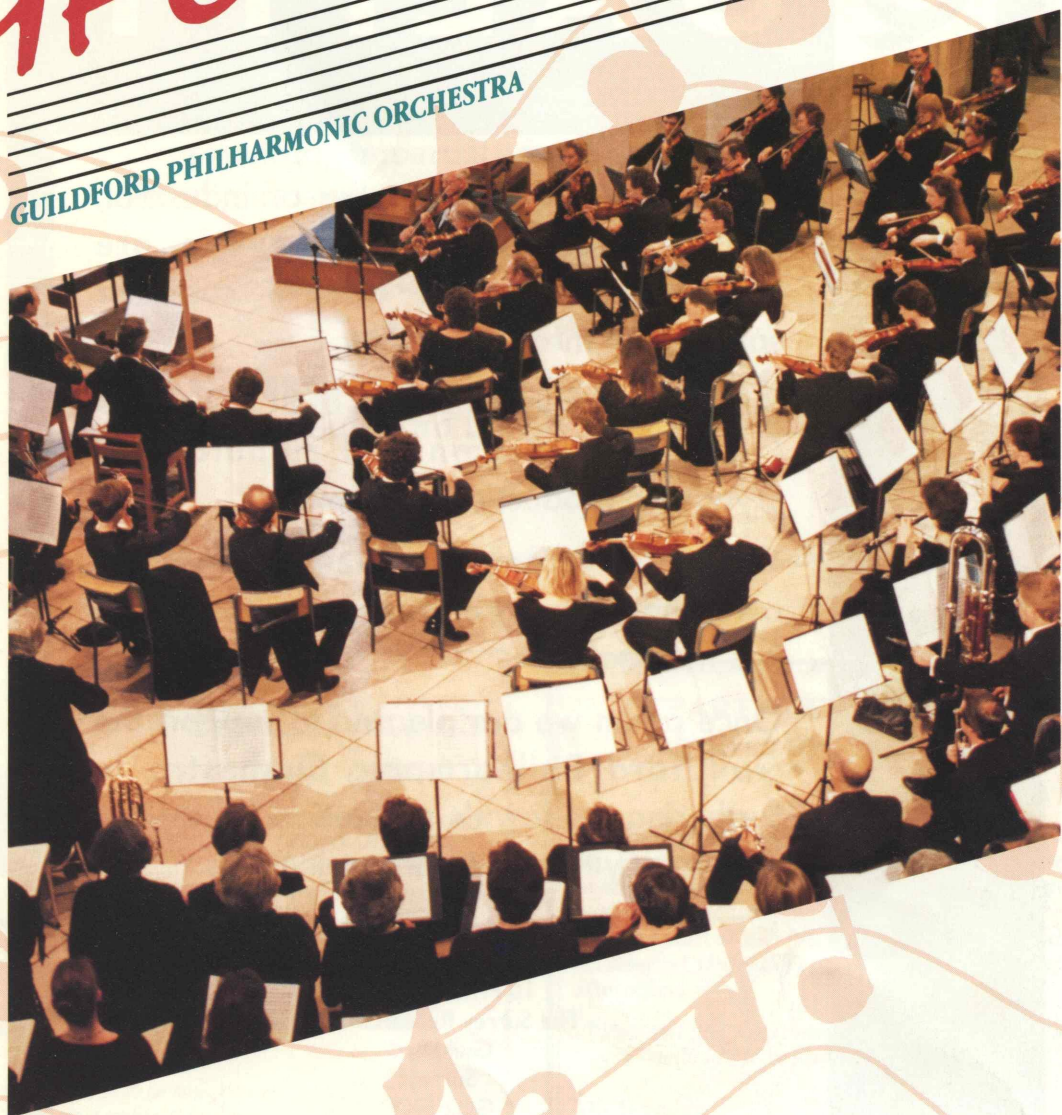


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1993/1994 SEASON
AT GUILDFORD CIVIC HALL



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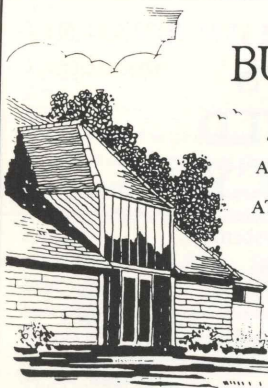
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SATURDAY 7 MAY 1994 at 7.30 p.m.

Guildford Philharmonic Orchestra

Associate Leaders

HUGH BEAN, JOHN LUDLOW

TINUKE OLAFIMIHAN

Soprano

PETER HALL

Tenor

MICHAEL PEARCE

Baritone

ROYAL GRAMMAR SCHOOL

BOYS' CHOIR

GUILDFORD PHILHARMONIC

CHOIR

SIR DAVID WILLCOCKS

Conductor

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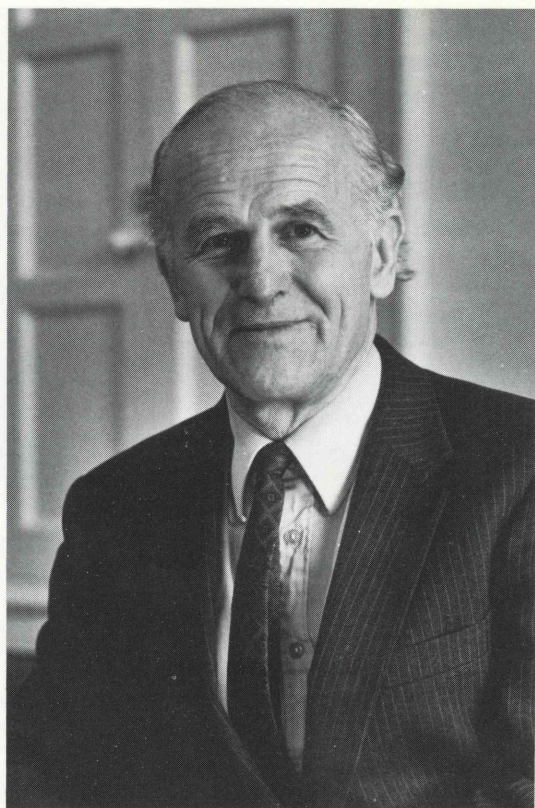
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SIR DAVID WILLCOCKS

