

**GUILDFORD
CORPORATION
CONCERTS**

DIRECTOR OF MUSIC
VERNON HANDLEY

GUILDFORD PHILHARMONIC ORCHESTRA

Leader : WILLIAM ARMON

ELAINE BLIGHTON . Soprano

PROTEUS CHOIR

VERNON HANDLEY . Conductor

THE SEVENTH CONCERT IN
THE ENTERPRISING SERIES
SATURDAY,
13th NOVEMBER . 1965
CIVIC HALL
Programme . . . 6d.

ELAINE BLIGHTON soprano

Elaine Blighton was born in Leeton, New South Wales, and studied at the Sydney Conservatorium of Music, gaining the D.S.C.M. for singing and the A.Mus.A. for piano. She won the famous "Sydney Sun Aria" contest and subsequently made numerous radio and television appearances as well as concert tours singing German lieder, French and Italian songs and operatic arias.

The Australian Broadcasting Commission invited her to tour with the Sydney Symphony Orchestra and the Queensland Symphony Orchestra, playing leading roles in "La Traviata," "Susanna's Secret," "The Telephone," "Une Education Manquée" and many other operas. With these orchestras she also performed many oratorios, including "Messiah," "The Seasons," and the "St. Matthew Passion."

Soon after arriving in England she made her debut with the B.B.C. and in July 1962 was acclaimed for her performance in Monteverdi's "Il Ballo dell'Ingrate" at the Hintlesham Festival. She has sung in concerts, oratorio and opera all over England, enchanting audiences everywhere with her beautiful voice and exceptionally expressive singing.

Most recently, she has been seen in the production of "Moses and Aaron" at Covent Garden and she sang in the opening Concert of the Sydney Symphony Orchestra at the Commonwealth Festival and the Gilbert and Sullivan night of the Proms., in both cases under the Baton of Sir Malcolm Sargent.

THE PROTEUS CHOIR

The Proteus Choir was formed in 1963 to provide a chorus where young people could gain experience in choral training. Rehearsal programmes are specially devised so that members who are at University are able to sing in the choir's concerts because they receive an ample number of rehearsals before the University terms begin, and at the end of those terms. The name "Proteus", chosen by the chorus itself, refers to the Sea God who was able to change himself into many forms and this was felt to be appropriate to the constantly changing membership and the tremendous variety of works that the choir covers. As well as singing large choral works with the Guildford Philharmonic Orchestra, it gives a number of unaccompanied concerts, including carols and part-songs, as well as religious motets, and last summer visited Dusseldorf, Duisburg, Cologne and Bonn and made a record of English music for Cologne Radio. A section of the choir has just completed a recording of the complete "Midsummer Night's Dream" music of Mendelssohn with the Guildford Philharmonic Orchestra, for the forthcoming Yvonne Arnaud Theatre production.

Mr. Handley wishes to record his thanks to Miss Mary Rivers, Miss Maureen Hall and Mr. Kenneth Lank for the help that they have given in training the Choir.

PROGRAMME

Serenade in G	Moeran
Prologue	
Air	
Galop	
Minuet	
Rigadoon	
Epilogue	

With the exception of his songs, Moeran's music is now neglected. He was born in 1894 and died tragically in 1950, when he was drowned at Kenmare, Ireland. He was of Irish extraction, but grew up in Norfolk. A pupil of John Ireland and influenced by Delius and Vaughan Williams, he was, nevertheless, an original and fastidious composer. His self criticism meant that his output

was small, but practically every work he wrote is a masterpiece in its own way. The Serenade, which had its first performance in the Promenade Concerts of 1948, is no exception to this rule. The six short movements are superbly contrasted and the Epilogue, which is a compression of the material of the Prologue, balances the form. Most of Moeran's orchestral works, the Symphony in G minor, the Sinfonietta, the Violin Concerto and the Cello Concerto, are predominantly serious in mood, but the Serenade is a light and approachable work. It has full-blooded scoring in the Prologue, subtlety in the Air and Minuet, and high spirits and vulgarity in the Galop and Rigadoon. The orchestra is not large, having only two horns, two trumpets, no tuba, no harp and only one oboe, but there is an impressive array of percussion instruments and an important side drum part. The Irish flavour of Moeran's melodism comes through in several of the movements and he takes his tilt at pastiche with great vitality and humour.

