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CIVIC HALL, GUILDFORD
SUNDAY 24 MARCH 1996 at
3.00pm



GUILDFORD PHILHARMONIC

Leader: JOHN LUDLOW

EDWARD WARREN
Conductor

JEREMY HUW WILLIAMS
Baritone



GUILDFORD PHILHARMONIC
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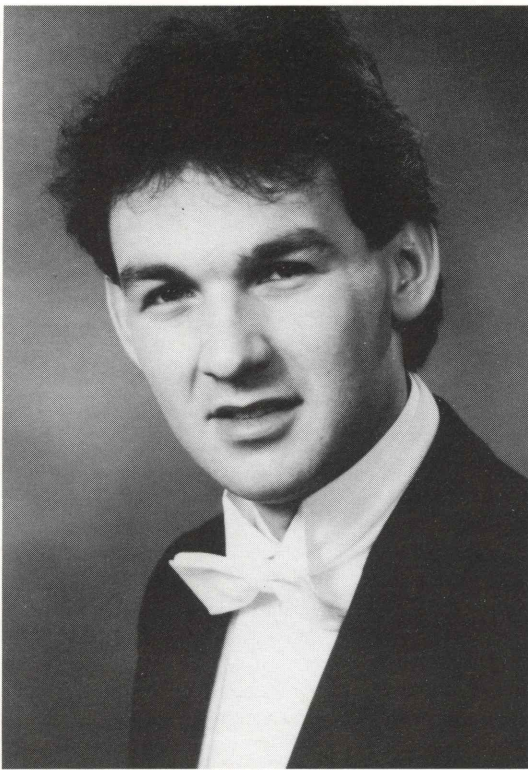
EDWARD WARREN – *Conductor*

Edward Warren was born in Cambridge and his early studies of the bassoon were with the celebrated bassoonist, Archie Camden and later as a student at the Royal College of Music, where he studied bassoon with Kerry Camden and conducting with Vernon Handley and Harvey Philips.

His twenty years in the orchestral profession were spent with English National Opera and the LSO, then as Principal Bassoonist of the RLPO. He made his conducting debut with them in 1980 and this close association has continued, his most recent concerts with them this month.

He left the RLPO in 1987 to further his conducting activities and also joined the staff of the Royal Northern College of Music. Since then he has conducted a number of orchestras including the Philharmonia, Ulster, Hallé, Bournemouth Symphony and Sinfonietta, Manchester Camerata and Guildford Philharmonic. He has also been a regular visitor to the BBC Concert Orchestra, most recently for "Friday Night is Music Night". Highlights of this season include performances with the Philharmonia, Bournemouth Symphony, Bournemouth Sinfonietta, his debut with the Royal Scottish National Orchestra and continuing association with the Royal Liverpool Philharmonic and Manchester Camerata.

In 1992 he made his conducting debut abroad, with the Prague Symphony, at the invitation of Libor Pesek.



JEREMY HUW WILLIAMS – *Baritone*

Born: Cardiff. Studied: St John's College, Cambridge and National Opera Studio. Awarded third prize in the Lyon Opera House International Singing Competition, Bronze Medal in the Marian Anderson International competition in Washington DC, National Federation of Music Societies Young Concert Artist Award. Operatic rôles include **Guglielmo** in *Così fan tutte* (WNO); **Schaunard** in *La Bohème* (Mid Wales Opera) the title role in *Craig's Progress* (Mecklenburgh Opera), title role in *Don Giovanni*, **Don Alfonso** in *Così fan tutte* (both Clonter Opera), **Peachum** in *The Threepenny Opera* (Aldeburgh Festival). Extensive concert repertoire includes Fauré *Requiem*, Handel's *Messiah*, Mozart's *Requiem* and Brahms' *Requiem*. Recitals at Aldeburgh, St David's Hall, St George's Brandon Hill and Swansea Festival. Recordings include Howells' *Requiem*, Vaughan Williams' *Five Mystical Songs* and Haydn's *Theresa Mass*. TV includes S4C's series *Canrif ô Gan*. Engagements in the the 1995/96 season include a television series for S4C "*Cerdd y Cymru*" Mozart *Requiem* with the Hallé Orchestra, St Teresa Mass with the Bournemouth Sinfonietta, Mozart C Minor Mass at the Barbican, recitals at the Wigmore Hall and Llandudno October Festival, and the title role in *Don Giovanni*, and **Lindorf**, **Coppelius** and **Dappertutto** in *The Tales of Hoffmann* for (Pocket Opera Nürnberg). Future plans include a newly

commissioned cycle of orchestral songs by Alun Hoddinot, and a recital, both for the Criccieth Festival.

