 p.m.

Concert for the 100th Anniversary of the RSPB
The Birds Respighi
On Hearing the First Cuckoo in Spring Delius
The Lark Ascending Vaughan Williams
Symphony No 5 Vaughan Williams
Vernon Handley Conductor
Tasmin Little Violin
View Vernon Handley's display of bird photographs after concert in the County Room.

Saturday 9 December 1989 at 7.30 p.m.

Four Last Songs Richard Strauss
Symphony No 7 Bruckner
Volker Wangerheim Conductor
Alison Hargan Soprano

Sunday 10 December 1989 at 3.00 p.m.

Family Christmas Carol Concert
Neville Creed Conductor
Guildford Philharmonic Orchestra
Guildford Philharmonic Choir
Guildford Cathedral Chorists

In association with Guildford Rotary Club

Tickets: £5.00., £3.00. (Concessions OAP/children)

Saturday 6 January 1990 at 7 p.m.

Grand Viennese Evening
with the
Guildford Philharmonic Orchestra
Conducted by Vilem Tausky

A concert of popular Viennese music for all the family with a conductor renowned for his interpretations of the favourite waltzes and polkas of the Strauss family.

Sunday 21 January 1990 at 3.00 p.m.

Prelude 'Die Meistersinger' Wagner
The Chagall Windows McCabe
Symphony No 2 Brahms
Sir Charles Groves Conductor
PRE-CONCERT TALK at 2.15 p.m. in the Civic Hall
By Sir Charles Groves and John McCabe.

Saturday 3 February 1990 at 7.30 p.m.

Overture 'Russian & Ludmilla' Glinka
Violin Concerto Sibelius
Symphonie Fantastique Berlioz
Sir Charles Groves Conductor
Barbara Gorzynska Violin
IN CONVERSATION at 6.00 p.m. in the County Room
Sir Charles Groves discusses Berlioz' 'Symphonie Fantastique.'

Saturday 10 March 1990 at 7.30 p.m.

Messiah Handel
Sir David Willcocks Conductor
Tracey Chadwell Soprano
Nigel Short Alto
Andrew Murgatroyd Tenor
Alastair Miles Bass
Philharmonic Choir

Sunday 25 March 1990 at 3.00 p.m.

Sinfonie Concertante Haydn
for Violin, Cello, Oboe & Bassoon
Siefried Idyll Wagner
Symphony No 5 Sibelius
Martyn Brabbins Conductor
(Leeds International Conducting
Competition Winner 1988)

Saturday 7 April 1990 at 7.30 p.m.

Overture 'Semiramide' Rossini
Piano Concerto No 3 Beethoven
Symphony No 8 Dvorak
Brian Wright Conductor
Ronan O'Hora Piano
IN CONVERSATION at 6.00 p.m. in the County Room
Brian Wright and Ronan O'Hora give an insight
into Beethoven's Piano Concerto No 3.

Saturday 28 April 1990 at 7.30 p.m.

Celebration Concert in the Cathedral
Missa Solemnis Beethoven
Sir Charles Groves Conductor
Anne Dawson Soprano
Penelope Walker Mezzo Soprano
Richard Morton Tenor
Peter Rose Bass
Philharmonic Choir

A musical treat to celebrate Sir Charles Groves' 75th Birthday, and Guildford's 10 year twinning with Freiburg, Germany.

Sunday 4 March 1990 at 3.00 p.m.

Celebrity Recital
Civic Hall
Kyung-Wha Chung Violin
Phillip Moll (accompanist)
Programme to include:
Sonata No 13 in D major Handel
Sonata No 1 Bartok
Sonata No 1 in G major Brahms
Tickets £8.50, £7.50, £6.50 from Civic Hall.
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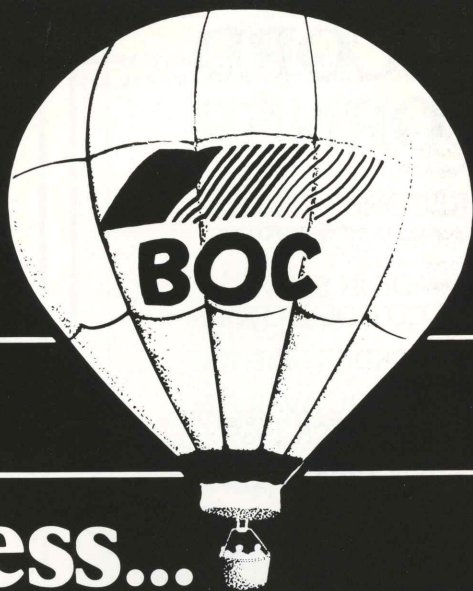
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**GUILDFORD BOROUGH
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GUILDFORD CATHEDRAL

(By kind permission of the Dean and Chapter)

SATURDAY 28 APRIL 1990

at 7.30 p.m.

