

**ROYAL ALBERT HALL**

GENERAL MANAGER ~ D. CAMERON McNICOL

**MAHLER**  
**Symphony No 8**

“Symphony of a Thousand”

**BIRMINGHAM**  
**PHILHARMONIC**  
**ORCHESTRA**

Leader ROSALIND PAGE

CITY of BIRMINGHAM CHOIR  
ATHERSTONE CHORAL SOCIETY  
ST. MICHAEL'S SINGERS

CHORISTERS of COVENTRY & BRISTOL CATHEDRALS  
MIDLAND BOYS SINGERS

**Conductor ~ KENNETH PAGE**

MARIE HAYWARD ~ SEGAL soprano

RITA CULLIS soprano

MAUREEN GUY contralto

CATHERINE WYN-ROGERS contralto

JOHN MITCHINSON tenor

NICHOLAS FOLWELL baritone

JOHN KING bass

Sponsored by  **Tarmac**

MUSIC HIRED BY 

Sunday 18th March, 1984 at 7.30 pm

# KENNETH PAGE

The amazing successes of Kenneth Page's musical career are due to a combination of great versatility and extra-ordinary vitality. He is an eminent violinist, a remarkable musical director and a gifted conductor. As a violinist he has achieved an important position in the world of chamber music, most particularly with the Archduke Trio, which he founded in 1961. With two extremely successful American Tours behind them, they are the Trio in residence at Leicester University.

He is at the forefront of the Midlands premier chamber orchestra, Orchestra da Camera, which he also founded in 1957 with Brian Priestmann. Now its conductor and Musical Director, he is seen conducting for some of the great soloists of our day, Kyung Wha Chung, Tamas Vasary, Ralph Holmes, Julian Lloyd Webber and the late Hepzibah Menuhin. He demonstrates his versatility with Orchestra da Camera, where he will also be seen directing from the violin for small groups of players around the harpsichord. A recent tour with the recorder virtuosi Michaela Petri was so successful, that a second tour is planned for this September, to include a concert at the Wigmore Hall. As a conductor he has been continuously identified with this orchestra's growth and artistic successes.

Nowhere else, however, are his varied abilities and musical loves better illustrated than in his work as conductor of the Birmingham Philharmonic Orchestra, which is drawn from amateur, semi and fully professional musicians in the Midlands, motivated like its musical director, by a love for performing music, mostly of the larger orchestral scores. As may be seen, Kenneth Page possesses an amazing capacity to learn by heart and conduct from memory all the musical scores the orchestra plays, regardless of complexity, so that his entire concentration may be focused on the performance.

In the course of its development under his baton the orchestra has undertaken an even more ambitious programme of works, with success, central to which has been the performance of the orchestral and choral works of Frederick Delius; a composer particularly close to Kenneth Page's heart. Its repertoire has also embraced the symphonic poems of Richard Strauss and Respighi, Gustav Holst's "The Planets", the symphonies of Elgar and "The Dream of Gerontius", symphonies of Shostakovich including the "Leningrad", and the 1st, 2nd, 4th, 5th and 6th symphonies of Mahler. Such works would have been impossible to attempt without the artistry and tireless love of music of Kenneth Page.

This performance of the "Symphony of a Thousand" is to mark the 25 years that Kenneth Page has dedicated to the Birmingham Philharmonic Orchestra. The first concert he conducted with the orchestra was on 15th March, 1959, at Birmingham Town Hall.

## **MARIE HAYWARD-SEGAL Soprano**

Marie Hayward-Segal is notable for a tremendous range of voice and work, and must be one of Britain's most versatile singers. She has recently received much critical acclaim, as Brünhilde, for her "dramatic shining voice" in Wagner's Ring Cycle in Germany, and much appreciation for her lyrical singing in Countess Maritza for the BBC. She is a frequent broadcaster and has sung with most of the major orchestras and with Solti, Tennstedt, Mackerras and Davies, as well as at Royal Opera House Covent Garden, The London Coliseum, Glyndebourne and Kiel Lübeck Hamburg. She studied in Vienna and Rome, and has broadcast in Holland, Switzerland, France and Belgium.

