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Jonathan Will Great is the Glen

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JONATHAN WILLCOCKS  
Conductor




JAMES OXLEY Tenor

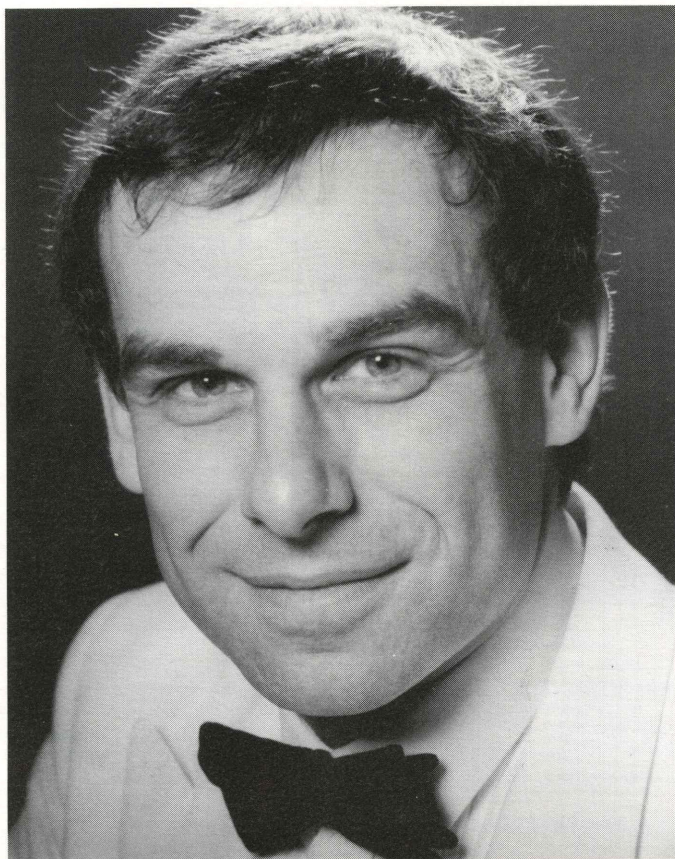
ALEXANDER BAILLIE Cello

GUILDFORD PHILHARMONIC CHOIR

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### JONATHAN WILLCOCKS

Jonathan Willcocks was born in Worcester and, after being a chorister at Kings College Cambridge and an Open Music Scholar at Clifton College, took an Honours degree in Music from Cambridge University where he held a choral scholarship at Trinity College.

He combines his role as Director of the Junior Academy, Royal Academy of Music in London, with extensive freelance work as a conductor and composer. He is conductor and musical director of the Portsmouth Choral Union and of the Chichester Singers and appears regularly as a guest conductor, both of his own music and of the general choral and orchestral repertoire. This work has taken him recently to France, Belgium, Germany, Australia and USA, where he will be returning on several occasions in

1995/96, including further appearances at Carnegie Hall, New York, where he made his debut in 1990. He is closely associated with the Southern Pro Musica with whom he appears in annual orchestral concert series.

As a composer, Jonathan Willcocks's music is published principally by Oxford University Press in England and by Lorenz in USA. Major choral works in addition to 'Great is the Glory' include 'Voices of Time', 'Images of Youth' and 'Worcester Mass' (commissioned by the Three Choirs Festival) while other works have included such diverse music as a Brass Quintet, 'The Theatre Ghost' for symphony orchestra and narrator, la cappella' choral works for the Bournemouth Sinfonietta Choir and the Open University.



#### ALEXANDER BAILLIE – Cello

Alexander Baillie began playing the cello aged twelve as a result of seeing the BBC's memorable documentary about the late Jacqueline du Pre. Inspired by her playing he left school early and studied at the Royal College of Music, London with Joan Dickson and Anna Shuttleworth. He continued his studies in Vienna with Andre Navarra. Formative influences on his musicianship have been the music at the Aldeburgh festivals during 1970's.

Baillie regularly appears with major British Orchestras. Conductors with whom he has worked include Simon Rattle, Sir Charles Groves, Sir John Pritchard, Vernon Handley, Mark Elder, Andrew Litton, Roberto Benzi, Richard Hickox and Matcus Stenz. He can frequently be heard as soloist and recitalist and with different ensembles around the country. During summer 1993 he visited the Edinburgh, Blair Atholl, Fishguard and Harrogate festivals. Apart from the main cello repertoire he is often heard playing less familiar works such as K.H.Gruber's Concerto and the Sonata Notturna by Nicholas Maw. Last year he gave the world première of a concerto by the octogenarian composer Minna Keal.

