



**Hatfield
Philharmonic**

21st January 1973

Programme 15p

**Hatfield
Philharmonic**

International Series

in association with Hatfield R.D.C.
and with the Hatfield Polytechnic

presents

**Hatfield Philharmonic
Orchestra** Arthur Price leader

**Hatfield Philharmonic
Chorus** Malcolm Hicks chorus master

**The London Concord
Singers** Malcolm Cottle chorus master

Anna Reynolds mezzo-soprano

Richard Lewis tenor

John Shirley-Quirk bass

Frank Shipway conductor

**Watford Town Hall
Sunday 21st January 8 p.m.**

The National Federation of Music Societies to which this Society is affiliated gives support towards the cost of these concerts with funds provided by the Arts Council of Great Britain.

Hatfield Philharmonic Society works in close association with the Hatfield Polytechnic.

Edward Elgar –
“The Dream of Gerontius”

The text of Elgar's greatest choral work, “The Dream of Gerontius”, is taken from a poem of the same name by Cardinal Newman. The composer omitted some of the original text for the sake of improving the flow of the music. Even before Elgar set the work to music, the poem had attracted the attention of several composers, including Dvorak. The layout of the text with its monologues, dialogues and choruses made it eminently suitable for a musical setting. Elgar spent ten years working on “The Dream” before it attained its final form in the year 1900.

The first performance took place in Birmingham and was a virtual failure. The chorus master, a staunch nonconformist in religious matters, was antagonised by the Roman Catholic flavour of the text. Some of the choir refused to take the work seriously and acted the fool during the performance. The general conclusion drawn by the critics and the audience, and indeed by the unfortunate composer himself, was that the work was too difficult to perform. Today it seems to us to be a perfectly straightforward composition with no particular technical difficulties.

The work was accepted in this country only after it had met with acclaim in Germany, in particular in 1902 at the Rhine Festival. On that occasion it earned the praise of Richard Strauss, who described Elgar as “the first progressive English musician”. Since that time, “The Dream of Gerontius” has been universally acknowledged as one of the greatest English choral works. It is without doubt the greatest oratorio in the English language since Handel's “Messiah”.

“The Dream of Gerontius” describes the experiences of a Christian as he approaches death, meets his divine judge and descends to Purgatory. Gerontius, whose name means simply an old man, can be regarded as a type of Everyman, embodying the experiences of the whole of mankind. The title, “The Dream of Gerontius”, is in some respects misleading. The poem does not describe a “dream” in the true sense at all. Gerontius' experiences are not imagined but real. After death, his five senses are no longer capable of reacting to his surroundings. His experiences are obtained from a general sense, therefore, (But hark! Upon my sense comes a fierce hubbub”) and a dream is the nearest earthly equivalent to this.

In “The Dream”, Elgar makes extensive use of the leitmotiv principle developed by Wagner in his operas. Every idea has a corresponding musical theme which can be used at any time to evoke the idea in the mind of the listener. Some of these themes are long melodic phrases whilst others are only single chords. Their use in “The Dream” is in some ways more important than in the Wagner operas because, in the absence of any scenery, costumes or action,

they constitute the only means open to Elgar of linking together the ideas in the text and providing continuity.

The work opens with an orchestral introduction. Then the voice of Gerontius is heard. He realises that he is dying and asks his friends to pray for him. A four part chorus, commencing with the words “Kyrie eleison” asks the blessed in Heaven to intercede for the soul of Gerontius. He summons up his courage to face death and again the chorus asks God to spare him from the divine retribution which he has deserved.

Gerontius expresses his belief in the teachings of the Christian faith. After a short orchestral interlude, a recitative passage makes evident his growing terror at the prospect of impending death. The chorus asks for him to be saved as the heroes of the Old Testament were saved from their respective dangers. Gerontius delivers up his spirit to God and the priest and accompanying chorus bid him godspeed on his journey out of this life.

Part II commences with a quiet orchestral prelude. Gerontius then awakes to find himself at peace after the agony of death. He is accompanied by his guardian angel who conducts him to the place of judgment. There he meets a horde of demons, who are waiting to seize his soul for eternal damnation. They deride the virtuous and sing the praises of the independent mind which rejects virtue and pursues its own ends.

Gerontius avoids the snares of the demons and reaches the presence of God. Choirs of angels sing the praises of their maker. Gerontius loses all his sense of fear even when he is confronted by the Angel of the Agony. As Gerontius approaches God, he hears the voices of his friends on earth still praying God to spare him.

Gerontius now joins the souls in Purgatory where he must remain until all his sins are atoned for. His guardian angel watches over him, ready to conduct him to Paradise when the time comes. The choir of angels sings again “Praise to the holiest” and the work ends with a series of hushed “Amens”.

F.W.V.

