

HAYDN CHAMBER ORCHESTRA

Leader : Jane O'Connor

LONDON CONCORD SINGERS

conductor : Malcolm Cottle

and

THE ISLINGTON GIRLS CHOIR

conductor : Susan Harris

ELIZABETH COLLIER : soprano
ANNEMARIE SAND : mezzo-soprano
GRAEME MATHESON-BRUCE : tenor
GLYN DAVENPORT : baritone

NICHOLAS BRAITHWAITE : conductor

Business Design Centre
Islington Green

Saturday 12th December 1987 : 7.30 p.m

ORDER OF PROGRAMME

ZADOK THE PRIEST Handel

SYMPHONY NO. 9 IN D - CHORAL Beethoven

-- oOo --

Introductory carols performed in the foyer
by the Islington Girls Choir.

-- oOo --

There will be no interval during the concert.

Patrons are respectfully requested to
refrain from smoking during the concert

PROGRAMME NOTES

George Friderick Handel 1685-1759

Coronation Anthem : Zadok the Priest

Zadok the Priest, and Nathan, the Prophet, anointed Solomon King.
And all the people rejoic'd, and said:
God save the King, long live the King, may the King live for ever!
Amen, Alleluja!

Handel was born at Halle in Saxony in the same year as Bach. By the age of twenty his first operas, *Almira* and *Nero* had been produced in Hamburg, where he had been working for two years. His talent for opera led him to Italy, but he soon made his way to London, where, before he was 30, he had become the most famous and influential composer in England and a favourite at the court of George I. Although his popularity derived from his many operas and oratorios, he wrote much fine instrumental music and was renowned for his improvisation at the keyboard. Like his contemporary, blindness affected him during his last years following irreparable damage suffered at the hands of a quack surgeon.

Zadok the Priest was part of ceremonial music Handel wrote for the coronation of George II in 1727, just after he had taken

out English nationality. It has been played at every coronation since then.

Ludwig van Beethoven 1770 -1827

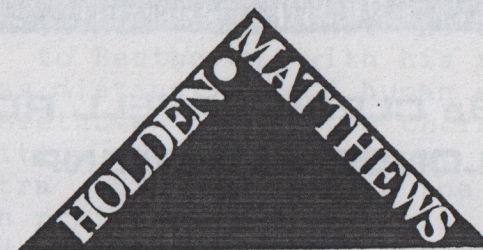
Symphony No. 9 in D minor

- 1 *Allegro ma non troppo, un poco maestoso*
- 2 *Molto vivace*
- 3 *Adagio molto e cantabile*
- 4 *Presto - Allegro ma non troppo - Allegro assai - Presto - Allegro assai vivace (Alla marcia) - Andante maestoso - Adagio ma non troppo - Allegro energico - Allegro ma non troppo - Prestissimo - Maestoso - Prestissimo*

Over 11 years elapsed between Beethoven's 8th & 9th symphonies, a period in his life which was exceedingly unhappy and disturbed, filled with events and circumstances which might well have prevented the production of any music. However, during this time he wrote many fine works, including the *Mass in D*, the final version of *Fidelio* and the late piano sonatas. He also was working on the 9th symphony, the composition of which occupied him for at least seven years.

Beethoven left behind him extensive notebooks which show that he had intended for as long as 30 years to set Schiller's

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Ode to Joy as a choral work. Although entitled 'To Joy', for reasons of political discretion, it was generally realised that the poem's true title was 'To Freedom', and the sentiments could not have failed to appeal to Beethoven, with his radical views on class distinction and human equality. In 1808 Beethoven wrote the *Choral Fantasia* a composition for solo piano, chorus and orchestra which ends with the setting of a poem in praise of music. This work looked forward to the *Choral Symphony* and the similarities between the two are unmistakable. However it was not until 1822 when Beethoven accepted a commission for the Philharmonic Society of London for a new symphony, that this finally came to fruition. In spite of the fact that the society were to have exclusive possession of the symphony for 18 months the score was dedicated to the King of Prussia, and the first performance was given in Vienna in May 1824, a London performance not occurring until March 1825.

Only two rehearsals were possible for the first performance, very little time even for the best orchestra of the day. By this time the composer, whose hearing had been deteriorating for many years, was totally deaf, but he stood by the side of the conductor following the score and indicating the speeds. At the end of the performance there was tumultuous applause but Beethoven was too deaf to hear it. He continued standing with his back to the audience, still beating time, until he was turned

around by one of the soloists in order to see the clapping.