Overseas Baillie regularly visits Germany, France, Austria, Scandinavia, the Far East and the Americas. Last year he spent a month in the Far East including a British Council appearance in Beijing with Elgar's concerto, a visit to Hong Kong and a rare guest appearance in Indonesia.

His commitment to contemporary music is well documented. During the last decade his visits to the BBC Proms have included premières of Colin Matthews concerto (1984) and Henze's *Sieben Liebeslieder* (1988). In 1989 he played Takemitsu's "Orion and Pleiades". A recently released CD on the NMC label features premiere recordings of works by Colin Matthews, Gordon Crosse, Alexander Goehr, Roger Smalley, Michael Finnissy and Mark Anthony Turnage.

He is a visiting guest professor at the R.C.M. London and Professor at the Musikhochschule, Bremen, Germany.

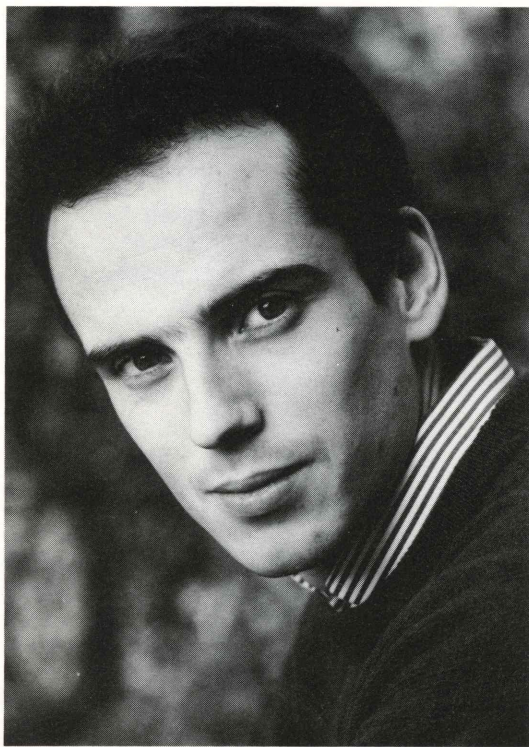
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#### JAMES OXLEY – Tenor

James Oxley trained initially as a 'cellist at the Royal College of Music and he later read Music at Oxford. In 1992, he won First prize at both the Mary Garden and the Great Grimsby International competitions and in 1994 took First prize at the renowned International Vocalisten Concours at 's- Hertogenbosch.

While continuing his studies with Rudolf Piernay, James has pursued an increasingly demanding solo career as a singer. In 1991, he made his solo debut at the Royal Albert Hall under the baton of Sir David Willcocks; in the following year he sang *Les Illuminations* at St Johns's Smith Square and he was a soloist in Roger Norrington's *Brahms Experience* on the South Bank. He has appeared in concerts all over the country, notably in the Cathedrals of Chichester, Hereford and Canterbury, at Symphony Hall, Birmingham, Philharmonic Hall, Liverpool and at the 1993 Edinburgh Festival.

Recent engagements include *Messiah* with the City of Birmingham Symphony Orchestra, Handel's *Alexander's Feast* with the Brandenburg Consort at the Three Choirs Festival, Hereford, Gounod's *Messe Solennelle* with the Bach Choir at the Royal Festival Hall, Handel's *Dixit Dominus* and Bach's Cantata 147 with the Israel Camerata and *Messiah* at St John's Smith Square, London.



He has appeared frequently in opera, playing Tamino in Durham Independent Opera's *Magic Flute*, Ottavio in *Don Giovanni*, Rodolfo in *La Bohème* and Alfredo in *La Traviata*. He recently took the title role in Kent Opera's production of Britten's *Prodigal Son* and this Spring makes his debut with Le Concert Spirituel in performances of Purcell's *King Arthur* in Paris, Dijon and Orleans.

Plans include performances of *Messiah* in Halifax, Leicester and Hereford and with the Sicilian Symphony and Ulster Orchestras, the role of Almaviva (*Barber of Seville*) in Southern England, Tippett's *Child of our Time* in Oxford and Sweden, Bach's *St Matthew Passion* with Le Concert Spirituel and performances of Britten's *Les Illuminations* with the BT Scottish Ensemble.

