



Forest Philharmonic

TEN PENCE

13 February, 1972

Forest Philharmonic Society

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FOREST PHILHARMONIC SOCIETY REGRETS

THAT THE NAMES OF THE
"LONDON CONCORD SINGERS"

Conductor - MALCOLM COTTLE

AND

"THE NEWHAM BAND"

Musical Director - CYRIL.H.SUCKLING

ARE OMITTED FROM THE TITLE PAGE

OF THIS EVENING'S PROGRAMME.

The Forest Philharmonic acknowledges the special contribution of the Governors of the North East London Polytechnic towards the mounting of this concert.

London Borough of Waltham Forest

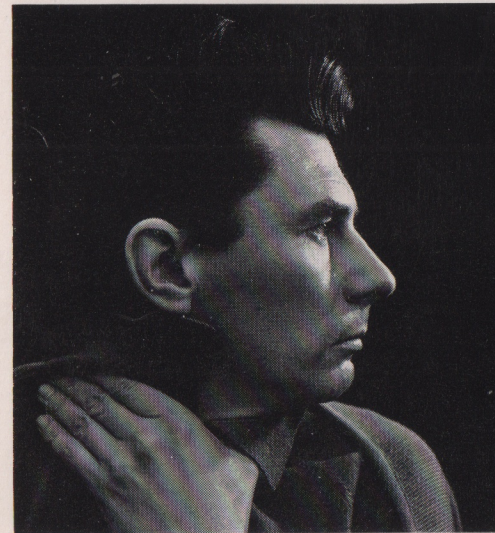
in association with

Forest Philharmonic Society

present

FOREST PHILHARMONIC
ORCHESTRA

Leader ARTHUR PRICE



FRANK SHIPWAY
Conductor

NORTH EAST LONDON POLYTECHNIC CHORUS
Chorusmaster MICHAEL KIBBLEWHITE

TRUMPETS OF THE
NEWHAM BAND



RAE WOODLAND



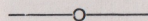
ANNA REYNOLDS

Owing to the indisposition of Ronald Dowd we are happy to have obtained the services of David Hughes.



STAFFORD DEAN

Concert Notes



REQUIEM MASS - - - - - GIUSEPPE VERDI (1813-1901)

THE *Requiem* has frequently been called Verdi's finest opera — but no odium attaches to such a description. Verdi was being true to himself when he poured into this great work the kind of full-blooded passion which makes his operas so vital.

An element of personally-felt grief undoubtedly contributes to the power of the *Requiem* — the deaths of Rossini and Manzoni were the catalysts of this composition. In fact, the closing *Libera Me* had been for a projected but unfinished *Requiem* for Rossini some years before it was added, in 1873, to the music subsequently inspired by the news of Manzoni's death in May of that year. Verdi regarded the death of Rossini and the great writer as national disasters. All three men had played their part in the great *Risorgimento* which produced a united Italy.

The appeal of the *Requiem* is straightforward — it goes to the heart in glorious melodies which illuminate the horrors of the Day of Judgment and the compassion of Redemption with a zest and a beauty which is hard, even impossible, to resist.

Operatic? Yes — but profound, moving and utterly sincere. Almost a century has elapsed since the first performance in Milan but the appeal of Verdi's masterpiece is both universal and timeless.

I. GRADUAL *Requiem and Kyrie*

The *Requiem* is intoned quietly by the chorus, with melodic patterns in the strings. *Te decet hymnus* is an unaccompanied fugato. With the *Kyrie* the soloists and the winds make their first appearance.

II. SEQUENCE *Dies irae*

This is a tremendous evocation of the Last Judgment. After the chorus has cried the first two verses, four trumpets on the stage and four more invisible ones represent the terrible summons; all the brass joins in, and the bass soloist delivers the words *Tuba mirum*. *Liber scriptus* is declaimed by the mezzo-soprano, beneath which the chorus mutter *Dies irae*. (This setting of the *Liber scriptus* was composed in February 1875, to replace a four-part fugue found in the earliest editions; it was first heard in the London performances of the *Requiem*).

