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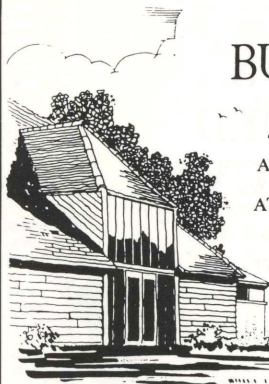
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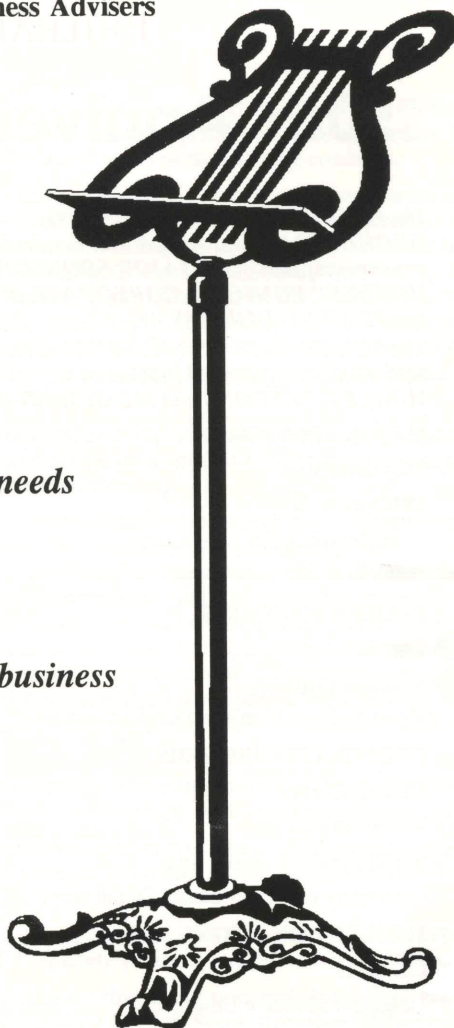
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50th Anniversary Season

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The financial support of all those listed above has made possible the ambitious programming of the anniversary season.

GUILDFORD CATHEDRAL
SATURDAY 4 MARCH 1995 at 7.30pm



GUILDFORD PHILHARMONIC

Associate Leaders: Hugh Bean, John Ludlow

BRIAN WRIGHT conductor

WILLIAM KENDALL tenor

NIKOLAI DEMIDENKO piano

CHORISTERS OF GUILDFORD CATHEDRAL
& SOUTHWARK CATHEDRAL

GOLDSMITHS CHORAL UNION

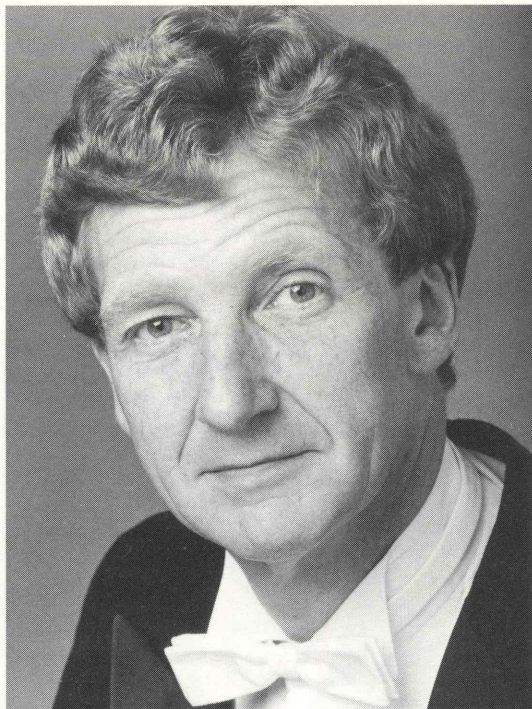
GUILDFORD PHILHARMONIC CHOIR

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BRIAN WRIGHT *Conductor*

Recognised as "one of the most talented and musically imaginative of our conductors" (Daily Telegraph), the British conductor Brian Wright studied as a Gulbenkian scholar in London and Munich, winning second prizes in the Guido Cantelli conducting competition at La Scala, Milan, and in the Rupert Foundation competition with the London Symphony Orchestra. In 1975, he was appointed Assistant to André Previn and the LSO and then spent ten years as a Conductor to the BBC in London, conducting concerts and broadcasts with all the BBC Orchestras. He won particular praise at the BBC Proms for his performances of Berlioz and Liszt with the BBC Symphony and Royal Philharmonic Orchestras and for premieres of Penderecki and Robert Simpson.

Since 1985, Brian has conducted all the major British orchestras, giving London South Bank and Barbican concerts with the LSO, BBCSO, RPO, London Philharmonic, Philharmonia and English Chamber Orchestras. He has toured in Belgium and Switzerland with the BBCSO and in Greece for the RPO. During the 1993/4 season, Brian conducted a highly successful concert at the prestigious Sofia Music Weeks in Bulgaria, celebrated his twentieth year as Music Director of one of London's finest symphonic choirs, Goldsmiths Choral Union, and gave London concerts with the ECO and RPO. He has recorded for the American Crystal label and last season conducted a CD of Spanish contemporary music with the London Philharmonic.

In December 1994 Brian made his debut in Canada with the Calgary Philharmonic and has been invited to

return for concerts with Yo Yo Ma in the 1995/6 season. The present, 1994/5, season also brings concerts in Switzerland, at the Tonhalle in Zurich, in Mexico with the Mexico Philharmonic and in Bari, Italy. In July, he conducts the 60th anniversary Royal Gala concert for the National Federation of Music Societies at the Royal Albert Hall.

In addition to his conducting, Brian is well known as a writer, contributing articles on conducting to "Classic CD", and as a broadcaster. He currently presents "Choir Works" on BBC Radio 3.



