

# GUILDFORD PHILHARMONIC ORCHESTRA

1981-82 Season

50  
PENCE

# Concert Booking Arrangements

**BOOKING DATES** Booking opens Tuesday 1st September for all concerts.

**SEAT PRICES** Balcony: £4.00; £3.25 Reserved

Stalls: £2.50 Reserved

Choir stalls: £1.75 Unreserved (if available)

Price ;concessions (a) and (b) Stalls only Rows A – D and R – S and Choir stalls if available: £1.50

- (a) Organised parties of full-time students, members of youth organisations and schools
- (b) Retirement pensioners – individuals receiving a National Insurance Pension – on production of the Pension Book

**WHERE TO BOOK** Advance Booking: Tickets at all prices are available in advance from the Civic Hall Box Office Monday – Friday 9.30 a.m. to 5 p.m., Saturday 9.30 a.m. to 4.30 p.m. and on day of concert 45 minutes before commencement of concert.

**HOW TO BOOK** In Person: At the Civic Hall Box Office at the times stated above

By Post: All postal applications must be accompanied by a stamped, addressed envelope, otherwise tickets will be held for collection at the door. Cheques and Postal Orders should be crossed and made payable to Guildford Borough Council. Cash should not be sent through the post.

By Telephone: Civic Hall – Tel. 67314

Tickets reserved and not paid for will be sold 30 minutes before the concert commences.

It is regretted that no tickets can be exchanged or accepted for re-sale at the Civic Hall Box Office.

THE ORCHESTRA OF THE SOUTH EAST

# *Guildford Philharmonic Orchestra*

Musical Director/Principal Conductor: Vernon Handley

Associate Leaders: Hugh Bean John Ludlow



*Photo: Martin Urmson*

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CONCERT ASSISTANT  
SECRETARIES

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David Groves  
Shirley Ewen  
Norma Mott

Office  
THE LODGE  
ALLEN HOUSE GROUNDS  
CHERTSEY STREET,  
GUILDFORD GU1 4HL  
Phone 73800

# Foreword



Vernon Handley, Principal Conductor/Musical Director of the Guildford Philharmonic Orchestra, was born in Enfield, North London, and studied at Balliol College Oxford and the Guildhall School of Music and Drama. Vernon Handley has been Musical Director of the Guildford Philharmonic Orchestra since 1962 and has developed it into a fully professional body of major importance which is now firmly established as "The Orchestra of the South East" with concerts in many towns throughout the South East region from Canterbury to Salisbury. In 1974 the Composers' Guild of Great Britain named Vernon Handley as "Conductor of the Year" for his services to British music and, now recognised as one

of the major champions of British music, he is frequently entrusted with the world premiere of new works. He is very busy in the recording field and has an extensive list of recordings in the current catalogue including works by Dvorak, Tchaikovsky, Elgar, Tippett, Debussy, Vaughan Williams and Faure. His recordings of Elgar's First Symphony and recently released Second Symphony with the London Philharmonic Orchestra have received critical acclaim.

Vernon Handley is now one of Britain's busiest conductors. As well as a full season of concerts with all the major British orchestras, he is also taking on a number of

engagements with foreign orchestras including the Stockholm Philharmonic, the NOS Radio Philharmonic Orchestra, Hilversum and the Berlin Radio Symphony Orchestra.

In spite of his busy schedule, Vernon Handley still manages to follow his keen interest in ornithology.

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When you read this foreword one of the concerts of our series in Guildford will already have taken place. I am sure you will agree that celebrating the visit of our friends from Freiburg is a good reason for organising a concert in July, and that the dozen concerts in the Subscription Series beginning in September still cover the majority of

tastes in symphony concert music. Spohr to Henze implies a great range of styles for the orchestra to master, Haydn to Ravel a similar one for the choir, yet many seasons of adventurous repertoire have produced in the Guildford Philharmonic forces a team eager to take on unfamiliar and new works, and to pass on to the audience the stimulating experience of growing up in music. Concertgoers with open minds often write to me to say how much a new work has meant to them, helped their understanding of pieces they have known for years, or even, by an indefinable process, helped their understanding of subjects and ideas quite apart from music, in other words, of life. Whether you look upon music as entertainment, escapism, intellectual stimulation, or therapy, it is from the rich variety of the art that you will get the greatest profit.

The Guildford Borough Council's symphony concerts provide a service in which that variety is offered in a way that has drawn admiration from all in the musical world, performers, critics, managements, but most important of all it has attracted a loyal audience. I wonder if the enlightened men and women of the Council after the second world war, who established the Municipal music scheme, envisaged what it would become: a fully professional orchestra, which, with its choir, would make commercial gramophone records, give world premieres of works which it would commission, and eventually become the orchestra of the region in which it started life. All this has happened in a climate, both social and economic that could only be described as unfavourable, proof of the worth of the service, and of the astonishing enthusiasm and industry of its supporters, both paid and voluntary.

These things convince me that the present financial stringencies can have only a short term effect on

something designed to be a long-term success. The coming season still contains twentieth century masterpieces, as well as eighteenth and nineteenth century ones, internationally famous soloists, as well as young aspiring ones, a commissioned work, a large proportion of British music, and enterprise not only in the enterprising series. I mean the inclusion of such works as Smetana's Richard III, Mendelssohn's Calm Sea and a Prosperous Voyage, Sibelius' Night Ride and Sunrise, rarely heard works yet by established popular composers. The Philharmonic Choir will contribute to more concerts than ever before. Its progress over the past few seasons has been recognised by those critics from national newspapers who attend our "enterprising series". They rarely come to the choir when it performs the great classical works and, of course, they do not know about the teamwork behind the performances it gives. In recent years, my own commitments in different parts of the world have thrown even more of the preparation of the choir on to the shoulders of Kenneth Lank, and I am proud that this season I shall share a concert with him in the main series. I am proud, too, to welcome Norman Del Mar as our distinguished guest conductor, to open the season. His work is known to everyone of course, but this is the first time he will have conducted the Guildford Philharmonic.

The Philharmonic Society suffered a terrible loss during the '80-'81 season, with the death of its enthusiastic and devoted chairman, Swithin Margetson. No one connected with the progress of music in Guildford will ever forget his skilful contribution. His work leaves us all richer. The Society, the South East Music Trust, the Borough Council, the South East Arts Association, and so many benefactors all make contributions to a process which is concentrated in the event which is the concert

day. The contributions are gathered, ordered, and presented by Kathleen Atkins and her management team. Their ingenuity has been tested this year as never before, for it is required of me as musical director that I maintain the quality of the service we offer while having the allowed budget cut in real terms. Your enjoyment of Mozart's sublime G Minor Symphony, Holst's visionary Planets, and Lutoslawski's scintillating Concerto for Orchestra is as much due to their devotion to their task, as to mine and the orchestra's. Our enjoyment mounts as we approach the season; we have learned that the Guildford audience listens keenly and is getting steadily more adventurous, and it is this last quality that is going to carry us all on to greater things both as performers and listeners.

*Norman Handley*



# VERNON HANDLEY

Conducts

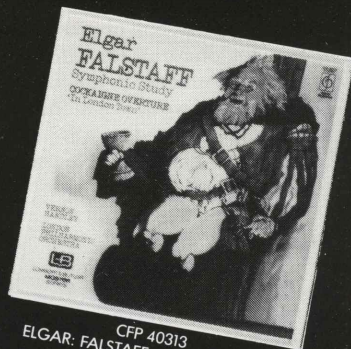
## GREAT ENGLISH MASTERPIECES

With

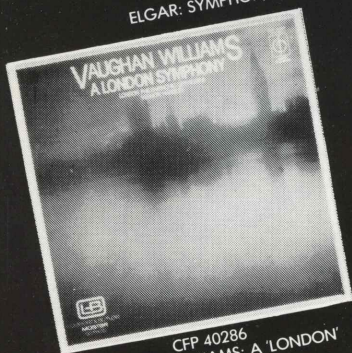
THE LONDON  
PHILHARMONIC  
ORCHESTRA



CFP 40331  
ELGAR: SYMPHONY NO 1



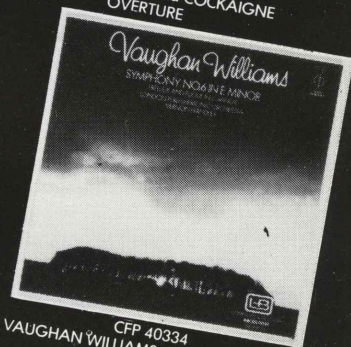
CFP 40313  
ELGAR: FALSTAFF and COCKAIGNE  
OVERTURE



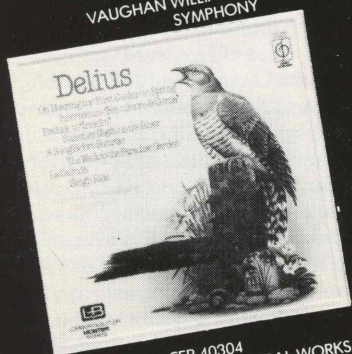
CFP 40286  
VAUGHAN WILLIAMS: A 'LONDON'  
SYMPHONY



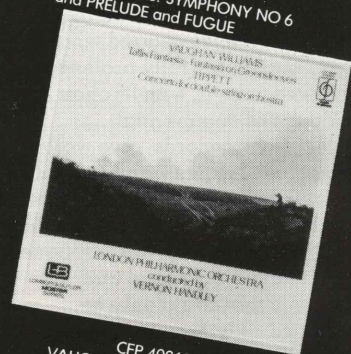
CFP 40350  
ELGAR: SYMPHONY NO 2



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VAUGHAN WILLIAMS: SYMPHONY NO 6  
and PRELUDE and FUGUE



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# CLASSICS FOR PLEASURE

# Concerts Diary

MUSICAL DIRECTOR/PRINCIPAL CONDUCTOR: VERNON HANDLEY

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11 JULY  
at 7.45 p.m.

Guildford/Freiburg Association Arts & Music Festival  
**GALA CONCERT** in the Civic Hall

Academic Festival Overture  
Piano Concerto No.1 in C minor  
A Walk to the Paradise Garden  
'Enigma' Variations

Brahms  
Beethoven  
Delius  
Elgar

YASMINE BACKHAUS, Piano

Concert sponsored by Coombs of Guildford, Ind Coope Friary Meux  
MEPC Limited, and South East Music Trust

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THURSDAY  
10 SEPTEMBER  
at 7.00 p.m.

Overture 'Don Giovanni'  
Piano Concerto No.4 in G major  
Symphony No.7 in D minor

Mozart  
Beethoven  
Dvorak

CRAIG SHEPPARD, Piano

Concert promoted by Shepway District Council  
in the LEAS CLIFF HALL, FOLKESTONE

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SUNDAY  
20 SEPTEMBER  
at 3.00 p.m.

