

Guildford
Philharmonic
Orchestra

Guildford Corporation Concerts 1971-72

Saturday 9 October at 7.45 p.m.

Civic Hall, Guildford

*Went with
Don*

**Guildford
Philharmonic
Orchestra**

Leader: Hugh Bean

Proteus Choir

Valerie Tryon

David Watson

Vernon Handley

Conductor

This concert is promoted by Guildford
Corporation with financial assistance from
the Arts Council of Great Britain.

Valerie Tryon

Valerie Tryon began playing the piano at a very early age, and before she was 11 (when she gave her first broadcast in Children's Hour) she had already given several public performances. When she was 15 she won an Associated Board Scholarship and studied for five years with Eric Grant at the Royal Academy of Music. In 1955 she won a Boise Scholarship and continued her studies in Paris with Jacques Février. A year later she won a prize in the Liszt competition in Budapest, and since then has devoted much time to the study of Liszt's music.

She has given numerous recitals throughout the British Isles and abroad, appears frequently on B.B.C. Television and is a regular broadcaster. In 1964 Valerie Tryon collaborated with Vernon Handley and the Guildford Philharmonic Orchestra in a performance of Rachmaninov's Third Piano Concerto.

Proteus Choir

The Proteus Choir, which numbers about 65 young people between the ages of 15 and 25, was formed in 1963 as an additional choir in Guildford Corporation's music scheme where young people could gain experience in choral work. In its ranks are trained musicians and singers, as well as young people still at school or in the professions. It gives a number of unaccompanied concerts each year, both secular and religious, as well as singing large choral works with the Guildford Philharmonic Orchestra, including first performances of works in this country. The Choir has appeared on television, recorded background music for the Yvonne Arnaud Theatre, and visited Germany to make a record of English music for Cologne Radio. Two commercial recordings of English folk-songs and part-songs have been made by the Proteus Choir, and another recording is planned.

The training of the Choir falls on a team, and the Musical Director wishes to record his thanks to Miss Prudence Edden, Miss Patricia Finch, Miss Mary Rivers and Mr. Kenneth Lank for the help they have given with sectional rehearsals.

PROGRAMME

Marche from Suite 'The Love of Three Oranges' Prokofiev 1891-1953

'The Love of Three Oranges' dates from 1919 and received its first performance in 1921 in America. Prokofiev had left Russia in 1918 and was not to return until 1933, so 'The Love of Three Oranges' was one of his first successes abroad. From the opera, he made an orchestral suite, the well known Marche being the third movement.

Variations on a Nursery Theme, Op. 25 Dohnanyi 1877-1960

Dohnanyi had a distinguished musical career in his native Hungary. He is known elsewhere chiefly for his Suite in F sharp minor and the Variations to be heard today. The Nursery Song that he selected for his theme had already been used as a subject for classical variations. For instance, Mozart wrote a set on it in 1778 and it is known in Europe as 'Ah, vous dirai-je, maman' and has affinities with 'Baa Baa Black Sheep' and one of the 'Twinkle Twinkle Little Star' tunes. The initial joke of the Variations, that of stating the theme plainly after a colossal orchestral introduction, often puts the listening audience's mind on the wrong level to appreciate the whole work. This joke is a piece of musical buffoonery, but the rest of the work is superb satirical comedy. Affectionate fun is poked at the great musical figures of Dohnanyi's youth—Brahms, Debussy, the Viennese Waltz, and at one point a searingly funny parody of Cesar Franck. All combine to show the more inflated side of romanticism. With all this wizardry going on, it is perhaps difficult to appreciate how fine a cumulative set of Variations this is—starting with simple variations, proceeding through references to Brahms B flat major Piano Concerto, a Viennese Waltz, a Gabriel Pierne type march and extended references to the texture of the Cesar Franck Symphonic Variations. When all this playfulness is exhausted and becoming exhausting, the peroration is ushered in by a brilliant orchestral fugato on a subject derived from the theme. The work concludes with a headlong coda and a six octave glissando for the piano.

Chichester Psalms

Leonard Bernstein (Born 1918)

- I Psalm 108. v. 2, Psalm 100
II Psalm 23, Psalm 2 vv. 1-4
David Watson – Soloist
III Psalm 131, Psalm 133, v. 1

I

Ps. 108, vs. 2:

Urah, hanevel, v'chinator!
A-irah shahar!

Ps. 100, entire:

Hariu l'Adonai kol haarets.

Iv'du et Adonai b'simha.
Bo-u l'fanav bir-nanah,
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.

Amo v'tson mar'ito.

Bo-u sh'arav b'todah,

Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'olam has'do,

V'ad dor vador emunato.

II

Ps. 23, entire:

Adonai ro-i, lo ehsar.

Bin'ot deshe yarbitseini,

Al mei m'nuhot y'nahaleini,

Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,

Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamim.

Ps. 2, vs. 1-4:

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.

N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Awake, psaltery and harp!
I will rouse the dawn!

Make a joyful noise unto the
Lord all ye lands.

Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and
not we ourselves.
We are His people and the sheep
of His pasture.
Enter into His gates with
thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless
His name.
For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
generations.

The Lord is my shepherd, I shall
not want.

He maketh me to lie down in
green pastures,
He leadeth me beside the still
waters,

He restoreth my soul,
He leadeth me in the paths of
righteousness,

For His name's sake.

Yea, though I walk
Through the valley of the shadow
of death,

I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves
And the rulers take counsel together
Against the Lord and against His
anointed.

Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Ps. 131, entire:

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Ps. 133, vs. 1:

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Leonard Bernstein was commissioned to write the Chichester Psalms by the Dean of Chichester, the Very Reverend Walter Hussey, for the Cathedral's 1965 Festival. The work is in three movements, the choral part being in Hebrew. The second movement requires an alto solo, the composer preferring a boy's voice to be used. Practically all the influence in Leonard Bernstein's musical career, Jazz, European colouristic music, Hebrew music, can be found in the Chichester Psalms. The "Joyful noise unto the Lord" of the first movement, although hammered out in a violent seven in a bar is preceded by an asymmetrically shaped proclamation which will appear at the end of the work, symmetrical at last, to give the three movements a feeling of form. The second movement which juxtaposes "The Lord is

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

my Shepherd" with "Why do the nations rage?" is surprisingly successful in allowing the sugary setting of the twenty-third psalm to calm the jazzy bounce used to set the words dealing with the kings of the earth setting themselves against the Lord. The beautifully flowing ten in a bar last movement is the most pleasant of the three and leads to the final statement of the opening proclamation which Bernstein directs shall be sung *lento possibile*, and which is the most moving moment of the whole work. It is small wonder that this vital piece should have gained popularity so quickly. The orchestra used contains no woodwind, just three trumpets, three trombones, timpani, two harps and strings and a vast array of percussion.

Interval

During the interval refreshments 5p will be served in the Surrey Room by members of the Concertgoers' Society.

**The Blue Danube
Strauss 1825-1899**

The Blue Danube is the most popular of Strauss's 400 waltzes. It was given its first performance in Vienna in 1867, but enjoyed only a moderate success. Later in the year, when Strauss conducted it at the World Exhibition in Paris in the summer of the same year, it gained immediate popularity. The composer then conducted it in England at the invitation of the Prince of Wales, and after only a few

weeks more than a million copies of the waltz had been sold all over the world. Originally the waltz had a chorus part, but the words used were political in nature and, therefore, entirely inappropriate. Several other chorus versions have been written, but it is as an orchestral piece that the music has remained popular. It is one of the very few Strauss waltzes that he published in full score.

Danzon Cubano
Aaron Copland (Born 1900)

The Danzon Cubano was composed in 1942 to celebrate the 20th anniversary of the League of Composers and had its first performance that year in its original form for two pianos, played by Leonard Bernstein and the composer. The orchestral version had its first performance in 1946. The Danzon is a popular dance form in Latin America. It is not fast like the rumba, conga or samba. Rather it is the equivalent of the waltz in our own dance language. It is usually constructed in two parts. Copland relates how the dancers move with precise and elegant movements, and in the middle of the dance pause, perhaps gently to mop their brow before going on to the more vigorous second part. The composer insists that this particular Danzon is not supposed to be authentic, but only "an American tourist's impression." The huge orchestra, employed not only for weight, has to negotiate some very difficult rhythms.

Overture Cockaigne
Elgar 1857-1934

Cockaigne was composed in 1901. The first performance with the composer conducting was given in the same year. An immediate success, the work has retained its popularity. And no small wonder: a tuneful and evocative piece, it shows Elgar at his most brilliant with the orchestra, and seems to carry more profundity than one would associate with an overture. Subtitled "In London Town," it manages to convey the sights and sounds of London as the Edwardians knew it: bustling streets, the quiet parks (perhaps at night), the brass bands; all summed up in Elgar's pride in the city and its people. So perfectly do the different sections contrast with one another that the work is rarely played today as an overture to a programme, but rather as a short tone poem in its own right. Its closing mood of triumph is appropriate for the end of a programme of varied pieces such as this evening's.

Sunday 31 October at 3.00 p.m.

THE CROSSLEY CLITHEROE
CONCERT

Over the Hills and Far Away
Delius

Symphonic Poem 'Thamar'
Balakirev

Piano Concerto No. 2 in B flat major
Brahms

Jeffrey Siegel – Pianoforte

Guildford Concertgoers Society
Members Evening

LEONARD PEARCEY
Guitar

Saturday, 16th October, 7.30 p.m.
Methodist Hall, Guildford

**GUILDFORD AND DISTRICT VOLUNTARY SERVICE
OVERSEAS COMMITTEE**

ANNOUNCE WITH PLEASURE

A CONCERT

BY

THE PROTEUS CHOIR

CONDUCTED BY VERNON HANDLEY

AT

THE METHODIST HALL, WHARF ROAD, GUILDFORD

ON

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