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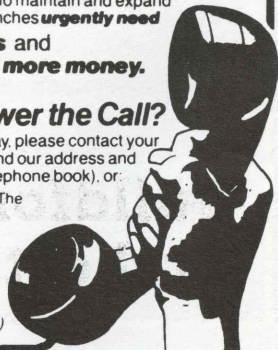
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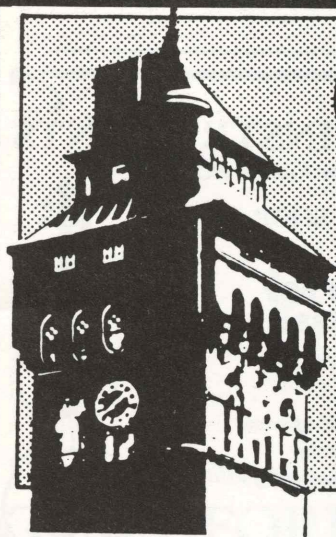
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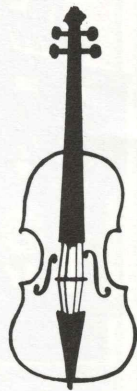
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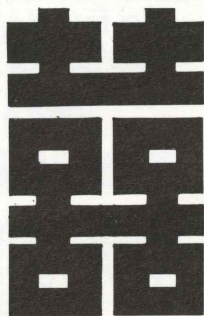
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**St David's Hall**

**Neuadd Dewi Sant**

Director Michael V. Tearle TMA FILAM

**Thursday 8 May 1986 7.30pm**

**GUILDFORD PHILHARMONIC  
ORCHESTRA**

Conductor

**SIR CHARLES GROVES**

Soprano

**JO ANN PICKENS**

Contralto

**LINDA STRACHAN**

Tenor

**IAN CALEY**

Bass

**MATTHEW BEST**

**PHILHARMONIC CHOIR  
GOLDSMITH'S CHORAL UNION**

**BEETHOVEN**

Symphony No 1 in C Op 21

*Interval*

**TIPPETT**

A Child of Our Time

*A Spring '86 Subscription Concert*

Next Subscription Concert:

**SATURDAY 10 MAY - THE DRESDEN PHILHARMONIC**

St David's Hall is owned, managed and funded by the City of Cardiff.

Acknowledgement is given to the Welsh Arts Council for support of the serious music programme.

# Programme Notes

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## Symphony No 1 in C, Op 21

BEETHOVEN (1770-1827)

1. *Adagio molto: allegro con brio*
2. *Andante cantabile con moto*
3. *Minuet: allegro molto e vivace*
4. *Finale. Adagio: allegro molto e vivace*

Beethoven's nine symphonies, taken collectively, are among music's fundamental experiences, the episode within which the symphony expands musically and intellectually, and becomes capable of a whole new range of expression, an act of liberation, a process of evolution.

Consider the overpowering humanity of the *Eroica* and its architectural span. Consider the steadily mounting drama of the fifth, the poetry of the *Pastoral*, the rhythmic impulse of the seventh, the noble apotheosis of the *Choral*.

But does the first of them really belong to this catalogue? Does not revolution really start with the Symphony No 2, where Beethoven seems to slam the door shut on the preceding century? Is not the first just a conventional classical symphony? So it might be argued. But the proposition must be resisted. The last three symphonies of Mozart and at least two of the last dozen of Haydn are possibly finer works in themselves, but Beethoven's Symphony No 1 is right in its place, the base from which the revolution started, with sufficient classical precedents to announce its debt to tradition and enough prophesy of things to come to suggest the giant flexing his muscles and testing his strength.

There is much to strike us as original if we can adjust ourselves to listen with the ears of an audience of 1800.

Beethoven's career as a symphonist starts with a discord and its resolution. He is demanding our serious attention at once. The accompaniment of drums, marked *piano*, in the slow movement was unusual in its time and is a foretaste of Beethoven's ingenious use of the instrument to create tension in the later symphonies. The *adagio* of the Symphony No 4, the dark foreboding at the end of the *scherzo* of the fifth symphony, the sustained pedal note to which Weber objected so strongly in the seventh, have their roots here.

The third movement is a minuet in name only, and is really the first of the Beethoven *scherzi*. Nobody ever danced to a minuet as fast as this. Berlioz thought it to be the only original stroke in the work, but even Berlioz could be wrong. What on earth could he have meant when he called the last movement "clear and alert, but slightly accentuated, cold and sometimes mean and shabby"? Had he lost his sense of humour? At the start of this movement, Beethoven shows he can enjoy a joke as much as Papa Haydn. The violins make a number of false starts before dashing away with the dancing tune which is the movement's main subject. And there is plenty of bright invention in Beethoven's handling of the development argument which follows.

Admittedly a slighter work than its successors, but its nature at the start of the cycle makes us realise forcibly how revolutionary were the abrupt gestures of the second symphony which followed two years later.

Generally, the origins of Beethoven's most important works are easily traced. Those of the Symphony No 1 are more obscure. He had arrived in Vienna from Bonn in 1792 to study counterpoint under Haydn, and decided quite soon that the greatest living composer had little to teach him. Haydn agreed. Beethoven began to study under Albrechtsberger in 1794, and it seems likely that he made the first sketches of this symphony in that year. He probably put it on one side until 1799 and then re-wrote most of it. It was heard for the first time at a concert of his music in Vienna on April 2, 1800.

Critics complained that the wind instruments were too prominent, the orchestra found it difficult to play, and in any event, the musicians were bad friends with Paul Wranitzky, the conductor, and were unlikely to do their best for him.

What was heard could hardly have been an intelligent performance, or a propitious start to Beethoven's momentous career as a symphonist. How many there could have foretold what this symphony was starting?

INTERVAL

## A Child of Our Time

SIR MICHAEL TIPPETT (born 1905)

That Sir Michael Tippett is the greatest living British composer is beyond dispute. When he celebrated his 80th birthday last year the commemorations reached far beyond his native land, confirming his status in world music.

But, we had to ask ourselves, could the man really be 80? Spritely of step, bright of eye, always abreast of events in conversation, Sir Michael's enduring youth defies statistics. This zestful spirit also characterises the music, which has always been notable for its stimulating joy of discovery. Ideas proliferate but discipline ensures logic in their succession. One senses a razor-sharp intellect progressing from one point to the next, yet Sir Michael is never out of touch with his audience.

There is a line towards the end of *A Child of Our Time* which itself is a clue to much of Sir Michael's work. The tenor sings "I would know my shadow and my light, so shall I at last be whole".

These words in an early Tippett success surely describe the self-examinations of *The Midsummer Marriage* (staged so splendidly by Welsh National Opera in 1976) and the dilemmas of *The Knot Garden*. It surely foretells the motivations of Jennifer and Mark, of Thea and Faber. So Sir Michael's music seems to follow a charted road.

He has never been a composer in the ivory tower, or an artist watching events from the sidelines. He is intensely involved in the world around. It was, then, natural that he should be deeply disturbed by the increasingly cruel persecutions which darkened the 1930s. *A Child of Our Time* was based on an actual incident, but that incident is simply the basis from which springs a general protest against man's inhumanity to man.

In 1938, a young Jewish boy who had found refuge with an uncle and aunt in Paris, driven to distraction by the appalling treatment of his people by the Nazis at home in Germany, shot and killed the German diplomat von Rath. In France, he was sent to prison. In Germany, the Nazis seized on the murder as an excuse for even more savage treatment of the Jews and wreaked a terrible vengeance. So his action unwittingly increased the dreadful oppression of a whole community.