Overture 'Le Corsair'  
Piano Concerto No.4 in G major  
Symphony No.7 in D minor

Berlioz  
Beethoven  
Dvorak

CRAIG SHEPPARD, Piano  
NORMAN DEL MAR, Guest Conductor

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SUNDAY  
18 OCTOBER  
at 3.00 p.m.

Overture 'A May Night'  
Violin Concerto in A minor  
Symphony No.5 in E minor

Rimsky-Korsakov  
Glazunov  
Tchaikovsky

MAYUMI FUJIKAWA, Violin

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SATURDAY  
24 OCTOBER  
at 7.30 p.m.

Overture 'A May Night'  
Piano Concerto No.4 in G major  
Symphony No.7 in D minor

Rimsky-Korsakov  
Beethoven  
Dvorak

CRAIG SHEPPARD Piano

Concert promoted by Mole Valley District Council  
in DORKING HALLS, DORKING

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SUNDAY  
1 NOVEMBER  
at 3.00 p.m.

Overture 'Calm Sea and Prosperous Voyage'  
Concerto for String Quartet and Orchestra  
Symphony No.40 in G minor

Mendelssohn  
Spohr  
Mozart

CHILINGIRIAN STRING QUARTET

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SATURDAY  
14 NOVEMBER  
at 7.45 p.m.

**ENTERPRISING CONCERT**

Appalachian Spring  
Chaconne for Violin and Orchestra  
'Il Vitalino Raddoppiato'  
Concerto for Orchestra

Copland  
Henze

Lutoslawski

RAYMOND OVENS, Violin

Workshop/Seminar at 11.30 a.m. with members of the Orchestra and Vernon Handley - Civic Hall.  
All Concert Ticket Holders welcome.

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SUNDAY  
29 NOVEMBER  
at 3.00 p.m.

**FAMILY CONCERT**

Overture 'Susanna's Secret'  
Piano Concerto No.2 in C minor  
Clarinet Concerto No.1 in F minor  
Overture 'Cockaigne'

Wolf-Ferrari  
Rachmaninov  
Weber  
Elgar

HALE HAMBLETON, Clarinet  
JOAQUIN ACHUCARRO, Piano

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SATURDAY  
12 DECEMBER  
7.45 p.m.

Night Ride and Sunrise  
Violin Concerto in A minor  
Five Tudor Portraits

Sibelius  
Dvorak  
Vaughan Williams

RALPH HOLMES, Violin  
MARGARET CABLE, Contralto  
DEREK HAMMOND-STROUD, Baritone  
PHILHARMONIC CHOIR

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SUNDAY  
13 DECEMBER  
at 3.00 p.m.

**ROTARY CAROL CONCERT**

PHILHARMONIC CHOIR  
Conductors: KENNETH LANK  
VERNON HANDLEY

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SUNDAY  
17 JANUARY 1982  
at 7.45 p.m.

**CIVIC CONCERT**

Metamorphosen for 23 solo strings  
Symphonic Poem 'Richard III'  
Piano Concerto No.2 in Bb major

Strauss  
Smetana  
Brahms

JOHN LILL, Piano

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SATURDAY  
6 FEBRUARY  
at 7.45 p.m.

**ENTERPRISING CONCERT**

Partita for Double String Orchestra  
Cello Concerto  
Daphnis and Chloe (complete ballet)

Vaughan Williams  
Delius  
Ravel

JOHN BOYCE, Cello  
PHILHARMONIC CHOIR

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SUNDAY  
21 FEBRUARY  
at 3.00 p.m.

**CROSSLEY CLITHEROE CONCERT**

Symphony No.1 in D major 'Classical' Prokofiev  
Piano Concerto (to be announced) Mozart  
Symphony No.5 in Bb major Schubert

Soloist - 1981 Leeds International Pianoforte Competition Winner

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SATURDAY  
6 MARCH  
at 7.45 p.m.

Symphony No.8 in F major Beethoven

VERNON HANDLEY, Conductor

Nelson Mass Haydn

KENNETH LANK, Conductor  
CATHRYN POPE, Soprano  
LINDA HIBBERD, Alto  
KEVIN JOHN, Tenor  
ROBERT DEAN, Bass  
PHILHARMONIC CHOIR

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THURSDAY  
25 MARCH  
at 7.00 p.m.

Overture 'Hebrides' Mendelssohn  
Concerto for Violin, Cello, Piano and Orchestra Beethoven  
Symphony No.1 in D major 'Classical' Prokofiev

TRIO ZINGARA

Concert promoted by Shepway District Council  
in the LEAS CLIFF HALL, FOLKESTONE

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SATURDAY  
27 MARCH  
at 7.45 p.m.

**ENTERPRISING CONCERT**

Commissioned Work Adrian Williams  
Piano Concerto No.3 in C major Prokofiev  
Suite 'The Planets' Holst

CECILE OUSSET, Piano  
PHILHARMONIC CHOIR

Rehearsal Seminar at 2.00 p.m. with Vernon Handley and Adrian Williams -  
Civic Hall.  
All Concert Ticket Holders welcome.

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SUNDAY  
25 APRIL  
at 7.45 p.m.

The Dream of Gerontius Elgar

BERNADETTE GREEVY, Contralto  
KENNETH WOOLLAM, Tenor  
MICHAEL RIPPON, Bass  
PHILHARMONIC CHOIR

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Concerts by the Guildford Philharmonic Orchestra in the South East are also planned in  
EASTBOURNE, CRANLEIGH, ALTON, CRAWLEY and SALISBURY.

Details are available from the orchestra's office at THE LODGE, ALLEN HOUSE GROUNDS,  
CHERTSEY STREET, GUILDFORD, SURREY GU1 4HL. Telephone 0483 73800.

# Concerts for Schools

THURSDAY  
4 FEBRUARY

1.30 p.m. and 3.00 p.m.

CONCERTS FOR SCHOOLS



Members of audience  
and orchestra at the Civic Hall  
Schools' concert February 1981

Programmes and artists subject to alteration.

All concerts in the Civic Hall are promoted by Guildford Civic Council with financial assistance from the South East Arts Association unless otherwise stated.

## Philharmonic Choir

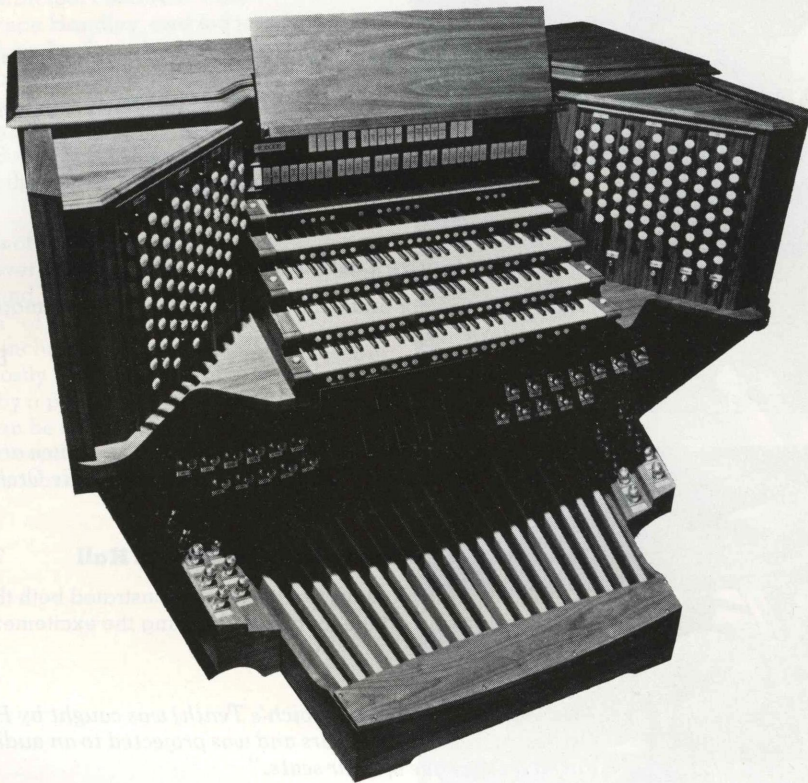
The choir is trained by Vernon Handley with assistance from Kenneth Lank and meets on Monday evenings at the Methodist Church Hall, Wharf Road, Guildford. Information can be obtained from the Guildford Philharmonic Orchestra office, telephone 0483 73800.

The choir made its first recording in 1973 with the Guildford Philharmonic Orchestra: 'Intimations of Immortality' by Gerald Finzi, with Ian Partridge as soloist, and in 1976 recorded Hadley's 'The Trees So High' with the Philharmonic Orchestra.

Guildford Philharmonic Choir concerts in the 1981/82 season:-

Saturday 12 December 1981	Five Tudor Portraits	Vaughan Williams
Sunday 13 December 1981	Rotary Carol Concert	
Saturday 6 February 1982	Daphnis and Chloe	Ravel
Saturday 6 March 1982	Nelson Mass (conducted by Kenneth Lank)	Haydn
Saturday 27 March 1982	The Planets	Holst
Sunday 25 April 1982	The Dream of Gerontius	Elgar

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# Guildford Philharmonic Orchestra



## Salisbury Cathedral

2nd August 1980

*"The Orchestra came into its own . . . . tip-top in its interpretation"*  
*Western Gazette*

*"The brass and wind sections showed an outstanding tonal control and fine attack."*

*Southern Evening Echo*

## College Communal Centre Maidstone

18th October 1980

*"Powerful and well disciplined performance."*

*Kent Messenger*

## Congress Theatre Eastbourne

1st April 1981

*"A great conductor and a fine orchestra gave us a memorable performance."*

*Eastbourne Herald*

## Dorking Halls

31st January 1981

*"The climax (of Sibelius' Third Symphony) was given archetypally committed attention by the Guildford Philharmonic Orchestra."*

*Surrey Advertiser*

## Enterprising Concert – Guildford Civic Hall

7th February 1981

*"Vernon Handley and his Orchestra demonstrated both the art of fine musicianship and a flair for communicating the excitement in the music which they played."*

*Surrey Advertiser*

*"The Symphony (Shostakovich's Tenth) was caught by Handley and the Orchestra from the first bars and was projected to an audience who really did sit on the edge of their seats."*

*"Ham and High"*

## Farnham Maltings

25th October 1980

*"An excellent Orchestra which is literally on the doorstep."*

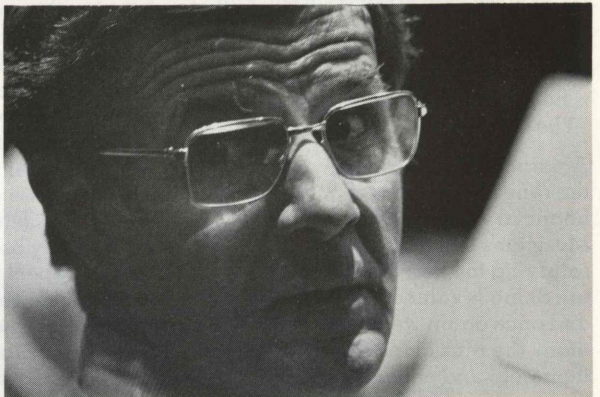
*Farnham Herald*



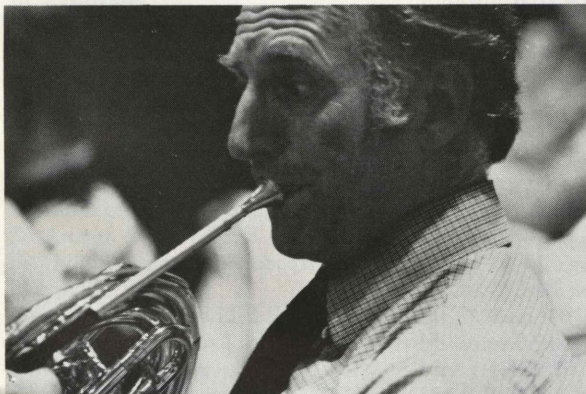
# at work....

