



Forest Philharmonic

TEN PENCE

10 June 1973

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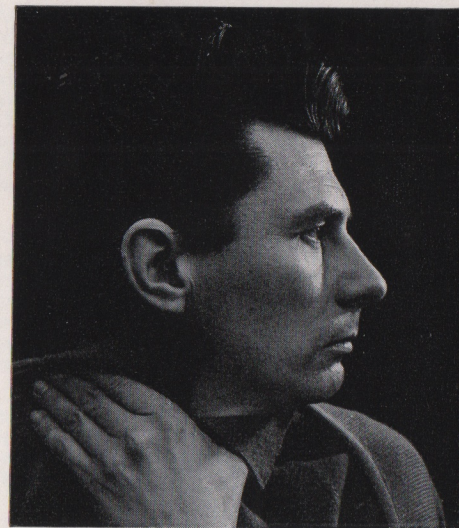
in association with

Forest
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Society

present

FOREST PHILHARMONIC
ORCHESTRA

Leader ARTHUR PRICE



FRANK SHIPWAY

THE LONDON CONCORD SINGERS
NORTH EAST LONDON POLYTECHNIC CHORUS
THE HATFIELD PHILHARMONIC CHORUS

MARIE HAYWARD, born in Norwich, studied singing under Roy Henderson before attending the National School of Opera and the London Opera Centre. Her outstanding talent was soon recognised when she won competitions both in England and abroad, including a scholarship which enabled her to study in Vienna for a time. In addition to singing in both opera and concerts on the continent she has sung with the Royal Opera, Sadlers Wells, Glyndebourne, Scottish National Opera and with Phoenix Opera at the Bath Festival under the baton of Yehudi Menuhin. Her many performances have included Verdi and Richard Strauss roles at Covent Garden.



One of the most international of Britain's singers, ANNA REYNOLDS was born in Canterbury. She studied in Italy where she first began to make her mark in the opera houses and in the concert halls. Success soon followed elsewhere and now she sings in all the major music centres of the world. She appears in Vienna several times each year and was immediately re-engaged after her debuts with the Berlin Philharmonic, New York Philharmonic, Chicago Symphony and Cleveland Orchestras. In Munich she is a regular guest of the Munich Bach Choir and Karl Richter.

Concert Notes

Symphony No. 2 in C minor

Gustav Mahler

"Resurrection"

1860-1911

- I *Allegro maestoso*
- II *Andante moderato*
- III *In ruhig fliessender Bewegung—in quietly flowing movement*
- IV *Sehr feierlich, aber schlicht—very lively but unaffected*
- V *In Tempo des Scherzo's; wild heraus fahrend—in the fashion of a Scherzo; with spontaneous passion*

"My time will come" said Gustav Mahler—and hasn't it just! Back in the 1930's when Ralph Vaughan Williams described Mahler as a great rag-bag of a composer he was only echoing an almost internationally held view. Indeed, one of the most pathetic recordings currently available is that of Bruno Walter's 1936 public performance of *The Song Of The Earth*. Made in Vienna with the *Anschluss* barely 18 months away, the two soloists were respectively Swedish and American. No German or Austrian singers could be found in the atmosphere of those days to perform Mahler under a Jewish conductor.

Mahler's light almost went out—in pre-war days he had two champions in Bruno Walter and Willem Mengelberg who contrived to keep the symphonies in the repertoire of the Concertgebouw Orchestra. Fittingly, it was Bruno Walter who was to lead the great post-war revival. He found in Kathleen Ferrier the ideal Mahler singer and their performances of *The Song Of The Earth* have become legendary.

European expatriates in the United States also played their part in keeping Mahler's music alive, particularly Stokowski and Ormandy. But why, we may well ask in today's climate of idolatry, was the struggle so hard?

In a sense Mahler was an anti-hero. He was a Jew turned Catholic. He was a Bohemian who became an Austrian. He was physically small but autocratic. At the Vienna Opera he contrived to create a superb operatic ensemble and was detested in the process. The rank and file of the Vienna Philharmonic hated him even as they were producing under his baton standards of orchestral playing hitherto unknown.