The oratorio, completed in 1942, balances the particular against the universal. Sir Michael wrote his own text and has explained that Part One deals with "the general state of affairs in the world today as it affects all individuals, minorities, classes or races who are felt to be outside the ruling conventions – man at odds with his shadow." Part Two introduces the child, his action and the resulting vengeance, but Part Three ends with a message of consolation, perhaps even of hope.

Sir Michael's design resembles that of Bach in the *St Matthew Passion*. The soloists sometimes narrate, sometimes comment, the chorus do the same, and sometimes participate in the drama.

Bach interspersed the *St Matthew Passion* with the chorales of his day. Sir Michael provides a parallel in negro spirituals, five of which are blended into the score with hauntingly beautiful and tenderly poignant effect.

### PART ONE

#### 1. Chorus

The harsh opening bars suggest the cruelty out of which events arise, the answering strings tell us we shall learn about compassion as well. Sir Michael's pattern is characteristically rich as the chorus sings "The world turns on its dark side . . . it is winter".

#### 2. Contralto. The argument

"Man has measured the heavens with a telescope, driven the gods from their thrones".

#### 3. Chorus and contralto

Following a trio for two flutes and a viola, the chorus demand, almost in desperation "Is evil then good? Is reason untrue?" The contralto answers "Reason is true to itself, but pity breaks open the heart". The choral outburst "We are lost" cuts dramatically across the tranquillity of the repetition of the flutes-violata trio.

#### 4. Bass. The narration

A recitative describing how in all nations the outcast is the scapegoat, made to suffer for the general wrong . . . "pogroms in the east, lynchings in the west" . . . "A great cry went up from the people" . . .

#### 5. Chorus of the oppressed

. . . and that cry asks "When shall the usurer's city cease", and is treated fugally.

## 6. *Tenor*

An agitated aria in tango rhythm describes the plight of the poor child. "I have no money for my bread, I have no gift for my love. I am caught between my desires and my frustrations as between the hammer and the anvil. How can I grow to a man's stature?"

## 7. *Soprano*

The plea is echoed. "How can I cherish my man in such days, or become a mother in a world of destruction?"

## 8. *Chorus, soprano and tenor*

Here Sir Michael introduces the first of the spirituals. The luminous line of the soprano soaring over the chorus in *Steal Away* makes this one of the most beautiful episodes in a score which contains many.

## PART TWO

### 9. *Chorus*

In Part Two we move to the specific, and the scapegoat already prophesied in No. 4 appears. The chorus tells us "A star rises in mid-winter. Behold the man. The scapegoat. The child of our time!"

### 10. *Bass. The narration*

"And a time came when in the continual persecution, one race stood for all".

### 11. *Chorus of persecutors and persecuted*

The music becomes more agitated as the persecutors demand "Away with them . . . curse them . . . kill them . . ." and the victims cry "Why, why?"

### 12. *Bass. The narration*

"Where they could, they fled from the terror. And among them, a boy escaped secretly, and was kept in hiding in a great city".

### 13. *Chorus of the self-righteous*

"We cannot have them in our empire . . . let them starve in No-Man's Land".

### 14. *Bass. The narration*

"And the boy's mother wrote a letter saying" . . .

### 15. *Quartet*

The mother (soprano) "O my son, in the dread terror, they have brought me near to death". The boy (tenor) declares he will defy the world to save her. His aunt (contralto) and uncle (bass) urge caution, but he is determined.

### 16. *Chorus, soprano and tenor*

The second spiritual "Nobody knows the trouble I see, Lord." In a jaunty rhythm. Again, the setting of the solo voices against the chorus is most effective.

## 17. *Bass and contralto*

Recitatives describe how the boy becomes "desperate in his agony" and when authority meets him with hostility "he shoots the official".

## 18. *Bass. The narration*

A single comment tells the result of his action. "They took a terrible vengeance."

## 19. *Chorus. The terror*

An almost hysterical fugue tells us what the vengeance was. "Burn down their houses. Beat in their heads. Break them in pieces on the wheel".

## 20. *Bass. The narration*

Sorrow is implicit. "Men were ashamed of what was done. There was bitterness and horror".

## 21. *Chorus and bass*

The third spiritual, this time combining a dignified plea with mounting anger. "Go down Moses, way down to Egypt land. Tell old Pharaoh to let my people go".

## 22. *Tenor. The boy sings in his prison*

An eerie figure high in the violins gradually descends. The boy's music is heavy with disillusionment. "My dreams are all shattered in a ghastly reality." The high violins return. Despairingly, he cries "Mother!"

## 23. *Soprano*

The mother mourns. "What have I done to you my son!"

## 24. *Contralto*

"The dark forces rise like a flood. Men's hearts are heavy. They cry for peace".

## 25. *Chorus and soprano*

Hope answers despair. Soprano (another glorious line) and chorus sing the fourth spiritual "O by and by, I'm going to lay down my heavy load".

## PART THREE

### 26. *Chorus*

"The cold deepens. The world descends into the icy waters wherein lies the jewel of great price."

### 27. *Contralto*

The music quickens and becomes syncopated. "The soul of man is impassioned like a woman. Her face will be illumined like the sun. Then is the time of his deliverance."

### 28. *Chorus and bass*

Questions and answers between chorus and bass culminate in the choral demand "What

of the boy, then?" The bass replies "He, too, is outcast, his manhood broken in the clash of powers". God overpowered him, the child of our time."

#### 29. *Chorus and soloists*

A peaceful interlude for two flutes and a cor anglais begins the build-up to the oratorio's climax. The tenor sings "I would know my shadow and my light", and after the chorus have dealt with this music, the soloists have an elaborate wordless passage.

#### 30. *Chorus and soloists*

Now the oratorio climbs to its radiant peak, as tragic lamentation gives way to consolation and hope. The soloists continue to weave patterns over the chorus in the fifth and last spiritual, *Deep River*, the soprano line is ecstatic, then the music fades on a final whispered choral "Lord".

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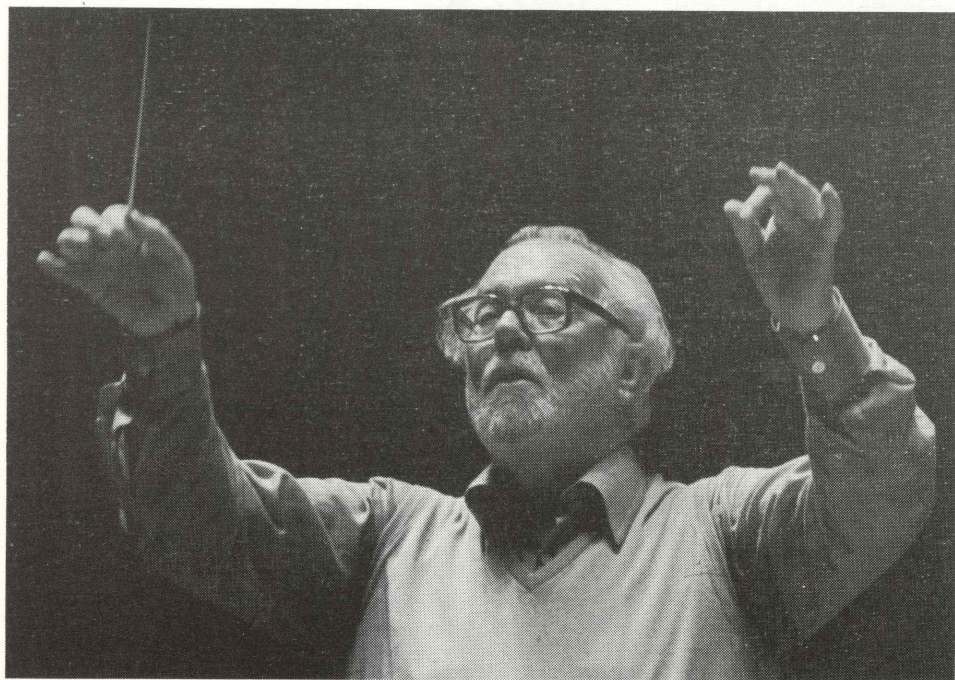
### SIR CHARLES GROVES

Charles Groves was born in London and spent his boyhood as a chorister at St Paul's Cathedral. His exceptional musicianship was early recognised as a pianist, organist and conductor, and while still a student at the Royal College of Music he accompanied Toscanini's choral rehearsals for the BBC. On leaving the Royal College of Music he joined the BBC Opera Unit and when 29 was appointed conductor of the BBC Northern Symphony Orchestra. In 1951 he left Manchester to become Music Director of the Bournemouth Symphony Orchestra and after ten years he became Music Director of Welsh National Opera, with whom he had been

associated for many years.