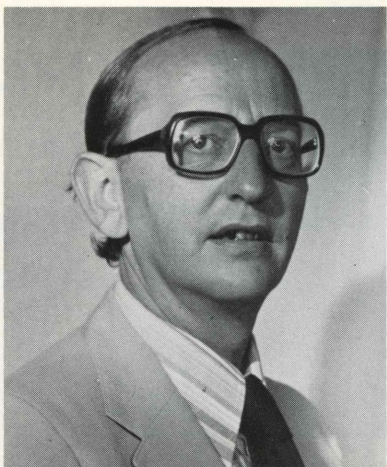
The Guildford Philharmonic Orchestra is the professional regional Orchestra of the South East of England. Under its principal conductor and musical director, Vernon Handley, and led jointly by Hugh Bean and John Ludlow, the orchestra gives a regular season of concerts at Guildford Civic Hall which have been generously supported by Guildford Borough Council since 1945 and, with assistance from the South East Music Trust, gives concerts throughout the region from Canterbury to Salisbury.

Programmes (details of which can be found on pages 5, 6 and 7), cover an exceptionally broad range of repertoire and, in particular, the "Enterprising Series" of concerts have been recognised for their inclusion of new or rarely performed works, mostly by British composers, and are often preceded by a pre-concert seminar at which a new work can be introduced to the public by the composer and conductor. This season features two such seminars on 14 November and 27 March.



*Photographs by the Surrey Advertiser and Victor Slaymark show members of the Guildford Philharmonic Orchestra at rehearsal in the Civic Hall, Guildford, and The Maltings, Farnham.*





# South East Music Trust

I am pleased to report another satisfactory year of progress for South East Music Trust and the continuing development of the Orchestra's activities outside Guildford.

Some of the year's highlights included our first appearances at Salisbury Cathedral and return visits to Canterbury, Dorking, Eastbourne, Maidstone and Farnham; and once again a series of concerts for schools in Kent.

All of these concerts were well received by audiences and critics alike, and it is clear that the Guildford Philharmonic Orchestra is becoming well established as "The Orchestra of the South East".

A particularly pleasing event was the renewal and indeed increase in financial support given by the Musicians Union. It is very satisfying to know that the work we are doing is valued by musicians and once again we would like to thank the Musicians Union for all their help and encouragement.

The Orchestra received further sponsorship from London and South of England Building Society for its concert in Salisbury. As the new year begins the Trust also wishes to recognise the sponsorship and support being given by Friary Meux, Coombs and MEPC for the Gala Concert which will round off the Guildford-Freiburg Festival of Arts and Music. We all hope it will not be too long before the Orchestra visits Freiburg and other European cities.

Financially, the Trust is in a sound position and I am confident of our continuing ability to provide the essential management services which are necessary to support our activities throughout the South East.

Looking to the future, it is very clear that not only the Guildford Philharmonic but the Arts in general will be working in a very different environment than we have enjoyed and benefited from in the past. Neither central nor local government funds will be as readily available for meeting concert deficits as they were a few years ago. This means that the Trust will have to shoulder a heavier share of the burden if we are to maintain and increase our activities. To this end, we will shortly be launching a major financial appeal. We have spent a lot of time over recent months working closely with professional fund raising consultants and now have very detailed plans for our

Appeal. His Grace the Duke of Norfolk has kindly agreed to act as President of the Appeal, and we are very pleased that Lord Onslow will be the Chairman of the Appeal Committee. We are now establishing an Appeal Committee which is representative of many facets of business and society throughout the South East of England.

Our aim is to raise a minimum sum of £150,000 to fund the Trust's activities over the next four years. The fund will be used for maintaining and gradually increasing the number of concerts that the Orchestra gives throughout the region; ensuring that adequate rehearsal time is available for new and major works; embarking on an exciting scheme of Master Classes and other musical activities with schools; and hopefully for sponsoring recordings.

We continue to keep in close contact with South East Arts Association and the Arts Council, and both organisations fully support our aims and plans. We are grateful for all the help that continues to come from so many sources and hope that we can continue to rely on all friends of the Orchestra for their continuing support in the future.

EDWARD WALKER, Chairman

#### SOUTH EAST MUSIC TRUST

The Lodge  
Chertsey Street  
Guildford GU1 4HL  
Phone Guildford 73800

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Mr. Leonard Garland  
Mr. D. Groves  
Mr. W. Llewellyn  
Mrs. Judy Nicklin  
Mrs. P. Pile  
Mr. A. Woodcock (ex officio)

# Covenants and Donations

The South East Music Trust gratefully acknowledges the following covenants and donations which have assisted the development of the Guildford Philharmonic Orchestra in the South East Region

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Lady Bliss  
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Mr. A. Woodcock

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## ASSOCIATE LEADERS

# *Hugh Bean and John Ludlow*



Hugh Bean was born in 1929. After first being taught by his father, he was accepted as a pupil of the violin by the late Albert Sammons, with whom he studied for nearly twenty years. During this time he was also a student at the Royal College of Music. Later, whilst studying at the Brussels Conservatoire with Andre Gertler, he won a double Premier Prix for both solo and chamber music playing. He then became Professor of Violin at the Royal College of Music and in 1957 was appointed Leader of the Philharmonia Orchestra, which he later left to become Leader of the BBC Symphony Orchestra. In 1969 he resigned from the orchestra to devote his time to solo and chamber music, performing with the Music Group of London which is now one of Britain's leading chamber

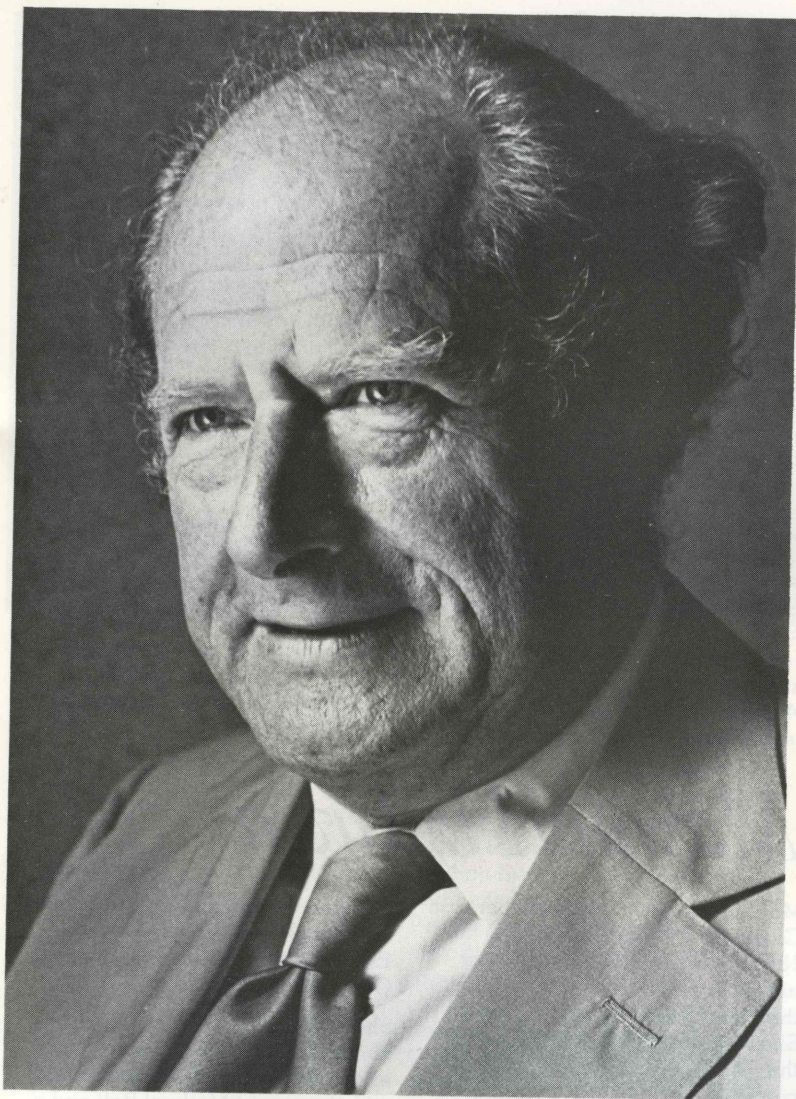
ensembles. In 1969 Hugh Bean was awarded the Cobbett Gold Medal for services to chamber music. He has made many records and has a number in the current catalogue including Schubert's Trout Quintet, Elgar's Violin Sonata and the Elgar Violin Concerto with Sir Charles Groves and the Royal Liverpool Philharmonic Orchestra. In 1971 he accepted an invitation to lead the Guildford Philharmonic Orchestra because of its unique qualities. He was awarded the CBE in 1970.

John Ludlow was born in Birmingham in 1931 and was educated at King Edward's School. In 1948 he became the first leader of the newly formed National Youth Orchestra and in 1952 won a scholarship to the Royal College of Music, studying with Henry Holst

and, later, Manoug Parikian. After a period of time with the Royal Philharmonic Orchestra under Sir Thomas Beecham, he became leader of the Sadler's Wells Orchestra where he remained for four years. Since leaving Sadler's Wells, John Ludlow has held leading positions with many orchestras including the BBC Symphony Orchestra, Royal Opera House Covent Garden Orchestra and the London Mozart Players.

As well as leading the Guildford Philharmonic Orchestra, John Ludlow holds the positions of Professor of violin at the Royal College of Music, Leader of the London Concert Orchestra and is also a very busy freelance player for concerts and recordings in London and throughout the country.