The symphony is scored for large forces, the wind section being virtually that of a modern symphony orchestra. 4 horns are used throughout and the last movement adds piccolo, double bassoon, 3 trombones (who also make a brief appearance in the Scherzo) and 3 percussion instruments, as well as the soloists and chorus.

The first movement opens mysteriously on bare fifths in the dominant key of A Major which slowly build up to the main theme hammered out in unison by the whole orchestra. This is expanded powerfully before leading up to the second subject stated on the woodwind and horns over rising staccato figures in the strings. All the material of the exposition is used in the development, much being made of the last two bars of the theme. The recapitulation is no mere repetition of the original ideas and it leads to a monumental coda.

Contrary to the form of the standard classical symphony, the scherzo precedes the slow movement to relieve the tension of the first movement. This is also on a grand scale and opens dramatically with octave leaps which form the basis of the movement. These are emphasised by the timpani which are tuned, unusually in octaves. The Trio offers a complete contrast with a simple melody in duple time. It is heralded in by the first appearance of the bass trombone,

joined briefly by the other two towards the end.

The slow movement is absolutely original in form. It is a set of variations on the opening broad melody, given by the strings and echoed by the lower wind. This twice gives way to a 3/4 tune quite different in character, key and speed, almost a *Polacca*, accompanied by a rocking bass. The movement ends with a beautiful coda.

The choral finale has given rise to much controversy, opinions ranging from outright condemnation to the belief that the human voice adds an extra dimension to a work of genius. Its form and content are unlike any written previously and, for that matter, unlike any subsequently, saving those composed in admiration. The peaceful slow movement is shattered by discordant wind fanfares calmed by the cellos and basses with recitative-like passages. There follows a review of the themes from the first three movements, which are each rejected, until the woodwind suggest a new theme which is greeted with enthusiasm. This is stated in full and then is presented as three variations by the orchestra alone. But Beethoven is still not satisfied, and the tumult breaks out again this time answered by the baritone soloist singing Beethoven's own words "O friends, not these sounds! Rather let us turn to a song of joy". Schiller's Ode is then set in variation form for the full forces, culminating in a final *Prestissimo* flourish.

T O N I G H T ' S A R T I S T S

NICHOLAS BRAITHWAITE (*conductor*) was born in London. He studied at the Royal Academy of Music, at the Festival Masterclasses in Bayreuth, and with Hans Swarowsky in Vienna. In March he was appointed Chief Conductor with the Adelaide Symphony Orchestra following highly successful visits as guest conductor in previous seasons. He also continues as the Principal Conductor of the Manchester Camerata, a post held since 1984. Previous orchestral appointments include 5 years as Chief Conductor of the Tasmanian Symphony Orchestra, Permanent Guest Conductor to the Norwegian State Radio Orchestra and has been an Associate Conductor both to Constantin Silvestri and to Sir Georg Solti, touring Japan & Korea with the London Philharmonic. He has appeared with many other orchestras in France, Scandinavia, Australia and New Zealand. He was Musical Director from 1976 to 1980, of Glyndebourne Touring Opera and from 1981 to 1984, of Gothenburg's Stora Teater Opera and Ballet Companies. Previously as Associate Principal Conductor of English National Opera his performances of Wagner's *Ring Cycle* received widespread critical and public acclaim. In the next two seasons his busy schedule includes *Katerina Ismailova* with Gothenburg's Stora Theater at Dresden Opera; debuts with the Odensee Symphony Orchestra and the Ulster Symphony Orchestra and return visits to the BBC Philharmonic, the English Chamber Orchestra, and the New Zealand, Danish Radio, Sydney, Melbourne and Sonderjylland Symphony orchestras. In 1988 he becomes Dean of Music at the Victorian College of the Arts, Australia's foremost centre for the training of fine and performing arts.

ELISABETH COLLIER (*soprano*) attended the Royal College of Music as a post-graduate student with Frederick Cox and Nicholas Powell. She is the winner of the Sir Robert Mayer Award sponsored by the Royal Society of Arts. In 1979 she joined Glyndebourne Festival Opera and in 1980 their Touring Opera. Later that year she joined Opera North Chorus, also performing the roles of *The Sandman* in *Hansel and Gretel*, *Esmeralda* in *The Bartered Bride* and *Diana* in *Orpheus in the Underworld*. In 1982 she sang the role of *Adele* in *Die Fledermaus* for Opera 80. During the 1985 Glyndebourne season she sang *Frasquita* in Sir Peter Hall's production of *Carmen* and, on the Glyndebourne tour of Hong Kong, *Donna Anna* in *Don Giovanni*. That year she also appeared as *Violetta* in *La Traviata* at Sädler's Wells. This year she has sung *Musetta* in *La Boheme* for the Welsh National Opera and English Touring Opera.

