

**GUILDFORD
CORPORATION
CONCERTS**

DIRECTOR OF MUSIC
VERNON HANDLEY

MUNICIPAL ORCHESTRA

Leader - WILLIAM ARMON

PROTEUS CHOIR

IRIS LOVERIDGE
PIANOFORTE

CONDUCTOR
VERNON HANDLEY

THE FIRST CONCERT IN
THE ENTERPRISING SERIES

SATURDAY,
9th NOVEMBER, 1963

Programme . 6d.

*Pink & white floral evening dress. Scalloped at bottom.
with bows.*

IRIS LOVERIDGE

Iris Loveridge first played in public at the age of eight and won an Ada Lewis scholarship to the Royal Academy of Music where she studied for three years, winning a number of special prizes. She was soon invited to play with the leading British Orchestras and as well as her frequent television and sound broadcasts, she is well known on the continent having toured Scandinavia, Germany, France and Holland. She is the possessor of what must be one of the largest repertoires of any concert pianist of the present day. It includes over forty classical and romantic concertos and Miss Loveridge is constantly adding to the immense collection. She specialises in such widely differing styles as English and Spanish and the characteristic most associated with her playing is one of brilliant clarity. She will also be giving a Recital for the Guildford Concertgoers' Society on the 7th December.

*long-haired soprano
brave row - good*

PROTEUS CHOIR

The Proteus Choir was formed this summer to provide a chorus where under twenty-one's could gain experience in choral training. It is open to all people under twenty-one and is not confined to schools. Rehearsal programmes are specially devised so that members who are at University have a chance of singing 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, is taken from classical mythology. Proteus was a Sea God who was able to change himself into many forms. The chorus feels that as its membership will be constantly changing and as the intention is to do a great variety of works this is an appropriate name.

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

PROGRAMME

Circus Polka (composed for a Young Elephant) . Stravinsky

The two works by Stravinsky included in this programme have been chosen to show that this composer is not always unapproachable. He is probably more heavily criticised for jerky rhythms and discordant harmony than any other composer. In the Circus Ballet, all that is characteristically Stravinsky is heard. Added to the two musical habits already mentioned is a fine sense of humour and a wonderful knack of writing this harmony into instrumental enjoyable lines. Several well known Polkas are hidden here and at the end a March, known to the entire audience, is not at all hidden but parodied in an irresistible manner.

Nights in the Gardens of Spain . . . de Falla

1. En el Generalife
2. Danza lejana
3. En los Jardines de la Sierra de Cordoba

Almost everything that de Falla wrote has a degree of perfection that one would expect from so fastidious a composer. He started the composition of Nights in the Gardens of Spain in Paris in 1909 but it was not completed until 1915. It was first heard in 1916, but he was not satisfied and retained the score for revision purposes until 1923, when it was published. The first title refers to an old and very beautiful Moorish Garden in Granada. The

solist moved as if in Spanish Dance *Thumbar*

second and third movements, Distant Dance and Gardens of Sierra de Cordoba, are played without a break. The composer said that he wished to evoke places, sensations and sentiments and that although the music was meant to be expressive, it was not meant to be descriptive. Although the piano is the most important strand in the texture, it is often used as an orchestral instrument and not as if the work were a concerto. On the other hand, the virtuosity required of the soloist puts the work in a category only to be attempted by the most accomplished pianists. The tunes are the composer's own but they were inspired by Andalusian popular music and the orchestration catches the inflection of this music and the piano frequently suggests a guitar. With such brilliance of writing and orchestration this work has been dubbed by critics as a kaleidoscope of Spanish effects. Nothing could be farther from the truth. The themes used are few; the variations rung on them symphonic in their construction. It is an important three movement symphonic work and thus poses the same problems for conductor and soloist as a work like the Brahms Second Piano Concerto.

Two Motets for Unaccompanied Chorus

Pater Noster and Ave Maria . Stravinsky

clear Soprano strong tenors

These two motets were composed in 1949, seven years after the Circus Ballet. The jerky rhythms and discordant harmonies referred to above are completely absent from these two settings. The time signature changes often but a wonderful sense of flow (something not usually attributed to Stravinsky) binds the Latin texts together. Although some harmonies are strange, none are shocking and both pieces end with quiet bare "Amen's". Stravinsky writes no expression marks in either piece and only an occasional breath comma. He gives roughly the same crotchet speed for each and leaves the rest to the choir and conductor to interpret, but the very lack of expression marks and the shape of the harmony implies that these pieces should be treated rather evenly, though not necessarily distantly.