Sir David Willcocks began his musical training as a chorister at Westminster Abbey, later winning scholarships to Clifton College and King's College Cambridge. After a five-year period of war service he was elected a Fellow of King's College Cambridge, and appointed Conductor of the Cambridge Philharmonic Society. Subsequently he became Organist of Salisbury Cathedral, and later of Worcester Cathedral, conducting at the Three Choirs Festival from 1950 to 1957. From 1957 to 1974 he was Director of Music of King's College Cambridge, University Lecturer in Music, and Conductor of the Cambridge University Musical Society. He was Director of the Royal College of Music from 1974 to 1984 and has been Musical Director of The Bach Choir since 1960.

Under Sir David's direction, the Bach Choir and King's College Choir have made many recordings with leading orchestras of great choral and orchestral works including a recording of Howard Blake's *Benedictus* with the Bach Choir and the Royal Philharmonic Orchestra.

He was knighted in 1977 Silver Jubilee Honours List, and holds honorary degrees in the USA and Canada as well as at the Universities of Bradford, Bristol, Exeter, Leicester and Sussex.

He has worked with the GPO and the Philharmonic Choir on several previous occasions. We are pleased to welcome him to Guildford again this evening.



TINUKE OLAFIMIHAN – Soprano

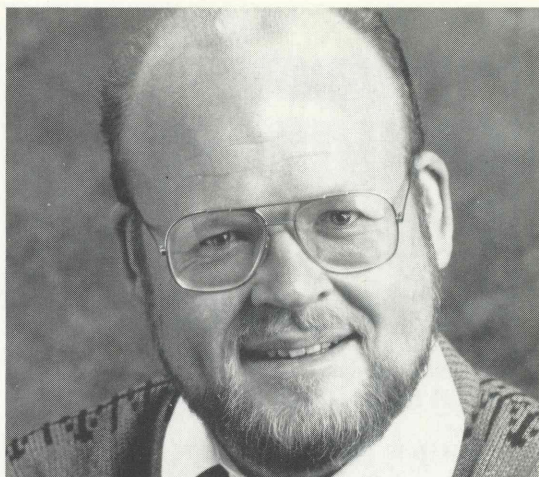
Tinuke Olafimihan began her vocal studies at the Colchester Institute. She joined Morley Opera and in 1988 was awarded the Peter Stuyvesant Foundation Scholarship for advanced study at the National Opera Studio in London. Born in London and holding British nationality, she spent the early years of her life in Nigeria, returning to England with her parents when she was seven to live in Somerset. She continues her vocal studies with Kayode Olafimihan.

Tinuke Olafimihan has won numerous prizes and scholarships including the Walter Legge/Elisabeth Schwarzkopf Appreciation Society Award in 1987 and an English Speaking Union award to work with Elisabeth Schwarzkopf in Zurich and to take part in a televised masterclass on French TV. With awards from the Edward Boyle Trust, the Britten-Pears School and the Royal Society of Arts she was able to work with Ileana Cotrubas.

In 1992 Tinuke made her debut in Amsterdam for the Netherlands Opera in *Snatched by the Gods* by Param Vir, produced by Pierre Audi and repeated in the Munich Biennale. She created roles in Nigel Osborne's *The Terrible Mouth*, produced by David Pountney and conducted by David Parry in the Almeida Opera Festival and *La Baltasara* for the Scottish Early Music Consort in the 1992 Glasgow Early Music Festival.

Concert engagements have included Viennese Gala concerts with the East of England Orchestra, Haydn's Nelson Mass with the London Festival Orchestra, Mozart Concert Arias with the finalists of the Donatella Flick Conducting Competition, Mendelssohn's *Elijah* in Harlow, Brahms' German Requiem with the CBSO, and concerts of music by Purcell and Vivaldi in Sao Paolo, Brazil with the Northern Sinfonia conducted by Stephen Darlington. In January 1993 she recorded Saint-Saens' Requiem with the London Philharmonic Orchestra, conductor Geoffrey Simon, and in February, the role of Maria in Bernstein's *West Side Story*.

Tinuke represented England in the BBC Singer of the World competition in Cardiff in June 1993.



PETER HALL – Tenor

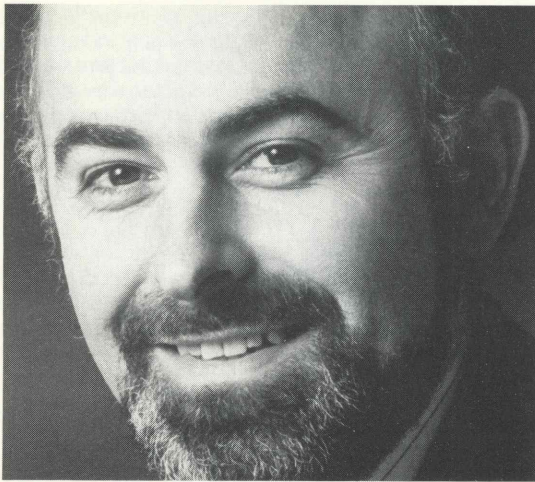
Formerly a Choral Scholar at King's College, Cambridge, Peter Hall studied Law for several years before embarking upon a career in singing. His engagements have taken him all over the British Isles, to Europe, Israel, North America, the Caribbean, Hong Kong, Australia, and to New Zealand. The range of his work is very broad, extending as it does in the recording field from plainchant to Fernyhough, by way of Cavalli, Holst, Tippett and Messiaen, and in the concert hall from Passion settings by J.S. Bach and Schütz through the standard concert repertoire, including Stravinsky's *Les Noces* and *Renard* in the original Russian, Ravel's *L'enfant et les Sortilèges*, Janáček's *Glagolitic Mass*, Carl Orff's *Carmina Burana* (a work with which he is particularly associated, and which he has recorded) and on to first performances of works by contemporary composers.