In 1963 he moved to the Royal Liverpool Philharmonic Orchestra where he spent 14 productive years including the first complete cycle of Mahler's symphonies by a British conductor, and conducting much contemporary music as well as encouraging many young conductors and artists. He made numerous records for EMI with the Orchestra, and took them on regular foreign tours.

In 1977 he became Music Director of English National Opera, a post he relinquished in 1980 to devote more time to freelance opera and orchestral concerts both here and abroad.



Since 1967 he has had an affectionate relationship with the Royal Philharmonic Orchestra as their Associate Conductor and early in the 1983/84 season conducted a complete cycle of the Beethoven symphonies with them in London.

Sir Charles enjoys a regular association with the Los Angeles Philharmonic Orchestra, and other forthcoming overseas engagements include concerts in West and East Germany, Holland, Israel, Hungary, Japan and Hong Kong.

In 1985 Sir Charles celebrated his 70th birthday and during the weeks surrounding this anniversary he appeared in London with the Royal Philharmonic Orchestra, the London Symphony Orchestra, the Philharmonia, the BBC Symphony Orchestra and for the Royal Philharmonic Society. Sir Charles Groves conducted the Guildford Philharmonic Orchestra in Guildford last month who are delighted that he is continuing his association with the orchestra.



### **JO ANN PICKENS – soprano**

Jo Ann Pickens started her singing career in Chicago where she was associated with the Chicago Lyric Opera, presenting roles such as Mimi in *La Bohème* and Annina in *La Traviata*. She also participated in the Sante Fé Opera Program. Her operatic repertoire

includes *The Countess*, Donna Elvira, Fiordiliga, Madame Lidoine, the Leonoras in *Forza* and *Trovatore*, and various roles in *Porgy and Bess*.

Since winning the Concours International de Chant de Paris, the Benson & Hedges Gold Award for Concert Singers and the Metropolitan Opera Regional Auditions in New York, she has become recognised as a world-class artist in both her native USA and particularly in Europe. Important concerts in the USA include a performance of *Elijah* at the Carnegie Hall; Britten's *War Requiem* also in New York; a recital at the Merkin Concert Hall and an appearance with the Chicago Symphony Orchestra under the direction of Sir Georg Solti. In France she gave a highly praised series of Verdi *Requiem* performances with Michael Plasson after winning the Concours International, and is now much in demand as a recitalist. She made her German debut in 1984 with concert performances of *Porgy and Bess* and the Verdi *Requiem*.

In Britain she has appeared at the Benson & Hedges Festival, replacing Teresa Berganza in Rossini's *Petite Messe Solonelle*; the Aldeburgh Festival in Britten's *War Requiem* conducted by Simon Rattle; Britten's *War Requiem* again, with Richard Hickox and the Bournemouth Symphony Orchestra at the Portsmouth Festival; London's Barbican Centre in a Beethoven programme and the Royal Festival Hall, Verdi *Requiem*, this latter performance with the Guildford Philharmonic Orchestra, Philharmonic Choir and Goldsmiths Choral Union.

In 1985 alone she appeared with the City of Birmingham Symphony Orchestra in Berlioz' *Nuits d'Été* under the direction of Okko Kamu – the concert was such a success that she was immediately re-invited to take part in a Grand Opera Gala; at the Festival Hall; in Leicester for a performance of *Elijah*; in Guildford, a Verdi *Requiem*; Malvern Festival, *A Child of Our Time*; return visits to the Aldeburgh Festival; St John's Smith Square; another recital recording for the BBC; and a return visit to the Bournemouth Symphony Orchestra for performances of the Verdi *Requiem* and *A Child of Our Time*. In addition to these engagements in Britain, Jo Ann Pickens gave recitals in Canada, Brittany and Rossini's *Petite Messe Solonelle* in Paris. Further engagements this season for Jo Ann Pickens include a *War Requiem* in

Bournemouth; Verdi *Requiem* performances at the Royal Albert Hall (the Malcolm Sargent Birthday Concert) and Fairfield Hall. Engagements abroad include a series of Beethoven Ninth Symphony concerts with Kurt Sanderling and the Los Angeles Philharmonic Orchestra; a series of Mozart Requiems in France, and appearances at the Arène at Nîmes in Verdi's *Il Corsaro*. In this country, most exciting is the forthcoming complete performance of Berlioz' *The Trojans* at the Portsmouth Festival, in which she will take the role of Cassandra.



### LINDA STRACHAN

Linda Strachan was born in Dundee and studied with Marjorie Blakeston at the Royal Scottish Academy of Music and Drama. In 1980 a Countess of Munster award enabled her to take a postgraduate course at the Guildhall School of Music and Drama and the following year, she undertook the Opera Course there. It was at the Guildhall that Linda Strachan began her work with Margaret Lensky with whom she still studies. She was a finalist in the 1981 Kathleen Ferrier Memorial Scholarship and in 1982 a Peter Stuyvesant Scholarship enabled her to further her studies at the National Opera Studios.

Linda Strachan has given many concerts throughout Scotland including Prokofiev's

*Alexander Nevsky* with the Scottish National Orchestra and Chorus in the City Hall, Glasgow. She returned to the Scottish National Orchestra in 1984 for performances of Mahler's *Leidereines Fahrenden Gesellen* conducted by Sir Charles Groves.

Linda Strachan has appeared in the Queen Elizabeth Hall with the Chelsea Opera Group and other recent engagements have included a broadcast recital in Jerusalem and concerts for both 1982 and 1983 Dartington Summer Schools. Her interpretation of the role of Lucretia in Britten's *The Rape of Lucretia* has been broadcast on BBC Radio London. Linda Strachan won first prize in the 1983 Grimsby International Competition for Singers.

Engagements in 1984/85 included a series of London concerts with the Orchestra of St John's Smith Square and concerts with the Scottish National Orchestra, the City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic Orchestra. Amongst the forthcoming engagements in 1986 she has been invited to take part in Benjamin Britten's *Spring Symphony* at the Aldeburgh Festival.