## Norman Del Mar



to England for the first time, among them Mahler's Sixth and Ninth symphonies, Bartok's First Violin concerto (with Yehudi Menuhin) and Prokofiev's Fourth symphony. His countless tours abroad, particularly with the Philharmonia, English Chamber Orchestra and Northern Sinfonia, have introduced the world to works by Britten, Tippett and many other British composers.

Norman Del Mar has championed British music at home as well, not least at the Proms, of which he has conducted over sixty, including the epic Last Night. In 1960, he was appointed chief conductor of the BBC Scottish Symphony Orchestra and was largely responsible for creating its reputation for excellence – a reputation which ensured that recent attempts to close it raised a storm of protest resulting in its survival. He later became principal conductor of the Academy of the BBC.

As well as a conductor, Norman Del Mar is a musical authority, having written the definitive three-volume work on Richard Strauss; he is a Professor at the Royal College of Music, and Artistic Director of the Norfolk and Norwich Triennial Festival, one of the country's oldest and most enterprising local festivals.

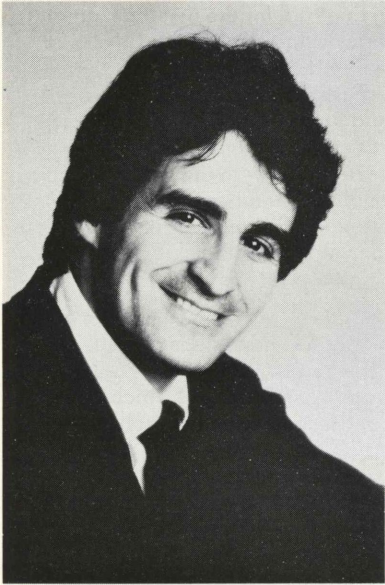
A list of over seventy recordings, together with frequent BBC broadcasts, have made his name a household word. He holds honorary doctorates from several British universities. In 1975 the Queen conferred on him the honour of CBE for his services to music and, in 1980, he received the Hi-Fi News award for outstanding musicianship.

The Guildford Philharmonic Orchestra is delighted to welcome Mr. Norman Del Mar to open the 1981/82 season of concerts in the Civic Hall on 20 September.

Norman Del Mar was originally a French horn player in the Royal Philharmonic Orchestra, which had been founded in 1946 by Sir Thomas Beecham; Beecham made him his assistant, a post held by only one other man. In 1947, Norman Del Mar's London debut was engineered by Beecham in the grand manner; it consisted of a Strauss festival and Del Mar conducted "Macbeth" in front of Strauss himself.

Norman Del Mar introduced a whole host of composers and works

## Craig Sheppard



Born in Philadelphia, Craig Sheppard commenced his musical studies locally with Dr. Lois Hedner and later worked with Eleanor Sokoloff at the Curtis Institute of Music and Sascha Gorodnitzki at the Juilliard School. He was also coached by Ilona Kabos in London and New York.

During the summers of 1969 and 1970, Mr. Sheppard participated in the Marlboro Festival in Vermont. The influence of Rudolf Serkin and Pablo Casals strengthened his love for chamber music. He has on numerous occasions appeared in recital with well-known singers and chamber artists, and his support and sensitivity to these artists has always met with the greatest critical acclaim.

In 1971 he was the winner of the coveted Dealey Award in Dallas. In 1972, he made his debut in New York at the Grace Rainey Rogers Auditorium of the Metropolitan Museum; and in September of that year he took second prize in the

International Leeds Competition in England. Since then, his career has taken him to four continents, including concerts in many of the major capitals of Europe. In England alone, where he has lived since 1973, he makes an average of thirty to forty appearances annually.

In the past few years Craig Sheppard has shown increasing affinity with the old masters and during the winter of 1979 became the first artist in nearly twenty years to perform the complete solo piano works of Brahms in London, and in 1980 he gave the first of a series of recitals of Bach's keyboard works.

He will open the 1981/82 series of concerts in the Civic Hall, Guildford, on 20 September with Norman Del Mar in a performance of Beethoven's Fourth Piano Concerto, which he also performs with Vernon Handley in the Leas Cliff Hall, Folkestone, on 10 September and in the Dorking Halls on 24 October.

## Mayumi Fujikawa



Mayumi Fujikawa, who will perform Glazunov's Violin Concerto on the 18 October, received her earliest tuition from her father and later at the Toho Conservatoire in Tokyo. She was awarded a scholarship of the "Alex de Vries Foundation" to continue her studies in Belgium. In 1968 and 1970 she also studied with Leonid Kogan in Nice and in May 1970 won first prize in the Grand Prix Henri Vieuxtemps in Verviers, Belgium, and was second prizewinner of the 1970 Tchaikovsky Competition.

Mayumi Fujikawa made her debut in the USA with the Cleveland Orchestra and Lorin Maazel and has since worked with most of the major American orchestras.

In 1977 she had resounding successes at her debuts at the Edinburgh and Flanders Festivals with the Concertgebouw Orchestra

and Kondrashin and returned to the Edinburgh Festival in September 1980 with the London Symphony Orchestra and Previn.

She is also an accomplished chamber musician and has established a fine duo partnership with the pianist Michael Roll and a Trio with Roll and the young British cellist Richard Markson.

She has recorded the Bruch and Tchaikovsky concertos for Philips with the Rotterdam Philharmonic Orchestra and Edo de Waart and has just finished recording all the Mozart Violin Concertos for Decca (London) with the Royal Philharmonic Orchestra and Walter Weller.

Miss Fujikawa now lives in London and appears regularly with all the major London and regional orchestras.

# *The Chilingirian String Quartet*



University of Liverpool. Since returning to London in 1976, the quartet has toured and broadcast in over twenty countries throughout Europe, the USA, Australasia and Africa, has appeared in all the major British Festivals as well as many in Europe, and now gives over one hundred public concerts a year. The Chilingirian Quartet is also associated with the Gardner Arts Centre at the University of Sussex, where they coach chamber-ensembles, give lecture-demonstrations and workshops and, through South East Arts, give concerts throughout Kent, Surrey and Sussex.

The Chilingirian Quartet will perform Spohr's Concerto for String Quartet and Orchestra on 1 November 1981.

The Chilingirian String Quartet was formed in 1971 and is named after its leader, Levon Chilingirian, who was born in Cyprus in 1948. He won the highest prize for violin-playing at the Royal College of Music in London, First Prize in the BBC Duo Competition, and First Prize in the Munich International Competition and has recorded for Argo and Pearl Records. Mark Butler, the only British born member of the group, lived in Canada until he came to London to study with Leonard Hirsch at the Royal College of Music. Csaba Erdelyi, viola, left Hungary in 1970 to study with Yehudi Menuhin. He won the Carl Flesch Competition, the only viola-player ever to do so, and has appeared throughout Eastern and Western Europe and the USA as soloist as well as making recordings for EMI and Decca. Philip de Groote, cello, has already toured in Europe, the USA and in his native South Africa before coming to London to study at the Royal College in 1969.

After initial coaching from Seigmund Nissel (Amadeus Quartet) the quartet was appointed Quartet-in-Residence at the

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# *The Guildford Philharmonic Society* *by Eric Athis, Chairman*

The prospect of a new season of concerts at the Civic Hall, and elsewhere, generates a feeling of excitement in the summer somewhat similar to the feeling caused by an orchestra tuning up before a performance. We look eagerly through the prospectus, searching for the familiar – perhaps a little doubtful about the unknown, but experience has taught the more discriminating among us not to reject the unfamiliar. After all everything that we now regard most highly must have been entirely new to us at some time in the past.

Anybody reading these words must be presumed to be a music-lover, but not everybody who picks up this brochure is a member of the Guildford Philharmonic Society, and it is to those readers in particular that I would like to appeal. Quite simply I want you to join the Society and to persuade as many as possible of your friends to do the same. I am sometimes asked "What do I get for my annual membership subscription?" Frankly the short answer to this question is that in purely practical terms you do not get very much. A concession on the season ticket scheme, the right to attend recitals at Members' Evenings for a nominal charge, and a free copy of the Society's newsletter, "Notes". But why this emphasis on practical benefits? What you really get for your subscription is the satisfaction of knowing that you are helping to support professional music making of a very high standard, not only in Guildford, but also in many parts of

South-East England. Without the support, financial and practical, given by the Society the Guildford Philharmonic Orchestra would inevitably be forced to reduce some of its activities.

The work done by the Society in support of the Orchestra is concerned very largely with publicity of various kinds – always expensive. During the 1980-1981 season approximately £1000 was spent on publicity, using the local and national press. If the Guildford Borough Council is to continue its generous support it is essential that average attendances should be maintained at a very high level and this is where publicity can help.

To those who are already members of the Society I would like to say how very much your membership is valued – and I don't mean merely in a financial context. The greatest encouragement the Committee can get is the knowledge that membership numbers are being kept high. Everybody knows that belts have to be tightened in lean times, and we are most grateful to those who make their vital economies elsewhere.

Finally on behalf of the Officers and Committee of the Society may I say how much we all hope you will enjoy the 1981-1982 season.

E. J. Athis,  
Chairman,  
Guildford Philharmonic Society.

July 1981

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## *The "Benefits" of Membership:-*

- 1. Special booking facilities under the "Subscription Scheme":**
- 2. Members' Evenings:**
- 3. Musical Evenings in members' homes:**
- 4. "Notes" – the Society Newsletter (approx. 4 issues per season):**
- 5. Discount facilities at Merrow Sound Ltd., Tunsgate, Guildford.**

# Guildford Philharmonic Society 1981/82

## MEMBERS' EVENINGS

(MEMBERSHIP CARDS MUST BE PRODUCED AT THESE EVENINGS)

Admission: 50p (Members) £1.00 (Members' Guests) Non Members £2.00

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SATURDAY  
10 OCTOBER 1981  
at 7.30 p.m.

Recital:  
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In the Big School of the Royal Grammar School, High Street, Guildford

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SATURDAY  
28 NOVEMBER 1981  
at 7.30 p.m.

Wine and Cheese Party  
with VERNON HANDLEY

In the Big School of the Royal Grammar School, High Street, Guildford  
Tickets for this event must be purchased separately. Members £1.50; Guests £2.00.

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SATURDAY  
16 JANUARY 1982  
at 7.30 p.m.

Recital:  
HENRY MESSENT (flute)  
SUSAN LOFTHOUSE (mezzo-soprano)  
GEOFFREY THOMAS ('cello)  
RICHARD NUNN (piano)

In the Methodist Church Hall, Wharf Road, Guildford (near Cricket Ground)

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SATURDAY  
24 April 1982  
at 7.30 p.m.