## GUILDFORD PHILHARMONIC CHOIR

**Vernon Handley** (*President*)

**Jeremy Backhouse** (*Chorus Director*)

**Jeremy Filsell** (*Accompanist*)

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 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, in 1990 joined forces with the Freiburger BachChor in Freiburg Munster and in November 1993 gave an outstanding performance of Britten's *War Requiem* also with the Freiburger BachChor under Neville Creed. Jeremy Backhouse was appointed Chorus Director in January of this year, succeeding Neville Creed who held the post for seven years.



## BLEST PAIR OF SIRENS (At a Solemn Music) Parry (1848-1918)

Parry's setting of "Blest Pair of Sirens" for eight-part chorus and orchestra was written for the Bach Choir in 1887 and dedicated to C. V. Stanford. Parry had been very impressed by Milton's works and in 1867 had set the opening of the ode, "At a Solemn Music", for men's voices in four parts.

The work falls into three main sections. The opening section embraces the first sixteen lines of the ode; the second section, beginning "That we on earth," continues to the end of Milton's first sentence, and the final section, which unites the two previous sections, opens with sopranos, accompanied by strings alone, stating the beautiful melody heard at the outset of the work.

- (i) Blest pair of Sirens, pledges of heav'n's joy.  
Sphere-born harmonious sisters, Voice and Verse,  
Wed your divine sounds, and mixed pow'r employ,  
Dead things with inbreathed sense able to pierce.  
And to our high-raised phantasy present  
That undisturbed song of pure content,  
Aye sung before the sapphire-coloured throne  
To Him that sits thereon,  
With saintly shout and solemn jubilee;  
Where the bright Seraphim in burning row,  
Their loud, uplifted angel-trumpets blow,  
And the cherubic host in thousand quires,

Touch their immortal harps of golden wires,  
With those just Spirits that wear victorious  
palms.

Hymns devout and holy psalms

Singing everlastingly:

- (ii) That we on earth with undiscording voice  
May rightly answer that melodious noise;  
As once we did, till disproportioned sin  
Jarred against nature's chime, and with  
harsh din  
Broke the fair music that all creatures made  
To their great Lord, whose love their motion  
swayed  
In perfect diapason, whilst they stood  
In first obedience, and their state of good.
- (iii) O may we soon again renew that song,  
And keep in tune with Heav'n, till God ere  
long  
To His celestial concert us unite,  
To live with Him, and sing in endless morn  
of light.

John Milton.

## 'CELLO CONCERTO IN E MINOR

Elgar 1857-1934

Adagio - Moderato

Lento - Allegro molto

Adagio

Allegro ma non troppo

This work is judged by many critics to be amongst Elgar's finest, ranking with the Introduction and Allegro for Strings and the Symphonic Study "Falstaff". Certainly no work that he wrote is more penetrating and although it has, of course, the thumbprint of the popular marches, it stands apart from the other works in style.

It was written in 1919, the year before Lady Elgar died, and after she died he wrote nothing of note. He died in 1934. The work was first performed by Felix Salmond and the London Symphony Orchestra at a Queen's Hall Concert in London. The public found it a strange work, though beautiful, glimpsing the Elgar that they knew from the slow movement of the First Symphony and parts of the Violin Concerto, but surprised by the passion of the slow section of the last movement. It seems that in this section and in the echo of the third movement which follows it, Elgar was looking back over his music and had found a tranquility that was deeply moving.

In form the Concerto is unusual, having four movements instead of the usual three, and is considered one of the finest 'cello concertos ever written. It is certainly in the repertoire of every solo 'cellist of note. Unlike most other works for this instrument, it is a very personal and almost introvert work, although the introversion is not self-pitying, but rather more an honest inspection of the serious side of the composer, just as the finale of the Enigma Variations is an inspection of the more optimistic Elgar. It is also a very original piece technically and there are pages which defy the hunter of influences.



### INTERVAL



## GREAT IS THE GLORY

Jonathan Willcocks

'Great is the Glory' was commissioned and first performed by the Chichester Singers in Chichester Cathedral with the Guildford Philharmonic Orchestra in July 1991. The text is drawn from the Psalms of David, which the composer came to know and love in the course of singing the daily services as a boy chorister at Kings College, Cambridge.