This concert celebrates Sir Charles Groves' 75th birthday and the 10th Anniversary of the twinning of Guildford and Freiburg.

Guildford Philharmonic Orchestra

Associate Leaders:

Hugh Bean, John Ludlow

JANE EAGLEN

Soprano

PENELOPE WALKER

Mezzo Soprano

RICHARD MORTON

Tenor

PETER ROSE

Bass

PHILHARMONIC CHOIR

FREIBURGER CHOIR

SIR CHARLES GROVES

Conductor

**THIS CONCERT IS PROMOTED BY GUILDFORD
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FROM THE SOUTH EAST ARTS ASSOCIATION.**

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Sir Charles Groves

Charles Groves was born in London and spent his boyhood as a chorister at St. Paul's Cathedral.

After leaving the Royal College of Music he joined the BBC Opera Unit. From the age of 28 until he relinquished the English National Opera in 1980 he was director of his own orchestra or opera company.

His years with the BBC Northern Symphony Orchestra (now the BBC Philharmonic), the Bournemouth Symphony, Welsh National Opera and Royal Liverpool Philharmonic Orchestras were full of tremendous achievement, many first performances and much encouragement of young composers, conductors and soloists. Under his direction the RLPO made some fine recordings and undertook foreign tours. Sir Charles accepted the title of 'Conductor Laureate' in 1985.

Charles Groves is loved by choirs the world over and has a large choral repertoire. He regularly conducts all the London Orchestras and many in Europe and America.

Since 1967 he has been Associate Conductor of the Royal Philharmonic Orchestra appearing with them regularly in London, abroad and in the recording studio. In 1987 he accepted the position of Principal Conductor of the Guildford Philharmonic Orchestra. His schedule is very full and adventurous including many new works and constant travel around the world.

He still finds time to show a great interest in the training of young musicians and is proud to be President of the National Youth Orchestra of Great Britain. He serves on the Councils of a number of colleges.

Sir Charles Groves was knighted in 1972.

Jane Eaglen

Jane Eaglen was born in Lincoln. She is a graduate of the Royal Northern College of Music and she still continues to work with Joseph Ward. Whilst at the RNCM, her awards included the Peter Moores Foundation Scholarship, Countess of Munster Award and the Carl Rosa Trust Award, which enabled her to study with Tito Gobbi in Italy.

On leaving college she became a principal member of the English National Opera where her roles have included Leonora (Il Trovatore), Queen Elizabeth I (Mary Stuart), Sinaida (Moses), Donna Elvira (Don Giovanni), Micaela (Carmen) and Santuzza (Cavalleria Rusticana).

Other operatic roles include First Lady (The Magic Flute) and Bertha (Barber of Seville) at the Royal Opera House, Covent Garden, First Lady in Geneva, Tosca with the Western Australian Opera in Perth, Madam Butterfly with the Lyric Opera of Queensland in Brisbane and Mimi (La Boheme) and Donna Anna (Don Giovanni) with Scottish Opera. Most recently Jane Eaglen sang her first Eva in Meistersinger with the English National Opera.

She is an experienced recitalist and concert singer, having sung frequently at the Wigmore Hall, Royal Festival Hall and the Barbican Centre. She was invited to sing Wagner's Liebestod for the Prince and Princess of Wales, conducted by Sir Reginald Goodall and recently she sang in a performance of Verdi's Requiem in aid of the Lockerbie Disaster Appeal. She has also given recitals for the Wagner Societies of London and New York.

Future engagements include *Fata Morgana* in Prokofiev's *Love of Three Oranges* for ENO, which will also be televised, *Fiordiligi* in *Così fan Tutte* for Scottish Opera, roles in Covent Garden's Ring Cycle, Verdi's *Attila* in Geneva, *Lohengrin* in Venice and *Brunnhilde* in the new Scottish Opera Ring Cycle. Future concert work includes her Prom debut singing *Sieglinde* in Act Three of *Die Walküre* and opera gala concerts with the National Symphony Orchestra and the Scottish National Orchestra.