Notable recent engagements include world premières in Aarhus, Turin, the Venice Biennale and the Huddersfield and Donaueschingen Festivals, and concerts at the Aldeburgh, Leeds and Almeida Festivals and in France, Belgium, Spain, the Netherlands, Italy, Germany Switzerland and Scandinavia. A rare foray on to the operatic stage occurred at the personal invitation of Luciano Berio to participate in a revival of his opera *La Vera Storia* at the Maggio Musicale, Florence, with repetitions on concert platforms in Amsterdam and Rome. Future plans include visits to the Salzburg festival and the United States, and concerts on the South Bank as well as in Birmingham, Northampton and various other locations in Great Britain.

MICHAEL PEARCE – Baritone

Michael Pearce was a choral scholar at St. John's College Cambridge. In 1984 he won the first English Song Award which led to a critically acclaimed debut recital later that year.

Michael has performed many operatic roles including Old Sam in the British premiere of Bernstein's *A Quiet*



Place, The Herald in Britten's *The Burning Fiery Furnace* for Kent Opera and Becket in Oper Bergen's production of Pizzetti's *Murder in the Cathedral*. In January 1991 he sang at Covent Garden in Strauss' *Capriccio* and subsequently returned to work on Birtwistle's *Sir Gawain and the Green Knight* and Offenbach's *Contes d'Hoffmann*. He also made his debut with Music Theatre Wales in 1991, singing the title role in Michael Nyman's *The Man who mistook his Wife for a Hat*, at the Vale of Glamorgan Festival. Michael sings the role of Ortel in Wagner's *Die Meistersinger* at Covent Garden in the 1993/94 season.

Current concert engagements include Bach's *Christmas Oratorio* in London and Cambridge, Brahms Requiem in the Queen Elizabeth Hall, Bach's *St John Passion* in Newcastle, and Beethoven's *Christ on the Mount of Olives* in the Bamboo Organ Festival in Manila where he will also give a recital of British music.

THE ROYAL GRAMMAR SCHOOL-BOYS' CHOIR

The Royal Grammar School Boy's Choir normally works as the treble line of the school's main SATB Choir which has performed many of the major works of the choral repertoire. Recently they have performed Verdi's *Requiem*, Mendelssohn's *Elijah* and *Carmina Burana*, and in 1992 they joined with the Guildford Philharmonic Choir and Orchestra to perform Howard Blake's *Benedictus* in Guildford Cathedral.

Peter White was born in Kent and educated at the King's School Canterbury and New College, Oxford. Having been on the music staff at Ampleforth College he came to be Director of Music at the Royal Grammar School in 1984. In addition to his work with the Guildford Philharmonic Choir, he is presently conductor of the Guildford Sinfonia and the Guildford Opera Company, and in July of this year he will be conducting the first production of the new Loseley Opera Company.

GUILDFORD PHILHARMONIC CHOIR

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's 'Intimations of Immortality' with the Guildford Philharmonic Orchestra and Patrick Hadley's 'The Trees So High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris and in 1990 joined forces with the Freiburger Bach Choir in Freiburg Munster.

The Choir is trained by Neville Creed, who was appointed Chorus Master in 1987 and he is assisted by Peter White. Jeremy Filsell is the Choir's accompanist.

The Choir made a highly successful visit to Freiburg in November 1993 where it gave an outstanding performance of Britten's 'War Requiem'. Future plans include a summer concert in the Guildford Festival.

Further details of the Choir may be obtained from: Kathleen Atkins, Guildford Philharmonic, Millmead House, Millmead, Guildford GU2 5BB.
Tel: 0483 444666.

NEVILLE CREED – Chorus Master

Neville Creed began his conducting career whilst a choral scholar at Trinity College, 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' Choir recording of Mahler's 8th Symphony with The London Philharmonic under Klaus Tennstedt gained a nomination for a 'Grammy' Award. During this time he became Conductor of the Milton Keynes Chorale and 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 at the Guildhall he conducted the second British staging of the opera "Julietta" by Martinu. Since completing his studies he has founded the London Musici Singers, been appointed Musical Director of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir, as well as being invited to return to the Guildhall to conduct and worked as Assistant Chorus Masters with the Philharmonic Chorus. In 1988 he won the second prize in the First International Choral Conducting Competition held in Italy and in 1991 won a semi-final prize in the Leeds competition for Orchestral Conducting.

In 1990 he conducted the European Community Chamber Orchestra in France and regularly conducts

in Denmark. He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic 'Pops' Orchestra and The Royal Philharmonic Orchestra.