## **RITA CULLIS Soprano**

Rita Cullis was born in Ellesmere Port, Cheshire and studied at the Royal Manchester College of Music. In 1973 she joined the Welsh National Opera Chorus. Whilst with the chorus she sang many solo roles. In June 1977 she was made a Principal, and in her first season sang Leila in 'The Pearl Fishers', Countess in 'The Marriage of Figaro', and Titania in 'A Midsummer Night's Dream', which was seen on BBC2 and which she then sang with Scottish Opera. Other major roles she has sung are the Countess and Miss Jessell in 'The Turn of the Screw', Liu in 'Turandot' and Tatyana in 'Eugene Onegin'.

## **MAUREEN GUY Mezzo-Soprano**

Maureen Guy has been involved in operatic performances for most of her career and has sung such roles as Delilah, Amneris, Orfeo, and in fact most of the mezzo-soprano repertoire with such companies as Sadlers Wells, Royal Opera Covent Garden, English National Opera, Scottish Opera, Welsh National Opera, Frankfurt Opera, New Zealand Opera and at the Theatre in Budapest. She has recently become more interested in the concert platform and has given concerts with Sir Georg Solti, Dorati, Giulini, Kempe and Klemperer at most of the world's major musical centres.

## **CATHERINE WYN-ROGERS Contralto**

Whilst a Foundation Scholar at the Royal College of Music, Catherine Wyn-Rogers won the Dame Clara Butt Award, the College Song Recital prize and a Grant from the Countess of Munster Trust. Her London recital debut was at the Purcell Room in 1982.

She has sung with the Bach Choir several times, under their director, Sir David Willcocks, and has made recordings with them and with the London Symphony Orchestra. This season has included her first recording for television and radio. She gave a live broadcast performance of Howells "Missa Sabriensis" from the Royal Festival Hall, and recorded "Messiah" on BBC Television and also Mozart's Requiem for Radio 3.

## **JOHN MITCHINSON Tenor**

John Mitchinson has spent most of his professional life as a concert singer, performing works from all periods. He recorded Mahler's Eighth Symphony with Bernstein and with Wyn Morris. His operatic career started only within the last ten years, since when he has become involved with the 'helden tenor roles'. He has sung Peter Grimes for the Welsh National Opera and in the Smetana Theatre in Prague, Aegisthus in 'Elektra' and Tristan, also for Welsh National Opera, which he has also recorded for Decca.

## **NICHOLAS FOLWELL Baritone**

Nicholas Folwell is a Welsh National Opera Principal whose roles include Pizarro in 'Fidelio', Klingsor in 'Parsifal', Melitone in 'The Force of Destiny', and Melot in 'Tristan and Isolde', which he has recorded for Decca.

## **JOHN KING Bass**

Worcestershire born John King studied at the Birmingham School of Music with Roger Stalman. After winning all the available singing prizes he moved to London to continue his training with the distinguished bass-baritone, John Carol Case, who nominated him for a Gulbenkian Foundation Fellowship Award, which he subsequently won.

As a result of the award he made his Wigmore Hall debut in February 1976 and his Radio 3 debut in the same year.

Further concert appearances have included the Royal Festival and Queen Elizabeth Halls, the Royal Liverpool Philharmonic Orchestra, the London Bach Choir and the Royal Choral Society. His broadcasts have included first performances of songs by Worcestershire composer Elaine Hugh-Jones, Bach Cantatas with the Tilford Bach Choir, and a recital to mark the centenary of Roger Quilter.

# BIRMINGHAM PHILHARMONIC ORCHESTRA

The Birmingham Philharmonic Orchestra was founded in the early 1940's, and has developed over the years, to become a major part of music making in the Midlands and surrounding regions.