NIKOLAI DEMIDENKO

Nikolai Demidenko studied at the Moscow Conservatoire with Dmitri Bashikirov. A medallist in the 1976 Concours International de Montreal and in the 1978 Tchaikovsky International Competition, he made his British debut in 1985 with the Moscow Radio Symphony Orchestra. Resident in the UK since 1990, Nikolai Demidenko holds a teaching appointment at the Menuhin School and a Visiting Professorship at the University of Surrey.

Recent engagements have included recitals in the Concertgebouw, Amsterdam; De Doelen, Rotterdam; the Wigmore Hall Masterconcerts Series; the Mann Auditorium, Tel Aviv; Milan; Lyon; The City Hall, Sheffield; Brighton & Verbier Festivals and concerto appearances with the Israel Philharmonic; Berliner Symphoniker; English Chamber Orchestra; Ulster Orchestra and Indianapolis Symphony Orchestra.

Highlights of the 1994/95 Season for Nikolai Demidenko include his ninth tour of Japan; concerto

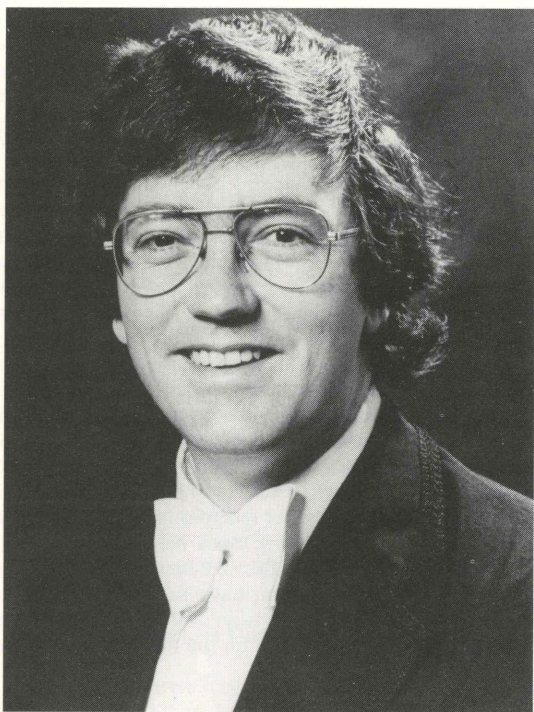
performances at the Hollywood Bowl; Philharmonic Hall, Berlin with the Berliner Symphoniker; the Royal Festival Hall with the Royal Philharmonic Orchestra and Yuri Temirkanov and in Edinburgh, Stirling and Aberdeen with the Scottish Chamber Orchestra. He gives recitals in Toronto, Hilversum for NCRV, Luxembourg for the Haskil-Kempff Festival, Cardiff and St John's, Smith Square for the BBC and at the Belfast; Chester and Ribble Valley Festivals. In February 1995 he collaborated with the distinguished Russian bass Anatoli Safiulin for performances of the complete Mussorgsky song cycles in St John's Smith Square and Rouen. This programme will be repeated at the 1995 Verbier Festival and will be recorded for Hyperion.

In the 1995/96 Season Nikolai Demidenko is invited to perform the Scriabin Concerto with the Netherlands Radio Philharmonic, in the Concertgebouw and the Odense Symphony Orchestra; the Prokofiev Second & Third Concertos with the London Philharmonic Orchestra in the Royal Festival Hall all conducted by Alexander Lazarev; the Beethoven Third Concerto with the BBC Philharmonic and Vassili Sinaiski and in March 1996 he returns to the Israel Philharmonic.

Following the success of the series of six "Piano Masterworks" recitals at the Wigmore Hall from January to June 1993 (which offered a personal insight into 250 years of keyboard music, instrumental technique and the development of modern piano resource), Nikolai Demidenko was invited to take part in the International Piano series at the Royal Festival Hall in January 1995; the Wigmore Hall Gramophone Awards Winner Festival in November 1995 and the Barbican Celebrity Recital series in February 1996.

Under an exclusive contract with Hyperion Records, Nikolai Demidenko has released albums of Bach-Busoni, Chopin, Liszt, Medtner and Rachmaninov. For his recording of Medtner Second and Third Piano Concertos with the BBC Scottish Symphony Orchestra and Jerzy Maksymiuk, he received a 1992 *Gramophone* Award. Recent releases include a Two Piano album of Rachmaninov and Medtner with Dmitri Alexeev and Tchaikovsky First and Scriabin Piano Concertos with the BBC Symphony Orchestra and Alexander Lazarev. The Weber Concertos with the Scottish Chamber Orchestra and Sir Charles Mackerras will be released in Spring 1995 followed by a Clementi Album.





WILLIAM KENDALL *Tenor*

William Kendall was born in London and gained a music degree at Cambridge University. After further scholarship study with the tenors Robert Tear and Sir Peter Pears, he quickly established himself on concert and recital platforms throughout the UK, Europe and North America. He made his London Festival Hall debut and BBC Promenade Concerts appearance in 1981.

Equally familiar with the works of contemporary composers as with the baroque, William Kendall has performed under Hogwood, Harnoncourt, Mackerras, Willcocks, Tippett, Taverner, Boulez and Penderecki, the latter in the world premiere of his *Polish Requiem*. He also performs and records regularly with John Eliot Gardiner and the English Baroque Soloists; their recording of Beethoven *Missa Solemnis* with Deutsche Grammophon won overall first prize in the 1991 "Record of the Year" awards in London. He also sang *The Evangelist St Matthew Passion* in the "Berlin 750" celebrations with Gardiner for which he received wide critical acclaim.