Overture "Coriolan" Op.62 Beethoven 1770-1827

"Coriolan" comes from the same source as Shakespeare's play "Coriolanus". Beethoven wrote his work in 1807, which is the same year as the Fifth Symphony. It is concerned with emotions and sufferings, describing the character of Coriolanus, imperious and revengeful, intent on attacking his own people. Although he rejects all appeals to be merciful, his resistances are finally broken down when his mother, wife and child come to plead with him. The spiritual agony of Coriolanus is the stuff of which this overture is made. Beethoven finds it easy to illustrate the harsher side of his story, but modern listeners often find the melodic element of the overture rather limited.

'Enigma' Variations Elgar 1857-1934

It is as well not to bother about the tune to which the 'Enigma', the theme, is said to be a counterpoint. It is much better to listen to this set of variations simply as music. The amazing thing about it is that the dedication 'To my friends pictured within' has not caused the composer to take ridiculous pictorial liberties with his theme. Instead, he pictures them with brilliant variation writing. The theme itself is built on two contrasting, though interwoven, ideas. The first is in the minor, and is a sequence pattern over a rising bass; the second is in the major, and more flowing and rhapsodic. The theme which is *adagio*, though often played *andante*, leads into:

Variation 1. (G.A.E.) These are the initials of Lady Elgar. The theme is treated with great tenderness.

Variation 2. (H.D.S.P.) A very quick three-in-a-bar beat as one. The theme appears in the bass. H. D. Steuart-Powell must have been a quick fingered pianist.

Variation 3. (R.B.T.) A mazurka-like variation in which the reedy voice of R.B. Townshend is parodied.

Variation 4. (W.N.B.) How can W. Neath Baker have been anything other than an energetic and forthright man?

Variation 5. (R.P.A.) R.P. Arnold was the son of Matthew Arnold, and a quiet contemplative scholar.

Variation 6. (Ysobel) Miss Ysobel Fitton was charming and played the viola.

Variation 7. (Troyte) The great blocks of sound which the music hammers out are a fitting illustration of the character of Arthur Troyte Griffith, a well-known Malvern architect.

Variation 8. (W.N.) A graceful, charming and quietly marked variation which Elgar was painstaking enough to mark *quaver* = 104, so that conductors would not play it too slowly. It is, if played at the correct speed, a fine salute to the gentle Winifred Norbury, and also a perfect foil to the next variation to which it is joined by a single note.

Variation 9. This solemn movement is Elgar's tribute to his great friend A.J. Jaeger of Novello & Co. Jaeger is German for hunter: hence the allusion to Nimrod. Also quite clearly marked as to speed though often played much slower, thus sentimentalising what is supposed to be a noble section.

Variation 10. (Dorabella). This is headed *Intermezzo* which is demanded by the form of the work after the climax of Nimrod. It is an intimate delicate portrait of Miss Dora Penny.

Variation 11. (G.R.S.) Dr. George Sinclair was Cathedral organist at Hereford. He owned a dog, and was an energetic performer and walker.

Variation 12. (B.G.N.) Basil Nevinson was meditative and played the cello.

Variation 13. *Romanza*. This variation contains the famous the famous allusion to Mendelssohn's Overture "Calm Sea and Prosperous Voyage". It commemorates a journey undertaken by Lady Mary Treffusis.

Variation 14. (E.D.U.) *Finale*. The initials refer to a nickname of Elgar's. This finale is cumulative and does not rely quite so much on the sequence patterns which were one of Elgar's mannerisms. Great climaxes rise out of the development of the final variation itself, then as Elgar paints his own portrait, he finds it cannot be complete without a reference back to Lady Elgar's variation, and finally with great strides the theme rides triumphant and glorious on the superbly scored accompaniment that supports it.

The *Engima Variations* was played for the first time in 1899 and, although modern criticism will not admit it, its great success all over the world proves that that day was great one in English musical history.



Carmina Burana (Cantiones Profane)

Carl Orff 1895 - 1982

Songs from the Manuscript Collection of Benedictbeuern

Carl Orff, who was born in Munich, learnt the craft of musical theatre before and after the Great War, as Kapellmeister in theatres in Munich, Mannheim and Darmstadt. In 1924 he co-founded the Güntherschule for gymnastics, music and dance in Munich, an institution formed to explore and teach new relationships between movement and music. His interest in

education can be seen in his creation of tuned and untuned percussion instruments and in his composition *Schulwerk* (first performed in 1933) which shows his obsession with primitive and evocative rhythm. These ideas, together with perference for formal melody, are developed further in *Carmina Burana*, which was first performed in Frankfurt in 1937. The words and music (originally with action and dance) was intended to make an immediate impact and is scored with prominent and important percussion parts. In addition to the soloists there is an adult and a children's choir (Ragazzi).

The *Carmina* are mediaeval poems or songs written in French, Low German and a dog-Latin by wandering scholars and vagrant monks in the late 13th century. They were collected into a manuscript anthology by a monk in the Benedictine monastery of Beuern in the Bavarian Alps and lay hidden until the monastery was dissolved. The manuscript was published in 1847 in

Munich by Johann Andreas Schmeller. The vagrant monks were religious believers but, stemming from their peripatetic way of life and necessary skirmishes with the ways of the world, their songs ranged in style and content from earthy simplicity to sophisticated symbolism and mysticism and from devoted religious contemplation to unabashed cynical worldliness.

The original manuscript bears a cover design which acts as a motto for the entire collection. The Wheel of Fortune inscribed with the legend (verse 2 of the second chorus): 'Fortuna rota volvitur: descendo minoratus, alter in altum tollitur, nimis exaltatus'. The three sections within the framework of the Wheel of Fortune (O Fortuna opens and closes the work) describe: the joys of the return of spring (Primo Vere); the delights of gambling and drinking – but arising from inner frustration (In Taberna) and the delights of love (Cours d'Amour).