Many great musical executants have been as much hated as they were admired but on top of everything else Mahler was a creative artist. His musical gifts were inextricably bound up with the neuroticism produced by a really dreadful childhood, an acquired Catholic mysticism (absolutely genuine) and an utter devotion to the ethos of German poets like Klopstock, Rilke and Jean Paul. A heady mixture which is faithfully reflected in his music. Add a touch of vulgarity and we have the Mahler sound—an eclectic but nonetheless unmistakable musical signature.

We are deeply indebted to the Visual Aids Department of the Hatfield Polytechnic for the use of closed circuit television, used during this performance.

Today it appeals—60 years ago it repelled. Mahler's contemporary audiences were not prepared for that juxtaposition of childish joy and utter despair which runs as a constant theme through the ten symphonies and *The Song Of The Earth*. Audiences didn't want to be enervated and even today there are aspects of Mahler's music which no amount of partisanship can make acceptable.

But Gustav Mahler is here to stay and the *Resurrection Symphony* offers plentiful evidence of the reasons for his current popularity. It contains the essential ingredients of his *Weltanschauung*—his artistic concept of the world—and it packs everything in, including an enormous orchestra, a tremendous role for chorus and two female soloists—contralto and soprano. It includes one of the composer's beloved poems from *Das Knaben Wunderhorn* (a fruitful source of inspiration for him) and ends with a stunning setting of Klopstock's *Resurrection Ode*. The totality complements that famous remark made to Sibelius—"A symphony should be like the world. It should contain everything".

The opening movement is awesome—Mahler is arguing over much the same ground as in the opening of the Third Symphony but whereas in the latter the forces at work are those of the nature god Pan here we are witnessing the composer resolving the terrible mysteries of death and resurrection. The musical inferences are clear and early in the movement we have the confrontation between the plainchant of the *Dies Iraes* (The Day Of Wrath) and the horn call which in Mahler's autographed score is marked *Auferstehn—Arise!*

In the next movement we have Mahler at his most naïve and disarming—music almost to be characterised as golden childhood remembered. And then with the third movement we are plunged into that sardonic mood which Mahler had already brought to perfection in the purely orchestral First Symphony.

There follows *Urlicht—Primal Light*—with the contralto voice intoning these pungent words from the *Das Knaben Wunderhorn* collection:—

O little red rose!

Man lies in terrible need;

man lies in terrible pain.

How much would I rather be in Heaven.

I have come upon a broad path;

there came an angel motioning me away.

Oh, no! I shall not be rejected.

I come from God and shall return to God.

My dear God will give me a tiny candle,

which will light my way to eternal, blessed life.

It is a brief movement but one which gives the essence of Mahler's lyricism and is redolent of his life-long love affair with the female voice.

Mighty forces are unleashed in the concluding setting of Klopstock's *Resurrection Ode*. The orchestral opening drives inexorably forwards towards an overwhelming 'call'—a moment of release much as that moment in *The Dream Of Gerontius* before Gerontius gives the anguished cry "Take me away; and in the deepest depths there let me lie". Mahler's release is the moment of resurrection and Klopstock's poem is given a musical treatment which seems to open the infinities of Heaven in its blazing conviction.

Soprano and Chorus

Arise, yea, thou shalt arise,
my dust after brief rest!
Eternal life! Eternal life
He will give who called thee.
To bloom again shalt thou be sown!
The Lord of Heaven goes
to gather the sheaves of us who died!

Contralto

O, believe, my heart, O believe,
thou hast lost nothing.
Thine, what thou craved,
thine, what thou loved,
what thou sought.
O, believe.
thou wert not born in vain—
hast not lived and suffered in vain!
thou wert not born in vain—
hast not lived and suffered in vain!

Chorus and Contralto

What has arisen
must pass away!
What has passed away, arise!
Cease to tremble!
Prepare to live!

Soprano and Contralto

O all-pervading pain!
I have escaped thee!
O all-conquering death!
Now thou art conquered!

Soprano, Contralto and Chorus

With wings I have won for myself,
in fervent loving aspiration,
shall I soar
to the light no other eye has ever seen!
I shall die, that I may live!
Arise! Yea, thou shalt arise again,
my heart, in an instant!
What thou hast borne
shall bear thee up to God!