Penelope Walker

Winner of the Kathleen Ferrier Memorial Scholarship in 1980, Penelope Walker was born in Manchester and studied at the Guildhall School of Music and at the National Opera Studio. Scholarships have enabled her to undertake further study with both Brigitte Fassbaender in Munich and Gerard Souzay in Paris and she studied with Myra Ross from 1980-86.

Miss Walker has appeared at music festivals both at home (such as City of London, Three Choirs, Edinburgh, Harrogate, Spitalfields and Llandaff) and abroad (Athens Festival with the Royal Philharmonic Orchestra and the English Bach Festival, the Lausanne and Istanbul Festivals). Engagements in 1989 include concerts at the Royal Festival Hall, St David's Hall with the Cardiff Polyphonic Choir, and with the Leeds Festival Chorus, the Norwich Philharmonic Society, and appearances at the Fishguard Festival and the Three Choirs Festival.

In March 1983, Penelope Walker appeared in the Camden Festival with *Opera Rara* in the title role of *Maria Tudor* by Pacini. Other operatic appearances have included the roles of *Antonia's Mother* in *The Tales of Hoffmann* for Paris Opera and *Siegfrune* in *Die Walküre* in the new production for English National Opera.

More recently she has appeared with English National Opera and Opera North as *Sosostris* in their productions of *Midsummer Marriage*. Penelope Walker recently appeared in the highly acclaimed Welsh National Opera Ring as *Fricka* and appeared as *Anna* in their production of *Berlioz's The Trojans* in the spring of 1987. In the 1988/89 season she sang the part of *Sosostris* in Scottish Opera's production of *A Midsummer Marriage* and also the part of *Erda* in their new production of *Das Rheingold*.

Abroad, Penelope Walker has appeared in Germany, France, Italy, Norway, Israel, Belgium, Greece, Spain, Switzerland and Austria and has broadcast for Austrian and German Radio.

Miss Walker has appeared extensively throughout Great Britain with the major orchestras including the Halle, the Scottish National, the London Symphony, the Royal Liverpool Philharmonic, the Royal Philharmonic, the Philharmonia and the City of Birmingham Symphony Orchestras. In July 1988 Miss Walker appeared with the Royal Choral Society at the Royal Albert Hall in a performance of *Mendelssohn's Elijah*. She returned to the Albert Hall in August 1989 for a BBC Promenade Concert with the National Youth Orchestra and Mark Elder in a performance of *Die Walküre Act III*.

Engagements in 1989 included concerts with the Cardiff Polyphonic Choir, the Leeds Festival Chorus, the Fishguard Festival, the Three Choirs Festival, the Brighton Festival and the *Dream of Gerontius* in both the Royal Albert Hall and Royal Festival Hall. Future and recent engagements in the 1989/90 season include

Beethoven's *Mass in C* with the Scottish National orchestra conducted by Jane Glover and *Oedipus Rex* in the Royal Festival Hall and Miss Walker will tour Britain with Welsh National Opera in '*Tornrak*', a new opera by Judith Weir. In the 1990/91 season Penelope Walker will appear in Britten's '*Midsummer Night's Dream*' at Sadler's Wells with Richard Hickox and she makes her debut in the United States singing with the Philharmonia Orchestra in Florida and James Judd.

Richard Morton

Richard Morton was born in Yorkshire and gained a degree in modern languages, after winning a choral scholarship to King's College, Cambridge. He subsequently studied with Helga Mott and in 1978 was awarded a scholarship to study with Tito Gobbi in Italy.

From 1980-85 he was a principal tenor with Welsh National Opera singing a variety of roles, including *Tamino* (*Magic Flute*), *Ottavio* (*Don Giovanni*), *Count Almaviva* (*Barber of Seville*), *Jacquino* (*Fidelio*), *Bajazet* (*Tamerlano*), *Steva* (*Jenufa*) and *Froh* (*Das Rheingold*). Since leaving the company he has returned to sing *Froh* in their first complete Ring cycle, which was also performed at the Royal Opera House, Covent Garden.