FORTUNA IMPERATRIX MUND

1. O FORTUNA

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentius aciem,
egestatem,
potestatem
dissolvit un glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem
mecum omnes plangite!

FORTUNE EMPRESS OF THE WORLD

Chorus

*O Fortune,
variable
as the moon,
always dost thou
wax and wane.
Detestable life,
first dost thou mistreat us,
and then, whimsically,
thou heedest our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.*

*Monstrous
and empty fate,
thou, turning wheel,
art mean,
voiding
good health at thy will.
Veiled
in obscurity,
thou dost attack
me also.
To thy cruel pleasure
I bare my back.*

*Thou dost
withdraw
my health and virtue,
thou dost
threaten
my emotion and weakness with torture.
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn
together,
for fate crushes the brave.*

2. FORTUNE PLANGO VULNERA

Fortune plango vulnera
stillantibus ocellis,
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quisquid enim florui
felix et beatus,
nunc a summo corru
gloria privatus.

Fortune rota volvitura:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice –
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

I PRIMO VERE

3. VERIS LETA FACIES

Veris leta facies
mundo propinatur
hiemalis acies
victa iam fugatur,
in vestitu vario
Flora principatur,
nemorum dulcisono
que cantu celebratur.

Flore fusus gremio
Phebus novo more
risum dat, hoc vario
iam stipatur flore.
Zephyrus nectareo
spirans in odore.
Certatim pro bravio
curramus in amore.

Cytharizat cantico
dulcis philomena,
flore rident vario
prata iam serena,
salit cetus avium
silve per amena,
chorus promit virginum
iam gaudia millena.

4. OMNIA SOL TEMPERAT

Omnia sol temperat
purus et subtilis,
novo mundo reserat
faciem Aprilis,

Chorus

*I lament Fortune's blows
with weeping eyes,
for she extorts from me
her gifts
now pregant
and prodigal,
now lean
and sear.*

*Once was I seated
on Fortune's throne,
crowned with a garland
of prosperity.
In the bloom
of my felicity
I was struck down
and robbed of all my glory.*

*At the turn of Fortune's wheel,
one is deposed,
another is lifted on high
to enjoy a brief felicity.
Uneasy sits the king –
let him beware his ruin,
for beneath the axle of the wheel
we read the name of Hecuba.*

I IN SPRINGTIME

Small Chorus

*The bright face of spring
shows itself to the world,
driving away
the cold of winter.
Flora reigns
in her colourful robes,
praised in the canticle
of sweet-sounding woods.*

*Phoebus laughs
in Flora's lap again.
Surrounded by flowers,
Zephyrus breaths
the fragrance
of their nectar.
Let us compete
for the prize of love.*

*The sweet nightingale
begins her song,
the bright meadows
laugh with flowers.
Birds flit about
the pleasant woods,
the maidens' chorus
brings a thousand joys.*

Baritone Solo

*The sun, pure and fine.
tempers all;
a new world is opened
by the face of April.*

menus amicus?
Hinc equitavit,
eia, quis me amabit?

Floret silva undique,
nah mine gesellen is mir we.
Gruonet der walt allenthalben,
wa is min geselle also lange?
Der ist geriten hinnen,
o wi, wer sol mich minnen?

8. CHRAMER, GIP DIE VARWE MIR

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an,
jungen man!
lat mich iu gevallen!

Minnnet, tugentliche man,
minnecliche vrouwen!
minne tuot iu hock gemuot
unde lat iuch in hohen eren schouwen.
Seht mich an,
jungen man!
lat mich iu gevallen!

Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an,
jungen man!
lat mich iu gevallen!

9. REIE (*Round Dance*)

SWAZ HIE GAT UMBE

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

CHUME, CHUM, GESELLE MIN

Chume, chum, geselle min,
ih enbite harte din,
ih enbite harte din,
chum, chum, geselle min.

Suzer rosenvarwer munt.
chum unde mache mich gesunt,
chum unde mache mich gesunt,
suzer rosenvarwer munt.

SWAZ HIE GAT UMBE

Swaz hie gat umbe,
daz sint alles megede,
die wellent an man
allen disen sumer gan!

10. WERE DIU WERLT ALLE MIN

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,

*Where is my lover?
He rode away on horseback.
Alas, who will love me now?*

*Everywhere the forest is in bloom;
I am longing for my lover.
If the wood is green all over,
why does my lover not return?
He has ridden away
Woe is me, who will love me?*

Soli (Sopranos) and Chorus

*Shopkeeper, give me colour
to paint my cheeks,
that young men
mayu not resist my graces.*

*Young men,
look here,
do I not charm you?*

*Make love, good men
and gracious women.
Love wil ennoble you,
and you will stand in high respect.*

*Young men,
look here,
do I not charm you?*

*Hail, O world
so rich in joys.
I will obey you always,
and accept your bountiful gifts.*

*Young men,
look here,
do I not charm you?*

Orchestra

Chorus

*Here are maidens
in a circle;
they'd like to be without a lover
all the summer through.*

Small Chorus

*Come, come, my pretty maid,
I wait for thee,
I wait for thee.
Come, come, my pretty maid.*

*Sweet rosy mouth,
come and heal my longing.
Come and heal my longing.
sweet rosy mouth.*

Chorus

*Here are maidens
in a circle;
they'd like to be without a lover
all the summer through.*

Chorus

*Were the world all mine,
from the seat to the Rhine,
I should gladly forsake it*

daz diu chünegin von Engellant
lege an minen armen.

II
IN TABERNA

11. ESTUANS INTERIUS

Estuans interius
ira vehementi
in amaritudine
loquor mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.