### IAN CALEY

Since making his debut at the Glyndebourne Festival of 1972, in Monteverdi's *Il Ritorno d'Ulisse in Patria*, Ian Caley has become one

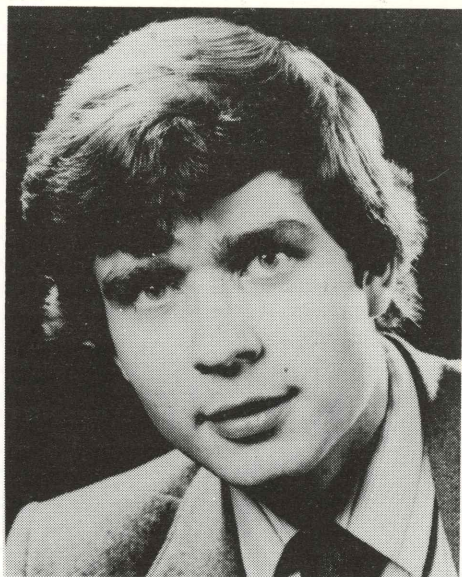
of Britain's most versatile and wide-ranging tenors.

Born in Preston, he studied at the Royal Manchester College of Music, entering as a pianist and turning subsequently to singing. Ian Caley's work covers opera and operetta, concerts, recitals and recordings and his repertoire covers music ranging from the pre-classical to the contemporary.

Ian Caley sings as a guest with a number of opera companies. In Britain, he made his Royal Opera House debut in 1978 in Verdi's *Otello* and sings regularly with the English National Opera, Opera North and Scottish Opera. Abroad he has been acclaimed for his performances in the title roles of Tom Rakewell in Paris, Benedict in *Beatrice et Benedict* at the Festival Berlioz in Lyon, *Idomeneo* in Palermo and *Albert Herring* in Geneva. He has also performed in many other major houses including La Fenice, Venice, and the operas of Rome, Lyon and Marseilles. His concert work has taken him to most European countries, to Israel and Japan, and to Eastern Europe, and has led to his working with many distinguished conductors, including Barenboim, Boulez, Giulini, Groves, Ozawa and Rattle. Ian Caley sings regularly with the London and provincial orchestras and has taken part in important recitals series in the Paris Opera and the Theatre de la Monnaie in Brussels.

As well as regular television and radio broadcasts, both in Britain and abroad, Ian Caley has made several recordings, the most important being *Hippolyte et Arcie* (Rameau) conducted by Jean-Claude Malgoire and *The Seven Deadly Sins* (Weill) conducted by Simon Rattle.

Current and future engagements include major productions in Bordeaux and Luzern and in May 1986, he will make his German operatic debut by singing the leading tenor role in the world premiere of Hans Zenders opera *Stephen Climax* at the Frankfurt Opera.



#### **MATTHEW BEST – Bass**

Matthew Best was born in 1957 and educated as a choral scholar at King's College Cambridge and at the National Opera Studio where he worked with Elisabeth Schwarzkopf and Tito Gobbi among others. Between 1977 and 1980 he was a pupil of the late Otkar Kraus and at present studies with Robert Lloyd.

While at University Matthew Best made his opera debut as Seneca in the *Coronation of Poppea* which brought him immediate recognition in the national press. After appearing in the 1980 Aldeburgh Festival production of *A Midsummer Night's Dream*, he joined the Royal Opera as a Principal Bass in September of that year and has since appeared in many productions under such conductors as Muti, Davis, Mackerras, Mehta, Haitink and Svetlanov. In 1982 he made his debut with the WNO as Count Ribbing in *Un Ballo in Maschera* and returned there in spring 1984 to sing Colline in *La Bohème*. In 1983 he made his debut with Glyndebourne Touring Opera as Don Fernando in *Fidelio* and the King in *Love of Three Oranges*. In addition he has been bass soloist in several performances of *Les Noces* with the Royal Ballet and has recorded for EMI, Decca and Phonogram working with Ashkenazy and Neville Marriner.

This season Matthew Best has sung Sparafucile in the Welsh National Opera's production of *Rigoletto* and in Covent Garden's productions of *Turandot*, *Salome* and *Barber of Seville*. Future engagements include *Arabella*, *Eugene Onegin*, *Fidelio*, and concert performances of *Semiramide* at the Royal Opera House.

Matthew Best also appears regularly on the concert platform and concerts last season included *Missa Solemnis* with the London Philharmonic Orchestra conducted by Jesus Lopez-Cobos, the *Messiah* also with the LPO in the Royal Albert Hall, the Verdi *Requiem* with the Brighton Philharmonic conducted by Heltay and the *Messiah* and *Petite Messe Solennelle* with the Philharmonia Chorus in Istanbul.

Future concert engagements included performances of *The Trojans* at the Portsmouth Festival, and the *Missa Solemnis* in Salisbury Cathedral.

Also involved in conducting and composing, Matthew Best founded the Croydon Singers and Chamber Orchestra in 1973 and has since directed them in numerous performances and commercial recordings including a concert of the *St Matthew Passion* in the 1983 Sevenoaks Festival. He also conducted two performances of his own opera *Alice* at the 1979 Aldeburgh Festival.

## THE GUILDFORD PHILHARMONIC ORCHESTRA

The Guildford Philharmonic Orchestra is the professional "Orchestra of the South East". Founded in 1945 by Guildford Borough Council, it has a regular playing strength of 75 Musicians led jointly by Hugh Bean and John Ludlow.

The Guildford Philharmonic Orchestra gives a winter season of concerts in Guildford's Civic Hall, promoted by Guildford Borough Council with financial assistance from the South East Arts Association and with the support and goodwill of the Guildford Philharmonic Society (the orchestra's active concertgoers society), local commerce and industry. This series has attracted national attention owing to the regular inclusion of works by British composers, and its performances of 'Enterprising' works as well as the standard repertoire. Since 1972, under the sponsorship of the South East Music Trust, concerts have been given over an area extending from Salisbury - Canterbury to Ipswich. The Guildford Philharmonic Orchestra also performs in smaller concert venues as a chamber orchestra.

The Orchestra's first Musical Director, Crossley Clitheroe, was succeeded in 1962 by Vernon Handley, who remained with the Orchestra until 1983 and who is now the Orchestra's Artistic Adviser. Other conductors appearing with the orchestra during the current season include Sir Charles Groves, Wolker Wangenheim, Brian Wright and Sir David Willcocks.

The Orchestra has recorded works by Bax, Liszt, Chopin, Moeran and Finzi, and further records are planned.

## 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 1976 recorded Hadley's *The Trees So High* with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley. Simon Halsey was appointed Chorus Master in 1984 and in this he acknowledges the assistance of Neville Creed and the choir's accompanist, Christopher Mabley.

During 1985 the Guildford Philharmonic Choir and Guildford Philharmonic Orchestra joined forces with the Goldsmiths Choral Union for a performance of Verdi's *Requiem* at the Royal Festival Hall, London.

Concert programmes given during the 1985/86 season have included works by Bach, Handel, Britten, Holst and Tippett, with conductors, Sir David Willcocks, Simon Halsey, Brian Wright and Sir Charles Groves. In November 1986 the choir will perform Berlioz's *Te Deum* in Paris, under Simon Halsey.

### **GOLDSMITHS CHORAL UNION**

Goldsmiths Choral Union was founded by the late Frederick Haggis and now ranks as one of London's finest amateur choirs. Under its present conductor, Brian Wright, it has performed at all the capital's major concert venues and has broadcast frequently. In 1981 the Choir won the United Kingdom final of the Large Choirs Section in the BBC *Let the People Sing* Competition and appeared in Tony Palmer's award-winning ITV documentary about Sir William Walton

*At the Haunted End of the Day*. In 1982 the Goldsmiths Choral Union celebrated its Golden Jubilee and made its first appearance at the Barbican Centre. In 1983 the Choir gave Royal Festival Hall performances of Beethoven's *Mass in D*, Carl Orff's *Carmina Burana* and Constant Lambert's *Rio Grande*, and Barbican performances of Beethoven's *Mass in C* and Brückner's *Mass in E Minor*. In January 1984 the Goldsmiths Choral Union were invited by the Royal Philharmonic Society to take part in a performance of Delius's *Requiem* at their Sir John Barbarolli Concert.