◆ ◆ ◆ PROGRAMME ◆ ◆ ◆

Overture: 'Portsmouth Point'

William Walton (1902 - 1983)

'Portsmouth Point', described as a comedy overture, was the first of Sir William Walton's compositions for full orchestra to bring him international fame. It was composed in 1925 and given at the International Music Festival at Zurich in the following year. The overture is dedicated to Siegfried Sassoon.

The composer found his inspiration in a print by the famous English caricaturist, Thomas Rowlandson (1756-1827), which shows an animated dockyard scene. In the middle distance is a group of ships, some with their sails already set for departure. In the foreground all is bustle, noise and confusion. A naval officer prepares to go aboard with his wife, followed by a porter staggering under the weight of his portmanteau. Another exchanges fond farewells with his sweetheart outside the tavern. A sailor dances with his girl to a one-legged fiddler's tune. Barrels are rolled, dogs block the fairway, a bosomy dame belabours her man unmercifully. A line of under-garments flies bravely in the off-shore breeze.

This scene of fighting, dancing and roistering is vividly conveyed in Walton's overture, which already exhibits some of the most prominent features of his mature style - the irregular metrical patterns, the wilfully displaced accents, the highly-strung nerviness and quick-wittedness, the bright, sharp-edged and occasionally bizarre scoring. Here, too, is the disrespectfully humorous outlook of a live young man of the twenties.

Alan Gregory

Charles Villiers Stanford (1852 - 1924)

Sir Charles Villiers Stanford is remembered much more for his teaching, for he was Professor of Composition at the Royal College of Music from 1883, than for his own works. He was elected Professor of Music at Cambridge in 1897. Through this post and more particularly through his post at the RCM, both of which he held until his death, he exercised more influence in the teaching of composition than any other musician in Britain at this time. Stanford's tuition benefited such British composers as Vaughan Williams, Holst, Coleridge-Taylor, Ireland, Bridge, Butterworth, Howells and Moeran to name a few of the more well-known. As conductor of the University Musical Society at

Cambridge he gave many notable first performances, especially of the works of Brahms, whom he greatly admired and later became his friend and who was to influence his own composition.

Songs of the Fleet was composed in 1910 and *Songs of the Sea* in 1906, both for the Leeds Triennial Festival, and have a perfection of workmanship and a rare beauty which is rewarding in performance. The works are set to poems by Henry Newbold. The explosion of violence and arresting music after the first world war made unfashionable anything in a romantic idiom. Moreover, the hostility of critics to anything British in the musical world made his task and that of his pupils very difficult. In this climate it is amazing that any of his works have survived and a testament to his originality and strength that they have. He was conductor of the London Bach Choir (1885-1902) and the Leeds Triennial Festival (1901 - 1910) and such was his influence as a composer and choral conductor that he was represented at every British festival of his time.

SONGS OF THE SEA

Drake's Drum
The Old Superb

Drake's Drum

Drake he's in his hammock till the great Armadas come

(Captain art thou sleeping there below?)

Slung a-tween the round shot listening for the drum

And dreaming all the time of Plymouth Hoe.

Call him on the deep sea, call him up the Sound.

Call him when ye sail to meet the foe;

Where the old trade's plying and the old flag flying

They shall find him ware and waking

As they found him long ago.

The Old Superb

Four year out from home she was and ne'er a week in port,

And nothing save the guns aboard her bright;

But Captain Keats he knew the game, and swore to share the sport,

For he never yet came in too late to fight.

CHORUS

So Westward Ho! for Trinidad, and Eastward Ho! for Spain;

And "Ship ahoy!" a hundred times a day;

Round the world if need be, and round the world again

With a lame duck lagging lagging all the way.

But ev'ry night the "Old Superb" she sailed when others slept,

Till we ran the French to earth with all the rest.