The work is arranged in three movements and is scored for tenor soloist, mixed choir and symphony orchestra. After an orchestral prelude which anticipates some of the harmonic features to come, the opening setting of "**Hear my prayer**" makes use of the augmented interval, with its resultant mild dissonance, to convey the anguish of the text. This contrasts strongly with the first three verses of Psalm 105, "**O give thanks unto the Lord**" in which syncopated rhythm is a more dominant musical feature.

The second movement, drawn from psalms 3, 22 and 23, sets the tenor soloist with string accompaniment against a simple homophonic choral setting of "**The Lord is my shepherd**".

Rhythmic muscularity returns for the settings of excerpts from the triumphant psalms 130 and 138 which sing the praises of the Lord. Although predominantly a choral movement, the tenor

soloist, with the plea "Lord, hear my voice", joins to lead the singers to the climax "Yea, they shall sing that great is the glory of the Lord" from which the work takes its title.

**Jonathan Willcocks**

**Psalm 102 (v.1-3, 9-12)**

Hear my prayer, O Lord, and let my crying come unto thee.

Hide not thy face from me in the time of my trouble; incline thine ear unto me when I call O hear me and that right soon.

For my days are consumed away like smoke: and my bones are burnt up as it were a firebrand.

For I have eaten ashes as it were bread: and mingled my drink with weeping.

And that because of thine indignation and wrath: for thou hast taken me up and cast me down.

My days are gone like a shadow: and I am withered like grass.

But thou, O Lord shalt endure for ever: and thy remembrance throughout all generations.

**Psalm 105 (v.1-3)**

O give thanks unto the Lord and call upon his name: tell the people what things he hath done.

O let your songs be of him and praise him: and let your talking be of all his wondrous works

Rejoice in his holy name: let the heart of them rejoice that seek the Lord.

**MOVEMENT 2**

**Tenor solo:**

**Psalm 3, vv 1-5.**

Lord, how are they increased that trouble me: many are they that rise against me.

Many one there be that say of my soul, there is no help for him in his God.

But thou, O Lord art my defender; thou art my worship, and the lifter up of my head.

I did call unto the Lord with my voice, and he heard me out of his holy hill.

I laid me down and slept.

**Choir:**

**Psalm 23.**

The Lord is my shepherd; therefore can I lack nothing.

He shall feed me in a green pasture: and lead me forth beside the waters of comfort.

He shall convert my soul: and bring me forth in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me, thy rod and thy staff comfort me.

**Tenor: Psalm 22**

My God, my God, look upon me, why hast thou forsaken me: and art so far from my health and from the words of my complaint?

O my God I cry in the daytime, but thou hearest not; and in the night season also I take no rest.

**Choir:**

Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full.

**Tenor: from Psalm 3 (v5-8)**

I rose up again; for the Lord sustained me.

I will not be afraid for ten thousands of the people; that have set themselves against me round about.

Up, Lord, and help me O my God: for thou smitest all mine enemies upon the cheek bone.

Salvation belongeth unto the Lord: and thy blessing is upon thy people.

**Choir:**

But thy loving kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

**MOVEMENT 3**

**Psalm 138 (v.1-5)**

**Choir:**

I will give thanks unto thee O Lord, with my whole heart: even before the gods will I sing praise unto thee.

I will worship toward thy holy temple, and praise thy name because of thy loving kindness and truth: for thou hast magnified thy name, and thy word above all things.

When I called upon thee, thou heardest me: and enduest my soul with much strength.

**Tenor: Psalm 130 (v. 1)**

Out of the deep have I called unto thee O Lord: Lord hear my voice.

**Choir:**

All the kings of the earth shall praise thee O Lord: for they have heard the words of thy mouth.

Yea, they shall sing in the ways of the Lord: that **great is the glory** of the Lord.

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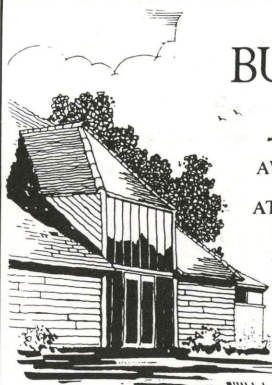
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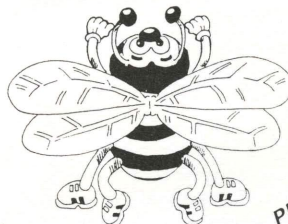
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