Recent concerts have included performances of Handel's *Messiah* at the Fairfield Halls, Croydon, two performances of Elgar's *The Dream of Gerontius*, one of which was in celebration of the 100th anniversary of the Brompton Oratory, Delius's *Sea Drift* with Brahms's *A Germany Requiem* at the Royal Festival Hall and a Barbican performance of Bach's *Mass in B Minor*.

Sir Charles Groves currently holds the position of Patron of the Goldsmiths Choral Union.



# GUILDFORD PHILHARMONIC ORCHESTRA

Artistic Adviser: Vernon Handley

## *First Violins*

### *Associate Leaders:*

Hugh Bean  
John Ludlow  
Arthur Price  
Sheila Beckensall  
Andrew Davies  
Charlotte Edwards  
Judith Edwards  
Barbara Moore  
Peter Newman  
Alex Suttie  
Philip Sutton  
Susan Thomas  
Peter Thomson

## *Second Violins*

Nicholas Maxted Jones  
Rosemary Roberts  
Andrew Bentley  
Stephen Dinwoodie  
Peter Fields  
Martin Gill  
Ruth Knell  
Jane Platt  
Alan Pook  
Claire Sansom  
Geoffrey Smith  
Adrienne Sturdy

## **Violas**

John Graham  
James Walker  
Frederick Campbell  
Paul Appleyard  
Celi Azulek  
Justin Ward  
Paul Morris  
Daniel Lyness

## **Cellos**

Geoffrey Thomas  
Martin Thomas  
Tina Macrae  
John McCrae  
John Franca  
John Kirby  
Robert Hoppe

## **Basses**

Peter Hodges  
John Holt  
Jeremy Gordon  
Martin Myers  
Paul Moore  
Peter Box

## **Flutes**

Henry Messent  
Simon Hunt

## **Oboes**

Deirdre Dods  
Ann Greene

## **Cor Anglais**

Janice Knight

## **Clarinets**

Hale Hambleton  
Victor Slaymark

## **Bassoons**

Nicholas Hunka  
Anna Meadows

## **Contra Bassoon**

Nicholas Reader

## **Horns**

Peter Clack  
David Clack  
George Woodcock  
Ronald Harris

## **Trumpets**

Patricia Reid  
Matthew Hart-Dyke  
Simon Chaney

## **Trombones**

Ian White  
Arthur Wilson

## **Bass Trombone**

Martin Nicholls

## **Timpani**

Simon Archer

## **Percussion**

Charles Fullbrook

## *Administrator*

Kathleen Atkins

## *Concerts Assistant*

Paul Hilliam

The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.

# Looking Ahead

## Saturday 10 May DRESDEN PHILHARMONIC ORCHESTRA

There is one musician who can be assured of a great welcome at the next subscription concert at St David's Hall on Saturday.

**Christopher Warren-Green** is back, this time as a soloist.

He is a great favourite with the St David's audience, always among the most popular violinists to appear here. Cardiff remembers with gratitude his years as leader of the BBC Welsh Symphony Orchestra, and the vital part in their development as one of the leading instruments in the British regions. Since then, he has returned, always to acclamation, as leader of the Philharmonia and of the Academy of St Martin in the Fields, and now he returns as one of the soloists in Beethoven's not often heard *Triple Concerto for Violin, Cello, Piano and Orchestra*.

And there must surely be a warm welcome too for the **Dresden Philharmonic**, a famous orchestra adding a distinguished contribution to the lively musical life of this phoenix city proudly risen from the ashes of war.

The programme is all-Beethoven, including the *Eroica Symphony* and the *Egmont* overture. **Jiri Belohlavek** conducts, and the other soloists are **Raphael Wallfisch** and **Philip Fowke**.

Next Thursday our own BBC Welsh Symphony will be back under Jacek Kasprzyk with the first of Mahler's symphonies, christened *Titan* because of its great power, and the greatest of all cello concertos, Dvorak's beautiful work, generally regarded as his greatest and most tuneful achievement, with Roman Jablonski as soloist.

# Dates for the Diary

Saturday 10 May 7.30pm

## THE DRESDEN PHILHARMONIC

**Jiri Belohlavek** conductor

**Christopher Warren-Green** violin

**Raphael Wallfisch** cello

**Philip Fowke** piano

### MUSIC BY BEETHOVEN

Overture Egmont Op 84

Concerto for Violin, Piano and Cello

Symphony No 3 (Eroica)

£3.00, £5.50, £7.50, £9.00

UB40s half price

A Spring Subscription Concert

Tuesday 13 May 1.05pm

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**Brahms**

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**Ravel**

(arr Harold Noble) Pavane pour une  
Infante Defunte

**Rachmaninov** Suite No 2 Op 17

£1.00 Students, Senior Citizens, UB40s 60p

Thursday 15 May 7.30pm

## BBC WELSH SYMPHONY ORCHESTRA

**Jacek Kasprzyk** conductor

**Roman Jablonski** cello

**Dvorak**

Cello Concerto in B minor

**Mahler**

Symphony No in D minor

£3.00 £5.50 £7.50 £9.00 UB40s half price

Wednesday 21 May 7.30pm

## WELSH CHAMBER ORCHESTRA

**Anthony Hose** conductor

**Caryl Thomas** harp

**Sir Geraint Evans** narrator

**Mozart**

Divertimento in D K136

**Prokofiev**

Peter and the Wolf

**Dittersdorf**

Harp Concerto

**Hayd**

Symphony No 85 in B flat La Reine

£2.50 £4.00 £5.50 £7.00 Children £1 off top 3 prices

Thursday 22 May 7.30pm

Llandaff Restoration Appeal

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**Huw Tregelles Williams** organ

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**Concessions:** Only one concession applies to any one ticket and must be applied for at time of purchase. All concessions are subject to availability and proof of eligibility may be required.

**Standby Tickets:** Subject to availability standby tickets at £3.50 (students £2.50) are available for selected symphony concerts if purchased within a period of half an hour before the performance commences.