Since 1985, he has divided his time successfully between the operatic stage and the concert platform with a repertoire of music which extends across five centuries. For Opera North he has sung the roles of *Ramiro* (*La Cenerentola*), *Tamino* (*Magic Flute*), *Des Grieux* (*Manon*) and *Bazaset* (*Tamerlano*). He has also returned to W.N.O. to sing *Roderigo* in Peter Stein's highly acclaimed production of *Otello*.

Abroad, he has recently sung the leading roles of *Alfredo* (*La Traviata*) and *Delmonte* (*Il Seraglio*) in France, *Roderigo* (*Othello*) in Brussels. He also has a busy concert career in Europe and has been a soloist in Germany, Italy, Holland, Israel, Poland and Spain.

Richard has sung in all the major concert venues in Britain including the Royal Festival Hall and the Queen Elizabeth Hall, the Cheltenham, Edinburgh and Three Choirs Festivals. He sings regularly for BBC Radio and Television and has to his credit a number of prestigious recordings, one of the most recent being "*Dr Arne at Vauxhall Gardens*" sung with Emma Kirkby.

Future plans include performances of *Martini's "Greek Passion"* in Prague with Sir Charles Mackerras, a revival of W.N.O.'s *Othello*, the *Messiah* at St David's Hall, Cardiff and *Bach's "St Matthew Passion"* in Coventry Cathedral.

Peter Rose

Peter Rose was born in Canterbury. He read music at the University of East Anglia and studied with Ellis Keeler at the Guildhall School of Music and at the National Opera Studio. He won the 1985 Kathleen Ferrier Memorial Scholarship, the Guildhall Gold Medal and the 1986 Glyndebourne John Christie Award.

He made his operatic debut in 1986 with Glyndebourne Festival Opera in Hong Kong. For Glyndebourne Touring Opera he has sung *Commendatore*, *Don Inigo* (*L'Heure Espagnole*), *Osmin* (*Seraglio*), and *Basilio* (*Barbieri*) and *Trulove* (*Rake's Progress*) for the Festival.

He was principal bass with Welsh National Opera (1986-

89) where roles included Basilio, Bartolo (Figaro), Angelotti, Gremin (Onegin) and Osmin. He returns there in 1991 as a guest, to sing Tutor (Elektra) and Nightwatchman (Meistersinger). For English National Opera he has sung Angelotti and King of Clubs (Love of Three Oranges).

Other engagements include the *Damnation of Faust* (with Solti), *Commendatore* with Zubin Mehta at the Maggio Musicale, Florence, and *Narbal* (Trojans) for Scottish Opera.

Plans include Mozart's *Requiem* with Zubin Mehta and the *IPO*, *Zaide* with Leopold Hager and the *ECO*, Mozart's *Requiem* with Sir Charles Mackerras, *Commendatore* with San Francisco Opera and Kecal (Bartered Bride) for Lyric Opera of Chicago. For Glyn-debourne Festival Opera next season he will sing *Commendatore*, *Publius* (*La Clemenza di Tito*) and *Voice of Neptune* (*Idomeneo*).

Peter Rose appeared with the Guildford Philharmonic Orchestra and Choir in a performance of Bruckner's *Mass in F minor* in 1986.

Neville Creed – Chorus Master

Neville Creed began his conducting career whilst a choral scholar at Cambridge. He then became a Director of Choral Music at Tiffin School in Kingston-upon-Thames, providing choirs for several highly acclaimed recordings on radio, TV and disc. The Tiffin Boys' Choir recording of Mahler's 8th Symphony with the London Philharmonic under Klaus Tennstedt gained a nomination for a "Grammy" award. During this time, Neville Creed was also conductor of the Milton Keynes Choral and became Assistant Chorus Master of the London Philharmonic Choir. In 1986 he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize. Whilst a student he conducted the second British staging of the opera 'Julietta' by Martinu and various orchestral concerts. Since completing his studies at the Guildhall he has founded the "London Music 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. Last year he conducted in Denmark and Italy, as well as conducting the Royal Philharmonic "Pops" Orchestra on two occasions. In September 1988 he won the second prize in the First International Choral Conducting Competition held in Italy.

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 Guildford Philharmonic Choir will appear in the opening concert of the Guildford Festival on 4 July this year in a programme which includes Bernstein's *Chichester Psalms* and Britten's 'Rejoice in the Lamb'.

This concert takes place in Holy Trinity Church, High Street, Guildford.

Freiburger Bachchor

We are delighted to welcome a section of the Freiburger Bachchor to Guildford this evening.