ANNUAL GENERAL MEETING  
To be followed by a Recital  
(Details to be announced)

In the Methodist Church Hall, Wharf Road, Guildford

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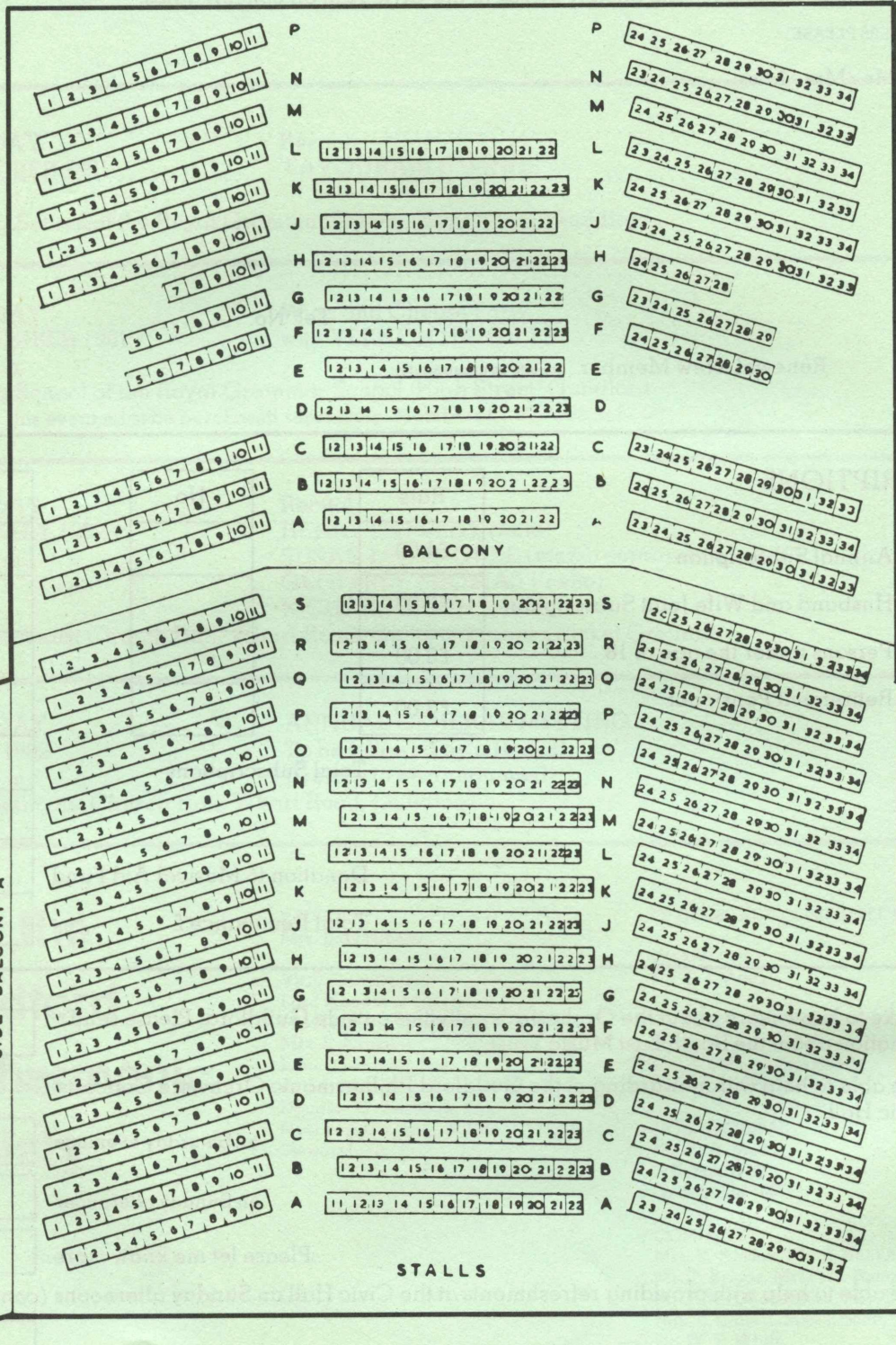
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## SEATING PLAN



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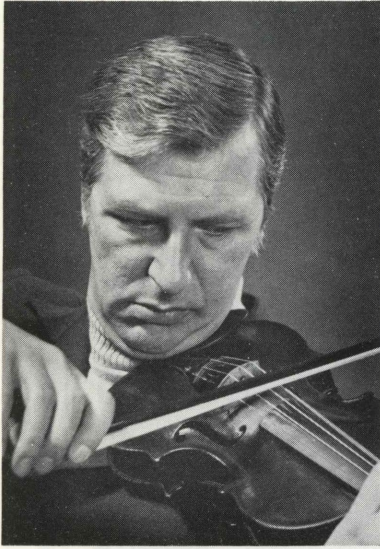
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# Raymond Ovens



Raymond Ovens studied at the Royal Academy of Music under David Martin and in 1952 joined the first violin section of the London Symphony Orchestra. He held the position of principal second violin of the Royal Philharmonic and Philharmonia Orchestras and spent four years in Canada as Concertmaster of the Victoria Symphony and assistant Concertmaster of the Vancouver Symphony. On returning to London he became associate leader of the Royal Philharmonic Orchestra and then, in 1975, was appointed leader of the BBC Scottish Symphony Orchestra, a post he held until the BBC disbanded the orchestra in 1980, when he was invited to become co-leader of the

Philharmonia. As a soloist he has been heard on the CBC and BBC both in recital and concerto. He was a founder member of The Purcell String Quartet and now leads the Lyra String Quartet. In March 1980 he gave the first concert performance in Britain of Henze's *Il Vitalino Raddoppiato* which he will play with the Guildford Philharmonic Orchestra on 14 November 1981.

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# Hale Hambleton



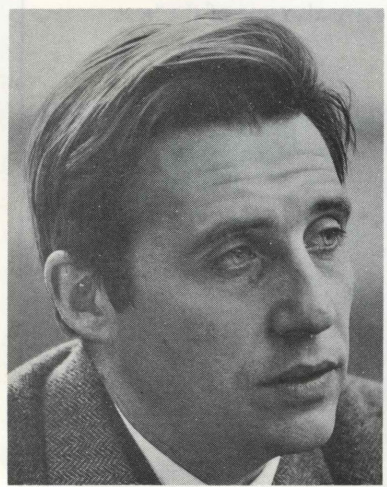
Hale Hambleton is the youngest of four generations of London musicians. While at the Royal Academy of Music he won the Jeffrey Hawkes Prize and later a German Government scholarship to study in Munich.

He followed other members of his family in joining the London Symphony Orchestra. He has played as a soloist all over Britain and has toured in both Europe and America. He was a founder member of the London Saxophone Quartet and is now principal clarinet with the English National Opera.

Hale Hambleton is the principal clarinet player with the Guildford Philharmonic and will be the soloist in Weber's First Clarinet Concerto with the Orchestra on 29 November 1981.

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# Joaquin Achucarro



Joaquin Achucarro was born in Bilbao, Spain. Although displaying a talent for music at a very early age, he prepared to enter upon a career in physics and it was not until he finished his college studies that he dedicated himself entirely to music. Within two years, however, he won the two most important prizes in Spain, and was also nominated *Accademico ad Honorem* of the *Accademia Chigiana* of Siena – a title created exclusively for him.

Encouraged by these early successes he attempted the International Competition at Vercelli (Italy) where he won the Grand Prix. But not feeling ready for a career, he refused the engagements which were offered to him and continued his studies with

such teachers as Gieseking, Magaloff, Kabos and Seidlhofer.

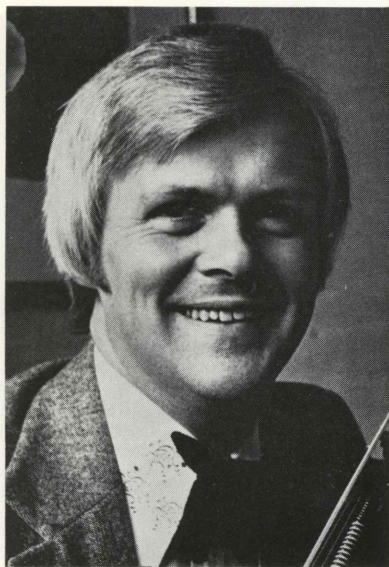
His great victory at the Liverpool International Competition marked the beginning of his impressive international career.

Since then, Achucarro has played in virtually every country of Europe, the United States, Central and South America, South Africa, the Far East, both in recitals and with orchestras.

He records for RCA and his last records with the complete Falla solo and orchestral works have won world acclaim. His next record to come is "Goyescas" Granados.

Joaquin Achucarro will perform Rachmaninov's popular Second Piano Concerto on Sunday 29 November.

# Ralph Holmes



Born in London in 1937, Ralph Holmes began to play the violin at the age of four and made his London debut at thirteen playing

the Mendelssohn Violin Concerto with the Royal Philharmonic Orchestra. He studied at the Royal Academy of Music, London, with David Martin, subsequently becoming a pupil of Georges Enesco in Paris and of Ival Galamian in New York. In 1955 Ralph Holmes was awarded the Arnold Bax Memorial Medal in the Harriet Cohen International Music Awards for Twentieth Century Music and in the following year won prizes in Europe including the Grand Prix de la Ville de Paris in the Concours International Marguerite Long-Jacques Thibaud. Since then, he has played with all the major orchestras in Great Britain.

The quality of Ralph Holmes' playing is recognised increasingly in the record world where it has drawn unstinting praise from many reviewers and the number of records he has made is growing

apace. He has recently recorded Sibelius in Berlin with Vernon Handley and the Berlin Radio Symphony Orchestra and this will come out in 1981 as the world premiere on disc of the complete shorter works for violin and orchestra by Sibelius. His latest issued recording is of the attractive yet little known Violin Concerto by Sir Hamilton Harty (Chandos).

Highly respected as an authority on the teaching of the violin, Ralph Holmes has appeared on the Jury of a number of International Competitions including the Carl Flesch International Violin Competition and the John Player International Conductors Award. Ralph Holmes has collaborated frequently with Vernon Handley and this season appears on 12 December to perform Dvorak's Violin Concerto.

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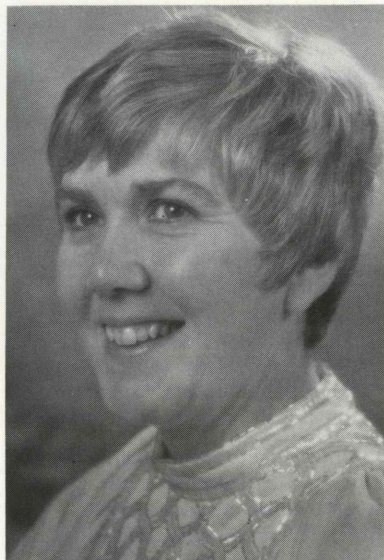
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## Margaret Cable



Margaret Cable's career has taken her to France, Belgium, Germany, Italy, Switzerland and Scandinavia. Last year she gave a series of triumphant performances of Berlioz "Nuits d'Ete" in France with the Orchestre de Lille conducted by Jean Claude Cassadesus.