CHORUS

O'twas Westward Ho! for Trinidad, and Eastward Ho! for Spain;

And "Ship a-hoy!" a hundred times a day;

Round the world if need be, and round the world again

With a lame duck, lame duck lagging, lagging, lagging all the way.

SONGS OF THE FLEET

Sailing at Dawn

The Song of Sou'Wester

The Middle Watch

The Little Admiral

Fare Well

Sailing at Dawn

One by one the pale stars die before the day now,
One by one the great ships are stirring from their sleep,

Cables all are rumbling, anchors all a-weigh now,
Now the fleet's a fleet again, gliding towards the deep.

Now the fleet's a fleet again, bound upon the old ways,

*Splendour of the past comes shining in the spray;
Admirals of old time, bring us on the bold way!
Souls of all the sea-dogs, lead the line today!*

Far away behind us town and tower are dwindling,

Home becomes a fair dream faded long ago;

Infinitely glorious the height of heaven is kindling,
Infinitely desolate the shoreless seas below.

Once again with proud hearts we make the old surrender,

Once again with high hearts serve the age to be,

Not for us the warm life of Earth, secure and tender,

Ours the eternal wandering and warfare of the sea.

The Song of the Sou'Wester

The sun was lost in a leaden sky, / And the shore lay under our lee;

When a great Sou'Wester hurricane high / Came rollicking up the sea.

He played with the fleet as a boy with boats / Till out for the Downs we ran,

And he laughed with the roar of a thousand throats / At the militant ways of man:

Oh! I am the enemy most of might,

The other be who you please!

Gunner and guns may all be right,

Flags a-flying and armour tight,

But I am the fellow you've first to fight -

The giant that swings the seas!

A dozen of middies were down below / Chasing
the X they love,
While the table curtseyed long and slow / And the
lamps were giddy above.
The lesson was all of a ship and a shot / And some
of it may have been true
But the word they heard and never forgot / Was
the word of the wind that blew:

Oh! I am the enemy most of might, etc

The middy with luck is a Captain soon, / With
luck he may hear one day
His own big guns a-humming the tune / "Twas in
Trafalgar's Bay."
But wherever he goes, with friends or foes, / And
whatever may there befall.
He'll hear for ever a voice he knows / For ever
defying them all:

Oh! I am the enemy most of might, etc

The Middle Watch

In a blue dusk the ship astern / Uplifts her golden
spars,
With golden lights that seem to burn / Among the
silver stars.
Like fleets along a cloudy shore / The
constellations creep,
Like planets on the ocean floor / Our silent course
we keep.

*And over the endless plain,
Out of the night forlorn
Rises a faint refrain,
A song of the day to be born -
Watch! Oh watch, till ye find again
Life and the land of morn!*

From a dim West to a dark East / Our lines
unwavering head,
As it their motion long had ceased / And Time
itself were dead,
Vainly we watch the deep below, / Vainly the void
above;
They died a thousand years ago - / Life and the
land we love.

And over the endless plain, etc

The Little Admiral

Stand by to reckon up your battleships / Ten,
twenty, thirty, there they go.
Brag about you cruisers like Leviathans - / A
thousand man apiece down below.
But here's just one little Admiral, / We're all of us
his brothers and his sons
And he's worth, O he's worth at the very least /
Double all your tons and all your guns.
See them on the forebridge signalling - / A score
of men a-hauling hand to hand,
And the whole fleet flying like the wild geese /
Moved by some mysterious command.
Where's the mighty will that shows the way to

them, / The mind that sees ahead so quick and
clear?

He's there, Sir, walking all alone there - / The
little man whose voice you never hear.

There are queer things only come to sailormen; /
They're true, but they're never understood;
And I know one thing about the Admiral, / That I
can't tall rightly as I should.

I've been with him when hope sank under us / He
hardly seems a mortal like the rest,
I could swear that he had stars upon his uniform, /
And one sleeve pinned across his breast.
Some day we're bound to sight the enemy, / He's
coming, though he hasn't yet a name.
Keel to keel and gun to gun he'll challenge us / To
meet him at the Great Armada game.
None knows what may Be the end of it, / But
we'll all give our bodies and our souls
To see the little Admiral a-playing him / A rubber
of the old Long Bowls

Fare Well

Mother, with unbowed head/Hear thou across the
sea
The farewell of the dead, / The dead who died for
thee.
Greet them again with tender words and grave,
For, saving thee, themselves they could not save.
To keep the house unharmed / Their fathers built
so fair,
Deeming endurance armed / Better than brute
despair,
They found the secret of the word that saith
'Service is sweet, for all true life is death.'
So greet thou well the dead across the homeless
sea,
And be thou comforted because they died for thee.
Far off they served, but now their deed is done
For ever more their life and thine are one.