Engagements also include *The Evangelist* in Bach's *St John Passion* for the BBC live transmission from London's Westminster Abbey and Britten's *Serenade for Tenor, Horn and Strings* in two concerts with the Stockholm Philharmonic Orchestra, with a further performance of the same work in Sydney, Australia, with the Australian Chamber Orchestra directed by Barry Tuckwell.

Recent engagements include European tours with the Monteverdi Choir/Gardiner, Mendelssohn *Lobgesang*

with the Royal Liverpool Philharmonic, Beethoven *Missa Solemnis* with the Warsaw Philharmonic and with the Royal Scottish Orchestra/Walter Weller, Bach *Cantatas* with the Scottish Chamber Orchestra, Nono *Canti di Vita e d'Amore* with the Suisse Romande Orchestra, *The Dream of Gerontius* with the Bournemouth Symphony Orchestra, *Cstirad* in Janáček's *Sarka* at the 1993 Edinburgh Festival, Mozart's *Requiem* in France with the Orchestra of the Academy of St Martin in the Fields/Marriner and Bach's *St Matthew Passion*/Willcocks, he also sang *Florestan* in a concert version of *Leonora* with the Scottish Chamber Orchestra/Mackerras, Handel's *Alexanderfestes* in Berlin, Mozart *Mass in C* and Haydn's *Harmoniemesse* with Simon Halsey and l'Ecole d'Orphee in the Symphony Hall Birmingham, and a recording of Jomelli, *La Didone Abbandonata* with the Kammerorchester in Stuttgart conducted by Friedrich Bernius.

His future plans include *Messiah* at the Gottingen Handel Festival, Berlioz' *Te Deum* and Bach's *St. Matthew Passion* in Finland, a performance of J. S. Bach's *Magnificat* with the Hanover Band and recording of Blow's *Anthems* with David Hill/Hyperion.

GOLDSMITHS CHORAL UNION

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Goldsmiths Choral Union is ranked as one of London's finest amateur choirs. As an independent, self-financing organisation GCU works hard to ensure that it can continue promoting concerts in London's major concert halls with professional soloists and orchestras, performing a broad spectrum of music, as it has done since its foundation in 1932.

GCU's performances of the traditional choral repertoire, ranging from Handel's *Messiah* to Elgar's *Dream of Gerontius*, have been praised for their freshness, clarity and emotional commitment. Equally, GCU seeks to promote and perform lesser known or rarely heard works such as, in recent seasons, Liszt's *Christus* and Sir Michael Tippett's *Mask of Time*. UK premieres given over the years include Stravinsky's *Les Noces*, Mahler's *Das Klagende Lied* and the first broadcast performance of Carl Orff's popular *Carmina Burana*. Last year they celebrated their 60th Anniversary season, and the 20th anniversary of their Music Director, Brian Wright, with a performance of Walton's *Belshazzar's Feast*, and took part in The Royal Concert, singing Beethoven's *Choral Symphony* with Sir Charles Mackerras and the Royal Philharmonic.

GCU is proud to support young musicians: Felicity Lott, Ann Murray, Patricia Rozario, Catherine Wyn-

Rogers, Kathleen Ferrier, Peter Pears and Thomas Allen all sang with GCU at the outset of their careers as well as subsequently; and GCU has performed regularly with the Royal Philharmonic Orchestra, Young Musicians Symphony Orchestra and the NCOS Symphony Orchestra.

The choir welcomes new singers: for further details please contact David Hayes, 25 Featherbed Lane, Addington, Croydon, Surrey CR0 9AE. Telephone: 081 657 1726.

GUILDFORD PHILHARMONIC CHOIR

Vernon Handley (*President*)

Jeremy Backhouse (*Chorus Director*)

Jeremy Filsell (*Accompanist*)

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonic and Patrick Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

The Choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the Choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris, in 1990 joined forces with the Freiburger BachChor in Freiburg Munster and in November 1993 gave an outstanding performance of Britten's *War Requiem* also with the Freiburger BachChor under Neville Creed.

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

SOUTHWARK CATHEDRAL CHOIR

Peter Wright (*Director*)

Although music has always played a part in the life of Southwark, little is known about the choir either from the monastic period or later when the building was a parish church.

Despite the fame of St Paul's Cathedral and its music, London's other Anglican Cathedral on London Bridge has a great musical tradition with its own men and boys choir.

It was in 1897 that Dr Alfred Madeley Richardson was appointed organist of the newly established Collegiate Church which later became the Cathedral in 1905, and it was at this time that the present choral foundation was established with the help of Sir Frederick Wigan, a local hop merchant who gave money to pay for the education of choristers at St Olave's School at Tower Bridge. (More recently the widow of Oscar Hammerstein, playwright and lyricist, gave a memorial donation and the two head choristers are now known as *Hammerstein Chanters*.) Until 1968 the choristers were largely drawn from St Olave's, but when the school moved to

Orpington it became necessary to recruit more widely. Nowadays the boys attend many different schools and travel in from all parts of London, singing four services each week. The lay-clerks are a combination of professional singers and volunteers who work in many different professions such as teaching or banking.

Southwark has been the home for many renowned professional musicians including Harry Bramma, Director of the Royal School of Church Music, John Scott, the present Director of Music at St Paul's Cathedral London and Andrew Lumsden of Lichfield Cathedral. Over the years the choir has made several recordings and undertaken tours to the United States of America and Continental Europe. In the summer of 1990 they visited Rouen and Caen and were invited to sing as part of the Nuits Musicales en Bourbonnais near Vichy, and the following year toured Germany and Switzerland. In 1993 they undertook a highly successful tour to Normandy and Paris where they sang mass in Notre-Dame and Saint-Eustache (performing the Vierge mass for two organs and choir). Back home they broadcast frequently for the BBC; this includes Choral Evensong on Radio Three. The choir has also recorded the title-music for Thames Television's *Mr Bean* series and provided the church music for the film, *The Mystery of Edwin Drood*.