In its early days, the orchestra raised almost £20,000 for war charities, and then in 1950 became the first Birmingham orchestra to be heard on the continent, playing at the Battle of Arnhem commemorations in Holland.

With Kenneth Page as their principal conductor, they now give fifteen concerts a year, and this season will include performances in Birmingham, Coventry, Leamington Spa, Lichfield, Wolverhampton, Leominster (as part of Leominster Festival), London and Chipping Sodbury.

The members of the Birmingham Philharmonic Orchestra have a wide variety of other occupations. Many of them are professional musicians, others teachers of music, and many follow professions unrelated to music. All share one common interest, the love of playing music. Their aims and standards are high, their press reviews glowing, — the product of an orchestra and its conductor dedicated to music making.

\* \* \* \* \*

|                                  |  |
|----------------------------------|--|
| CITY OF BIRMINGHAM CHOIR         | Conductor Christopher Robinson   |
| ATHERSTONE CHORAL SOCIETY        | Conductor Bernard Powell   |
| St. MICHAEL'S SINGERS            | Conductor Paul Wright  |
| CHORISTERS of BRISTOL CATHEDRAL  | Master of the Choristers Malcolm Archer by kind permission of the Dean |
| CHORISTERS of COVENTRY CATHEDRAL | Master of the Choristers Paul Wright by kind permission of the Provost |
| MIDLAND BOYS SINGERS             | Director Peter Grant   |

The Birmingham Philharmonic Orchestra gratefully acknowledges the help given from the above choirs without whose support, this event could not have taken place.

\* \* \* \* \*

The Birmingham Philharmonic Orchestra would also like to thank their Silver Jubilee Patrons for their support in this special season.

Dr. D.J. Arrowsmith M.A.,PhD.,C Eng.,F.I.M.,F.I.M.F.,F.I.Corr.T.  
Mr. F.P. Dilkes L.L.B.(London),F.C.I.S.,F.C.B.S.I.,F.R.S.A.,C.B.I.M.,F.I.D.  
Mrs F.P. Dilkes  
Mr. G. Isserlis B.Sc.,C.Eng.,F.I.M.,F.I.M.F.  
Mrs G. Isserlis  
Mr. J.L. Edwards F.C.I.S.,F.C.M.A.  
Miss M. Elliott M.A. G.R.S.M.  
Mr. G.H. Parfitt  
Miss R. Nelson  
Miss N. Fuery  
Mr. and Mrs R.E. Parfitt  
Mrs M. Rome  
Mr. A.J. Randall  
Mr. J. Worsley  
Mr. J. Franklin B.Sc.(Hon)  
Mr. and Mrs C.M. Prosser

# Symphony No 8 in E flat major

*Gustav Mahler (1860–1911)*

Mahler spent the summer of 1906 at his cottage at Maiernigg on the Worthersee in Austria. His intentions were to take a complete break following the first performance of his 6th Symphony in Essen. However, this was not to be. He could not but help letting his mind wander towards finding a new direction, following the self-revelations of the 5th, 6th and 7th Symphonies.

It was in mid-June when he went to his workshop, a hut on the slopes, and there he found himself repeating 'Veni creator spiritus, mentes tuorum visita', the first lines of a ninth century Latin hymn for Whitsuntide Vespers by Hranbus Maurus, Archbishop of Mainz. Then, in a flash he envisaged music to the words, and a vast symphonic work to the Devine was before him. It took over his holiday.

He came to the conclusion that a suitable concluding scene to 'Veni Creator' would be the closing scene from Faust, where Faust's soul, having been redeemed from the devil is carried by angels to heaven. When he had to interrupt his 'holiday' to conduct Figaro at the Salzburg Mozart Festival that August, he was to be seen with a well-thumbed copy of Faust stuffed in his coat pocket.

He had fully sketched both parts of the 8th Symphony by August 18th, just eight weeks from his first thoughts, and he completed the full score the following year.

