

FESTIVAL CHOIR

MUNICIPAL ORCHESTRA

Leader: TATE GILDER

Guildford Corporation Concerts

DIRECTOR OF MUSIC: VERNON HANDLEY

SATURDAY, 17th NOVEMBER, 1962, at 7 p.m.

CIVIC HALL

RAE WOODLAND	Soprano
JEAN ALLISTER	Alto
EDWARD BYLES	Tenor
JOHN SHIRLEY-QUIRK	Bass

CONDUCTOR - VERNON HANDLEY

PROGRAMME - - SIXPENCE

PROGRAMME

Overture "Ruy Blas" Mendelssohn

Mendelssohn finished this Overture and a chorus for Victor Hugo's 'Ruy Blas' in 1839. He had some plans for an Opera on the story, but this came to nothing. The Overture is a sparkling straightforward piece with a beautiful slow and slightly melancholy tune in the middle for clarinet and bassoon. Although difficult to play, its gayer sections carry an orchestra along and the last section is forceful and triumphant. There is a story that Mendelssohn orchestrated the work in under two days.

Toward the Unknown Region Vaughan Williams

This work on words of Walt Whitman was composed in 1907 and thus precedes the Sea Symphony by three years. It is one of the earliest works to have won recognition for Vaughan Williams and the writing for Chorus is rich and shows the influence of Parry and, at times, Elgar. The moment in the work which shows us the later Vaughan Williams comes with the setting for sopranos and altos of "All waits undreamed of in that region". At the words "in that region" the quiet clash of two sections is a glance forward to Mass in G minor and Five Tudor Portraits.

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?
No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.
I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.
Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.
Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy, O fruit of all!) them to fulfil O soul.

Country Song Holst

Written a year before the Vaughan Williams work, this and its companion piece, Marching Song, were dedicated to that composer. Holst's neglect is a shameful thing. One of the truly original composers, he is known even in this country by a mere handful of works, yet his output contains some of the most profound and original music of the twentieth century. In this piece, he is in a lighter mood, but some of the beautiful scoring shows us the composer of later works like The Planets and The Hymn of Jesus. It is not without tremendous economy that Holst could employ when required, in that it starts with an unaccompanied tune on the clarinet. The second subject is tossed from clarinet to oboe to piccolo to strings with deftness. When the entire orchestra sings the first tune it is difficult to believe that Holst is not employing any heavy brass.

INTERVAL

Symphony No. 9 in D minor (Choral) . Beethoven

Allegro, ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Choral finale in variation form

Although the effect of the last movement with its soloists and the chorus tends to overshadow the rest of this symphony, undoubtedly the scherzo and the adagio (the second and third movements) contain as fine, if not better, writing than the last. The prevailing mood of joy in the finale is conveyed by the simple method of using variations and, though each of these makes its effect clearly, the whole movement is a long one, at least for the chorus, who have a great deal of music in a much higher register. Many people complain of this, saying that Beethoven could have scored the whole movement lower but, in fact, the sustaining of the mood of this movement depends to a certain extent on its pitch, as the variations themselves do not develop the basic theme very much.

O friends, no more these sounds continue,
Let us raise a song of sympathy, of gladness,
O joy, let us praise thee!

Praise to Joy, the God descended
Daughter of Elysium,
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.

By thy magic is united
What stern Custom parted wide,
All mankind are brothers plighted
Where thy gentle wings abide.

Ye to whom the boon is measur'd
Friend to be of faithful friend,
Who a wife has won and treasur'd
To our strain your voices lend,
Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else weeping,
Steal from out our midst, unknown.

Draughts of joy, from cup o'er-flowing,
Bounteous Nature freely gives
Grace to just and unjust shewing,
Blessing ev'rything that lives.

Wine she gave to us, and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.

Glad as the suns His will sent plying
Through the vast abyss of space,
Brothers run your joyous race,
Hero-like to conquest flying,
On to conquest flying.

O ye millions, I embrace ye!
Here's a joyful kiss for all!
Brothers, o'er yon starry sphere
Sure there dwells a loving Father.

O ye millions kneel before Him,
World, dost feel thy Maker near?
Seek Him o'er yon starry sphere.
O'er the stars enthron'd, adore Him!

Praise to Joy, the God descended,
Daughter of Elysium.

Stanzas from Schiller's ODE TO JOY, except
for the first three lines, which are
Beethoven's own words.

English translation by Natalia Macfarren.

THURSDAY, 22nd NOVEMBER, at 8 p.m.

DANIEL WAYENBERG Pianoforte

Sonata No. 2 in D Minor, Opus 31	Beethoven
Four Etudes	Chopin
Opus 10, Nos. 1, 9, 7	
Opus 25, No. 9	
Nocturne in E Minor, Opus posthumous	Chopin
Scherzo No. 3 in C sharp Minor, Opus 39	Chopin
Sonata in B Minor	Liszt

SUNDAY, 2nd DECEMBER, at 3 p.m.

Overture, 'Mastersingers'	Wagner
Pianoforte Concerto No. 4	Beethoven
Symphony No. 2 in D	Sibelius

FOU TS'ONG Pianoforte

MUNICIPAL ORCHESTRA

Conductor - **VERNON HANDLEY**

SATURDAY, 8th DECEMBER, at 7 p.m.

MESSIAH - Handel

Soprano	Eileen Poulter
Alto	Maureen Lehane
Tenor	Adrian de Peyer
Bass	Raimund Herinex

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