Sir Henry Newbolt



Symphony No.4 in E minor
Brahms 1833 - 1897

Allegro non troppo
Andante moderato
Allegro giocoso
Passacaglia (Allegro energico e passionato)

Practically all great composers avoid E minor, even though it is an excellent key for strings, yet when they do mount a symphonic structure upon this key the result is usually acclaimed; for instance, Mahler's Seventh, Tchaikovsky's Fifth, Dvorak's "From the New World", Sibelius's First and Vaughan Williams's Sixth. Although most people agree that Brahms's Fourth Symphony is one of his greatest works, there is a wide difference of opinion about the essential mood of the piece. Many find it predominantly mournful, others interpret the same darkly strong music as not mournful, but defiant or heroic. Perhaps this difference of opinion is something which proceeds from the first two movements only. Certainly, the scherzo is a really gay, if stunning, sound and the fourth movement a most passionate set of variations.

Brahms completed the work in 1885, and the first performance in October of that year was enthusiastically received. The first movement opens immediately with the statement of the principal subject on the violins. Next, an important theme introduced by the oboes, bassoons, clarinets and horns. The second subject group opens with a grand melody on horns and 'cellos and this finds fulfilment in a statement by the flutes. The development commences with a restatement of the opening theme, and these same sounds give us the beginning of the recapitulation, so to the listener these sections are clearly marked and he can lose himself within each one and not have to try to spot the joins. The second movement continues the same mood of the first movement, and although an atmosphere of resigned peace is the predominant one, the constant overlapping of themes as is in the first movement gives an impression of a mind searching. This search finds a most beautiful melody on the 'cellos and, having found this melody, Brahms cannot leave it. It is eventually stated in an impassioned tone by the strings alone. The third movement is a straightforward sonata and is held by many to be the only true scherzo that Brahms ever wrote. Perhaps the musical terms convey better than English what this movement is about: *giocoso* it is, with a *grazioso* tune for the first violins, staccato moments for the full orchestra and a *trionfale* ending. The fourth movement is one of the most interesting in all symphonic movements for a composer who had inherited so much classicism as Brahms. The idea of a free form movement like a set of variations would be shirking his symphonic responsibilities. It is astonishing that Brahms should attempt to sum up a symphony with

a passacaglia, a form which in itself demands variations and a fresh use of material. It is his technical imaginativeness and superb control of mood which makes this great accumulative movement seem one whole, rather than thirty variations laid end to end. The passacaglia is based on a theme borrowed from Bach, which comes from Cantata No.50 "Nach dir Herr, verlanget mich".

To break up these variations is to destroy the unity of the movement, which is what Brahms has been careful not to do. Suffice it to say that the first eight bars that the audience hears are repeated in one form or another thirty times, with no bridge passages. It is interesting to note that, for this gigantic movement, Brahms introduces three trombones.

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* also with the Freiburger BachChor under Requiem Neville Creed. Seventy-five members of the Freiburger Bachchor joined the Guildford Philharmonic Choir on the 2nd March for a momentous performance of *Stabat Mater* by Dvorak in Guildford Cathedral. The Choir makes its final appearance of the season at the Cathedral on the 4th May with a performance of **Verdi's Requiem**.

Jeremy Backhouse was appointed Chorus Director in January last year, succeeding Neville Creed who held the post for seven years.