In 1981 she took part in Bach's B minor Mass with the Stuttgart Bach Choir and Los Angeles Chamber Orchestra, conducted by Helmuth Rilling, in a highly acclaimed ten concert tour of the USA, which included television and radio broadcasts.

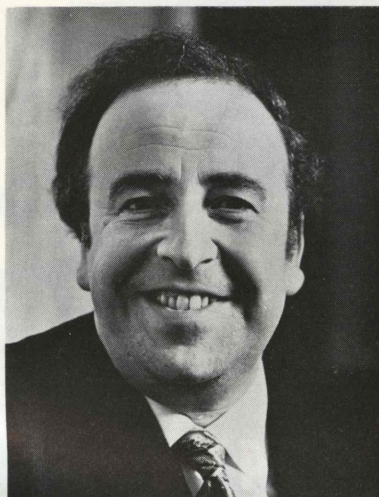
In oratorio, Margaret Cable is well known throughout Britain, where she performs regularly with all the major choral societies and orchestras. She has appeared at the Edinburgh, Aldeburgh, Bath and Three Choirs Festivals, the BBC Promenade concerts, and almost every month at the London concert halls.

Miss Cable studied piano and violin as a child, and won a scholarship to

study singing at the Royal College of Music where she is now a member of the Singing Faculty. The natural beauty of her warm mezzo voice is matched by such fine musicianship that she receives invitations to sing a very wide repertoire: BBC recordings vary from Handel to Cesar Franck, and from medieval to contemporary music.

Margaret Cable has appeared in Guildford with Vernon Handley on several occasions, and this season performs Vaughan Williams's "Five Tudor Portraits" with Derek Hammond-Stroud and the Guildford forces on 12 December.

## Derek Hammond-Stroud

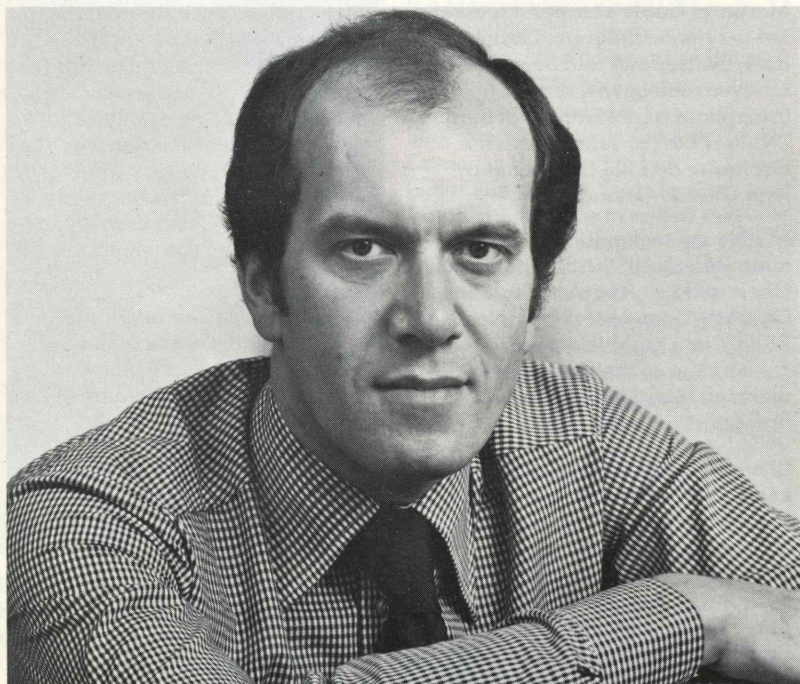


Derek Hammond-Stroud, who will be singing in Vaughan Williams's "Five Tudor Portraits" on 12 December with Margaret Cable, is an experienced concert performer as well as an international opera singer. He has sung with leading orchestras and conductors, and is a distinguished Lieder singer, having made recordings of Schubert and Finzi songs. The Schubert Society asked him to give the Wigmore Hall recital with Gerald Moore which was the great accompanist's last public performance of "Die Winterreise".

Mr. Hammond-Stroud's greatest acclaim, however, has been as an

opera singer, particularly associated with the Sadler's Wells/English National Opera, and his regular work with the Royal Opera House, the Netherlands Opera and the Metropolitan Opera of New York. Engagements in 1980 also included appearances at the International Verdi Festival in San Diego, Glyndebourne Opera and the role of Farfarello in a television film of "The Love of Three Oranges".

## John Lill



John Lill, born in London in 1944, received international prominence in June 1970 when he won first prize in the Moscow International Tchaikovsky Competition. At a very early age he displayed the qualities that culminated in his triumph in Moscow. He showed aptitude for the piano at the age of four, gave his first recital at the age of nine, and at fourteen had memorised the complete keyboard works of Beethoven. From the age of ten, he studied at the Royal College of Music, where he is now professor, and when appointed at twenty-seven he had the distinction of being the youngest-ever Fellow.

John Lill's highly successful London debut was in 1963 when he played Beethoven Five at the Royal Festival Hall. Engagements with leading orchestras in Britain, the continent, the USA and Canada followed and since June 1970 he has averaged well over one hundred concerts each Season. In 1971, he toured Russia, Japan and the Far East with the London Symphony Orchestra and Fremaux. In 1973 he visited the

Hong Kong Festival with the London Philharmonic Orchestra and Leinsdorf, and in 1975 toured Russia again, this time with Haitink and the London Philharmonic; this tour was so successful that he was invited to stay on in Leningrad to give three special concerts with the Leningrad Philharmonic. John Lill then went straight to the USA to play with the Scottish National Orchestra at their Carnegie Hall, New York concert. Tours since then have taken him all over Europe, quite apart from regular appearances at the Royal Festival Hall and other major British centres and Festivals, including of course the Proms. He has made two tours of Australia and is invited to return there in 1982.

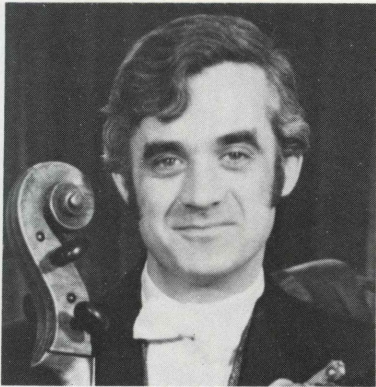
John Lill is a popular artist with foreign orchestras visiting Britain. This way he has appeared in London with the Concertgebouw, Czech Philharmonic, Amsterdam Philharmonic and there is no shortage of invitations to tour overseas. During the next two years he visits the USSR, Germany,

Finland, Holland and Switzerland. He toured Eastern Europe and Vienna with the CBSO. During 1981 he returned to the Hong Kong Festival with the Halle Orchestra and will tour Britain with the Frankfurt Radio Orchestra as well as appearing with them at the Prague Spring Festival. During 1979/80 he had five Festival Hall concerts as well as invitations from all the regional British Orchestras; a pattern that was repeated in 80/81 Season. In 81/82 he will perform the Complete Beethoven Sonata Cycle on the South Bank in eight concerts.

John Lill first recorded for DGG. In 1976 he completed the five Beethoven Concertos for the EMI/CFP label with the Scottish National Orchestra and Sir Alexander Gibson. He recently completed a major project with Academy Records to record all the Beethoven Sonatas – a unique distinction for a British pianist. He has also recorded both Brahms' Concertos with the Halle Orchestra and James Loughran, again for Academy.

It will be Brahms' Second Piano Concerto that John Lill will perform with the Guildford Philharmonic Orchestra under Vernon Handley at the annual Civic Concert on 17 January 1982.

# John Boyce



John Boyce, who appears as soloist in Delius's Cello Concerto on 6 February 1981, studied on an open scholarship at the Royal Academy of Music and on a French government scholarship with Paul Tortelier in Paris. After sub-leading the cellos at Sadler's Wells, he joined the BBC Symphony Orchestra, where he led the cellos for three and a half years. He also appeared as soloist with the BBC Symphony Orchestra at the Cheltenham and Bath Festivals as well as in London, in works by composers ranging from Bach and Corelli to Tippett and Stockhausen.

Since August 1977, John Boyce has been principal cellist of the Amsterdam Philharmonic Orchestra, with whom he has toured England, Germany, Switzerland and Russia. He returns to the UK

quite frequently for recitals and concerto performances and has broadcast on Radio 3 and Dutch Radio and performed in the Concertgebouw Hall in Amsterdam, where his most recent solo with his orchestra was in Richard Strauss' Don Quixote.

John Boyce is also noted for his pen and pencil drawings of colleagues, aimed at capturing an element of character rather than just graphic likeness. There are many famous faces among his portraits and many subjects have autographed their drawings. The first exhibition of John Boyce's drawings was held at the Wigmore Hall in 1971, subsequently they have been exhibited at the Royal Festival Hall, St. John's, Smith Square and Westminster Central Music Library as well as in the Netherlands.

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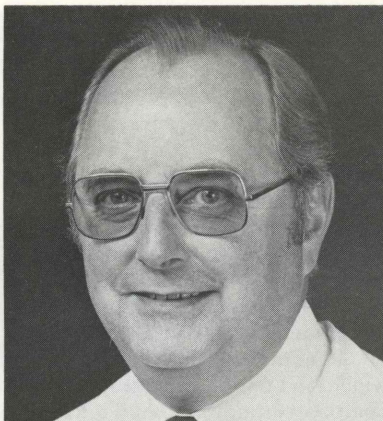
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## HAYDN NELSON MASS

### *Kenneth Lank*

Guest  
Conductor:

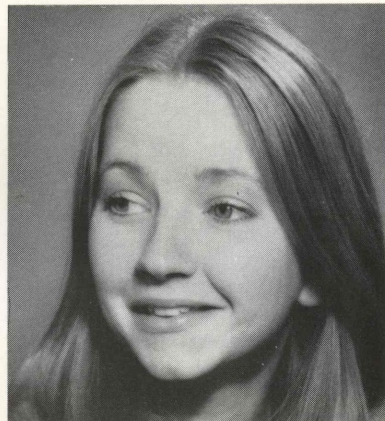


For a number of years before Mr. Crossley Clitheroe's death Kenneth Lank acted as his assistant conductor and has continued in this position for Vernon Handley since 1962.