Such was the inspiration of a 34-year old composer who could find time to write music only in the summer holidays, who spent his days bullying singers and orchestras to conform to his exacting standards and was on the threshold of ten fantastic years in the anti-Semitic cauldron of Vienna as the Dictator of the Vienna Opera. His belief in himself never wavered. "My time will come . . ."

NOTE

We regret that due to circumstances beyond our control the Bernstein film due to be shown on June 21st at Forest School has been cancelled.

Forest Philharmonic Orchestra

Assistant Conductors
ROBIN STAPLETON, YANNIS DARAS

Assistants to the Artistic Director

ARTHUR PRICE, GEOFFREY ILLMAN, PAUL IVES, WILLIAM PADEL

<i>First Violins</i> Arthur Price leader Geoffrey Barker principal Richard Allen Susan Bromley Judith Bruchnell Tony Clarke Susan Catmur Jayne Charlton Hazel Crossley Edward Garner Anthony Kime John Ryan Geoffrey Short Trevor Snoad Jennifer Thurston Katharine Walcot David White	Janet Stoneham Jane Thorn	<i>Horns</i> Robert Howe principal Elizabeth Slack sub-principal Gerald Allitt Patrick Clements Michael Limer Keith Maries Robin Martin Geraldine Mason Graham McWilliams Nelson Tyerman
<i>Second Violins</i> Geoffrey Illman principal Judith Ward sub-principal Ann Bamber Susan Beckwith Kenneth Brace John Brooks Paul Coleman Hugh Davies Daphne Foxall Patricia Harwood Judith Liddell Trevor Reynolds Derek Richard John Tombs Jonathan Wood Christine Wheeler	<i>Double Basses</i> David Perkins principal Mary Ibbotson sub-principal John Bakewell Geoffrey Downs George Mathieson David Parr Stanley Phillips Paul Wing	<i>Trumpets</i> Richard Allen Keith Chalmers Mark Emney Christopher Holmes Gerald Ruddock Paul Villeneuve
<i>Violas</i> William Padel principal Norman Thurston principal Diana Clements sub-principal Rebecca Birchnall Joy Cousins Russell Guyver Elizabeth Hildreth Susan Martin Clifford Prowse Simon Pusey John Stokes Winifred Vines Arthur Vinn Roger Welch	<i>Piccolos</i> Sheena Collinson Simon Salisbury	<i>Bass Trumpet</i> Paul Beer
<i>Cellos</i> Paul Ives principal Hilary Jones sub-principal Allison Bailey Howard Chilvers Timothy Foxall Michael Fuller Valerie Lee Sylvia Mann	<i>Alto Flute</i> Simon Priestley	<i>Piccolo Trumpet</i> Alain Bouffandeau John Wallace
	<i>Oboes</i> Catherine Scott principal Leigh Thomas sub-principal Stephen Popplewell Nichola Swan	<i>Trombones</i> Alistair McGregor principal David Horton Martin Kosh Alan Pash John Sibley
	<i>Cor Anglais</i> Stephen Popplewell Nichola Swan	<i>Bass Trombone</i> Ian Curnow Brian Lynn
	<i>Oboe D'amore</i> Mary Mathieson	<i>Tubas</i> Patrick Howard principal
	<i>Flagelette</i> Norman Lindop	<i>Tympani</i> Heather Steadman principal Johnathan Ash
	<i>Clarinets</i> Jacqueline Offord principal Susan Haylock David Johnston	<i>Percussion</i> Janine Swinhoe Jackie Kendle Charles Gunn Georgina Thomas
	<i>E flat Clarinet</i> Gary Manning Brian Salter	<i>Harps</i> David Dunn principal Stella Colter
	<i>Bass Clarinets</i> Susan Haylock	<i>Piano and Organ</i> Roderick Elms
	<i>Alto Saxophone</i> Robert Bramley	<i>Celeste</i> Susan Davies
	<i>Bassoons</i> Graham Knight principal Ann Bentley Mark Gooding Judith Knight	<i>Librarian</i> Georgina Thomas
	<i>Contra Bassoons</i> Graham Salvage	<i>Orchestra Manager</i> Susan Rivers

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