

Guildford Corporation Concerts

Director of Music : J. CROSSLEY CLITHEROE

TECHNICAL COLLEGE, GUILDFORD

SATURDAY, MARCH 22nd, 1958

at 7.30 p.m.

GUILDFORD MUNICIPAL ORCHESTRA

Leader : TATE GILDER



GUILDFORD FESTIVAL CHOIR

Soprano : ISOBEL BAILLIE

Bass : NORMAN LUMSDEN

Conductor: CROSSLEY CLITHEROE



PROGRAMME - - PRICE SIXPENCE

PROGRAMME

Overture—'The Magic Flute' Mozart

Adagietto for Strings and Harp from 5th Symphony Mahler

Mahler called his Fifth Symphony his "Tragic" Symphony, and certainly the slow movement, scored with rich and beautiful effect for strings and harp. evokes tragic mood. The symphony was completed during the summer of 1902 in the peaceful surroundings of Mahler's pretty summer villa in Maiernigg on the Worthersee.

'Last Spring' for Soprano and Strings Grieg

Symphony No. 35 in D (Haffner) K.385 Mozart

Allegro con spirito
Andante
Minuetto
Presto

The bold unison opening of the first movement is unforgettable. This very striking theme dominates the whole movement, sometimes (as here) on the full orchestra, sometimes whispered against a murmuring contrapuntal background. There is no second theme, the structural place of the "second subject" being taken by this same theme transposed into the dominant key. The whole movement is exceedingly brilliant and festive. The Andante reminds one of the serenade origin of the work, It sounds no depths but is exquisitely delicate and polished. Nothing could be simpler, yet nothing could be finer than the working out of the details. The scoring is for oboes, bassoons, horns, and strings only. The minuet is vigorous and brilliant, though Mozart still dispenses with the bright colour of the flutes. The trio, with its seductive thirds, is thoroughly Viennese; it is not too fantastic to see in it an ancestor of the waltz of Strauss and Lanner. The finale, less powerful than the first movement, but equally gay and brilliant, is distinguished by a strikingly Haydnesque second subject.

INTERVAL

I CHORUS

Blessed are they that mourn: for they shall be comforted. S. Matthew v. 4.

They that sow in tears shall reap in joy.

Who goeth forth and weepeth, and beareth precious seed, shall come again rejoicing, and bring his sheaves with him. Ps. cxxvi. 5-6.

II CHORUS

Behold, all flesh is as the grass, and all the glory of man is as the flower of the field. The grass is withered, and the flower thereof is fallen. I Peter i. 24.

Now therefore be patient, O my brethren, unto the coming of the Lord. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, till it receive in time the early and the latter rain. So be ye patient. James v. 7-8.

Behold all flesh is as the grass, etc.

But yet the Lord's word standeth for evermore. I Peter i. 25.

And the ransomed of the Lord shall return again, and come with singing unto Zion. Everlasting joy shall be upon their heads alway, gladness and joy everlasting shall they obtain, and sorrow and sighing shall flee away. Isaiah xxxv. 10.

III BARITONE SOLO AND CHORUS

Lord, let me know mine end, and the number of my days: let me know how frail I am, that I be made sure how long I have to live.

Surely, Thou hast made my days as an handbreadth before Thee: And my lifetime is as nothing to Thee: Verily every man living is altogether vanity.

For surely man walketh as a shadow: and he disquieteth himself in vain, yea, all in vain: his riches, he knoweth not who shall gather them.

Now, Lord, what then do I hope for? My hope is in Thee. Ps. xxxix. 4-7.

But the righteous souls are in the hand of God, and there shall no torment touch them. Wisdom iii. 1.

IV CHORUS

How lovely are Thy dwellings fair, O Lord of hosts!

My soul longeth, yea longeth and fainteth for the courts of the Lord.

My heart and flesh ring out their joy unto the living God.

Blessed are they that dwell in Thy house: they praise Thee, Lord, evermore.

Ps. lxxxiv. 1, 2, 4.