GUILDFORD CATHEDRAL CHOIR

Andrew Millington (*Organist & Master of The Choristers*)

The Choir of Guildford Cathedral was formed in 1961 under Barry Rose, the Cathedral's first Organist and Choirmaster. Since the Consecration of the Cathedral, the Choir has maintained a daily Sung Evensong, and has built up an enviable reputation for its singing. The boys of the choir (20), are drawn from Lanesborough Preparatory School in Guildford and some of the older ones attend the Royal Grammar School. The lower parts are sung by professional layclerks and choral scholars from the University of Surrey.

During its relatively short history, the choir has made numerous recordings, including an album of Christmas Carols which won a 'Gold Disc' award for the sale of over five hundred thousand records, and just recently a 'Platinum Disc' for over a million records sold. The choir has toured widely in Britain and Europe and in 1988 undertook an extensive tour of Canada, singing to capacity audiences from Ottawa in the East, to Victoria BC in the West. The choir broadcasts regularly on BBC Radio 3, and has made several TV appearances.

In 1974 Barry Rose moved to St. Paul's Cathedral, and he was succeeded by Philip Moore. He was appointed to York Minister in 1983 and the post is now occupied by the present Organist and Master of the Choristers, Andrew Millington.

The choir covers a large repertoire from plainsong to contemporary music, including a wide variety of European styles. In addition to service music, the choir occasionally performs larger works with orchestra. In recent years, these have included Handel's 'Messiah', Bach's 'St. John Passion' and Haydn's 'Nelson Mass'.

TE DEUM

GIUSEPPE VERDI (1813 – 1901)

Verdi's *Te Deum* is most often performed as the last in a set of choral compositions entitled *Four Sacred Pieces*, but the four were not meant to be performed together and are not musically related. The *Te Deum*, composed in 1895-96, was Verdi's last completed work but one. At first he intended to let it 'sleep without seeing the light of day', according to a letter he wrote to Boito when it was almost finished, and he had to be persuaded to allow its performance. He had nevertheless taken great pains with it, and the first performances in Paris and Turin in 1898 were much acclaimed.

Although Verdi first studied what earlier composers like Purcell and Victoria had done with this text, he naturally went his own way in the end, guided by the words. The *Te Deum*, he observed, was 'usually sung at great solemn festivals celebrating a victory or a coronation', and he conceded that at the beginning Heaven and Earth rejoice. But towards the middle he noticed a change of tone, and he thought the closing prayer

Te Deum laudamus, te Dominum
confitemur;

Te aeternum Patrem omnis terra
veneratur.

Tibi omnes Angeli, tibi coeli et
universae Potestates:

Tibi cherubim et seraphim
incessabili voce proclamant:

'Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth. Pleni sunt coeli et
terra majestatis gloriae tuae.'

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur
Ecclesia, Patrem immensae majestatis;

Venerandum tuum verum et unicum Filium;
Sanctus quoque Paraclitum Spiritum.

Tu, Rex gloriae, Christe,
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti
credentibus regna coelorum.

Tu ad dexteram Dei sedes
in gloria Patris.

Judex crederis essee venturus.

Te ergo quaesumus tuis famulis subveni,
quos pretioso sanguine redemisti.

Aeterna fac sum Sanctis tuis,
in gloria numerari.

showed distress approaching terror. 'All that', he concluded, 'has nothing to do with victories and coronations.' Grand in praise and fervent in prayer, Verdi's setting reflects that thinking.

It is scored for double chorus and large orchestra but begins with only male voices intoning an ecclesiastical *cantus firmus* and very softly the lines immediately following. The full forces burst forth at *Sanctus*, and there are splendid proclamations of Divine majesty and kingship. Other expressions of faith are couched in gentler sounds, and there are echoes of the word 'holy' as if from angels afar. The acknowledgement (*Judex crederis*) that 'Thou shalt come to be our Judge' leads to humanity's prayer for salvation. After *Dignare, Domine*, to be sung 'with a sorrowful expression, a veil over the voices', comes the realisation that mankind is made up of individuals. *In te speravi* (In Thee have I trusted) strikes a none too certain note. Soprano voices repeat the words three times with growing confidence, and shifting orchestral harmonies below an E floating high aloft on violins bring the work to its close.

© Eric Mason

We praise Thee, O God, we acknowledge
Thee to be the Lord;
All the earth doth worship Thee,
the Father everlasting.

To Thee all Angels cry aloud, the
heavens and all the powers therein:
To Thee cherubim and seraphim
continually do cry:

'Holy, Holy, Holy, Lord God of
Sabaoth. Heaven and earth are full of
the majesty of Thy glory.'

The glorious company of the Apostles,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise Thee.
The Holy Church throughout all the
world doth acknowledge Thee, the
Father of an infinite majesty;
Thine honourable true and only Son;
also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ,
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver
man, Thou didst not abhor the Virgin's womb.
When Thou hadst overcome sharpness
of death, Thou didst open the Kingdom
of Heaven to all believers.
Thou sittest at the right hand of God
in the glory of the Father.

We believe that Thou shalt come to be our Judge.

We therefore pray Thee, help Thy
servants, whom Thou hast redeemed
with Thy precious blood.
Make them to be numbered with Thy
Saints in glory everlasting.

Salvum fac populum, Domine, et benedic hereditati tuae; et rege cos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te; et laudamus nomen in saeculum saeculi.

Dignare, Domine, die isto sine peccato nos custodire.

Miserere nostri Domine.

Fiat misericordia tua, Domine, super nos quemadmodum speravimus in te.

In te speravi; non confundar in aeternum.

In te, Domine, in te speravi.

O Lord, save Thy people, and bless Thine heritage; govern them and lift them up for ever.
Day by day we magnify Thee; and we worship Thy name, ever word without end.

