

GUILDFORD BOROUGH COUNCIL



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PHILHARMONIC  
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THE PROFESSIONAL ORCHESTRA OF THE SOUTH-EAST

1989/90 SEASON

## GUILDFORD PHILHARMONIC ORCHESTRA SEASON 1989/90

**Saturday 14 October 1989 at 7.30 p.m.**

**The Crossley Clitheroe Concert**  
**Overture 'Der Freischutz'** Weber  
**Cello Concerto** Dvorak  
**Symphony No 7** Beethoven  
Ronald Zollman Conductor  
Robert Cohen Cello

**Sunday 29 October 1989 at 3 p.m.**

**Overture 'Egmont'** Beethoven  
**Piano Concerto No 21 (K467)** Mozart  
**Symphony No 40** Mozart  
Jean-Bernard Pommier Director/Soloist

**Saturday 11 November 1989 at 7.30 p.m.**

**Civic Concert**  
**For the Fallen from**  
**'The Spirit of England'** Elgar  
**Enigma Variations** Elgar  
**Intimations of Immortality** Finzi  
Sir Charles Groves Conductor  
Ian Partridge Tenor  
Philharmonic Choir  
Hosted by the Mayor of Guildford  
*Sponsored by BOC*  
IN CONVERSATION 6 p.m. in the County Room Sir Charles Groves and Mrs Joy Finzi discuss 'Intimations of Immortality'.

**Sunday 26 November 1989 at 3.00 p.m.**

**Concert for the 100th Anniversary of the RSPB**  
**The Birds** Respighi  
**On Hearing the First Cuckoo in Spring** Delius  
**The Lark Ascending** Vaughan Williams  
**Symphony No 5** Vaughan Williams  
Vernon Handley Conductor  
Tasmin Little Violin  
View Vernon Handley's display of bird photographs after concert in the County Room.

**Saturday 9 December 1989 at 7.30 p.m.**

**Four Last Songs** Richard Strauss  
**Symphony No 7** Bruckner  
Volker Wangenheim Conductor  
Alison Hargan Soprano

**Sunday 10 December 1989 at 3.00 p.m.**

**Family Christmas Carol Concert**  
Neville Creed Conductor  
Guildford Philharmonic Orchestra  
Guildford Philharmonic Choir  
Guildford Cathedral Choristers

In association with Guildford Rotary Club  
Tickets: £5.00., £3.00. (Concessions OAP/children)

**Saturday 6 January 1990 at 7 p.m.**

**Grand Viennese Evening**  
**with the**  
**Guildford Philharmonic Orchestra**  
Conducted by Vilem Tausky  
A concert of popular Viennese music for all the family with a conductor renowned for his interpretations of the favourite waltzes and polkas of the Strauss family.

**Sunday 21 January 1990 at 3.00 p.m.**

**Prelude 'Die Meistersinger'** Wagner  
**The Chagall Windows** McCabe  
**Symphony No 2** Brahms  
Sir Charles Groves Conductor  
PRE-CONCERT TALK at 2.15 p.m. in the Civic Hall  
By Sir Charles Groves and John McCabe.

**Saturday 3 February 1990 at 7.30 p.m.**

**Overture 'Russian & Ludmilla'** Glinka  
**Violin Concerto** Sibelius  
**Symphonic Fantastique** Berlioz  
Sir Charles Groves Conductor  
Barbara Gorzynska Violin  
IN CONVERSATION at 6.00 p.m. in the County Room  
Sir Charles Groves discusses Berlioz' 'Symphonic Fantastique.'

**Saturday 10 March 1990 at 7.30 p.m.**

**Messiah** Handel  
Sir David Willcocks Conductor  
Tracey Chadwell Soprano  
Nigel Short Alto  
Andrew Murgatroyd Tenor  
Alastair Miles Bass  
Philharmonic Choir

**Sunday 25 March 1990 at 3.00 p.m.**

**Sinfonie Concertante** Haydn  
for Violin, Cello, Oboe & Bassoon  
**Siefried Idyll** Wagner  
**Symphony No 5** Sibelius  
Martyn Brabbins Conductor  
(Leeds International Conducting Competition Winner 1988)

**Saturday 7 April 1990 at 7.30 p.m.**

**Overture 'Semiramide'** Rossini  
**Piano Concerto No 3** Beethoven  
**Symphony No 8** Dvorak  
Brian Wright Conductor  
Ronan O'Hora Piano  
IN CONVERSATION at 6.00 p.m. in the County Room  
Brian Wright and Ronan O'Hora give an insight into Beethoven's Piano Concerto No 3.

**Saturday 28 April 1990 at 7.30 p.m.**

**Celebration Concert in the Cathedral**  
**Missa Solemnis** Beethoven  
Sir Charles Groves Conductor  
Anne Dawson Soprano  
Penelope Walker Mezzo Soprano  
Richard Morton Tenor  
Peter Rose Bass  
Philharmonic Choir  
A musical treat to celebrate Sir Charles Groves' 75th Birthday, and Guildford's 10 year twinning with Freiburg, Germany.

**Sunday 4 March 1990 at 3.00 p.m.**

**Celebrity Recital**  
**Civic Hall**  
**Kyung-Wha Chung** Violin  
Phillip Moll (accompanist)  
Programme to include:  
Sonata No 13 in D major Handel  
Sonata No 1 Bartok  
Sonata No 1 in G major Brahms  
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## UNIVERSITY OF SURREY DEPARTMENT OF MUSIC



Members of the public are most welcome at all our concerts, which take place during term-time in the Performing Arts Technology Studios on campus. Wednesday Lunchtime Recitals start at 1.15 pm and are admission free. Concerts are also held on selected Thursday and Sunday evenings and afternoons.