V SOPRANO SOLO AND CHORUS

Ye now have sorrow: but I will again behold you, and your heart shall rejoice, and your joy shall no man take from you. S. John xvi. 22.

Thee will I comfort, as one whom his mother comforts. Isaiah lxvi. 13.

Now behold me, ye see how for a little while labour and toil were my lot, yet have I found much rest. Ecclesiasticus li. 27.

VI BARITONE SOLO AND CHORUS

For we have here no abiding city, but yet we seek that to come. Hebrews xiii. 14.

Behold, I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the sound of the last trumpet: for behold, the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy victory? O death, where is thy sting? I Cor. xv. 51-52, 54-55.

Worthy art Thou, Lord, of praise and glory, honour and power: for Thou, Almighty, hast created all things, and because of Thy will they were, and were created. Rev. iv. 11.

VII CHORUS

Blessed are the dead which die in the Lord from henceforth: even so, saith the Spirit; for they rest from their labours; and their works follow after them. Revelation xiv. 13.

Brahms's Requiem, which was composed during the years 1857-68, is not essentially church music, for like Beethoven's Mass in D it is equally suitable for concert performance. Brahms's conception was unorthodox in that he discarded the liturgical text of the Mass and built up a mighty contrapuntal texture on words of his own choice from some of the finest and most impressive passages in the Bible and the Apocrypha.

The emotional urge behind this Requiem was the death of Brahms's mother and of his great friend Robert Schumann. Brahms testified to the fact that the soprano aria, "Ye who now sorrow," which was added a year after the score was completed, was inspired by his mother's death. Indeed, the long phrases and the high register of the vocal line in this aria seem to give an ethereal expression of comfort and consolation. However, the intimate relationship of the work as a whole with the death of Schumann is strongly suggested in a letter to Joachim, after a performance of the Requiem had fallen through at the Schumann memorial concerts in Bonn. "You ought to know," said Brahms, "how much a work like the Requiem belongs to Schumann. Thus I felt it in my inmost heart to be quite natural that it should be sung for him."

In a letter to the organist of Bremen Cathedral Brahms gave some indication of what was in his mind when he composed the music. He said that he had the whole of humanity in mind and that he selected his text from those parts of the Bible and the Apocrypha that would be the most suitable for his particular musical and philosophical purposes. In other words it was not his own personal experiences that he was seeking to express—these were merely the fertile soil which produced the luxuriant plant—but he sought to write a work of universal appeal.

Ernest Newman has said that the more we study works like Brahms's Requiem the more they seem "incomparably to give voice to all our own profoundest thoughts upon life and death. And the appeal of such works cannot diminish until humanity itself alters; philosophy of this kind endures like the noble metals and the hills."

SATURDAY, 19th APRIL . 7.30 p.m.
GUILDFORD HOUSE
PIANOFORTE RECITAL
JANETTE POTTER

SATURDAY, 3rd MAY . . . 3 p.m.
TECHNICAL COLLEGE
SCHOOLS MUSIC FESTIVAL
Director of Festival
CROSSLEY CLITHEROE

SATURDAY, 3rd MAY . 7.30 p.m.
GUILDFORD HOUSE
RECITAL by
THE OCCASIONAL
WIND PLAYERS

SATURDAY, 17th MAY . . . 7 p.m.
TECHNICAL COLLEGE
MASS IN B MINOR Bach
Soprano ISOBEL SAGE
Alto JEAN ALLISTER
Tenor ALFRED HALLETT
Bass BRYAN DRAKE
FESTIVAL CHOIR
MUNICIPAL ORCHESTRA
Conductor: CROSSLEY CLITHEROE

GUILDFORD THEATRE
North Street, Guildford . Tel. 2187

Monday, March 24th
UNCERTAIN HONOURS
By JOHN BROADLEY.
A Drama of conflicting loyalties.

Monday, March 31st
Holy Week Production
CÆSAR'S FRIEND
By CAMPBELL DIXON and DERMOT MORRAH.