The "Freiburger Bachchor" originates from a very courageous project of Theodor Egel to perform *St Matthew Passion* in the Cathedral of Freiburg on March 5th 1944 after profound rehearsing with a group of enthusiastic university students and Freiburgian citizens.

Due to Theodor Egel's hard work and zest the choir soon became a highly qualified representative of choral music in Freiburg and abroad.

Though focused on Johann Sebastian Bach its repertoire comprises the most important choral music up to the 20th century.

Several reviews of performances in Berlin, Frankfurt, Basle, Vienna, Paris, Milano, and recordings of the "Südwestfunk" praised the high standard of the choir.

The Freiburger Bachchor successfully took part in several European international music festivals like *Settimane musicali di Stresa* and – lately – the international Bach Festival of Strasburg, and even went on a tour to the USA.

In 1983 Theodor Egel retired, handing the choir over to Hans Michael Beuerle, professor of the Freiburgian conservatoire. Hans Michael Beuerle's performances in Germany and abroad have proved that he is able to continue the demanding tradition of "Freiburger Bachchor". He performed e.g.: Bach's *St Matthew Passion*, *St John Passion*, *Mass in B minor*, *Christmas Oratorio*, Beethoven's *Missa Solemnis*, Brahms' *Requiem*, Mozart *Mass in C minor*, *Handel Messiah* and *Israel in Egypt*, C.P.E. Bach *Magnificat* and the *Creation* by Haydn.

At the moment the choir is rehearsing *Monteverdi's Vespera della beata Vergine* and the *St John Passion* by J.S. Bach, which is to open this year's *Settimane musicali di Stresa*.

Missa Solemnis in D, Opus 123 Ludwig Van Beethoven 1770–1827

Towards the end of 1818 or early the following year – there is doubt about the precise date – it came to Beethoven's knowledge that the Archduke Rudolf of Austria, brother of the Emperor, was to be made Archbishop of Olmütz in Moravia. Rudolf, an excellent pianist, had long been the composer's friend, patron and pupil, and Beethoven resolved to compose a *Mass* for the enthronement ceremony. The election to the archbishopric was officially announced in June 1819, and Beethoven wrote to Rudolf: 'The day on which a *Mass* composed by me will be performed during the ceremonies solemnized for Your Imperial Highness will be the most glorious of my life, and God will enlighten me so that my poor talents may contribute to the glorification of that solemn day.' Notwithstanding the fulsome terms of his letter, Beethoven was not a man to toady to royal personages. In this instance there was a true bond of affection and respect between the two men; the Archduke had provided the composer with an annual pension since 1809, and Beethoven had not only given his royal patron composition lessons but dedicated to him some of his best

works, among them the *Les Adieux* and *Hammerklavier* Sonatas, the Fourth and Fifth Piano Concertos, the *Archduke* Trio and the opera *Fidelio*.

The Mass was intended to be the glorious crown of their relationship. Beethoven's thoughts had already been turning again towards religious music in 1818 when he noted in his diary: 'In order to write true church music.... look through all the monastic church chorales and also the strophes in the most correct translations, and the perfect prosody in all Christian-Catholic psalms and hymns generally.' This he did before setting to work on the Mass. He also copied out some of the choruses from Handel's *Messiah* to familiarise himself further with sacred choral writing, and had the Latin text of the Mass translated into German to ensure that he did not misunderstand any point. By the middle of 1819 the sketching of the *Missa Solemnis* was well under way in the composer's summer quarters in Mödling, a village near Vienna. Anton Schindler reported that he had never seen the composer so oblivious to all earthly matters. Visiting the house with a friend that August they found that both the servants had fled after a noisy midnight quarrel and that Beethoven had had nothing to eat for 24 hours. 'In the living-room, which was locked, we heard the master singing parts of the fugue in the *Credo* – singing, howling, stamping. After listening to this almost terrifying performance for a long time, we were about to leave when the door opened and Beethoven stood before us, his features so distorted that it was enough to inspire fear.'