Synopsis

PART I

Prelude

Tenor Solo (Gerontius)
Chorus (Assistants)
Tenor Solo (Gerontius)
Chorus (Assistants)
Tenor Solo (Gerontius)
Tenor Solo (Gerontius)
Chorus (Assistants)
Tenor Solo (Gerontius)
Bass Solo (The Priest)
Chorus (Assistants)

“Jesu Maria—I am near to death”.
“Kyrie Eleison”.
“Rouse thee, my fainting soul”.
“Be merciful, be gracious, spare him, Lord”.
“Sanctus fortis, Sanctus Deus”.
“I can no more”.
“Rescue him, O Lord, in this his evil hour”.
“Novissima hora est”.
“Proficiscere Anima Christiana”.
“Go, in the name of Angels and Archangels”.

INTERVAL

PART II

Introduction

Tenor Solo (Soul of Gerontius)	"I went to sleep, and now I am refreshed".
Mezzo-soprano Solo (Angel)	"My work is done, my task is o'er".
Dialogue, Mezzo-soprano and Tenor (Angel and Soul)	"All hail, my child and brother, hail".
Chorus (Demons)	"Lowborn clods of brute earth".
Mezzo-soprano Solo (Angel)	"It is the restless panting of their being".
Chorus (Demons)	"The mind bold and independent".
Dialogue, Tenor and Mezzo-soprano (Soul and Angel)	"I see not those false spirits".
Chorus (Angelicals)	"Praise to the Holiest in the height".
Tenor Solo (Soul)	"The sound is like the rushing of the wind".
Chorus (Angelicals)	"Glory to him".
Mezzo-soprano Solo	"They sing of thy approaching agony".
Tenor Solo (Soul)	"But hark, a grand mysterious harmony".
Mezzo-soprano Solo (Angel)	"And now the threshold as we traverse it".
Chorus (Tutti)	"Praise to the Holiest in the height".
Dialogue, Mezzo-soprano and Tenor (Angel and Soul)	"Thy judgment now is near".
Bass Solo (Angel of Agony)	"Jesu, by that shuddering dread which fell on thee".
Chorus (Voices on Earth)	"Be merciful, be gracious, spare him, Lord".
Mezzo-soprano Solo (Angel)	"Praise to his name".
Tenor Solo (Soul)	"Take me away".
Chorus (Souls in Purgatory)	"Lord, thou has been our refuge".
Mezzo-soprano Solo (Angel)	"Softly and gently, dearly ransomed soul".
Chorus (Souls)	"Lord, thou hast been our refuge".
Chorus (Angelicals)	"Praise to the holiest".

Your Future Listening

**Hatfield
Polytechnic
Sunday
February 4
at 7.30 pm**

Celebrity Concert
Norma Burrowes, soprano
Stewart Bedford, piano

**Hatfield
Polytechnic
Sunday
February 18
at 7.30 pm**

Celebrity Concert
Denis Matthews, piano

**Hatfield
Polytechnic
Sunday
March 11
at 8.0 pm**

Piano Concerto No. 27 in B flat, K.595
Mozart
Symphony No. 5 in B flat, Op. 100
Prokofiev
Radu Lupu, piano
Frank Shipway, conductor

All programmes are subject to alteration

Tickets available from:
Ann Dymoke, 16 Sycamore Avenue, Hatfield
Whites Ticket Agency, 40 White Lion Square,
Hatfield 67592
Hatfield Polytechnic Monday to Friday

**Hatfield
Philharmonic**

Orchestra

First Violins

Arthur Price *leader*, Geoffrey Barker *sub-principal*, Henry Aldrich, William Astley, Anita Beak, Alan Bowie, Rodney Burgess, Christoff Gradel, Claude Greenhill, Peter Harwell, Andrea Holmes, Fiona Jones, Kenneth Jones, Margaret Lloyd, Ralph Thompson, Roger Wicks

Second Violins

Tony Cleveland *principal*, Richard Muncey *sub-principal*, Peter Aviss, John Barbour, John Brooks, Alan Cloy, Gillian Edwards, David Fowler, Shirley George, Ernest Hartley, John Marston, Charles Scott, John Stark, Neil Symonds, Alan Taylor, Peter Vaughan

Violas

Eric Sargon *principal*, Diana Clements *sub-principal*, Elaine Aviss, Percy Hammond, Geoffrey Harding, Penny Jaques, Elizabeth Kerlake, Barbara Littlefair, Margaret Lloyd, Terry Perkins, George Thwacker, William Vincent, Margaret Whittling

Cellos

Paul Ives *principal*, Armored Wykes *sub-principal*, Hilary Booth, Jane Chaplin, Thomas Davies, Dorina Doughty, Jenny Muskett, Richard Toll, Monica Vincent, Susan Wykes

Double Basses

David Perkins *principal*
Simon Benson
Mark Doust
David Glanville
Mary Ibbotson
Alexander Scarlett
George Straubs
Paul Wing

Flutes

David Jewel *principal*
Wendy Colling
Daphne Mayes

Piccolo

Stephanie Tromans
Cherry Woods

Alto Flute

Brian Woods

Oboes

Graham Pfaff *principal*
John Anderson *principal*
David Cowley
Katharine Scott
Leigh Thomas