I Sing of a Maiden Arnold Bax

Written in 1926, this motet is as rich and impassioned as the Stravinsky motets are mysterious and even. Many people mistake Bax's harmony for the outpourings of a sentimental romanticist. He is a self confessed romantic, not with the turgid introspection of some of the later nineteenth century German composers, but with the fierce intensity of an observer of some powerful romantic vision. Usually the expression marks in Bax's music are overlooked in favour of the beautiful harmony, but that harmony is not there for its own sake, and a strict obedience to dynamics and rhythm is necessary to bring to light the style of a composer who nearly always wrote in a state of white heat.

I sing of a maiden That is makeless,
 King of all kings To her son she ches,
 He came all so still There his mother was,
 Like dew in April that falleth on the grass.
 He came all so still To his mother's bower,
 Like dew in April That falleth on the grass.
 He came all so still There his mother lay,
 Like dew in April That falleth on the spray.
 Mother and maiden was never none but she,
 Well may such a lady God's mother be.
 I sing of a maiden That is makeless,
 King of all kings To her son she ches.

Anon. (15th Century).

INTERVAL

Tenific must get record gang - near end
lots of work for Duns.

A London Symphony

Vaughan Williams

Introduction - Allegro.

Lento

Scherzo - Nocturne

Andante - Epilogue

This is the second of Vaughan Williams' nine symphonies and is the first one of the series which gained him recognition as a true symphonist. The Sea Symphony for soli, chorus and orchestra, which was produced 1910, caused a stir in British musical circles and showed that the composer was someone to be reckoned with. It did not, however, add anything to symphonic writing and indeed showed some structural weaknesses, also a great deal of the choral writing was not characteristic of the composer, but showed the influence of Elgar and Stanford as well as continental composers. The London Symphony is an entirely different case. Practically no bar in it could have been written by any one other than Vaughan Williams, the shape of the tunes, their cockney accent, the model harmony and at times the clumsy sounding orchestra (clumsy only because there is no better word to describe the resulting sound) are all wholly his. Despite its title and a couple of picturesque touches like Big Ben chimes, this is absolute music and needs no explanation even though pictures may spring to mind because of the evocative tunes. In fact Vaughan Williams said it might better have been entitled "Symphony by a Londoner".

A performance was given in London in 1914 but the work was completely revised in 1920 and exists in that form as the first great symphony in the English musical vernacular. When given in Rome in the 1920's it was encored in its entirety. One cannot find trace of English musical organisations or conductors having followed up that success. It is a cyclic work starting with a fog bound introduction and returning at the end of the fourth movement to this introduction to bind together the musical experiences we go through in the symphony. The opening phrase is characteristic of Vaughan Williams' idiom—four notes made up of two rising fourths in succession, then comes the Westminster chimes and then noisy London—a vivid picture of the cockney and his special brand of laughter and the whole City, its scenes and vibrations. The tunes are all clear and recognisable in their various forms and the design is grandiose and vulgar.

By complete contrast comes the second movement, in turn quiet and impassioned. What must be a street crier's tune is heard (and surely this particular one helped Noel Coward?) and a beautiful cor anglais solo later developed by the full orchestra.

Next, a real Scherzo—London by night? The Pubs? The Whelk stalls? Mouth-organs? Barrel-organs? One commentator has called it a gigantic piece of realism. This it might be, but just listen to it as music and let the scenes surprise you. It all goes past too swiftly.

The last movement begins with a strong outspoken theme, then a solemn march tune which builds itself up massively. This is surely the power of the City, both benevolent and malevolent. When the March returns it builds up to one of the most overwhelming climaxes in symphonic music, then all is hushed. Big Ben returns and the damp but not cold epilogue brings this dramatic symphony to an end.

WEDNESDAY, 20th NOVEMBER, at 8 p.m.

CHERKASSKY — PIANOFORTE RECITAL

Organ Toccata in C major
Sonata in C minor, Op. 13 (Pathetique)
Variations on a theme of Corelli, Op. 42
Six Dances in Bulgarian Rhythm from Mikrokosmos
Dumka
Pictures from an Exhibition

Bach-Busoni
Beethoven
Rachmaninov
Bela Bartok
Tschaikowsky
Moussorgsky

5/- stall.