Trouble with servants was the least of Beethoven's worries at that time. He was in poor health, which limited the time he could devote to composition, he was in financial difficulties and everything was overshadowed by a pending lawsuit concerning his nephew and ward, Karl. Moreover, the Mass itself did not take shape quite as Beethoven had expected. Great works of art are apt to dictate their own terms, and in this case the composer found that each movement as he came to it took on much greater dimensions than had been originally planned. Consequently, the Mass was not finished in time for the Archbishop's enthronement in March 1820. In fact it took until December 1822 to complete, by which time Beethoven had also composed the Diabelli Variations, the last three piano sonatas, the overture *The Consecration of the House* and several lesser pieces. He had also begun the Opus 127 String Quartet and resumed work on the Ninth Symphony.

Having despatched a dedicated score of the *Missa Solemnis* to Archduke Rudolf, he offered further copies for sale to various European sovereigns and nobles and entered into negotiations with several rival publishers. One of the subscribers was the Russian prince, Nicholas Galitsin, who had just commissioned three string quartets from Beethoven, and he organised the first performance of the Mass, which took place in St. Petersburg on 26 March 1824. The *Kyrie*, *Credo* and *Agnus Dei* were performed in Vienna on 7 May in the concert in which the Ninth Symphony received its first performance, the *Missa Solemnis* movements being billed as 'Three Grand Hymns' because the church authorities objected to a Mass being sung in a theatre. Beethoven was present but, of course, was too deaf to hear a note. The first complete performance of the Mass in Vienna did not take place until after his death.

Beethoven was born into a Catholic family and never

formally renounced the faith. We know that he taught his nephew to pray and that he received the last rites on his deathbed. But he was not a churchgoer. As an exemplar of the 18th-century Enlightenment he had little liking for organised religion, and churchmen in his day responded by being suspicious of his *Missa Solemnis*, which was ill-suited in certain respects to liturgical use. He was, however, a religious man. He believed in God as an all-powerful, loving Father, a universal presence in nature and influence on human aspirations, real beyond any question yet not to be truly comprehended by mankind. There was no need for him to make an intellectual case over this or that debatable point of theology; he felt instinctively the immense majesty of a personal God and the dependence of inadequate humanity upon God's love. These feelings, which may be sensed by the listener throughout the Mass, contribute to the awesome effect that the work makes in a worthy performance. Unlike Bach's B minor Mass, which merely uses a Roman Catholic text, this Mass in D is thoroughly Catholic. Yet the music far transcends the requirements of a particular division of the Christian church. It is a sublime work of art expressing the personal faith of one confessedly imperfect Christian. At the head of the first movement Beethoven wrote: 'From the heart – may it in turn go to the heart!'

In striving to give his ideas musical form Beethoven resorted to many sharp dynamic contrasts, strongly marked rhythms and extremes of pitch. He did not demand the impossible of voices and instruments, but he could not study the performers' convenience. Not only are the choral sopranos taken repeatedly up to A and even B but all four sections of the choir are put under strain at the bottom of their compass. The singers are required to phrase with the rhythmic precision and attack of an instrument, to sustain long passages at uncomfortable pitches and to get their tongues round many syllables and marked rhythms at the extremes of pitch. However, it could be argued that provided the singing remains coherent some sense of physical strain enhances rather than detracts from the music's effect. As Tovey pointed out, for the choirs that do grapple with these technical problems the rewards are commensurate with the effort expended.

© Eric Mason

Kyrie

Whereas Bach and Mozart subdivided the sections of the Mass into separate numbers, Beethoven composed the *Missa Solemnis* as five essentially symphonic movements. Soloists and choir alternate within each movement according to the needs of the text, the former usually standing as individuals making personal utterances and the chorus representing the mass of humanity. The text largely determines the shape of each movement. Thus, the three-part text of the opening *Kyrie*, comprising prayers to the Holy Trinity of God the Father, God the Son and God the Holy Spirit, dictates a ternary musical scheme. The first *Kyrie* is an *Assai sostenuto* in the key of D and 4/4 time, and is marked 'With devotion'. Soloists and choir are closely integrated, a solitary voice three times echoing the choir's 'Kyrie' at the beginning as though to emphasise the personal significance of the general prayer for Divine mercy. The time changes to 3/2 for the slightly faster *Christe eleison* in the related key of B minor. Here the soloists precede the choir. Their parts pair off after a while in companionable thirds symbolising the conception of Christ walking with man as friend and helper. The return to *Kyrie eleison* brings a recapitulation

of the opening, but the prayer is now addressed to the Holy Spirit and so the musical material is shown in a different light, the voices entering in a new key, G major. The music only gradually works back to the original key and a peaceful close.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