Vouchsafe, O Lord, to keep us this day without sin.

O Lord, have mercy upon us.

O Lord, let Thy mercy lighten upon us as our trust is in Thee.

In Thee have I trusted; let me never be confounded.

In Thee, Lord, in Thee have I trusted.

LIGHTING FOR PROMETHEUS

When Scriabin composed "Prometheus" he wanted to do more than influence his audience with music – he envisaged creating a work encompassing all areas of sensory experience. He therefore visualised communicating the emotion and passion in his work through another medium and it is with this in mind that Scriabin wrote a "light score" for an instrument of his imagination: *clavier a luce*.

This production of "Prometheus" finally introduces this element of Scriabin's work as he intended it to be. An extravaganza of moving and swirling light, underpinned by vast sweeps of colour flooding the Cathedral are all dictated by Scriabin's score both in their choice of colour and in their movement. The complex light show has been designed to aesthetically and technically mirror the visions of its composer and stay true to his vision of "Prometheus" as both an aural and visual spectacular.

LIGHTING DESIGNERS – JONATHAN HOWARD AND AMANDA GARRETT

Jonathan is a graduate of London University where he gained degrees in both Theatre and Architecture, and in 1989 was awarded the Arts Council Lighting bursary. As a freelance designer his credits include the London premieres of the musicals "The Vackees" and "Roll Up! Roll Up!", the Fringe First winning production of Beckett's "Company", and most recently, the British stage production of "Star Trek". He spent four years at the London-based design and communication company "Imagination", where his work included new musicals ("Tutankhamun"), exhibitions (the Dinosaur Gallery at the Natural History Museum and "Me & My Body" at Halifax's Eureka!), product launches and television specials ("Joy To The World IV and V on BBC). Earlier this year he moved to "Design Services", the lighting design arm of David Hersey's company DHA, where he continues to work in theatre, architecture and exhibitions.

Amanda first began lighting at school and after extensive design work at London University, took an Advanced Diploma in Lighting at the Central School of Speech and Drama. Since graduating in July 1993, she has worked in a wide range of lighting disciplines from television and video, through theatre and rock'n'roll to

dance and conference work. Freelance work includes pop videos for Indie band "Wasp Factory", assistant to Jon Howard on the Imagination project for Arthur Anderson Consultants at Alexandra Palace, lighting designer for "Leader – the Gary Glitter Story" and also for Eddie Izzard (Edinburgh Festival '93, West End residency Spring 1994 and U.K Tour Spring 1995). In her spare time she also holds down a job as Technical Manager at the University of Surrey.

ALEXANDER SCRIBIN (1872 – 1915)

"I will ignite your imagination with the delight of my promise. I will bedeck you in the excellence of my dreams. I will veil the sky of your wishes with the sparkling stars of my creation" – Scriabin

Alexander Scriabin was born in Moscow on 6 January 1872 – Christmas Day old style. Intended for a military career, he studied piano privately with Tchaikovsky's friend, the Henselt/Dubuc disciple Nikolai Zverev, and composition with the Director of the Moscow Conservatoire, Sergei Taneyev. At the Conservatoire between 1888 and 1892 he continued piano lessons with Safonov (formerly a student of Leschetizky and Brassin) and composition additionally with Arensky. As a composer, championed from the outset by Safonov and Taneyev, his place in the annals of Russian music is special: a true original, his, from the beginning, was a voice unusual and different.

Harmonically, Scriabin stands among the great post-Wagnerian innovators: through his travels abroad (as far afield as New York in 1906), and through the availability in Russia of much new music circulated by his publishers Belayev (Leipzig) and Jurgenson (Moscow), he was better informed than most about current trends and developments. With his "synthetic/mystic/Promethean" chord system (C-F sharp-B flat-E-A-D) derived from the upper partials of the harmonic series and based on futuristically unsettling 4ths rather than traditionally stabilising 3rds (a Lisztian conception perfected by the time of the Fifth Piano Sonata and *Prometheus*, 1907-10), he can be said to have pioneered a method of pitch organisation at least as important as Schoenbergian dodecaphony.

Scriabin's aural sense was acute: offering us impressions of the visible no less than the invisible, his music

is alive with vertical and linear combinations that are as dense as they are transparent, as tangible as they are mirage-like. His climaxes, surging from peak to peak like waves on an incoming tide, essay the strange, the extraordinary, the crazed. To know them is to be both elevated and disturbed. Some, urgent in thrust, rapid of aftermath, are short and impulsive. Others – most strikingly *Vers la flamme* (1914) – deal in a totality.

Scriabin believed that “melody is harmony unfurled, harmony is melody furled”. A composition, he once wrote, “is many-facetted ... (it is) alive and breathes on its own. It is one thing today, and another tomorrow, like the sea ...” “The purpose of music is revelation. What a powerful way of knowing it is!” His detractors – of whom there have been any number, Cecil Gray not least – have labelled him many things. Their accusations – for instance that he was a neurotic *musicine* – continue to enjoy currency, no doubt because defamation and vitriol have always made a good read. But they rarely stand up to close examination. Certainly, Scriabin was never neurotic in the pathological understanding of the term. If his music seems abnormal, by comparison with what contemporaries like Rachmaninov and Medtner were writing, it’s not because it’s any less “healthy” but because its nervousity is heightened and its tolerance is more extreme. In his work Scriabin plays with our expectations, his ideas are elusive, his ground-plans are unpredictable, he gives us a tenth of the information we need to know. Conjuring with the elements to alchemise new alloys of experience, often to points just short of destruction, was what he liked doing best. $2 + 2 = 4$ may have satisfied other composers, it never did him. In the ambience, phrasing and cadence of his music we meet with a world almost without skin, a world of nerve-ends where the slightest contact can bring pain. No, Scriabin’s music is not neurotic. But it is patently about over-exposed senses, about a different kind of nervous chemistry, about fantasies and reflections flying in the face of opposites.