Feror ego veluti
sine nauta navis,
ut per vias aeris;
vaga fertur avis;
non me tenet vincula,
non me tenet clavis,
quero mihi similes
et adiungor pravis.

Mihi cordis gravitas
res videtur gravis;
iocus est amabilis
dulciorque favis;
quicquid Venus imperat
labor est suavis,
que nunquam in cordibus
habitat ignavis.

Via lata gradior
more iuventutis,
implicor et vitiis
immemor virtutis,
voluptatis avidus
magis quam salutis,
mortuus in anima
curam geró cutis.

12. OLIM LACUS COLUERAM

Cignus ustus cantat:

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser!
modo niger
et ustus fortiter!

Girat, regirat garcifer;
me roigus urit fortiter:
propinat me nunc dapifer,

*for the Queen of England
in my arms.*

II
IN THE TAVERN

Baritone Solo

*In rage
and bitterness
I talk
to myself;
made of matter,
ash of the elements,
I am like a leaf
which the wind plays with.*

*If a wise man
builds
his house
upons a rock,
I, fool,
am like a gliding river
which follows
no straight path.*

*I am swept away
like a pilotless ship,
like a bird floating aimlessly
through the air.
No fetters, no locks,
hold me;
I am looking for my like,
and I join the depraved.*

*The burdens of the heart
weight too heavily on me.
Jesting is lovely
and sweeter than the honeycomb.
What Venus commands
is suave labour;
love never dwells
in cowardly hearts.*

*On the broad road I move along
as youth is wont to do.
I am entangled in vice,
and unmindful of virtue.
Greedy more for lust
than for welfare,
dead in soul,
I care only for my body.*

Tenor Solo and Male Chorus

*The roasted cygnet sings:
Once I dwelt in the lakes,
once I was
a beautiful swan.*

*O miserable me!
Now I am
roasted black!*

*The cook turns me on the spit,
the fire roasts me through,
and I am prepared for the feast.*

Miser, miser!
modo niger
et ustus fortiter!

Nunc in scutella iaceo,
et volitare nequeo,
dentes frendentes video:

Miser, miser!
modo niger
et ustus fortiter!

13. EGO SUM ABBAS

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:

Wafna, wafna!
quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!

14. IN TABERNA QUANDO SUMUS

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
sed in ludo qui morantur,
ex his quidam denudantur,
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Baccho mittunt sortem:

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,

*I miserable me!
Now I am
roasted black!*

*I am borne upon a platter
and can no longer fly.
I catch sight of gnashing teeth.*

*O miserable me!
Now I am
roasted black!*

Baritone Solo and Male Chorus

*I am the Abbot of Cucany,
and I meet with my fellow-drinks
and belong to the sect of Decius.
Whosoever meets me in the tavern over dice
loses his garments by the end of the day,
and, thus denuded, he cries:*

Wafna, wafna!
what hast thou done, O infamous fate?
*Thou hast taken away
all the pleasures of this life.*

Male Chorus

*When we are in the tavern,
unmindful of the grave,
we rush to the gaming tables,
over which we sweat.
If you want to know
what happens in the tavern
(where money gets you wine),
then listen to my tale.*

*Some men gamble, others drink,
others shamelessly indulge themselves,
and of those
who stay to gamble,
some lose their garments,
and others are in sackcloth.
There no one is in fear of death,
throwing dice for Bacchus:*

*First, the dice are thrown for wine,
which the libertines drink.
Then they toast the prisoners twice,
then they toast the living thrice.
Four times wine is drunk for Christians,
five times for the faithful departed,
six times for the boastful sisters,
seven times for the forest soldiers.*

*Eight times for the sinful brethen,
nine times for the dispersed monks,
ten times for the navigators,
eleven times for men at odds,
twelve times for the penitent,
thirteen times for the travellers.
We drink for Pope and King alike,
and then we drink, we drink.*

*The mistress drinks, the master drinks,
the soldier and the clergyman.
This man drinks, that women drinks,
the servant the the maid.*

bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate bibunt
omnes sine meta.

Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur.

III COUR D'AMOUR

15. AMOR VOLAT UNDIQUE

Amor volat undique,
captus est libidine.
Iuvenes, iuencule
coniunguntur merito.

Siqua sine socio,
caret omni gaudio
tenet noctus infima
sub intimo
cordis in custodia:
fit res amarissima.

16. DIES, NOX ET OMNIA

Dies, nox et omnia
michi sunt contraria,
virginum colloquia
me fay planszer,
oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite,
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honor.

Tua pulchra facies,
me fay planszer milies,
pectus habet glacies.
a remender,
statim vivus fierem
per un baser.

*The quick man drinks, the lazy drinks,
the white man and the black.
The sedentary drinks, the wanderer drinks,
the ignorant and teh learned.*

*The poor man drinks, the sick man drinks,
the exiled and the unknown.*

*The youngster drinks, the oldster drinks,
the Bishop and the Deacon.*

*The sister drinks, the brother drinks,
the old woman and the mother.*

*Women drink and men drink
by the hundreds and the thousands.*

*Six hundred coins are not enough
for this aimless
and intemperate drinking.*

*Through our drink is always gay,
there are ever those who nag,
and we shall be indigent.*

*May they who nag us be confounded
and never be inscribed among the just.*

III THE COURT OF LOVE

Soprano Solo and Boys' Chorus

*The God of Love flies everywhere
and is seized by desire.*

*Young men and young women
are rightly joined together.*

*If a girl lacks a man
she misses all delight;*

*darkest night
is at the bottom*

of her heart:

This is the bitterest fate.