Gloria

The second section of the Mass is in three parts; the first glorifies God, the second is concerned with sinful mankind seeking Christ's mercy and the third makes a synthesis of the first two. Beethoven's strenuous musical setting is full of sharply contrasted moods and dynamics, so determined is he to convey the meaning of every word. This *Gloria* begins in D major (*Allegro vivace*) with a great shout of praise to a theme that drives irresistibly forward. The plea for peace on earth is hushed, but the joyful praise quickly resumes and the phrase *glorificamus te* becomes a *fugato*, ending with a sustained burst of C major. This enables Beethoven to modulate to B flat for the lyrical *Gratias agimus*, which brings in the soloists for the first time in this movement. The original tempo and mood return at *Domine Deus*, and the words *Deus Pater omnipotens* ('God the Father Almighty') occasions a triple-*forte* climax with full organ and the first use of trombones in this Mass. *Domine Fili*, the movement's first reference to Christ, is marked by the return of the thirds from the middle section of the *Kyrie*.

In the second section of the movement, beginning at *Qui tollis*, the prayers to Christ are again set with the soloists' harmony in thirds. This is a *Larghetto* in F, its eloquently expressive word setting suggesting that Beethoven felt strongly the need for forgiveness of sins. A tempo change to *Allegro maestoso* marks the start of the final section, beginning at *Quoniam*. This is another great hymn of praise, rising to an intensely exultant climax and culminating in an elaborate four-part fugue on a theme derived from the *Kyrie*. At the end the movement's opening theme returns at *presto* tempo and the choir glorifies God with repeated shouts of the first word.

Gloria in excelsis Deo. Et in terra pax hominibus, bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domini Fili unigenite, Jesu Christe. Domine Deus. Agnus Dei. Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus. Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace to men of goodwill. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give thanks to Thee for Thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father, that takest away the sins

of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.

For Thou only art holy. Thou only are the Lord. Thou only art most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Credo

The *Credo* sets forth the fundamental beliefs of the Christian, the text dividing into three sections which respectively affirm belief in one God, one Lord Jesus Christ and the Holy Spirit. This suggests ternary form for a musical setting, but Beethoven divides his three parts differently to provide two massive assertions of faith enclosing a more intimate, personal account of Christ's birth, crucifixion and resurrection. The *Credo* is the core of the Mass and Beethoven makes it stand out musically between the D major movements on either side by setting it in the key of B flat. It opens with a sturdy, even aggressive theme for the proclamation of belief in one God, the choral sopranos rising to a sustained *fortissimo* B flat at the word *omnipotentem*. When the choir proceeds to consider Christ, only-begotten Son 'and born of the Father', the singers pause after the 'and', then repeat that word as if to emphasise the wonder of the fact.

For *Et incarnatus est*, which opens the central section of the movement, the tempo changes from *Allegro* to *Adagio* and the key to D minor, and the composer resorts to an archaic modal harmony. The first vocal entry is given in the published score to the tenor soloist with *pianissimo* viola accompaniment, but Beethoven originally allotted this to the choral tenors. As all four soloists sing of the Virgin birth, the strings are reduced to a few players and a solo flute flutters high above, representing the dove which was a symbol of the Holy Spirit in religious paintings. At *Et homo factus est* the music moves into the warm light of D major and the tenor soloist and choir dwell on the word *homo*, filled with wonderment at the thought of Christ made man. Without pause the music proceeds to a moving meditation on Christ's crucifixion, suffering and burial and the choir's unaccompanied proclamation – in the old Mixolydian mode – of the resurrection. Mention of the Second Coming when Christ shall 'judge both the quick and the dead' brings an unmistakable reference by the trombones to the Last Trump.

We are now in *Allegro* tempo, and soon the opening *Credo* theme is recapitulated to the concluding words of the movement. Yet Beethoven is by no means finished. What especially seizes him here is the expectation of 'the life of the world to come', and he makes these words – *Et vitam venturi* – the basis of a mighty double fugue (*Allegretto*) on two complementary themes, a fugue still more complex and technically ingenious than its counterpart at the close of the *Gloria*.

Credo in unum Deum, Patrem omnipotentem. Factorem coeli et terrae, visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum non factum; consubstantialem Patri, per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem, descendit de caelis.

Et incarnatus est de Spiritu Sancto, ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die secundum Scripturas; et ascendit in caelum; sedet ad dexteram Patris; et iterum venturus est cum gloria iudicare vivos et mortuos; cuius regni non erit finis.