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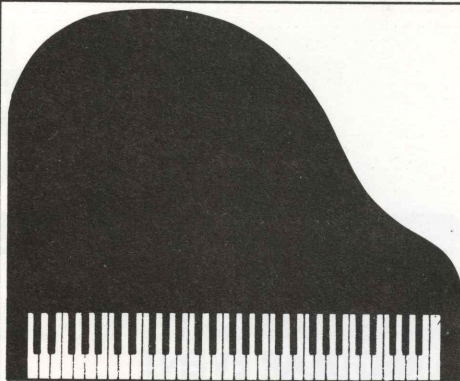
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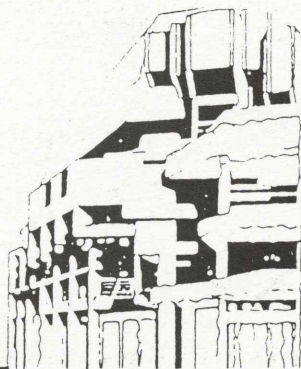
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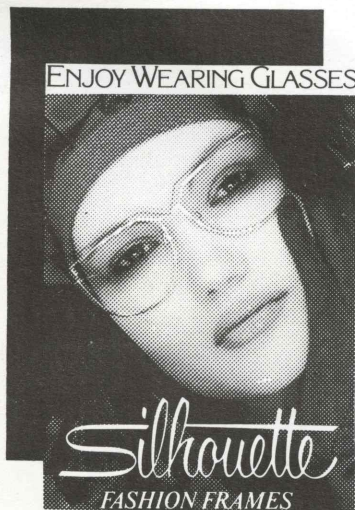
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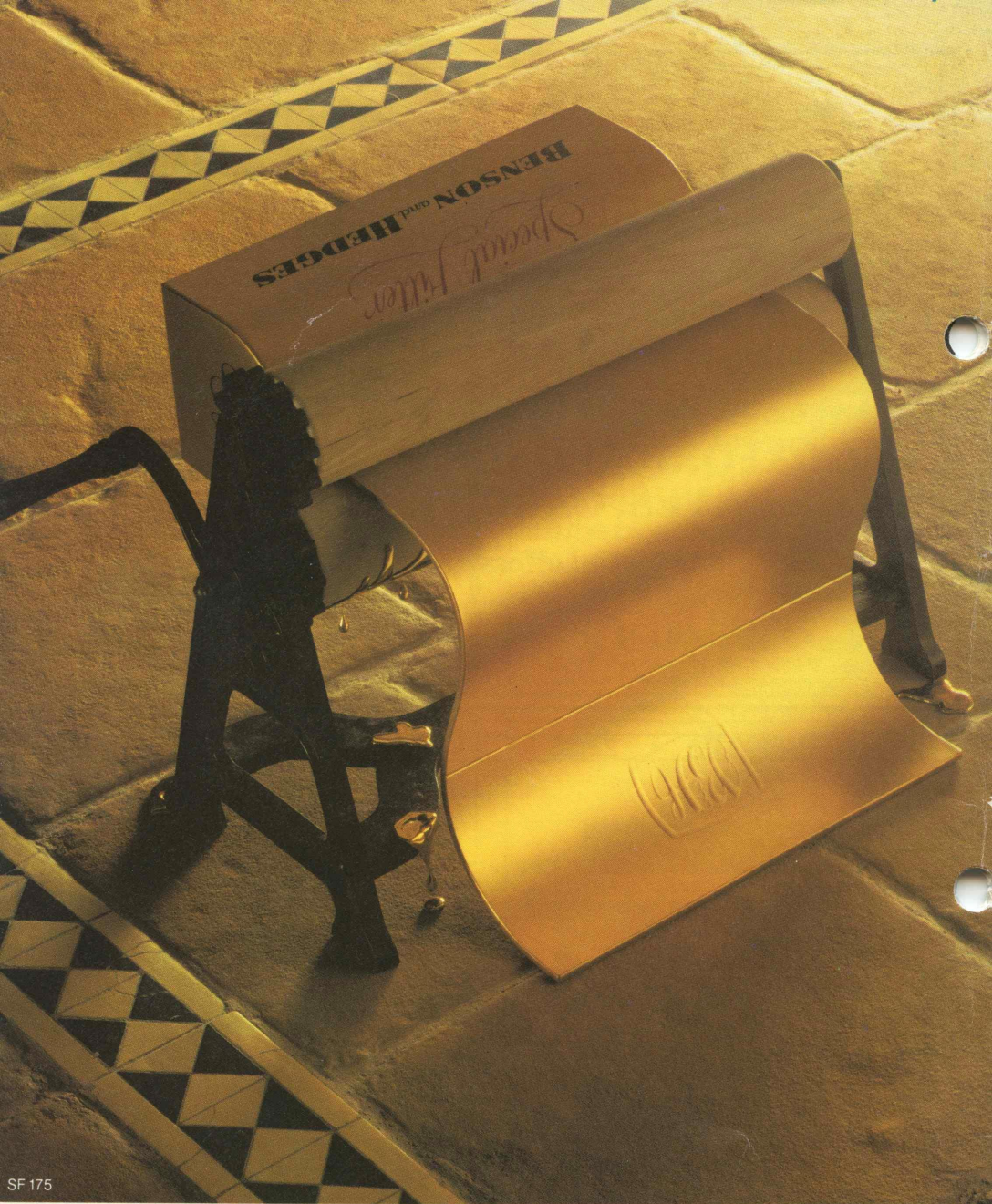
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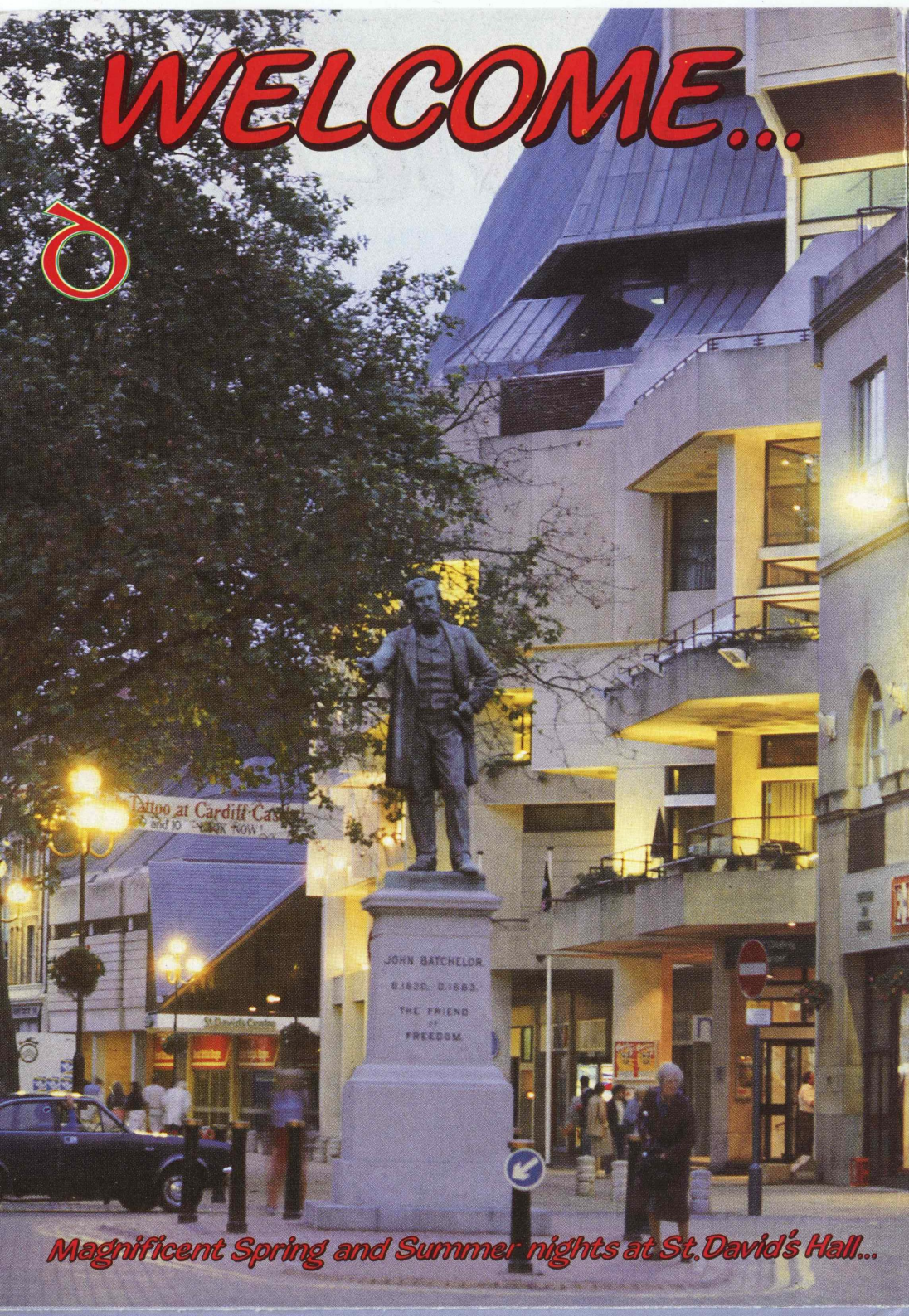
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*Michael Tearle*