Baritone Solo

*Day and night and all the world
are opposed to me,*

*and the sound of maidens' voices
makes me weep.*

*Alas, I am filled with
sighing and fear.*

*O friends, amuse yourselves
and speak as you please.*

*Spare me, a sad man,
for great is my grief.*

*Counsel me,
by your honour.*

*Thy lovely face
makes me weep a thousand tears
because thy heart is made of ice.*

*Thy single kiss
would bring me
back to life.*

17. STETIT PUELLA

Stetis puella
rufa tunica;
si quis eam tetigit,
tunica crepuit.
Eia.

Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia.

18. CIRCA MEA PECTORA

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.

*Manda liet,
manda liet,
min geselle
chumet niet.*

Tui lucent oculi
sicut solit radii,
sicut splendor fulguris
lucem donat tenebris.

*Manda liet,
manda liet,
min geselle
chumet niet.*

Vellet deus, vellent dii,
quod mente proposui:
ut eius virginea
reserassem vincula.

*Manda liet,
manda liet,
min geselle
chumet niet*

19. SI PUER CUM PUELLULA

Si puer cum puellula
moraretur in cellula,
felix coniunctio.
Amore suscescente,
pariter e medio
propulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labiis.

20. VENI, VENI, VENIAS

Veni, veni, venias,
ne me mori facias,
*hyrca, hyrce, nazaza,
trillirivos....*

Pulcra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,

Soprano Solo

*There stood a maid
in a red tunic;
when it was touched
the tunic rustled.
Eia.!*

*There stood girl,
like a rose;
her face was radiant,
her mouth bloomed.
Eia.!*

Baritone Solo and Chorus

*My heart is filled
with sighing.
I am longing for thy beauty.
My misery is great.*

*Manda liet,
manda liet,
my sweetheat
does not come.*

*Thine eyes shine
like the sun's rays,
like lightning flashes
in the night.*

*Manda liet,
manda liet,
my sweetheart
does not come.*

*May the Gods look with favour
on my desire
to undo the bonds
of her virginity.*

*Manda liet,
manda liet,
my sweetheart
does not come.*

Soli (3 Tenors, Baritone, 2 Basses)

*When a boy and a maiden
are alone together,
happy is their union.
Their passions mount,
and modesty disappears.
An ineffable pleasure
pours through
their limbs, their arms, their lips.*

Double Chorus

*Come, come,
do not let me die.
Hyrca, hyrce, nazaza,
trillirivos....*

*Pretty is thy face,
the look of thine eyes,
the braids of thy hair;
O how beautiful thou art!*

Redder than the rose,

lilio candidior,
omnibus formosior,
semper in te glorior!

21. IN TRUTINA

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo;
ad iugum tamen suave transeo.

*whiter than the lily,
more beautiful than all the rest;
always I shall glory in thee.*

Soprano Solo

*I am suspended
between love
and chastity,
but I choose
what is before me
and take upon myself the sweet yoke.*

22. TEMPUS EST IOCUNDUM

Tempus est iocundum,
o virgines,
modo congaudete
vos iuvenus.

Oh, oh, oh,
totus floreo,

iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea me confortat
promissio,
mea me deportat
negatio.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Tempore brumali
vir patiens,
animo vernali
lasciviens.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Mea mecum ludit
virginitas,
mea me detrudit
simplicitas.

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Veni, domicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

*Soli (Soprano and Baritone),
Chorus, and Boys' Chorus*

*Pleasant is the season,
O maidens;
now rejoice,
ye lads.*

*Oh, oh, oh,
with love*

*I bloom
for a maiden,
my new, new love,
of which I perish.*

*Yielding
gratifies me;
refusing
makes me grieve.*

*Oh, oh, oh,
with love
I bloom
for a maiden,
of new, new love,
of which I perish.*

*In winter
man's desires are passive;
the breath of spring
makes him lascivious.*

*Oh, oh, oh,
with love
I boom
for a maiden,
my new, new love,
of which I perish.*

*My maidenhood
excites me,
but my innocence
keeps me apart.*

*Oh, oh, oh,
with love
I boom
for a maiden,
my new, new love,
of which I perish.*

*Come, my mistress,
come with joy,
come, my beauty,
for I die.*

Oh, oh, oh,
totus floreo,
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

23. DULCISSIME

Dulcissime,
totam tibi subdo me!

BLANZIFLOR ET HELENA

24. AVE FORMOSISSIMA

Ave formosissima,
gemma pretiosa,
ave decus virginum,
virgo gloriosa,
ave mundi luminar,
ave mundi rosa,
Blanziflor et Helena,
Venus generosa!

FORTUNA IMPERATRIX MUNDI

25. O FORTUNA

O Fortuna,
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunco per ludum
dorsum nudum
fero tui sceleris.

Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.

Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
stermit fortem,
mercum omnes plangite!

Oh, oh, oh,
with love
I bloom
for a maiden,
my new, new love,
of which I perish.