Kenneth Lank has conducted the Philharmonic Choir in many Carol Concerts, performances of Parry's "Songs of Farewell" and when Vernon Handley was ill in 1967 he undertook final preparation of Bach's B Minor Mass and his success on this occasion made it inevitable for him to be given more opportunities to conduct in the Corporation's concerts. On that occasion he earned high praise from the experienced members of the orchestra for his control of the soloists' accompaniments. In the 1967-68 season he conducted a concert which included Schubert's Overture in E minor, Gordon Jacob's Trombone Concerto (soloist Christopher Davenport) and Elgar's Serenade for Strings. In 1972 he conducted a performance of Parry's "Blest Pair of Sirens" with the Guildford Philharmonic Choir and Orchestra.

Because of Vernon Handley's commitments outside Guildford, Kenneth Lank undertakes considerable preparatory work for the Philharmonic Choir's performances and this season he will conduct Haydn's Nelson Mass on 6 March in a concert he shares with Vernon Handley.

### *Cathryn Pope*



Cathryn Pope was born in London and studied singing with Ruth Packer at the Royal College of Music where she won many prizes and awards.

Her operatic roles include Pamina in "Die Zauberflöte" and Euridice in Gluck's "Orfeo ed Euridice", and she has taken part in Opera Workshops in the Purcell Room. Concert engagements have taken her to the Royal Festival Hall, the London Handel Festival and throughout England.

Cathryn Pope is a member of the National Opera Studio.

With Linda Hibberd, Kevin John and Robert Dean, Cathryn Pope will sing Haydn's "Nelson Mass" on 6 March 1982 conducted by Kenneth Lank.

## Linda Hibberd

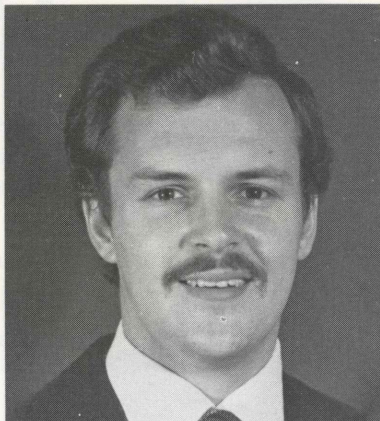


Linda Hibberd, one of the four young soloists who will sing Haydn's Nelson Mass on 6 March 1982, was born in London and studied at the Royal Academy from 1967 to 1971. She joined the Glyndebourne Chorus in 1972, then, after two years with the English Opera Group, joined the English National Opera Chorus, which she left in 1977.

In 1977, Linda Hibberd sang for the Kentish Opera Group and with the Nottingham Music Theatre. She made her debut with English National Opera in *The Valkyrie* and has since sung in *Julietta* with that company.

In the 1977/80 season Linda Hibberd sang several performances for ENO North and in August 1980 appeared as Ursula in the new production of Berlioz' *Beatrice and Benedict* at the Buxton Festival.

## Kevin John



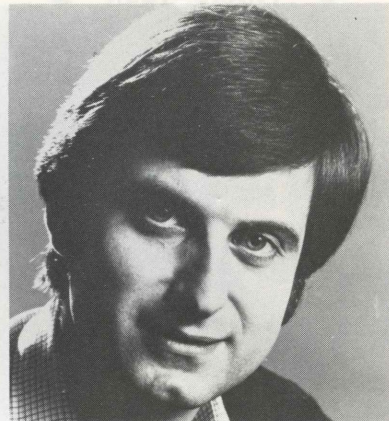
Kevin John, one of the young soloists in Haydn's Nelson Mass on 6 March 1982, who comes from Swansea of Welsh parentage, was born in Nairobi, Kenya.

Mr. John studied at the Royal Academy of Music from 1973 to 1978 where he took a number of operatic roles. He was also awarded the Ricordi prize for singing and the Pattinson prize for acting in opera whilst at the Academy.

Kevin John has an extensive repertoire of concert and oratorio works, and has taken part in the premieres of several new works. Having sung with many choral societies throughout Britain, he has also performed in Jersey, and in the Middle East where he is a regular visitor.

Mr. John has completed his second season with Glyndebourne Festival Opera, singing in the chorus and understudying Ferrando in *Così fan Tutte*, and Fenton in *Falstaff*.

## Robert Dean



Robert Dean was born in Epsom, Surrey and began his musical training at the Royal College of Music as a Junior Exhibitioner. He then entered Durham University where he read music, and in 1976 gained a scholarship to study with John Cameron at the Royal Northern College of Music.

On leaving College, Robert Dean joined the newly formed National Opera Studio as a répétiteur and subsequently as a singer. He made his London operatic debut in September 1979, and in March 1980 replaced an indisposed artist at twenty-four hours notice to sing the role of Kochubei in Chelsea Opera Group's concert performance of Tchaikovsky's "Mazeppa", a performance which earned him high praise from the London critics. He returned to the Chelsea Opera Group in 1981 to sing Lescart in Puccini's "Manon Lescart" at the Camden Festival.

Also in 1981 Robert Dean tours with members of the Welsh National Opera and appears in the 1981 Glyndebourne Festival. He sings in Haydn's Nelson Mass on 6 March 1982, a performance which will be conducted by Kenneth Lank.

# Trio Zingara



was focused on them by a feature in the Sunday Telegraph colour magazine.

Trio Zingara appeared at the 1980 Bath, Bergen and Paris Festivals. Their first broadcast for the BBC was from the Concert Hall, Broadcasting House in April 1979, and their first performance of the Beethoven Triple Concerto at St. John's Smith Square the following month was also recorded by BBC Radio London. It will be this concerto that Trio Zingara will play with the Guildford Philharmonic Orchestra at the Leas Cliff Hall, Folkestone on 25 March 1982.

Trio Zingara made their debut at the Royal Overseas International Festival in May 1978 and, as a result of winning the Ensemble Prize, performed at the Queen Elizabeth Hall the following month. Since then they have appeared at the Harrogate, Cheltenham, Oxford and Perth Festivals, the Fairfield Hall and for the Park Lane Group, Westmorland Concerts and the Greater London Arts Association at the Purcell Room. In addition to the many concerts in this country, they have also broadcast for North German Radio. The Trio were nominated "Young Musicians 1979" by the Greater London Arts Association and further attention

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# Cecile Ousset



Cecile Ousset is recognised as one of the most phenomenal pianists of the present day and is in great demand throughout the world. Following her sensational recital at the 1980 Edinburgh Festival, one London critic wrote: "Miss Ousset is a formidable virtuoso, one of the most completely equipped pianists of the day and, more important, a musician of precise and wonderful gifts".

Cecile Ousset was born in Tarbes, France, and gave her first recital at

the age of five. She studied at the Paris Conservatoire with Marcel Ciampi where aged only fourteen she walked off with the First Prize in Piano Graduation of that year. She has been a major prize-winner at many of the world's foremost competitions including the Van Cliburn, Queen Elisabeth of Belgium, Busoni and Marguerite Long-Jacques Thibaud Competitions. Since then, she has had an active international concert career that has seen her performing on all five continents. In addition to

her regular tours throughout Western Europe, Australasia and the Americas, Cecile Ousset has become one of the most celebrated visiting artists in East Germany, Czechoslovakia and the USSR.

In Britain, Cecile Ousset has become a frequent guest of most of the major orchestras and has given many highly acclaimed recitals in London. She appeared at the 1981 Bath Festival and was immediately invited for two further recitals in 1982. She also appeared at the 1981 South Bank Summer Festival at the invitation of the Artistic Director, Simon Rattle.

In 1982, Cecile Ousset will be making two appearances at the Royal Festival Hall in London, with the Royal Philharmonic Orchestra conducted by Kurt Masur and with the Academy of St. Martin-in-the Fields conducted by Neville Marriner for the Royal Philharmonic Society.

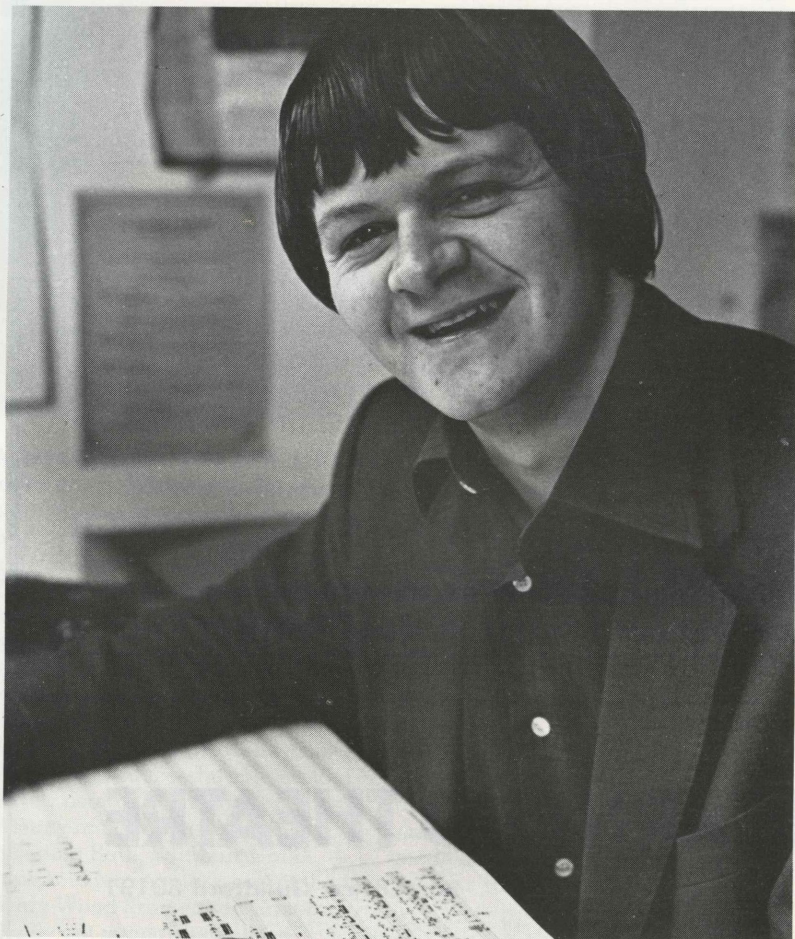
Among Cecile Ousset's many recordings is one of the Brahms' Piano Concerto No. 2 with the Leipzig Gewandhaus Orchestra conducted by Kurt Masur which is regarded as one of the finest performances of this work on records. Further recordings are planned for the future.

Cecile Ousset lives and teaches in Paris.

She first appeared with the Guildford Philharmonic in the 1979/80 season when she performed Rachmaninov's Third Piano Concerto. She will return on 27 March 1982 to play the Third Piano Concerto by Prokofiev in one of the Entertising Concerts Series.

FIRST PERFORMANCE 27 MARCH 1982 "TESS" by Adrian Williams

## *Adrian Williams*



Adrian Williams was born in Watford, Hertfordshire, in April 1956, and educated at Rickmansworth Grammar School.