GUILDFORD PHILHARMONIC CHOIR

1995-6

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Angela Hand
Sheila Hendy
Susan Hinton
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Nora Kennea
Judith Lewy
Margaret Mackie
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Catherine McEvoy
Vanessa Mumford
Jacqueline Norman
Susan Norton
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Alison Palmer
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Joan Robinson
Judith Rossetti
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Judy Smith
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Carol Terry
Enid Weston
Christine Wilks
Barbara Williams
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Gillian Sharpe
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Rosemary Smith
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GUILDFORD PHILHARMONIC

EN SHAO – *Principal Conductor*

First Violins:

John Ludlow – *Leader*
Maurice Brett
Phillip Augar
Sheila Beckensall
Avril MacLennan
Rachel Maisey
Linda McLaren
Peter Newman
John Parsons
Colin Staveley
Alex Suttie
Rosemary Van Der Werff

Second Violins:

Nicholas Maxted Jones
Rosemary Roberts
Carl Beddow
Catherine Belton
Andrew Bernardi
Julia Brocklehurst
Timothy Callaghan
Ruth Dawson
David Giardino
Peter Hembrough
Ruth Knell
Alan Merrick

Violas:

John Meek
John Graham
Justin Ward
Anne Rycroft
Jean Burt
Paul Appleyard
Karen Demmel
Bob Winquist

Cellos:

Douglas Cummings
John Stilwell
Christina Macrae
John Hursey
John Kirby
Nicholas Boothroyd
Ian Burdge

Basses:

Michael Lea
Maurice Neall
Martin Myers
Paul Moore
Steven Rossell

Flutes:

Anna Noakes
Alexa Turpin

Piccolo:

Simon Hunt

Oboes:

Victoria Walpole
Juliet Lewis

Cor Anglais:

Christopher Hooker

Clarinets:

Hale Hambleton
Colin Courtney

Bass clarinet:

Paul Allen

Bassoon:

Maria Meeley
Anna Meadows

Contra bassoon:

Timothy Mallett

Horns:

Chris Newport
George Woodcock

David Clack
Tony Catterick
Peter Widgery

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Patricia Reid
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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

For further information contact:

GUILDFORD PHILHARMONIC ORCHESTRA, MILLMEAD HOUSE, MILLMEAD, GUILDFORD GU2 5BB

Tel: (01483) 444666

Sunday 21 April 1996 at 3.00pm
Civic Hall, Guildford

Overture to 'La Fedelta Premiata' **Haydn**
Symphony No.6. (The House of the Devil) **Boccherini**
Horn Concerto No.3. **Mozart**
Concerto Grosso Op 3 No.2. **Handel**
Concert Rondo **Mozart**
Symphony No.34. **Mozart**

Sarah Willis *Horn*
Robert King *Conductor*

Tickets: £11.50., £10.50., £9.50.,
(concessions) Civic Hall Box Office 01483 444555

Saturday 4 May 1996 at 7.30pm
Guildford Cathedral

Requiem **Verdi**

Regina Nathan *Soprano*
Kathleen McKellar Ferguson *Alto*
John Daszak *Tenor*
Paul Whelan *Bass*
Guildford Philharmonic Choir
Grant Llewellyn *Conductor*

Tickets: £11.50., £10.50., £9.50.,
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Saturday 11 May 1996 at 7.30pm
St John's, Smith Square, London SW1

Vasari Singers
Guildford Philharmonic

Conductor Jeremy Backhouse

Marilyn Hill Smith *Soprano*
Katy Tansy *Soprano*
Simon Berridge *Tenor*
Stephen Charlesworth *Bass*

Gorecki **Totus Tuus**
Tavener **Hymns to the Mother of God**
Howells **Requiem**
Mozart **Mass in C Minor**

Tickets: £12; £9; £6 (Concessions £6) From 1 April - The Box Office -
St. John's, Smith Square SW1P 3HA - Please enclose sae. Tel. 0171 222 1061

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5 October 8 pm

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26 November 7.45 pm

University Symphony Orchestra
Mahler *Symphony No 4* & de Falla *Three Dances*

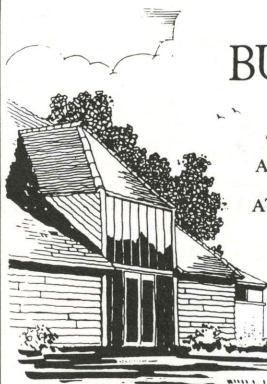
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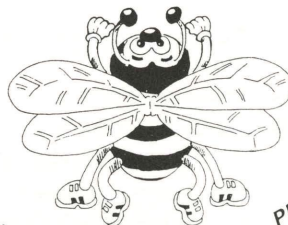
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