INTERVAL

III. OFFERTORY *Domine Jesu Christe*

This is an eloquent prayer, sounded first by the cellos, and then taken into the voices of the solo quartet. *Quam olim Abrahæ* is quicker, with imitative entries. The *Hostias* is a slow devotional melody, in which one can imagine incense smoke rising. *Quam olim Abrahæ returns*, and then the opening melody is sung by the four voices in octaves.

IV. SANCTUS

A grand double-fugue for double-chorus, accompanied by elaborate and independent orchestral parts, and reaching a broad climax in *Hosanna*.

V. AGNUS DEI

The three-fold *Agnus Dei* is a very beautiful movement. Soprano and mezzo deliver the C major theme in unaccompanied octaves, and it is repeated by chorus and orchestra again in bare octaves. Then, lightly supported by violas and cellos and with punctuation from flutes and clarinets, the soloists sing it again, this time in C minor; the chorus responds in C major, with fuller harmonies and fuller accompaniment. The third time the soloists sing the theme with a flowing accompaniment from three flutes, the chorus responds again, and there is a serene coda.

VI. COMMUNION *Lux æterna*

This is perhaps the strangest of the seven movements. Through a shimmer of *tremolando* chords from divided violins, the mezzo utters the opening petition, and the music gradually becomes more intricate as the other two soloists join in.

VII. RESPONSORY. *Libera me*

The soprano delivers the opening words in free, dramatic recitative, and the chorus repeats them in an awed mutter. The music becomes increasingly agitated, until the tremendous *Dies irae* breaks out again. Then the opening of the *Requiem* returns, but now laid out for unaccompanied chorus and soprano solo. This section closes with a very soft high B flat from the soloist. The opening words, *Libera me*, are then repeated, with greater urgency, and the contraltos launch a great choral fugue, unaccompanied during the exposition except by great orchestral chords, which clinch each entry. Gradually it dies down to a quiet ending.

NORTH EAST LONDON POLYTECHNIC CHORUS

Tonight's concert is the first public appearance of the NELP Chorus, which was formed in October 1971. Its members consist mainly of full-time students and staff of NELP, drawn from all the precincts and annexes. Rehearsals take place on Tuesday evenings during term time at West Ham Precinct. The next concert will include a performance of Handel's "L'Allegro", on May 25, in the Great Hall, Barking Precinct. For tonight's performance, the Chorus has been joined by members of other NELP music societies: —

College Operatic Society
Forest Madrigal Society
South-West Essex Choir

F. P. S. International Series

in association with

LONDON BOROUGH OF WALTHAM FOREST

| | | |
|----------|--------------------------------|----------|
| SUNDAY | "Le Tombeau De Couperin" | RAVEL |
| MARCH 26 | Piano Concerto No. 1 in E flat | LIZST |
| AT 8.0 | Symphony No. 7 in C, Op. 105 | SIBELIUS |
| | Suite—"Der Rosenkavalier" | STRAUSS |
| | SHURA CHERKASSKY PIANO | |
| | FRANK SHIPWAY CONDUCTOR | |

TICKETS:

Price £1.00, .75p, .60p .50p, .40p, .30p. Schoolchildren and O.A.P.'s half-price

Tickets are obtainable from:—

Jack Winehouse - Telephone: 01-520 4245

F. P. S. Celebrity Concerts

in association with

NORTH-EAST LONDON POLYTECHNIC

Director: DR. GEORGE BROSAN, T.D., Ph.D., C.Eng., Hon. M.I.E.D.,

F.I.E.E., F.I.Prod.E., F.I.M.A., F.R.A.S.