He studied the piano privately from the age of six. When he began to compose a few years later, his outstanding gifts came to the attention of Kathleen Benning at the Watford School of Music, where he studied theory of music. As a result he took composition lessons with Lennox Berkeley, and a Junior Exhibition to the Trinity College of Music, London. His piano trio in G minor was first performed at Rickmansworth Grammar School in 1968, when he played the piano part himself. His London debut as composer was as a Junior Exhibitioner at the Royal Academy

of Music in 1972 when his cantata "The Bridge" was performed as part of the Royal Academy 150th Anniversary celebrations.

In 1974, upon leaving school, and having already obtained his LRAM in piano performing, a foundation-scholarship took him to the Royal College of Music to study as a full-time student. He took piano lessons from John Lill and John Russell, and in 1977 won the Hopkinson Silver Medal for piano playing, and was highly praised by Louis Kentner. In the same year he obtained honours in his ARCM for piano-performing. For composition, he studied with Dr. Bernard Stevens and Alan Ridout, and won all the major composition awards, including the Leverhulme Scholarship.

In 1978 he won the national Menuhin Prize with his "Explorations and Metamorphoses", and in 1980 the Epping Forest Centenary award with "Essex".

In 1979 he won the prestigious Charterhouse Award, and as a result moved to Charterhouse in January 1980. As the school's composer-in-residence, under the sponsorship of the RVW Trust, and with the support of the South East Arts Association, he is able to devote a great deal of his time to composition.

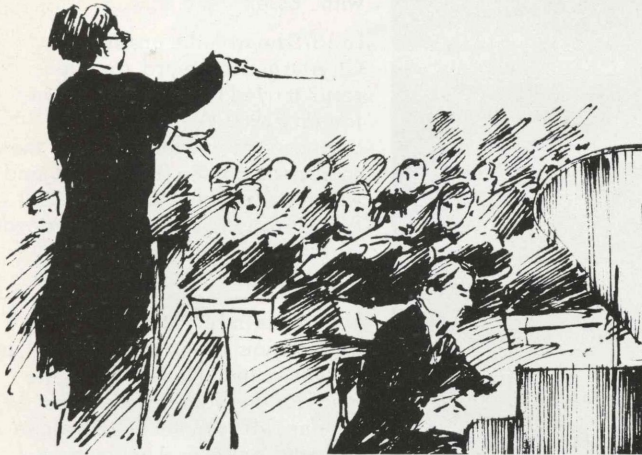
I write this in July 1981, in anticipation, as the work, "Tess", is not yet written. Nevertheless, the ideas for the work based on the famous Hardy novel have been in my mind for several years, since I first read the book. The commission from the Guildford Philharmonic Orchestra has therefore provided an opportunity for me to bring my ideas to fruition.

The original ideas were for a set of piano pieces, simple, and intimately expressing the sympathy I feel for the character of Tess, and the affinity I feel with the historic and mysterious countryside of Hardy's "Wessex", where she lives out her incredible life. The piano pieces were never written, though I dare say I shall get around to them sometime.

A while ago I spent a day tracing on foot part of the famous walk Tess makes to find her deserting husband, which Hardy describes in detail. The orchestral work which is taking shape will be a portrayal of the likely thoughts of the hapless girl as she sets out before dawn from her home village along footpaths and over hills to find her beloved. "Tess" is to be a kind of tone painting, then, of an expressive and tender nature, not using a massive orchestra, but including a small part for women's chorus. It will be of about twenty minutes' duration.

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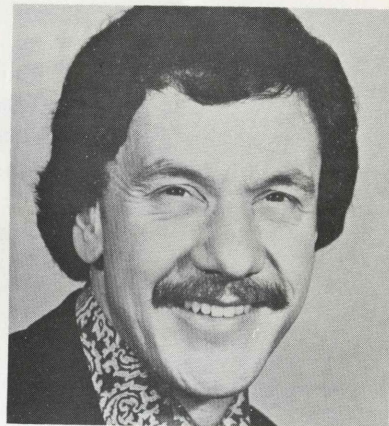
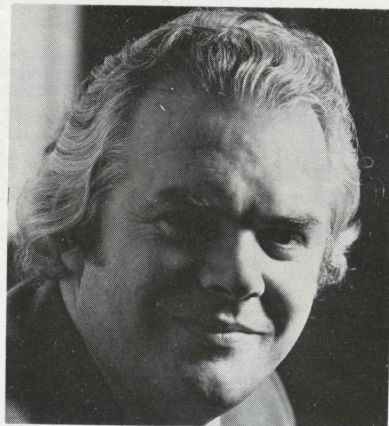
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## ELGAR DREAM OF GERONTIUS

### *Bernadette Greevy*   *Kenneth Woollam*   *Michael Rippon*



According to many international music critics, Bernadette Greevy is one of the finest dramatic mezzo's singing today. Born in Dublin, she has travelled extensively through Europe, Canada, the United States, Middle East and Far East, singing in both recital and the great works with orchestra under such distinguished conductors as Sir John Barbirolli, Sir Charles Groves, Pierre Boulez and Sir David Willcocks. Recently she made a very successful concert tour of New Zealand. She has appeared in many important music festivals including Bath, Edinburgh and Paris, and is a regular guest at the Henry Wood Promenade Concerts. Her recent appearances have included performances of Mahler's Third and Eighth Symphonies, Tippett's "A Child of our Time" conducted by the composer in the United States and Stockholm, Verdi's Requiem in the Brighton Festival with Alberto Erede and for Pope John Paul II at the open air Mass in Dublin.

She has made a number of highly successful recordings, among them Handel Arias, two Handel Operas, Brahms' Songs, Berlioz' "Nuits D'Ete", Schubert's A flat Mass and Bach Arias, and recently recorded Elgar's "Sea Pictures" with Vernon Handley.

Bernadette Greevy will be singing in the final concert of the 1981/82 Guildford series in Elgar's "Dream of Gerontius".

Kenneth Woollam was born in Chester, where, as a boy, he was a chorister in the cathedral choir. He won a scholarship to the Royal College of Music in 1961, and was a prominent prize winner and soloist. In 1972, he joined English National Opera, making his debut as Pierre in Prokofiev's "War and Peace". In this outstanding performance he was described as 'a singer of intelligence and ringing lyrical warmth'. Since that time he has appeared with that company in many different roles. In 1981 he made his operatic debut in France in "The Tales of Hoffman".

As well as his many operatic performances Kenneth Woollam has been widely praised for his concert appearances and broadcasts. He returns to the 1981 Proms to sing in Beethoven's Ninth Symphony. He joins Bernadette Greevy and Michael Rippon for a performance of Elgar's "Dream of Gerontius" on 25 April 1982.

Michael Rippon began his singing career as a Choral Scholar at St. John's College, Cambridge. He makes regular visits to Europe and America in opera and concert, and is a busy recording and broadcasting artist with many world premieres to his name, in particular the works of Peter Maxwell Davies.

In 1978 Mr. Rippon made his debut in the United States for Boston Opera, where he has since returned for two productions; his success there led to his debut for the New York City Opera. Other recent operatic roles have included Tarquinius ("The Rape of Lucretia") at Rouen, and Figaro ("The Marriage of Figaro") for Scottish Opera.

Michael Rippon works regularly with the BBC, appearing at the Proms and at the Royal Festival Hall, and in January 1981 he was the guest soloist with the BBC Symphony Orchestra under Gennadi Rozhdestvensky on their tour to Switzerland.

Michael Rippon will sing "Belshazzar's Feast" in the Royal Festival Hall with the London Philharmonic under Vernon Handley. He has performed on previous occasions under Vernon Handley in Guildford and will be singing with Kenneth Woollam and Bernadette Greevy in "The Dream of Gerontius" on 25 April 1982 in the Civic Hall.

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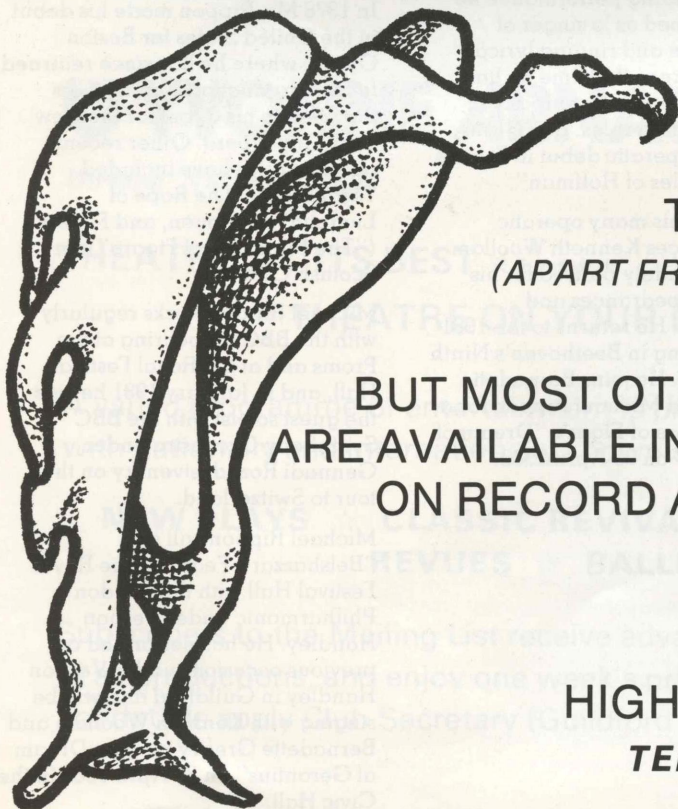
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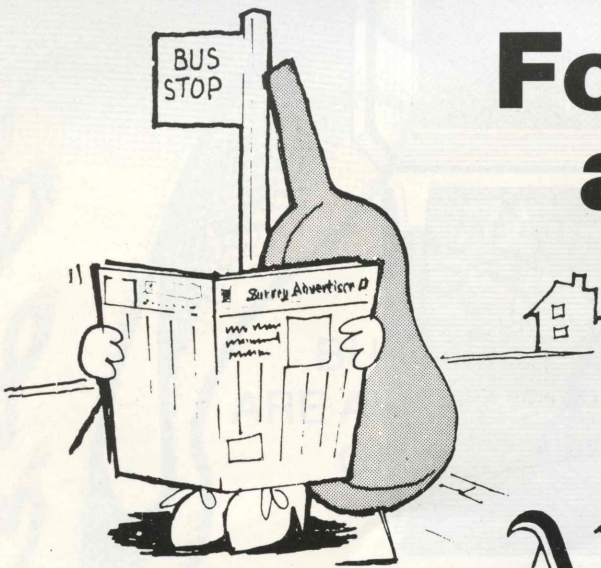


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