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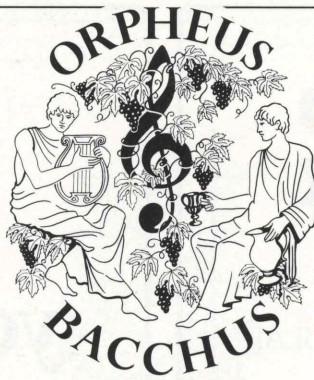
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**Guildford
Philharmonic
Orchestra**

Associate Leaders: HUGH BEAN, JOHN LUDLOW

SIR CHARLES GROVES

ALFREDA HODGSON

PHILHARMONIC CHOIR

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Sir Charles Groves

Charles Groves was born in London and spent his boyhood as a chorister in St Paul's Cathedral.

After leaving the Royal College of Music, he joined the BBC Opera Unit; from the age of 28 until he relinquished the English National Opera in 1980, he was Director of his own orchestra or Opera Company.

His years with the BBC Northern Symphony Orchestra (now the BBC Philharmonic), the Bournemouth Symphony Orchestra, Welsh National Opera and the Royal Liverpool Philharmonic Orchestra were full of tremendous achievements, many first performances and much encouragement to young composers, conductors and soloists. The RLPO made many fine recordings and foreign tours and Sir Charles accepted the title of Conductor Laureate in 1985.

Charles Groves is loved by choirs all over the world and has a large choral repertoire. He regularly conducts all the London orchestras and many in America and Europe.

Since 1967 he has been Associate Conductor of the Royal Philharmonic Orchestra and appears with them regularly in London and abroad, as well as in the recording studio. In 1987 he accepted the position of Principal Conductor of the Guildford Philharmonic Orchestra. His schedule is very full and adventurous including many new works and constant travel around the world.

He still finds time to show a great interest in the training of young musicians and is proud to be President of the National Youth Orchestra and serves on the councils of a number of colleges.

He was knighted by the Queen in 1973.



Alfreda Hodgson

Alfreda Hodgson was born in Morecambe and now lives in Manchester with her husband and two young daughters. From an early age her father, a professional trumpeter, encouraged her musical activities. After studying the 'cello for a time, she became a student at the Royal Northern College of Music where she began to study singing and graduated with the School's highest singing award. She later won the most coveted prize for British singers – the Kathleen Ferrier Memorial Prize. She is now recognized as a leading international contralto.

Alfreda Hodgson works with all the leading British orchestras each season. She performs regularly with the Philharmonia Orchestra: since her debut with this orchestra under Klemperer she has sung with Giulini, Maazel, Haitink, Ozawa, Andrew Davis, Fruehbeck, Mata and Rattle. She has performed with the London Symphony Orchestra under Claudio Abbado, Svetlanov, Rozhdestvensky and Sir Colin Davis. She is also a popular guest at the BBC Promenade Concerts.

Alfreda Hodgson travels abroad frequently and there are few European centres where she has not sung. She took part in the first performances of *The Messiah* in Israel with Zubin Mehta and the Israel Philharmonic Orchestra. In North America she has sung with the Chicago and Pittsburgh Symphony Orchestras, in Cleveland with Maazel, in Toronto with Andrew Davis, and at Meadowbrook with Gunther Herbig and the Detroit Symphony.

Alfreda Hodgson made her operatic debut in London with the English National Opera, and she made her Covent Garden debut in the 1983/84 season.

Alfreda Hodgson is particularly noted for her Mahler performances, and significantly her London debut was singing Mahler 2 with Klemperer and the Philharmonia. In recent years she has sung in Mahler's Eighth Symphony in the Royal Albert Hall and at the Edinburgh Festival; she renewed her association with Simon Rattle and the CBSO, giving performances of both Mahler 2 and *Das Lied von der Erde*. Last season she worked again with Simon Rattle, performing songs from *Des Knaben Wunderhorn* and then Mahler 2 at the Brighton Festival; she sang *Das Lied von der Erde* with James Conlon and the Rotterdam Philharmonic, and performed the same work at the Prague Spring Festival.

Last season Miss Hodgson sang Beethoven 9 in Dresden and the Royal Festival Hall with Colin Davis and the Dresden Staatskapelle, and recorded for BBC TV Berlioz's *Berlioz and Benedict* with Simon Rattle. She also made a trip to Tokyo with Claudio Abbado and the Vienna Philharmonic, and appeared at the Three Choirs Festival. The 1987/88 season includes *The Kingdom* with Slatkin and the LPO, and concerts with the LSO and Fruehbeck de Burgos and the Toronto Symphony and Andrew Davis.