Fanciful verbal descriptions, often in esoteric French (according to Artur Rubinstein, not a language the composer *spoke* with any fluency), strew the pages of Scriabin’s music. Each underlines sentiments or sensations meaningful to him: desire, flight, shadows and shades of colour, love as an elaboration of feeling rather than physical action, ecstasy, exultation, agitation, langour ... As an atmospheric suggestion, as a pictorial aid, they can be helpful – but only to a certain point. Like analysis (theoretical, applied, programmatic) the trap is that their emphasis, broadly speaking, is always going to be more selective than comprehensive. Titles in Scriabin tell us little more than his descriptions or programmes – often they are just a dispensable luxury.

Scriabin’s apartment in Moscow (a museum since the 1920s) is a place of special magic. Here, watched over by a portrait of his mother and surrounded everywhere by the feeling that he has only just gone out for a walk, to return mysteriously after you’ve left, you will find his *clavier à lumières* and his Bechstein. And here, you will find his sketches. Scriabin’s sketches are distinctive – not so much blueprints for infrastructures as

drafts for the micro-detail of themes and images. Most are in musical notation. Some, however, are purely literary – poems of exotic language (difficult even for Russians to understand) on subjects to be crystallised later in the sound-world of works yet unborn.

“Villers de l’Isle, Adam Huysmans, the whole company of the ‘decadents’ were [Scriabin’s] rages,” Stravinsky told Robert Craft in 1958. “It was the age of Symbolism, and in [post-1900] Russia he and Konstantin Balмонт were its Gods. He was [from 1905] a follower of Mme [Helena] Blavatsky, too, and a serious and well-considered Theosophist himself. I did not understand this, for in my generation Mme Blavatsky was already very demodée, but I respected his beliefs...” Scriabin’s art was a reflection of his environment and culture. Like his fellow-Russian poets, writers, painters and sculptors, he breathed an air of crash and disintegration, of spiritual and material disharmony, an air of poison and death clouds.

Aged 43, Scriabin died in Moscow on 27 April 1915, from septicaemia. In appearance, he was a man of tiny physique and small hands (he could only stretch an octave, a fifth less than Rachmaninov): a dapper man, highly strung, prone to sickness, given to drink and seduction; a visionary, decadent, soft-spoken spend-thrift incapable, it’s been said, of knowing how to shout. By any standard he was a strange personality, a forgotten hot-house luminary of another Russia, another time, around whom strange things happened. His mother succumbed to consumption in his second year; his second son, just eleven, died (various sources have it) either by drowning in the Dnieper or by a lightning strike in Kiev City; and Moscow was never to witness a more fashionable society occasion than his own funeral. In the Mahlerian understanding, his philosophy, spiritual and physical, was an embracement of the world. He spent his hours in mystic contemplation, in psychic transcendence. He spent his days looking for ecstasy, the “*highest rising of activity ... the summit*”. He spent his years loving womankind. He spent a whole life worshipping the private *misterium* of an astral neosphere only he knew about. Lord-keeper of the shrine, his like will not come again.

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One of the many quirks in Scriabin’s nature was his association of colours with musical tonalities. His correlation was not the simplistic one of A.W. Rimington (one of the inventors of the “colour organ” and other predecessors and contemporaries who equated the colour spectrum (red, orange, yellow, etc., through violet) with the chromatic semitones of the octave, C, C sharp, D, etc., through B. Scriabin’s colour/tonality associations were made via the circle of fifths with a few non-spectrum colours thrown in for good measure.

C	red	F sharp/G flat	<i>intense blue</i>
G	orange-pink	C sharp/D flat	<i>purple</i>
D	yellow	G sharp/A flat	<i>red-purple</i>
A	green	D sharp/E flat	<i>“steely”</i>

E *whitish-blue* A sharp/B flat "with a metallic shine"
B *similar to E* F *dark red*

The "tastiera per luce" [or *clavier à lumières*] part in Prometheus, set in traditional musical notation at the top of the score, is played continuously throughout the piece. No explanation of the colour-to-pitch relationships is given: one must read Sabaneyev or other Scriabinists to find this information. The part is limited usually to two pitches (or colours): one always "doubled" in the orchestral writing, changing metrically with the music; the others, lasting over very long durations (colour organ pedal points?), expressing the breathing in and out of the Cosmic Life Force. There are programmatic colour correlations as well as those relating to pitch. The opening depiction of chaos is blue-green, as though the soulless creatures were drifting about in a vast ocean. Just before the awarding of fire, a "steely" metallic colour is seen, followed immediately by a green glimmering at the instant of fire-giving. The voluptuous passages are associated with dark red and red-purple. As we are swept toward one of the "victorious" climaxes the sun-colour, yellow, prevails. Only one attempt was made – and an unsatisfactory one at that – to perform the "luce" part during Scriabin's lifetime. This was at the American premiere in Carnegie Hall on 20 March 1915 by Modest Altschuler and the Russian Symphony Orchestra.