The first performance was given at the Munich Exhibition of 1910, on two consecutive nights, 12th and 13th September. It was the promoter of the event who engaged every available singer and instrumentalist in order to bill the event as 'The Symphony of a Thousand', and obtain extra publicity — the nickname has remained.

When Mahler first set the Veni Creator Spiritus, he borrowed an abridged copy of the hymn from a church at Maiernigg. He was furious with himself for appearing to have written far too much music for the text that lay before him, so he decided to send to Vienna for an authentic text. On its arrival, Mahler's anger instantly subsided, as he found, to his delight that the complete poem fitted the sketches of the movement. It must be said however, that he took great liberties by repeating, combining and transposing it for symphonic purposes. Yet one year later when he had completed the glorious hymn, it was overshadowed by his Doctor's news that he was to live in the shadow of death. He responded to this news with the 'Song of the Earth' and then his 9th Symphony, but his 10th Symphony shows a recovery in his hope and faith, and seems to forge a link with the jubilant optimism of the 8th Symphony.

L.G.P.

# Birmingham Philharmonic Orchestra

## 1st VIOLINS

ROSALIND PAGE, Leader  
Brian Holdsworth  
Aidan Kirby  
Eric Leonard  
Ursula Colville  
Helen Crawford  
Margaret Osborne  
Rosalind Whatley  
Paul Dilkes  
Catherine Malpass  
Paddy Hazel  
Andrew Timmins  
Cynthia Bird  
Elsie Tann  
Louise MacCarthy  
Audrey Jones  
Colin Jones

## 2nd VIOLINS

TONY SMITH, Principal  
Margaret Worsley  
John Edwards  
Peter Brooks  
Lorna Neville  
Jeffrey Johnstone  
Julia Winter  
David Arrowsmith  
Helen Grice  
Jonathan Kilpatrick  
Stan Webb  
Joanna Ruddick

## VIOLAS

LAURA PARFITT, Principal  
Sue Savage  
Joan Maddocks  
Nicola Kilpatrick  
Simon Jones  
Philip Alton  
Carole Jenkins  
Paul Evans  
Margery Elliott

## CELLOS

IAN MacCARTHY, Principal  
Mary Duckett  
Gillian Dudley  
Judith Francis  
Jonathan Cole  
John Lloyd  
Anne Dudley  
Geraldine Child  
Doris Meek  
Clare Woodhouse  
Judith Turley  
Norah Fuery

## DOUBLE BASSES

THELMA GREEN, Principal  
Andrea Lloyd  
Ron Blackie  
Linda Blackie  
John Savage  
Andrew Read  
Robert Crawford

## FLUTES

JOHN FRANKLIN, Principal  
David Whatley  
Philip Leah

## OBOES

ALISON LANCASTER, Principal  
Patricia Moore

## CLARINETS

GILLIAN REYNOLDS, Principal  
Ronald Strang

## BASSOONS

DAVID ROBINSON, Principal  
Julie Robinson

## CONTRABASSOON

Maurice Byrne

## HORNS

MICHAEL WILD, Principal  
Martyn Jones  
Peter Rushton  
Andrew Hunter

## TRUMPETS

JOHN RUDDICK, Principal  
Jeff Williams  
Colin Butterworth  
Andrew Thorne

## TROMBONES

STUART WILSON, Principal  
Keith Lewis  
Tim Low

## TUBA

Paul Jones

## TIMPANI

Malcolm Peters

## PERCUSSION

MALCOLM PETERS, Principal  
Tony Ayres  
Steve Maddox

## CELESTE

Maxine Ayres

## HARP

Muriel Liddle

## ORGAN

Malcolm Archer

\*\*\*\*\*

## Chairman

John Franklin

## Hon. Secretary

Margaret Worsley

## Hon. Treasurer

Paul Dilkes

## Concert & Promotions Manager

Laura Parfitt

## Librarian

Joan Maddocks

## Assistant Librarian

Ursula Colville

The Birmingham Philharmonic Orchestra gratefully acknowledges the assistance of all extra players who have kindly joined them for this event.