ANNEMARIE SAND (*mezzo-soprano*) studied at the Royal Academy of Music from 1980 to 1985 where she studied with Joy Mannen winning several important prizes. She performs frequently both here in England and in France, Belgium, Sweden and her native Denmark. She has sung the roles of *Mother Goose* (*The Rake's Progress*), *Nancy* (*Albert Herring*), *Charlotte* (*Werther*) and *Dido* (*Dido and Aeneas*). Under the auspices of ENO's newly initiated education group she undertook the role of *Octavian* in excerpts for schools of *Der Rosenkavalier*. During 1985 and 1986 she was with Glyndebourne Festival Opera and in 1987 has made her debuts at the Purcell Room and with English National Opera (as *Herodias's Page* in *Salome*). On 15th-16th December she will appear as *Mother* in *Amahl and the Night Visitors* at St. George The Martyr, Queens Square, W.C.1.

GRAEME MATHESON-BRUCE (*tenor*) was born in Dundee and studied at the Royal Scottish Academy of Music, the Royal Manchester College of Music, the London Opera Centre and then with Hans Hotter in Munich. His British operatic debut was with the English National Opera in *La Traviata* and his Covent Garden debut in *Lohengrin* in 1980. He has also appeared with Glyndebourne Festival Opera, Opera North and Kent Opera and is well established on the European Stage. An increasing interest in the Heldentenor repertoire led to such roles as *Siegund*, *Parsifal*, *Otello* and the title roles in the British premieres of *Palestrina* (Pfitzner) and *Dmitrij* (Dvorak). With the English National Opera, appearances as *Loge*, *Florestan* and *Walther von Stolzing* have all been well-received, while more recently he has sung the role of *High Priest Amon* in *Akhnaten*. He is currently leading Dramatic Tenor in Darmstadt where his roles include *Hermann* (*The Queen of Spades*) and the title role in *Peter Grimes*. Last season his American debut was as *Herod* (*Salome*) with Houston Grand Opera: in May 1988 he will sing the title role in *Tannhauser* in a new production directed by Ken Russell at English National Opera. 1988 also sees his debut with San Diego Opera singing the role of *Florestan*.

GLYN DAVENPORT (*baritone*) began singing as a chorister at Portsmouth Cathedral. His formal musical education was at the Royal College of Music and then in Hamburg where he studied with the Swiss bass, Jacob Staefli. After winning the Kathleen Ferrier memorial competition for young singers, he made a highly successful Wigmore Hall recital debut in 1973 followed shortly afterwards by his operatic debut with the English Opera Group in *Albert Herring*. His particular interest lies in German Lied. He has given many recitals for BBC Radio 3 and sings regularly with The

Songmakers Almanac. He also has wide experience in opera, having performed extensively with English Music Theatre in operas spanning the period from *The Fairy Queen* (Purcell) at the Maggio Musicale in Florence to *La Cubana* (Hans Werner Henze) at Sadlers Wells. He has appeared at the Royal Opera House in Britten's *Death in Venice* and *Billy Budd* and recently with Kent Opera in their highly praised *Agrippina* (Handel).

The LONDON CONCORD SINGERS (conductor : Malcolm Cottle) was formed in 1966 and with limited numbers performs a very wide range of choral music. None of its members are full-time musicians; nevertheless the choir has appeared at all three South Bank halls, the royal Albert Hall and St. John's, Smith Square. The group travels widely in search of experience and has toured Holland, Switzerland and Yugoslavia. The Performing Rights Society gave the choir its Jubilee Award in 1977 for its support of contemporary British music.

The ISLINGTON GIRLS CHOIR was formed in 1985 and is open to girls of secondary school age. Under their conductor, Sue Harris, they study a wide range of western music and give regular concerts.

The HAYDN CHAMBER ORCHESTRA was formed in 1983 by a group of musicians local to Islington. Many of the players live in the borough and either teach music or have chosen careers outside music. The orchestra gives regular concerts at St. Mary's Church, with repertoire ranging from the early classics to modern works. The orchestra is fortunate in attracting the services of distinguished conductors and soloists of an international reputation including Simon Battle (the orchestra's Honorary President), Christopher Adey, Nicholas Braithwaite, John Lubbock, and Howard Williams. In 1986 the orchestra made its Queen Elizabeth Hall debut and in March this year was the Orchestra in Residence at the Hinde Street Wesley Festival. Several concerts are already planned for 1988 including five at St. Mary's and, in March, a children's concert at St. George's Theatre.