Cor Anglais

Graham Pfaff *principal*
Duncan Campbell

Clarinets

Martin Burrell *principal*
Stephen C allinor
Ian Holloway
Richard Palman

E♭ Clarinet

Stephen Challinor

Bass Clarinet

Diana Haylock
Nigel Keates

Bassoons

Graham Salvage *principal*
Anne Bentley
Sheila Cook
Susan Ray-Jones

Contra-Bassoon

Paul Jones
Valerie Watts

Horns

Patrick Clements *principal*
Tom Greatorex
Brian Newman
Albert Nock
Robert Relph
Elizabeth Slack
John Snook
Christina Thomson
John Williams

Piccolo-Trumpet

Peter Bickley

Trumpets

Tom Welch *principal*
Peter Bickley
Michael Newstead
Stephen Roberts
Alan Vass

Bass-Trumpet

Paul Beer

Trombones

Edward Harmer *principal*
Paul Batson
Michael Beare
Frank Osbourn
Olive Pringle

Tuba

Marcus Knight
Sidney Benson
Duncan Trotter

Timpani

John Jeffery
Heather Steadman

Percussion

Boyd Gilmour
Peter Hamburger
Paul Harding
Angela Howe
Smith Stevenson
Martin Stockdale
Stephen Whittaker

Harps

Tina Bonifacio
Stella Coltr

Organ

Michael Slaney

Harpsichord

Michael Slaney

Librarian

Neil Symond

Hatfield Philharmonic

Chorus

Sopranos

Anne Aldridge, Désirée Barton, Myra Bryant, Dilys Buckley, Loraine Cripwell, Ann Dale, Ann Dymoke, Judith Freeman, Beryl Goodridge, Annette Guyatt, Jennifer Hart, Kathryn Hey, Jean Hopkinson, Gillian Huber, Christine Kolano, Sheila Lambert, Sandra Lane, Susan Lilley, Rosemary Morgan, Winifred Morris, Sally Moss, Joy Ollerenshaw, Irene Osbond, Muriel Piper, Suzanne Rose, Pat Saville, Doreen Seller, Joy Sharman, Marion Slade, Susan Thompson, Barbara Tye, Mildred Walker, Doris Walmsley, Gail Webb, Norma Winder, Louie Yule.

Altos

Elizabeth Arthur, Mary Ashman, Elizabeth Baatz, Margaret Baldwin, Susan Bennett, Charlotte Blanchart, Wendy Bolson, Patricia Callow, Joycelyn Chandler, Moira Cook, Jennifer Davis, Elizabeth Eames, Margie Eeuwens, Clare Flook, Maureen Goldsmith, Margaret Hart, Alison Hayden, Olga Hopkins, Margaret Humphrey, Lorraine Kingdon, Gwynneth Morley, Louise Nash, Elsie Newton, Margaret Pasola, Helen Roberts, Angela Sheath, Shirley Slaney, Barbara Towell, Elizabeth Twose, Lena Watmough, Patricia Withers.

Tenors

Cecil Ball, Keith Bryant, John Colbourne, Stephen Driscoll, John Gillions, Russell Gordon, Stuart Hancox, John Jones, Peter Kirk, Robert Lloyd, Thomas Longman, Kenneth McDougall, Joe Roche, John Shaw, David Stanley, George Wenham, Brian Withers.

Basses

Michael Baatz, Tony Batley, Martin Daniels, John Dudderidge, John Emery, Arthur Gaskin, Peter Glenn, Hugh Greenwood, Eric Goldie, Cedric Hanson, David Hughes, David Jaques, Geoffrey J. Lamb, Geoffrey W. Lamb, Leonard Moody, Hywel Morris, Michael Newsome, Geoffrey Oxborough, E. John Rice, Dennis Smith, John Sicely.

Chorus Manager

Cedric Hanson
28 Selwyn Avenue
Hatfield G2271

Chorus Secretary

Myra Bryant
93 Codicote Road
Welwyn
Codicote 531

Chorus Librarian

Alison Hayden
15 Hill End Lane,
St. Albans

London Concord Singers

Sopranos

Wendy Austin, Merrie Cave, Iris Crivon, Margaret Cosgrove, Tricia Cottle, Hilary Doherty, Moira Fordham, Janice Glaister, Daphne Gedge, Freda Jackson, Kathleen Moss, Mary O'Brien, Sue Price, Judith Radcliffe, Elizabeth Tabraham, Mary Walsh.

Altos

Isobel Blachford, Penny Feather, Helen Ford, Lydia Greeves, Alison Gulland, Valerie Hill, Sue Innes, Celia Kent, Angie Lishman, Gillian Oliver, Susan Rivers, Christine Taylor.

Tenors

Sidney Berger, Michael Dickenson, Keith Doherty, Richard Fordham, Robert Fielder, Stephen Finch, Laurence Howes, David Johnston, John Richards, Cavan Roberts, Colin Smith, David Weekes.

Basses

Frank Adams, Simon Brearley, John Clifford, Richard Cohen, David French, Ron Hart, John Harrison, Derek Hill, Jasper Hunt, Michael O'Brien, Geoffrey Nathan, Brian Salter.

The Society

Chairman

Sir Norman Lindop

Vice Chairman

Cedric Hanson

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