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PROMETHEUS (THE POEM OF FIRE)

Alexander Scriabin, the most gifted and beloved of contemporary Russian composers, died on 27 April 1915, at the age of forty-three. His last words were a touching tribute to the admiration he felt for this country. At a moment of great suffering and nervous collapse preceding his end, he clenched his hands and said to those around him: 'Now I must be calm and self-controlled like an Englishman.' The whole of his artistic life was one continuous aspiration to enlarge the boundaries of musical expression. In a letter to his friend Brianchininov, written in November 1914, he speaks of his 'long-contemplated idea' of the possibility of awakening in humanity the latent capacity to respond to vibrations of a finer and more subtle kind than those of which they had so far been conscious. He believed that the war would shake the souls of men and render them more receptive and inquiring as regards spiritual things. His later works, *The Poem of Ecstasy*, *The Divine Poem*, *Prometheus*, and many of his pianoforte pieces were appeals to these more subtle intuitions. His first Symphony is a hymn of praise to Art as Religion. The second Symphony celebrates the emancipation of the soul from its fetters – the self-expression of personality. The third Symphony, entitled *The Divine Poem*, deals with the problem of artistic creative power, which Scriabin sees as one phenomenon of the universal creative spirit: an eternal, unresting, activity which can therefore never attain to a state of contented accomplishment. This Symphony is divided into three sections – 'Strife'; 'Sensuous Pleasures'; 'The Divine Activity'. His next important orchestral work, *The Poem of Ecstasy*, is a still further advance in musical

psychology. Here we find motives of languor, of yearning for life, of will-power, of creative force, of dreams, and so on. In *The Poem of Ecstasy* Scriabin is said to have first discovered the luminous quality of certain harmonic combinations. Scriabin was peculiarly sensitive to the association of sounds and colours. He intended in *Prometheus* that the symphony of sounds be eventually accompanied by a symphony of colour-rays. To this end he invented a *tastiera per luce*, or keyboard of light.

Prometheus is, so far, Scriabin's most advanced and complete effort to embody this particular ideology in musical terms. The legend of Prometheus as presented in this Symphony differs very widely from the version with which we have been familiarized by Æschylus and Shelley. The Promethean myth is much older than even Hesiod, who relates it. It belongs, indeed, to the dawn of human consciousness. The design on the cover of the score, by M. Jean Delville, the leader of the theosophist cult in Belgium, shows us no ordinary conception of the Titan, 'rock-riveted and chained in height and cold', but one of that class of adepts symbolized at a much later date by the Greeks under the name of Prometheus. These 'Sons of the Flame of Wisdom', who were closely allied with the purely spiritual side of man, were alone able to impart to humanity that sacred spark which expands into the blossom of human intelligence and self-consciousness.

According to the teaching of theosophy the nascent races of mankind, not yet illuminated by the Promethean spark, were physically incomplete, possessing only the shadows of bodies; sinless, because devoid of conscious personality – in theosophical terms 'without Karma'. From this condition they were liberated by the gift of Prometheus – the fire which awakened man's conscious creative power. But among those shadowy entities some were already more prepared to receive the spark than others. The more advanced understood the value of the gift, and used it on the higher spiritual planes; they became the Arhats, or Sages, of succeeding generations. The less highly organized turned it to gross material uses, involving suffering and evil. Thus the Promethean gift assumed a dual aspect: on the one hand it proved a boon, on the other a curse.

We have here the elements of a fairly definite and infinitely varied psychological programme: the crepuscular, invertebrate state of Karma-less humanity; the awakening of the will to create, in both its aspects; the strange moods of bliss and anguish which follow the acquisition of self-consciousness; probably also the last, fierce rebellion of the lower self preceding the final ecstasy of union, when the human mingles with the divine – with Agni, the fire which receives into itself all other sparks in the ultimate phase of development.

Scriabin's harmony is the outcome of a long search for such harmonic combinations as could best express his psychical experiences. As a result he bases his harmony to a great extent upon a six-note scale derived from a series of overtones. These notes, with their disposition in fourths, give him a considerable variety of intervals:

the perfect fourths E to A and A to D; the augmented fourths C to F sharp and B flat to E; and the diminished fourth F sharp to B flat. Scriabin regards the chords thus obtained as self-sufficing and consonant, because, when all the notes of the above scale are struck simultaneously, it gives the effect of a chord which 'consonates'. A harmonic combination which he uses as being peculiarly 'luminous' is the chord of the ninth with the augmented fifth.

The design of *Prometheus* approximates to sonata-form, but the treatment is very free. The scoring is for a large modern orchestra including bells (*campanelli* and *campani*), celesta, harp and organ. There is an important part for the piano, said to personify the Microcosm man in contrast to the Macrocosm of the Cosmic Idea, represented by the orchestra. There is a chorus *ad libitum* which lends some additional colour to the score; but it only enters – as do the bells – at the culmination of an ecstatic climax.

Prometheus opens *lento*, in an atmosphere described as nebulous ('brumeux'), with a characteristic 'mystical' chord – the ninth with the augmented fifth. Sustained tremolos for strings, long-drawn notes for wood-wind, and the roll of drums suggest the immaterial, shadowy condition of primitive humanity. From this background, 'void and without form', emerges an important theme for the horns, marked 'Calm and contemplative'. Primordial chaos persists until the will of the creative spirit rings out imperiously in a motive, given by the trumpets. Afterwards the vague, brooding atmosphere creeps back, but now it is informed with steadily increasing vitality. Another theme of contemplation, 'increasingly animated', in flutes and horns, begins to alternate with No. 2, which by this time has passed in a somewhat modified form to the piano. The awakening process has commenced, and presently a figure heard from the pianoforte suggests a sense of joy. Now we follow the gradual stirrings of self-consciousness in man. But hardly has he learnt the meaning of this fresh, crystalline gladness, when he begins to experience languor, and a vague thirst for more intense vitality. This is seen in a short motive heard from the pianoforte, cor anglais and clarinet. The piano continues to express the growing development of body and soul in animated and glittering passages. Human love and desire follow in the wake of the gift of 'Manas' (the Promethean spark). Joy is soon mingled with pain, for the conflict between the physical and the spiritual starts almost at once. The piano has a passage labelled 'Voluptuous, almost with anguish'. To this succeed phrases of 'delight' and 'intense desire'. Reminders of the themes of contemplation often interrupt these erotic moods. A very important motive, which frequently recurs, is divided between solo flute, *cor anglais*, viola and harps, and indicated 'with rapturous emotion'. The development of this idea continues for some time. We hear it passed to and fro in the wood-wind against the soft trills of the strings, while kettledrums and bass-drum answer each other in muffled tones. The effect is veiled and mysterious. A fresh theme then appears in the violins, but its ardour is soon checked by a sinister phrase for the brass and a dull menacing tremolo in the strings.