Guildford Philharmonic Choir

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's *Intimations of Immortality* with the Guildford Philharmonic, and in 1979 recorded Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The Choir has been trained for tonight's performance by Neville Creed who was appointed Chorus Master to the Philharmonic Choir in September this season, when Lynette Newman, the Choir's new accompanist was also appointed.

Further performances by the Philharmonic Choir this season include Berlioz's *Grande Messe des Morts* under Brian Wright, Beethoven's Choral Symphony with Richard Armstrong and in December this year the Rotary Carol Concert in the Civic Hall conducted by Neville Creed.

Neville Creed

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge where he conducted a variety of opera, choral and orchestral music.

Since 1981 he has been Director of Choral Music at

Tiffin School, providing choirs for several highly acclaimed recordings on radio, TV and disc. During this time he was also Conductor of the Milton Keynes Chorale and the Tudor Singers of London.

In 1986 he decided to pursue a conducting career and in that year he was awarded a scholarship to study conducting at the Guildhall School of Music. Whilst a student he conducted the second British staging of the opera *Julietta* by Martinu and various orchestral concerts. He now works on the staff as a conductor at the Guildhall.

As well as taking up his new appointment in Guildford he has recently been appointed conductor of the Bournemouth Symphony Chorus. He also frequently conducts many of the main London choirs and will be conducting in Denmark next summer.

Symphony in G minor Ernest Moeran (1894-1950)

Allegro

Lento

Vivace

Lento – Allegro molto

Moeran was the son of Anglo-Irish parents and was brought up in Norfolk, where his father was the Anglican rector of Bacton. In 1913 he went to the Royal College of Music, but his studies were cut short by the War, in which he served as an army officer. Subsequently he studied with John Ireland and became actively interested in the folk-song heritage. A fine song-writer, he was mainly successful as a miniaturist, and his early works had begun to attract attention by the mid-1920s. One result of this was a request in 1926 from Sir Hamilton Harty, at that time the conductor of the Halle Orchestra, to compose a symphony. However, Moeran did not yet feel ready for so daunting a task, and it was nearly ten years before he changed his mind. In fact he worked on the symphony between 1934 and 1937, and it was premiered on 13th January 1938 by the Royal Philharmonic Orchestra under the direction of Leslie Heward.

The work is scored for an orchestra consisting of double woodwind with piccolo, four horns, three trumpets, three trombones, tuba, timpani, percussion (cymbals, bass drum, side drum, triangle, tam tam, tambourine), harp and strings. Moeran handles these forces with confident assurance, showing a keen awareness of the relationship between instrumental groups, the balance of tutti, solo opportunities, peaceful repose, and well-built climaxes. There is, accordingly, a full contrast of rugged power and poetic lyricism, plus a high level of melodic inspiration. Parts of the work show the influence of other composers, especially Sibelius, but Moeran's friend Patrick Hadley believed that specific places and events were crucial. For instance, the peacefulness of East Norfolk is evoked in the slow movement, and the slower music of the first movement was linked with Ramnouth

Broad. Moreover, Hadley related many of the more energetic passages to the composer's passion for railways: the first movement's development section, for example, has a sense of striving against the odds that was inspired by one of the old-time Norfolk expresses battling up Brentwood bank under the power of one of the Great Eastern's blue 'Claud Hamilton' locomotives.

The symphony's opening subject is strongly distinctive and is given a unison statement on violins over a simple rhythmic accompaniment; it is then repeated by the lower strings against a violin counterpoint. A climax is constructed out of two elements of this theme: a rising seventh and subsequent fall, and a little twisting figure from the very end. To these is added an energetic motif based on thirds and fourths, and the effect is enhanced by the rich and varied scoring. The second subject has more flowing lines and its glorious string textures bring a new dimension to the music. But with the (railway!) development the mood changes, for the rhythms become aggressive and the orchestration more emphatic. The violins introduce a hectic fugato whose progress is challenged by brass and percussion, until relaxation comes through a slow presentation of the first theme, on horns and bassoons over active figurations on woodwind and strings. Naturally this contrast leads to another climax, but it is followed by a recapitulation whose structure is quite regular.

The slow movement is much influenced by Sibelius, through the bare fifths on horns and the divided lower strings, over which a gloomy theme circles around the minor scale. The other ideas are based on more folk-like material, but the mood of inwardness and reflection is the music's most notable characteristic. The themes are combined and contrasted with the utmost subtlety, and the general shape of the movement allows a central climax with more peaceful outer sections.

The triumph of the *Vivace* is its clarity of scoring: note, for instance, the effective role given to the humble triangle. Pert rhythms are brilliantly combined with more lyrical ideas, and the beautiful central trio is cunningly moulded into the structure.