**Michael Tearle**  
Director

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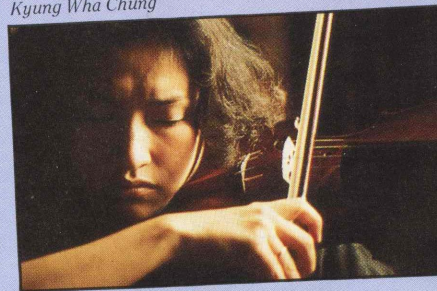
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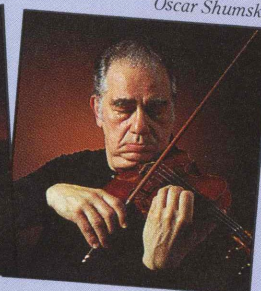
Our Spring and Summer season is surely the finest we've ever presented. The line-up includes the **Royal Philharmonic Orchestra**, the **Philharmonia**, the **BBC Symphony Orchestra** and a first time visit from the **Dresden Philharmonic**. And no season at Cardiff's showpiece venue would be complete without the **BBC Welsh Symphony Orchestra**. Their Proms appearances last year received national critical acclaim, and St David's Hall's envied reputation owes much to their outstanding performances.

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*Kyung Wha Chung*



*Oscar Shumsky*



As well as the superb orchestras we've lined up for you, there are top soloists too. World renowned violinists **Kyung Wha Chung** and **Oscar Shumsky**, piano-duo **Bracha Eden** and **Alexander Tamir**, new singing star **David Malis**, and among the internationally known conductors appearing – **Sir Charles Groves**, **Yuri Temirkanov**, **James Loughran**, **Owain Arwel**

# TREAT YOURSELF THIS SPRING & SUMMER...

## THE MAGNIFICENT SEVEN

**Tuesday 1 April 7.30pm**  
**PHILHARMONIA ORCHESTRA**  
 Andrew Davis conductor  
 Oscar Shumsky violin  
**Mozart** Symphony No 29 in A K201  
**Britten** Four Sea Interludes  
**Elgar** Violin Concerto in B minor Op 61

Oscar Shumsky, the 'reluctant virtuoso', has established himself in his 60s as one of the world's greatest violinists. A notable occasion to hear Shumsky play Elgar's violin concerto, one of his favourite works.

This concert will be recorded for BBC Television  
 Sponsored by Royal Insurance

**Saturday 12 April 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
 Jiri Belohlavek conductor  
 Garrick Ohlsson piano  
**Janacek** Taras Bulba (Rhapsody for Orchestra)  
**Bartok** Piano Concerto No 3 in E  
**Dvorak** Symphony No 7 in D minor Op 70 B141

The 3rd Piano Concerto (Bartok's last) is full of lyricism and beauty. It is set between two Slav masterpieces - Janacek's brilliant and colourful portrait of the folk hero Taras Bulba, and Dvorak's 7th.

This concert will be broadcast live on BBC Radio 3

**Wednesday 30 April 7.30pm**  
**BBC SYMPHONY ORCHESTRA**  
 Serge Baudo conductor  
 Soloist to be announced **Huw Tregelles Williams** organ  
**Berlioz** Romeo & Juliet (Selection)  
**Poulenc** Concert Champetre for Harpsichord  
**Saint-Saens** Symphony No 3 in C minor Op 78 (Organ)

One of the greatest French specialists, Serge Baudo, in a completely French programme, culminating with Saint-Saens' symphonic tour-de-force.

**Thursday 8 May 7.30pm**  
**GUILDFORD PHILHARMONIC ORCHESTRA**  
 Sir Charles Groves conductor  
**Jo Ann Pickens** soprano **Linda Strachan** contralto  
**Ian Caley** tenor **Matthew Best** bass  
**Philharmonia Choir**  
**Goldsmith's Choral Union**  
**Beethoven** Symphony No 1 in C Op 21  
**Tippett** A Child of Our Time

Tippett's first oratorio, written as a result of the horrors of world war in the 1940s was described by one critic as "taking the oratorio screaming into the 20th century!"

**Saturday 10 May 7.30pm**  
**DRESDEN PHILHARMONIC ORCHESTRA**  
 Jiri Belohlavek conductor  
**Christopher Warren-Green** violin  
**Raphael Wallfisch** cello **Philip Fowke** piano  
**Beethoven** Overture Egmont Op 84  
**Beethoven** Concerto for Violin, Piano and Cello in C Op 56  
**Beethoven** Symphony No 3 in B flat Op 55 (Eroica)

An all Beethoven programme heralds the first visit to St David's Hall by the Dresden Philharmonic Orchestra.

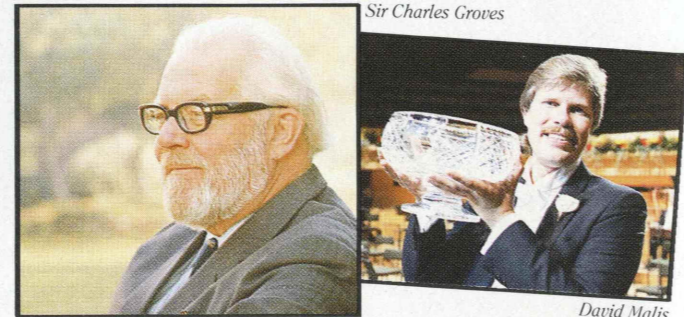
**Saturday 31 May 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
**Jukke-Pekke Saraste** conductor  
**Iona Brown** violin  
**Vivaldi** The Four Seasons  
**Beethoven** Symphony No 6 in F Op 68 (Pastoral)

This interesting programme contrasts two works inspired by nature. And Beethoven is thought to have studied the ever popular Four Seasons before writing the Pastoral Symphony.

This concert will be recorded for BBC Radio 3

**Wednesday 4 June 7.30pm**  
**HALLE ORCHESTRA**  
**James Loughran** conductor **Kyung Wha Chung** violin  
**Vaughan Williams** Overture The Wasps  
**Prokofiev** Violin Concerto No 2 in G minor Op 63  
**Elgar** Symphony No 1 in A flat Op 55

The long-awaited return visit by Kyung Wha Chung, one of the most attractive musical personalities in the world today. Prokofiev's 2nd Concerto shares much of the tunefulness of his Romeo & Juliet written at the same time.



## 7 MORE MAGNIFICENT CONCERTS

**Saturday 5 April 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
**Owain Arwel Hughes** conductor  
**Philip Fowke** piano **Ardwyn Singers**  
**BBC Welsh Chorus** **Cardiff Polyphonic Choir**  
**Copland** Choral Suite from The Tenderland  
**Rachmaninov** Rhapsody on a theme of Paganini Op 43  
**Essay No 2 for Orchestra Op 17**

**Barber** Adagio for Strings  
**Stravinsky** Symphony of Psalms

This skillfully constructed programme has the New World as its base, with music written either in America or by Americans. It includes the Symphony of Psalms, one of Stravinsky's most beautiful and haunting works.