Soprano Solo

*Sweetest boy,
I give my all to you!*

BLANZIFLOR AND HELENA

Chorus

*Hail to thee, most beautiful,
most precious gem,
hail, pride of virgins,
most glorious virgin.
Hail, light of the world,
hail, rose of the world.
Blanziflor and Helena,
Venus generosa!*

FORTUNE, EMPRESS OF THE WORLD

Chorus

*O Fortune,
variable
as the moon,
always dost thou
wax and wane.
Detestable life,
first dost thou mistreat us,
and then, whimsically,
thou heedest our desires.
As the sun melts the ice,
so dost thou dissolve
both poverty and power.*

*Monstrous
and empty fate,
thou, turning wheel,
art mean,
voiding
good health at thy will.
Veiled
in obscurity,
thou dost attack
me also.
To thy cruel pleasure
I bare my back.*

*Thou dost
withdraw
my health and virtue,
thou dost
threaten
my emotion and weakness with torture.
At this hour,
therefore, let us
pluck the strings without delay.
Let us mourn
together,
for fate crushes the brave*

GUILDFORD PHILHARMONIC ORCHESTRA

First Violins:

Hugh Bean } *Associate Leaders*
John Ludlow }
Katherine Adams
Sheila Beckensall
Ian Berridge
Ian Brignall
John J Davies
Avril Maclennan
Peter Newman
Liz Partridge
Alex Suttie
Rosemary Van Der Werff
Philip Winter
Ginny Wray

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Carl Beddow
Catherine Belton
Andrew Bentley
Steven Bentley-Klein
Andrew Bernardi
Julia Brocklehurst
Ruth Dawson
Stephen Dinwoodie
Ruth Knell
Alan Merrick
Adrienne Sturdy

Violas:

John Meek
Justin Ward
Anne Rycroft
John Jezard
Jean Burt
Paul Appleyard
Karen Demmel
Michael Newman

Cellos:

Denis Vigay
John Stilwell
Christina Macrae
John Hursey
John Franca
John Kirby
Carolyn Richards
*(Guildford Philharmonic Society
Playing Scholar)*

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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Maurice Neal
David Jones
Paul Moore
Rachel Knowles
Adam Precious

Flutes:

Tony Robb
Jane Koster

Piccolo:

Simon Hunt

Horns:

Richard Berry
George Woodcock
David Clack
Jane Hanna

Trumpets:

Gareth Bimson
John Pickles
Alastair Mackie

Trombones:

Ian White
Jeremy Gough

Bass Trombone:

Martin Nicholls

Tuba:

David Powell

Timpani:

Roger Blair

Percussion:

Christopher Nall
Keith Bartlett
Roy Sinclair
Nicholas Ormrod
Julian Walton
Christopher Blundell

Celeste:

John Forster

Pianos:

John Forster
Katherine Rockhill

For further information contact:

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Adrian Buxton
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Geoffrey Forster
Leslie Harfield
Maggie van Koetsveld
Nick Lamb

Bass:

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Graham Barwick
Roger Barrett
Michael Bradbeer
John Britten
Norman Carpenter
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Neil Clayton
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James Varah
Edward White

To-night's concert is the final concert in the 1993/4 subscription series of concerts and Guildford Borough and the Guildford Philharmonic acknowledge with most grateful thanks the assistance of the Guildford Philharmonic Society and the Red Cross in the promotion of the series.

Next season Guildford Borough's music scheme celebrates its 50th anniversary and features a number of exciting works.

Highlights are Elgar's Second Symphony (Vernon Handley), Holst's The Planets (Grant Llewellyn), Rachmaninov's Second Symphony (En Shao); this concert also includes the second Sir Charles Groves Endowment Fund artist, Lucy Wakeford, a young harpist who will play the Concerto for harp and Orchestra by Ginastera. A rare performance of Scriabin's Prometheus - A Poem of Fire - complete with special lighting effects - forms part of the Guildford International Music Festival 1995. (Brian Wright). This programme will require massive forces as it also includes Berlioz' Te Deum for which the Philharmonic Choir will be joined by the Goldsmiths Choral Union.

In December, Neville Creed conducts Bach's Christmas Oratorio, and The Apostles by Elgar - one of his greatest achievements - conducted by Vernon Handley, the orchestra's conductor emeritus, brings the season to a close.

All of us associated with the promotion of the concerts wish to thank concertgoers for their support. Guildford Borough acknowledges the assistance given to the orchestra by the Philharmonic Society, the South East Arts Association, South East Music Trust, sponsors and corporate members.

The brochure giving full details of next season's concerts will be available in June from the Guildford Philharmonic's office at Millmead House, Millmead, Guildford. (Tel. 0483 444666). Current subscribers will receive the new brochure automatically.

**SATURDAY 4 JUNE 1994 at 7.30pm
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KINGSTON CHORAL SOCIETY
WEST SURREY PHILHARMONIC CHOIR
with the
GUILDFORD PHILHARMONIC ORCHESTRA
ROBIN PAGE conductor**

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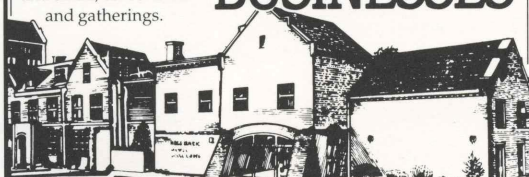
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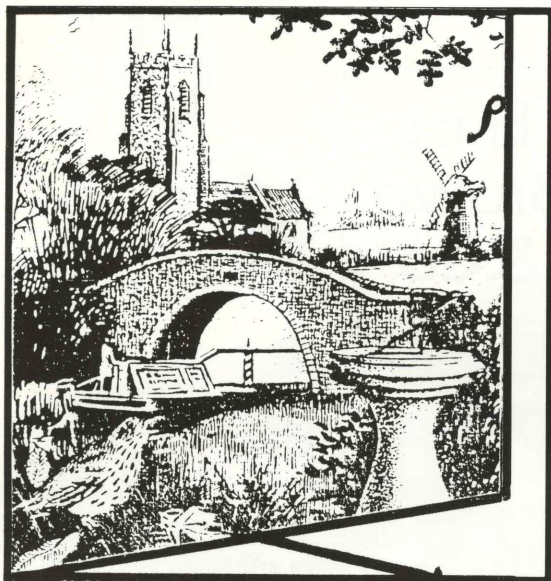
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