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SATURDAY 27th February : 8.00 pm

FAVEL Pavane pour une enfante defunte
DEBUSSY Prelude a l'Apres-midi d'un faune
BACH Violin Concerto
SCHUBERT Symphony no. 4 - TRAGIC

conductor : PAUL DANIEL
violin : STEPHEN BRYANT

ST. MARY'S CHURCH Upper Street

SUNDAY 6th March : 3.00 pm

CHILDREN'S CONCERT

programme includes :
JUANITA, THE SPANISH LOBSTER

conductor : ADRIAN BROWN
narrator : JOHNNY MORRIS

ST. GEORGES THEATRE Tufnell Park Road

SATURDAY 7th May : 8.00 pm

programme includes :
MOZART Piano Concerto K537 - CORONATION

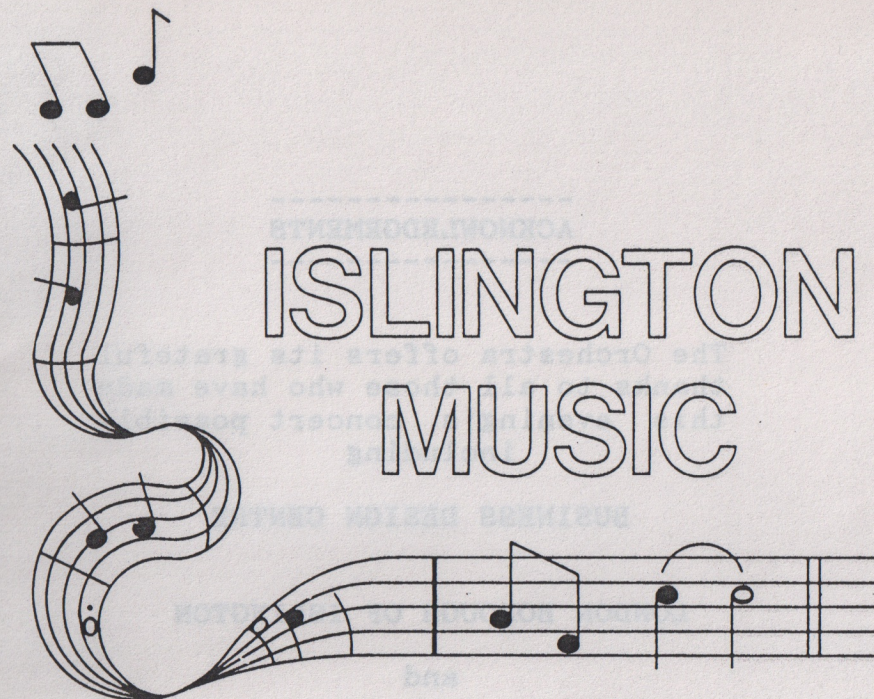
conductor : CHRISTOPHER ADEY
piano : MICHAEL ROLL

ST. MARY'S CHURCH Upper Street

HAYDN CHAMBER ORCHESTRA
Hon President Simon Rattle



VIOLIN 1	Jane O'Connor Maria Bachetchet Alison Glaister Ann Ingliss Dale Loth Nick Moutrie Mike O'Connor Alison Parry Amanda Shepherd Claire Tocknell Viv Young	FLUTE	Andrew Morris Pauline Mara
		PICCOLO	Libby Summers
		OBOE	Stephen Glaister Richard Chesser
		CLARINET	Betty Shipp Susan Alcock
		BASSOON	Colin Beak Hap Russell
VIOLIN 2	Richard Colt Tim Allen Jane Armstrong Daphne Barnden Gill Braithwaite Baily Gardner Tracey Kelly Karen Kerslake Fiona Mann Carolyn Rouse John Whitehall	CONTRABASSOON	Richard Smith
		HORN	Patrick Clements John Bleach Keith Maries Nicholas Powell
		TRUMPETS	Robert Cook Antony Kearns
VIOLA	Roger Mears Deborah Alberman Kate Billimore Diana Clements Rosemary Collinson Paul Hickman Kathy Von Hohenfels-Milo Paula Midgeley	TROMBONES	Nicholas Morris Martyn Fox Richard Stubbings
		TIMPANI	Brian Booth
		PERCUSSION	Susan Harris Livia Harris Caterina Carl
CELLO	Elizabeth Nevrkla Gabrielle Brown John Lacy Calan Lewisi Zara Rowbotham Kate Whitehall	DOUBLE BASS	David Perkins Elaine Shepherd Mark Thistlewood Adrian Warwick



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