This concert will be recorded for BBC Radio 3

**Saturday 26 April 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
**Owain Arwel Hughes** conductor  
**Bernadette Greevy** contralto **Maldwyn Davies** tenor  
**John Rawnsley** bass  
**Huddersfield Choral Society**

**Elgar** Dream of Gerontius Op 38  
 The first performance in St David's Hall of a choral classic. Not to be missed.

This concert will be recorded for BBC Radio 3

**Thursday 15 May 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
**Jacek Kasprzyk** conductor  
**Roman Jablonski** cello  
**Dvorak** Cello Concerto in B minor Op 104 B191  
**Mahler** Symphony No 1 in D minor

"Titan" is the nickname associated with Mahler's 1st Symphony with its virtuosity and grand musical ideas.

This concert will be recorded for BBC Radio 3

**Saturday 24 May 7.30pm**  
**ROYAL PHILHARMONIC ORCHESTRA**  
**Yuri Temirkanov** conductor  
**Garrick Ohlsson** piano  
**Wagner** Prelude Act III Lohengrin  
**Brahms** Piano Concerto No 1 in D minor Op 15  
**Dvorak** Symphony No 8 in G Op 88 B163

The great Russian conductor Temirkanov returns to St David's Hall with the type of romantic programme he excels in.

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**Saturday 7 June 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA & CHORUS**  
**Sir Neville Marriner** conductor  
**Margaret Marshall** soprano **Afreda Hodgson** contralto  
**Maldwyn Davies** tenor bass to be announced

**Mozart** Symphony No 35 in D K385 (Haffner)  
**Mozart** Mass in D minor K626 (Requiem)

An all Mozart programme conducted by Sir Neville Marriner who is now much associated with the composer through his work on the film Amadeus.

This concert will be recorded for BBC Radio 3 and BBC Television

**Saturday 28 June 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
**Louis Fremaux** conductor  
**Pierre Amoyal** violin **David Malis** baritone  
**Bizet** Carmen Suite No 1  
**Saint Saens** Havanaise Op 83  
**Saint Saens** Introduction and Rondo Capriccioso Op 28

**Duparc** Songs  
**Debussy** La Mer

This programme of popular French masterpieces also features some quite outstanding songs by Duparc. And it is your first chance to hear David Malis since his triumph in the 1985 Cardiff Singer of the World Competition.

This concert will be broadcast live on BBC Radio 3

**Saturday 5 July 7.30pm**  
**BBC WELSH SYMPHONY ORCHESTRA**  
**Claus - Peter Flor** conductor  
**Joseph Kalichstein** piano  
**Richard Strauss** Don Juan Op 20  
**Mozart** Piano Concerto No 23 in A K488  
**Brahms** Symphony No 1 in C minor Op 68

Mozart's most popular Piano Concerto, nicknamed in recent years The Elvira Madigan, with the great Brahms C minor and the concert opener par excellence, Strauss' Don Juan.

This concert will be recorded for BBC Radio 3

## SUBSCRIBER'S PRIVILEGE BONUS OFFER

### 2 CHAMBER CONCERTS FOR THE PRICE OF 1

**Thursday 17 April 7.30pm**  
**CITY OF LONDON SINFONIA**  
**Richard Hickox** conductor  
**Bracha Eden** **Alexander Tamir** pianos  
**Penelope Walmsley-Clarke** soprano  
**William Kendall** tenor **Stephen Varcoe** baritone

**Haydn** Symphony No 8 in G (Le Soir)  
**Poulenc** Concerto in D minor for 2 Pianos and Orchestra  
**Stravinsky** Pulcinella (complete)

An outstanding programme including one of the most humorous and accessible of all Stravinsky's scores, his ballet Pulcinella in its complete performing version.

Sponsored by **LAING** Construction

**Thursday 24 April 7.30pm**  
**ENGLISH CHAMBER ORCHESTRA**  
**Jose-Luis Garcia** director/violin  
**Mitsuko Uchida** director/piano

**Handel** Concerto Grosso Op 3 No 2 in B flat  
**Mozart** Piano Concerto No 11 in F K413  
**Mozart** Piano Concerto No 25 in C K503

Mitsuko Uchida has been described as one of the legendary Mozartian pianists and her complete Mozart cycle in London has been playing to capacity audiences.

**For further details of the Spring 86 season:**  
**Tel: (0222) 371236**  
 or write to:  
**Box Office, St David's Hall, FREEPOST, Cardiff CF1 1YY.**

Circumstances may necessitate unavoidable changes to performance & programmes. Any inconvenience is regretted. These concerts are financially assisted by the WELSH ARTS COUNCIL.

## BOOKING FORM

Postal Applications only. Please allow one month for despatch of tickets.

- Your basic subscription package consists of the 7 CONCERTS ticked below. Tick the additional concerts you wish to see and fill in the total number required.
- The seating prices are £9.00, £7.50, £5.50 and £3.00. Refer to the booking guide and select which seating price you want. Tickets should be in the same price range for all your concerts.
- Enter the number of subscriptions you need, and multiply by the subscription cost price to give the total.
- Indicate your 1st and 2nd choice of seating area.
- To take advantage of the Subscriber's Bonus Chamber Concert offer fill in the panel opposite.
- Happy concert-going!

THE MAGNIFICENT SEVEN PACKAGE		
PHILHARMONIA ORCHESTRA	1 April	✓
BBC WELSH SYMPHONY ORCHESTRA	12 April	✓
BBC SYMPHONY ORCHESTRA	30 April	✓
GUILDFORD PHILHARMONIC ORCHESTRA	8 May	✓
DRESDEN PHILHARMONIC ORCHESTRA	10 May	✓
BBC WELSH SYMPHONY ORCHESTRA	31 May	✓
HALLE ORCHESTRA	4 June	✓

PLUS ADD ON ANY OF THE FOLLOWING		Tick here
BBC WELSH SYMPHONY ORCHESTRA	5 April	
BBC WELSH SYMPHONY ORCHESTRA	26 April	
BBC WELSH SYMPHONY ORCHESTRA	15 May	
ROYAL PHILHARMONIC ORCHESTRA	24 May	
BBC WELSH SYMPHONY ORCHESTRA & CHORUS	7 June	
BBC WELSH SYMPHONY ORCHESTRA	28 June	
BBC WELSH SYMPHONY ORCHESTRA	5 July	

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12	27½%	£29.76	£84.24		
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10	20%	£15.00	£60.00		
11	20%	£16.50	£66.00		
12	22½%	£20.24	£67.68		
13	22½%	£21.97	£75.53		
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12	-	-	£36.00		
13	-	-	£39.00		
14	-	-	£42.00		

### BOOKING GUIDE

ORCHESTRAL SUBSCRIPTION CONCERTS  
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 £5.50 A (Centre)  
 £3.00 A (Sides) V (Rear)

**SEATING AREA**  
 1st Choice  2nd Choice

**BOOKING OPENING DATES**  
 Last Season's Subscribers: Now booking  
 Friends Bookings Open: Sat 1 Feb  
 General Bookings Open: Sat 15 Feb  
 Friends Single Concert Bookings Open: Tues 4 March  
 General Public Single Concert Bookings Open: Tues 11 March

### SUBSCRIBER'S PRIVILEGE BONUS OFFER

As a subscriber I claim my special offer of 2 for the price of 1

**CITY OF LONDON SINFONIA 17 April**  
**ENGLISH CHAMBER ORCHESTRA 24 April**

Ticket Price	No Required	TOTAL COST
£2.50		
£4.00		
£5.50		
£7.00		

### HOW TO PAY

Please return this form with a self-addressed envelope to:  
**BOX OFFICE, ST. DAVID'S HALL, FREEPOST, CARDIFF CF1 1YY**  
 (No stamp needed)

Best available seats will be allocated

I wish to pay by standing order (see form below) or  
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