Gloria Poulenc

Gloria in Excelsis Deo
 Laudamus Te
 Domine Deus
 Domine Fili Unigenite
 Domine Deus, Agnus Dei
 Qui sedes ad dexteram Patris

Poulenc's Gloria, commissioned by the Koussevitzky Foundation, was first performed in Boston in 1961. The individual style of Poulenc is clearly apparent in every movement: an incisiveness of expression and, at times, stringent harmony, which is softened on occasions by a beautiful melodic line, and harmony, which, if not the same as certain other French composers, certainly derives from them and not from the music of any other country. There is no Kyrie and so the work cannot be called a Mass, but it is complete in itself and, although the six sections are distinct, there is thematic relationship between several of them. A jubilant Gloria is followed by an almost irresponsibly gay Laudamus. After two strong movements, the Domine Deus is solemn and yet lyrical, a fine contrast. The fourth section is happy, almost innocent, and brief. Section five is the most profound, with mysterious lines for the soprano solo and deeply felt interjections and comments from the chorus. The final Qui sedes uses material of the first section, especially in its fast middle section, but ends with a simple yet noble passage and, finally, ethereal Amens from chorus and soloist.

INTERVAL

The Tale the Pine Trees Knew Bax

This is the last of Bax's great tone poems, written when he had already embarked on his series of symphonies and showing their influence in an intricacy of inter-relationships which is often denied him by hostile critics. It was composed in 1931 and uses Bax's customary large orchestra: triple woodwind with four clarinet players, though five different clarinets are used, and, as well as a large complement of brass and percussion, two harps and celesta. These immense forces are very rarely used for sheer weight, but rather, each has its individual characteristics exploited with great understanding.

The work is in one continuous movement and from the very outset two important pieces of material are put simultaneously before the listener: a fragment of tune from the bass clarinet and running semiquavers in uneven length slurs on the violas. It is typical of Bax's remarkable individual style of development that within these two elements lurk the germs of two further musical ideas. In the sixth bar of the bass clarinet tune, the double bassoon reinforces that instrument in producing an interval which is to be

important in a later tune, whilst every now and then in the viola semiquavers, instead of fragments of scales, one beat will be taken up by two notes of the same pitch, separated by two notes at another pitch, and later this device becomes an ostinato over which further melodic material appears. From a very quiet beginning the moderato gradually gains in power and ferocity as well as numbers. Only two really new pieces of material appear: a mysterious melodic fragment, which has ten repeated notes before it plots its full curve and then, after all the foregoing has been developed, a beautiful tune and its subsidiaries in a slow middle section. But even here, in one of the subsidiary themes, one finds that the shape is made up of repeated notes separated by other repeated notes at a different pitch. The *lento* section melts into the return of tempo 1. The recapitulation of the material so far heard takes place and works up to a colossal climax, the main theme of which is found to be fusion of two earlier pieces of melodic material now stated in augmentation. This powerful and emotional climax is not allowed to go on a bar too long, and with cruel abruptness we are plunged back into tempo 1. Fragments of the material so intricately built up are now stated, is if to remind us of the experiences they had caused, and the relentless repeated notes return us to the semiquavers with which the violas started the piece. These semiquavers are passed to the clarinets and flutes and, finally, the bassoons. The piece sounds as if it is going to fade away but, as is in keeping with the strength of the climax and its uncompromising material, ends with an abrupt sforzando chord.

Symphonic Metamorphoses on themes of Weber . Hindemith

Allegro

Turandot Scherzo (moderato)

Andantino

March

The abundance of variety to be found in straightforward approachable 20th century music is clearly understood if one compares the four pieces on to-night's programme. Hindemith's *Symphonic Metamorphoses* is straightforward in form, optimistic and happy in character, and does not aim at the natural profundities of the Bax or the religious mysteries of the Poulenc. It is a colossal and fine piece of entertainment and was first played in New York in 1944. Hindemith has not used any of the well known themes of Weber. For the first, third and fourth movements, he uses a set of Weber's Piano Duets, Opus 60, while for the second movement he uses a theme from Weber's music to Gozzi's play, *Turandot*.

The first movement starts with an emphatic tune in A minor, some contrasting material in C major, and a quiet middle section with a beautiful rising tune on the oboe. The opening of the movement returns, and it finishes exultantly. It is already clear that, although Hindemith admired Weber, his use of the word *Metamorphoses* in the title is necessary as well as humorous, for Weber's themes are becoming twisted in such a way that they take on the characteristics of Hindemith's own writing.

The Scherzo is based on the solo flute's opening notes, the first four of which are also the first four notes—though separated widely—on the bell. The climax of this material leads Hindemith to a very naughty fugue to display the wind, brass and percussion instruments, and after a re-statement of the first tune, the four percussionists quietly bring the movement to a close. The *Andantino* is very simple: a statement of a tune and two sections following upon it. The clarinet, bassoons and horn share the tune, the next section the cellos, clarinets and violins, while the third section is a repeat of the first, with a continuous counterpoint to the melody on a solo flute. This solo is long, covers a huge range and requires the greatest virtuosity on the part of the player.

The final March, one of the happiest pieces of music in the orchestral repertoire, illustrates Hindemith's sense of humour, as some of the material in Weber comes from, of all things, a funeral march. It ends exultantly and with not a little noise.