The finale has an extended introduction which is for the most part passionate and intense: the full string body contrasts against the horns and more pastoral woodwind figurations. Eventually the *Allegro* begins as the violas present a jig-like rhythm, and though the woodwind are given a smoother theme, the strings and brass take up the rhythm which consequently builds in power. The second subject is heard on oboes and bassoon, soon joined by harp and strings. But the development makes the stronger impression: a long string passage has that same brooding intensity that Sibelius achieved in *Tapiola*, and although the derivation of this passage seems all too easy to identify, it enhances considerably the range of the work and is extremely effective in its own right, culminating in a strong climax with powerful brass. After this a solo horn leads into the reflective coda, but this does not move to a peaceful conclusion, since there is an

impressive final gesture comprising six shattering chords.

Terry Barfoot.

INTERVAL

The Music Makers Op.69 Edward Elgar 1851-1934

The first decade of this century saw Elgar's creative genius at its height. Following the increasing success of his choral masterpiece *The Dream of Gerontius* (1900) and the reception accorded to his First Symphony, Elgar planned a choral trilogy of which the oratorios "The Apostles" (1903) and "The Kingdom" (1906) formed the first two parts. These works were enthusiastically received in the first few years of the decade but did not in the years up to the First World War retain their initial popularity. Elgar found this dispiriting and was discouraged from writing further large-scale choral works although he composed parts of the last oratorio of the projected trilogy. This period he devoted largely to instrumental composition. The second Symphony was completed in 1910. It confirmed his position at the forefront of English music and enhanced his standing in Europe (the jibe "Das Land ohne Musik" being finally silenced). He was honoured with the Order of Merit in the same year and provided music for a masque, "The Crown of India", to celebrate King George V's visit to that Country as Emperor. That work was subsequently recast as an orchestral suite, Elgar making use, significantly, of earlier material.

The mystical side of Elgar's character had been apparent from his earlier compositions, notably his sympathetic yet fervent treatment of Cardinal Newman's text of *The Dream of Gerontius*. The profound contrast between this and the "imperial" aspect of his character evidenced by his *Pomp and Circumstance* Marches has long been noted. He was by nature a spiritual man, capable through his music of displaying great insight, tenderness and nobility. His occasionally other-worldly vision doubtless led him to choose Arthur O'Shaughnessy's Ode "The Music Makers" as the text for his last significant choral work. He felt a clear affinity with the "dreamer of dreams", and, as a man of his time, with the "shakers of the world". O'Shaughnessy's light-weight verses are lifted by Elgar's music onto a more substantial plane and endowed with a spiritual strength which outweighs

their mawkish sentiments. Elgar's concept of the work is best expressed by the words he wrote on a copy of the score belonging to his friend and biographer W. H. Reed, "Musicians thinke our Soules are harmonies" quoting from the Elizabethan mystical poet Sir John Davies.

The Music Makers was sketched by Elgar over a period of four years. It was completed in 1912 and first performed on 1st October of that year at the Birmingham Festival. A visionary piece, at once as moving and noble as Gerontius and as stirring and patriotic as his ceremonial pieces, it has been much criticised for its re-use of "old" themes and material of other composers. No apology was ever necessary for a work which is homogeneous and whose popularity has outlived Elgar's preferred oratorios referred to above. One view has it that "The Music Makers" represents a collation by the composer of his most cherished themes, a theory born out by the reiteration of themes from the "Enigma" Variations (Op.36 1899) and notably the use of the Nimrod Variation to highlight the words "but on one man's soul it hath broken... wrought flame in another man's heart". Here is not only a well loved theme but Elgar's own acknowledgement of his friendship with the "one man" to whom the variation alludes. Other works from which the composer quotes include Sea Pictures, The Violin Concerto and both his symphonies.

The work opens with a sweeping prelude which ushers in the first choral passage. This is the touchstone of the whole piece, an indicator of its mystical emphasis. "The desolate streams" are underpinned by a quotation from Gerontius before the music sweeps to the climax "movers and shakers of the world" and a con fuoco passage "with wonderful deathless ditties". The words "we fashion an empire's glory" are aligned with a phrase from the Marseillaise before quiet emphasis is given to the "dream". The succeeding passage relating the building of Nineveh and Babel is characterised by brilliant choral and orchestral writing in a compelling 9/8 time. The section ends with the poignant setting of "for each age is a dream that is dying" and a return to the opening statement.