Credo in Spiritum Sanctum, Dominum et vivificantem; qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas. Credo in unam Sanctam Catholicam et Apostolicam Ecclesiam. Confitetur unum Baptisma in remissionem peccatorum et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

I believe in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages. God of God: Light of Light: true God of true God; begotten not made; consubstantial with the Father, by whom all things were made. Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Spirit, out of the Virgin Mary: and was made man. He was crucified also for us; He suffered under Pontius Pilate, and was buried.

And the third day He rose again according to the scriptures; and ascended into heaven; and sitteth at the right hand of the Father; and He shall come again with glory to judge both the quick and the dead; of whose Kingdom there shall be no end.

I believe in the Holy Spirit, the Lord and Giver of life; who proceedeth from the Father and the Son; who together with the Father and the Son is adored and glorified; who spoke by the Prophets. I believe in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins and I look for resurrection of the dead, and the life of the world to come. Amen.

Sanctus

The conception of God as Lord God of Hosts inspired Bach to compose a weighty hymn of praise and Verdi, later, to write an outburst of joy. For Beethoven this is an occasion for reverent obeisance and quiet awe. Soft trombones emphasise the solemnity of the moment; the bright sound of flutes, oboes and violins is banished and the words are given to the soloists rather than the choir. This opening B minor passage is marked 'Adagio with devotion'. But joy breaks out in a brilliant D major *fugato* at *Pleni sunt coeli* ('Heaven and earth are full of Thy glory') and the following *Presto fugato* for *Osanna*. The initial solemnity returns in an orchestral prelude to the *Benedictus*, which Beethoven incorporates in the movement instead of treating separately.

At this point in the Roman Catholic church service the bread and the wine of the Host are held to be transformed into the body and blood of Our Lord. Beethoven's musical illustration of this introduces a solo violin and two flutes, which enter high aloft and descend as it were to the altar. 'Blessed is he that cometh in the name of the Lord', intone the basses of the choir, and the violin symbolises the Divine presence in a lyrical G major *Andante* solo which continues through the subsequent entries of soloists and choir. After a repeat of *Osanna* the violin solo resumes and at the end ascends again to the lofty regions whence it came.

Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria Tua.
Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Holy, Lord God of Hosts.

Heaven and earth are fully of Thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

Agnus Dei

The final section of the Mass begins with a prayer to Jesus Christ for forgiveness of our sins. As was noted at the appearance of the same words in the *Gloria*, this prayer seemed to hold a strong personal significance for Beethoven. Here he adopts the dark key of B minor, a slow tempo (*Adagio*) and sombre instrumental colours with bassoons and horns especially prominent. The bass soloist begins the threefold prayer, soon joined by the male voices of the choir in four parts, and gradually the other solo and choral voices join in. This leads to *Dona nobis pacem*, which the composer names as a prayer for inward and outward peace. The key turns to D major and the tempo quickens for this double fugue, bringing a sense of greater confidence. But drums and trumpets break in with ominously martial sounds, and the singers reiterate their first prayer with a sudden desperate urgency. Beethoven knew the horror of war at first hand when Vienna was under bombardment, and peace meant for him, as it does for us, freedom from war as well as the achievement of spiritual serenity. The *Dona nobis* is resumed, but again the noise of war interrupts it in a contradicting B minor, prompting an anguished cry of *Agnus Dei*. Once more the prayer for peace is offered up. The trumpets have now fallen silent, but there is a reminder of distant war drums just before the close, a sufficient threat to make the end of the movement and the Mass truly though calmly prayerful.

Agnus Dei,
Qui tollis peccata mundi,
miserere nobis.

Dona nobis pacem.

O Lamb of God,
Who takest away the sins of the world,
have mercy upon us.

Grant us peace.



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Full details of the forthcoming season are available from the GPO's office: The Lodge, Allen House Grounds, Chertsey Street, Guildford. Tel: 0483 444666.

Tonight's concert is the final concert of the Orchestra's 1989/90 season and Guildford Borough Council would like to thank all the people and organisations who have helped in the promotion of the concerts during the season. The success of concerts is due to many things seen and unseen; the financial assistance from the South East Arts Association and the help provided by the members of the Guildford Philharmonic Society, pupils of the County School and members of the Red Cross organisation is much appreciated.

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