| | | |
|----------|------------------------------|-----------------|
| THURSDAY | Sonata for Flute and Harp | J. B KRUMPHOLTZ |
| MARCH 9 | Harp Solos | |
| AT 8.0 | Passacaglia | HANDEL |
| | La Source | HASSELMANS |
| | Fantasy Sonata ('Naiades) | WILLIAM ALWYN |
| | (Written for these Artists) | |
| | MARISA ROBLES HARP | |
| | CHRISTOPHER HYDE-SMITH FLUTE | |

Tickets are obtainable from:—

Peter Bundick, 10 Elm Close, E11 2JE - Telephone: 01-989 3746

Forest Philharmonic Orchestra

Assistant Conductors

ROBIN STAPLETON, YANNIS DARAS

Assistants to the Artistic Director

ARTHUR PRICE, PHYLLIS CAMPBELL, BERNARD NEWLANDS,
WILLIAM PADEL

| | | |
|--|---|--|
| <i>First Violins</i> Arthur Price leader John Davies leader Judith Huggins principal Richard Allen Helen Alport Geoffrey Barker Nigel Bielby Susan Catmur Jayne Charlton Robert Cooper Edward Garner Nigel Murray Sally Phillips Geoffrey Short Jennifer Thurston | <i>Flutes</i> David Jewel principal Sheena Collison Penny Feather <i>Piccolos</i> Sheena Collison Stephanie Tromans <i>Alto Flute</i> Simon Priestley <i>Oboes</i> Graham Pfaff principal Leigh Thomas principal Bridget Alexander Catherine Scott | Ian Hennesey Geraldine Mason John Mulligan Alan Ryder Philip Thorne Nelson Tyerman <i>Trumpets</i> Kenneth Bache Andrew Mitchell Joe Harper Graham Johnson Roderick Tearle John Wallace <i>Bass Trumpet</i> Paul Beer <i>Piccolo Trumpet</i> Alain Bouffandeau John Wallace <i>Trombones</i> Alistair McGregor principal Alan Pash David Horton Frank Mizen <i>Bass Trombone</i> Ian Curnow Brian Lynn <i>Tubas</i> Stephen Wick principal Geoffrey Perkins principal <i>Tympani</i> Russell Jordan principal John Chimes <i>Percussion</i> Colin Newberry Clifton Prior Heather Steedman David Swift Georgina Thomas |
| <i>Second Violins</i> Bernard Newland principal Judith Ward sub-principal Paul Coleman Daphne Foxall Dorothy Mills Derek Richard Trevor Snoad John Tombs Jonathan Wood | <i>Cor Anglais</i> James Douglas principal Sandra McKay <i>Oboe D'amore</i> Mary Mathieson <i>Saeng Hwang in C</i> Norman Lindop <i>Clarinets</i> Jacqueline Offord principal Rosemary Clapson Janet Holland David Johnston Geoffrey Moss <i>E flat Clarinet</i> Larry Graham <i>Bass Clarinets</i> Mark Tromans principal Nigel Keats <i>Alto Saxophone</i> Robert Bramley <i>Bassoons</i> Graham Knight principal Judith Knight William Bond Jane Lomas Peter Moore <i>Contra Bassoons</i> Wynne Hart <i>Horns</i> Robert Howe principal Adrian McLeish principal Elizabeth Slack sub-principal G. Latham | <i>Violas</i> William Padel principal Norman Thurston principal Guy Choat Paul Hart Valerie Morgan Jayne Newbigging Sally Porter Clifford Prowse Elizabeth Rowland John Stokes Winifred Vines Arthur Vinn Rona Wilson <i>Cellos</i> Phyllis Campbell principal Alison Bailey Michael Fuller Jeremy Fletcher Timothy Foxall Rosemary Hull Sylvia Mann Julia Marshall David Russell Janet Stoneham <i>Double Basses</i> David Perkins principal Gordon Bailey sub principal Mary Ibbotson George Mathieson Stanley Phillips Rosemary Rayner |
| | | <i>Orchestra Manager</i> Emanuel Cedar |

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