O'Shaughnessy's fourth verse provides one of the emotional climaxes of the work. An ethereal setting of the words "unearthly, impossible seeming" tempt us to revert again to Gerontius and the Angel of the Agony. Here surely in Elgar's mind "our Soules are Harmonies". The author's "wondrous thing" is majestically treated before the contralto soloist enters with "they had no vision amazing" (again a quotation, tellingly used, from Gerontius) and the choir sings the Nimrod Variation. As ever, the change of pace is abrupt and sure through an insistent allegro molto ("Today is thrilling") to a forceful and declamatory restatement of the title. The music subsides to return to an earlier 6/8 theme in a different key, "with our dreaming and singing", which heralds the more reflective, prophetic and mystical conclusion of the work, but not before the chorus incisively assures us that "once more God's future draws nigh" and the soloist welcomes "the comers from the dazzling unknown shore". The work

ends sombrely, the soloist lamenting "a singer who sings no more" over the orchestra playing the "Novissima hora est" motif from Gerontius. A brief silence is broken by the choir, like distant bells tolling in remembrance, restating again the main theme.

© Philip Jones.

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;—
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth,
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth;
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation;
A wondrous thing of our dreaming
Unearthly, impossible seeming—
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

And therefore to-day is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
 Ceaseless and sorrowless we!
 The glory about us clinging
 Of the glorious futures we see,
 Our souls with high music ringing:
 O men! it must ever be
 That we dwell, in our dreaming and singing,
 A little apart from ye.

For we are afar with the dawning
 And the suns that are not yet high,
 And out of the infinite morning
 Intrepid you hear us cry—
 How, spite of your human scorning,
 Once more God's future draws nigh,
 And already goes forth the warning
 That ye of the past must die.

Great hail! we cry to the comers
 From the dazzling unknown shore;
 Bring us hither your sun and summers,
 And renew our world as of yore;
 You shall teach us your song's new numbers,
 And things that we dreamed not before:
 Yea, in spite of a dreamer who slumbers,
 And a singer who sings no more.

Arthur O'Shaughnessy.

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The Guildford Philharmonic Society is the 'Supporters Club' of the Guildford Philharmonic Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public in the awareness of and to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this main object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season. The Society is a registered charity and welcomes the payment of subscriptions by a Deed of Covenant, as payment by this method also ensures that the subscription is not raised for four years. Members receive certain benefits in return for a very modest minimum annual subscription and these facilities include:

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- ★ Chorus Master, Neville Creed, is also Chorus Master of the Bournemouth Symphony Orchestra Chorus, Assistant Chorus Master of The London Philharmonic Choir and Director of Music of Tiffins School

*Rehearsals Monday Evenings (7.30pm – 9.45pm)
at Methodist Hall, Woodbridge Road, Guildford*

Further details from the Choir's Office:
The Lodge, Allen House Grounds
Chertsey Street, Guildford
Surrey GU1 4HL
Tel: 0483 573800

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<p>GPO GUILDFORD PHILHARMONIC ORCHESTRA</p>	<p>The top professional orchestra of the South East performing a full range of concerts and recitals at the Civic Hall. Tel: G. 573800.</p>	<p>Guildford Museum Castle Arch, Quarry Street</p>	<p>Items relating to Surrey dating from prehistory to the present day. Open Mon-Sat 11am - 5pm. Admission free. Tel: G. 503497.</p>
<p>Guildford House 155 High Street</p>	<p>Varied art exhibitions throughout the year. Open 10.30am to 4.50pm Mon-Sat. Admission free. Tel: G. 505050 or 503406 after 5pm and weekends.</p>	<p>Parks & Open Spaces</p>	<p>Parks, gardens and open spaces throughout the borough for all tastes and interests. Tel: G. 505050 ext. 3501 for full details and to book outdoor sports facilities.</p>
<p>Civic Hall London Road</p>	<p>For all kinds of family entertainment — plus facilities to hire for your own events. Tel: G. 67314</p>	<p>The Lido Stoke Road</p>	<p>Open air heated swimming pools set in rolling lawns and beautiful gardens. Open May to September 11am - 7pm. Tel: G. 505207.</p>
<p>Sports Centre Bedford Road</p>	<p>For sauna, solarium, squash, swimming, keep fit and much more! Open now new 50 metre water shute. Tel: G. 571651/3</p>	<p>Ash Manor Sports Centre</p>	<p>At Manor Road Ash. For all types of dry sports. Tel: Aldershot 25484 for full details.</p>



For full details of these and other places and events, contact:
Tourist Information Centre, Civic Hall, Guildford. Tel: G. 67314.

(Open 9.30am - 5pm Mon - Fri; 9.30 - 4.30pm Sat.)





*"Do you know that our soul is
composed of harmony?"*

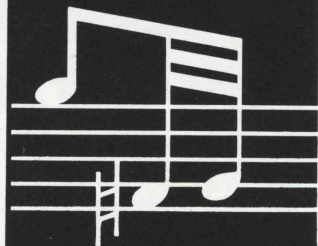
Leonardo da Vinci (1452-1519)

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