The piano replies with the theme of 'rapturous emotion', now given in a broken rhythm, suggesting a state of strange fascination. The recurrence of the motive of creative will (the Promethean theme, No. 2) almost invariably heralds some marked emotional change in the music. By and by it ushers in the theme of rapture, which now assumes a sudden sense of joy and gentleness. This mood is submerged in a section headed 'Defiant, bellicose, stormy'. There is a climax of great brilliancy before the conflict closes with a passage 'piercing as a cry'. After this, tenderness, and a soft and radiant animation resume their sway.

As the music grows more joyous and ecstatic, a theme in octaves is introduced by violins, wood-wind, and piano, and soon afterwards we reach one of the great triumphant climaxes of the work. From this point onward we are met by a series of emotional waves, of no great volume of sound, but apparently intended to give an impression of intense effulgence and quivering light. The effects broaden and become increasingly dazzling until we reach the final *Prestissimo* with its dance-theme, which grows more and more vertiginous, and works gradually up from *pianissimo* to a huge climax on the sustained triad with which the work ends.

ROSA NEWMARCH

These notes were approved by Scriabin during his visit to London in 1914, when he played the pianoforte part under Sir Henry Wood, Queen's Hall, 14 March. The first performance of *Prometheus* was given in Moscow by Scriabin and Koussevitsky, 15 March 1911.

INTERVAL

TE DEUM

BERLIOZ 1803 – 1869

This work was written for the opening of the Paris Exhibition of 1855 and belongs therefore to a mature period of its composer's creative activities. It is scored for three choirs, orchestra and organ. The third choir consists of sopranos and altos, and was originally intended to be composed of children only.

There are eight numbers in the work, two of which, the third ('Praeludium') and the eighth ('Marche pour la présentation des drapeaux') are entirely instrumental, and the composer has directed that the 'Praeludium' should be omitted unless the work is being performed for a thanksgiving after a victory or for another like military occasion.

The opening number, 'Te Deum', is a double fugue, written for the most part in a solid and downright style which we hardly associate with Berlioz and which is doubtless an echo of his studies at the Conservatoire. It leads straight into the next number, 'Tibi omnes', which opens with a flowingly melodious organ solo. The words, 'Sanctus, Sanctus, Sanctus' are first accompanied by arpeggios for flutes, oboes and clarinets. At the conclusion of this number the opening organ solo is repeated very quietly on the strings, the woodwind entering at the tenth bar.

The 'Praeludium' has been already referred to.

No 4 ('Dignare') is called a Prayer. It is mostly subdued in style, and part of it is accompanied by short, broken figures suggesting entreaty.

In the fifth number ('Christe rex gloria') the organ is silent. The opening theme, given out by the voices, is a descending scale passage with a counter-subject in contrary motion on the violins. A change of mood occurs at the words, 'ad liberandum suscepturus' but the quicker tempo is resumed at 'Tu ad dexteram Dei sedes in gloria' and the movement ends in triumph.

In No 6 ('Te ergo quae sumus') a tenor soloist is employed. The sopranos enter quietly at the words, 'Fiat super nos misericordia, Domine' which are immediately taken up by the soloist. This movement ends very quietly with an unaccompanied passage for chorus.

The seventh number ('Judex crederis') opens with six bars for organ followed by the entry of brass instruments and a kind of fugal subject given out by the basses of the chorus. A new and quieter melody begins at the words, 'Salvum fac populum', the opening phrase of which (a descending scale) being subsequently made much use of in the orchestra as a figure of accompaniment. The original 'Judex crederis' theme is soon heard sung quietly by the basses and worked up to a big climax, 'Speravi', and the music thenceforward becomes ever more dramatic and exciting, ending with a real flourish of trumpets.

Te Deum laudamus, Te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, Tibi Coeli et universae Potestates:
Tibi Cherubim et Seraphim incessabili voce proclamant,
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth;
Pleni sunt coeli et terra majestatis Gloriam Tuam,
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae Majestatis:
Venerandum Tuum verum et unicum Filium:

Dignare Domine die isto sine peccato nos custodire.
Aeterna fac cum Sanctis Tuis in Gloria numerari.
Miserere nostri Domine: miserere nostri.

Tu Rex Gloriam, Christe:
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem non horruisti
Virginis uterum.
Tu devicto mortis aculeo aperuisti credentibus regna
coelorum.
Tu ad dexteram Dei sedes in Gloria Patris.

Te ergo quaesumus, famulis Tuis subveni, quos pretioso
sanguine redemisti.
Fiat misericordia Tua Domine super nos, quemadmodum
speravimus in Te.

Judex crederis esse venturus.
Salvum fac populum Tuum Domine, et benedic haereditati
Tuae.
Per singulos dies benedicimus Te:
In Te Domine speravi: non confundar in aeternum.

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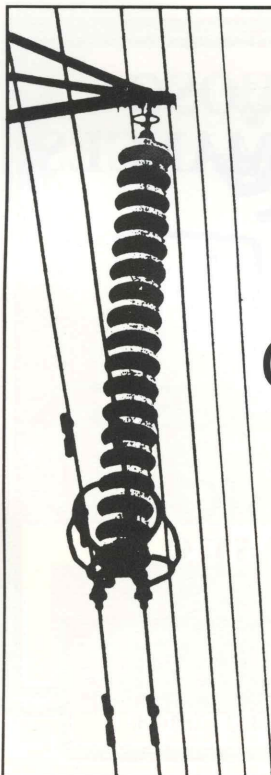
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