Please call the Department if you would like to be placed on our mailing list.

*Further information is available from: -*  
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### 1989-90 Term Dates

*Autumn Term:* 9 October to 15 December 1989

*Spring Term:* 8 January to 16 March 1990

*Summer Term:* 23 April to 29 June 1990

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# GUILDFORD BOROUGH COUNCIL CONCERTS 1989/90

CIVIC HALL

SATURDAY 11 NOVEMBER 1989  
at 7.30 p.m.



## CIVIC CONCERT

The Guildford Philharmonic Orchestra welcomes the Mayor and the members of Guildford Borough Council to its annual Civic Concert, recognising at this concert the work of the Council without whose consistent support and enlightened attitude it would not have been possible to achieve the orchestra's present national standing or maintain the quality and variety of concerts which remain an example to concert promoters throughout the country.

*This Concert is sponsored by*



# Guildford Philharmonic Orchestra

Associate Leaders:

HUGH BEAN, JOHN LUDLOW

SIR CHARLES GROVES

Conductor

IAN PARTRIDGE

Tenor

PHILHARMONIC CHOIR

NEVILLE CREED

Chorus Master

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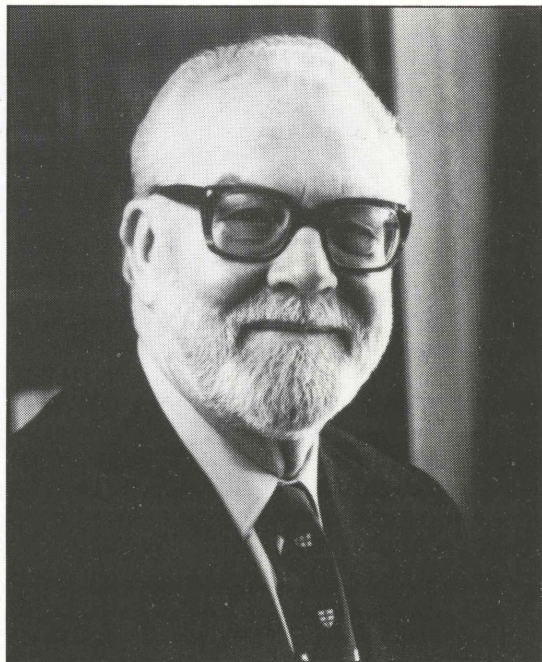
## Guildford Philharmonic Orchestra

The Guildford Philharmonic Orchestra, Guildford Borough Council's Orchestra, continues to attract national attention and has undertaken many prestigious engagements over the past season, including performances with the Bach Choir and Sir David Willcocks in Kings College, Cambridge, Canterbury Cathedral and St George's Chapel, Windsor Castle, and next season has been invited to take part in the Brighton Festival.

Earlier this year the Orchestra learnt that it had been selected for an award under the Arts Council's Marketing Consultancy Scheme to assist the Orchestra in its publicity initiatives.

The Orchestra has launched a series of Lunchtime Recitals in the Guildhall, Guildford, which have proved to be very successful, and is to introduce an "Adopt a Player" Scheme later this month, which will involve local schools - this initial project will be funded by the South East Music Trust, (the Orchestra's management body for concerts taking place outside Guildford Borough Councils series).

The Musicians' Union has again recognised the development of the orchestra's work under the aegis of the South East Music Trust by making a grant to that body for administrative assistance.



Sir Charles Groves

Charles Groves was born in London and spent his boyhood as a chorister at St. Paul's Cathedral.

After leaving the Royal College of Music he joined the BBC Opera Unit. From the age of 28 until he relinquished the English National Opera in 1980 he was director of his own orchestra or opera company.

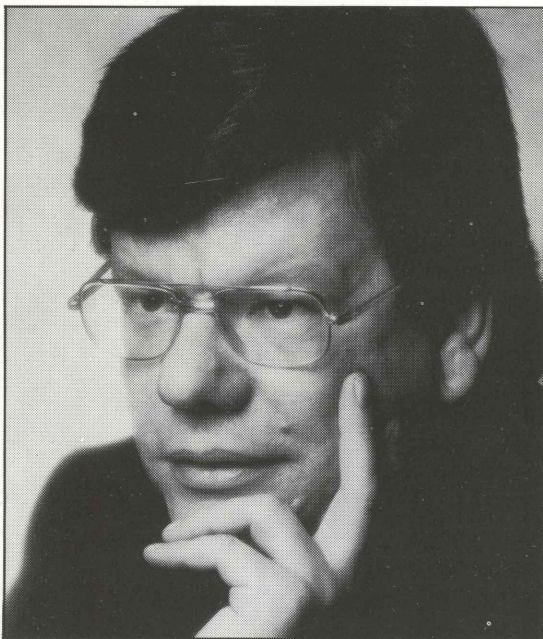
His years with the BBC Northern Symphony Orchestra (now the BBC Philharmonic), the Bournemouth Symphony, Welsh National Opera and Royal Liverpool Philharmonic Orchestras were full of tremendous achievement, many first performances and much encouragement of young composers, conductors and soloists. Under his direction the RLPO made some fine recordings and undertook foreign tours. Sir Charles accepted the title of '*Conductor Laureate*' in 1985.

Charles Groves is loved by choirs the world over and has a large choral repertoire. He regularly conducts all the London Orchestras and many in Europe and America.

Since 1967 he has been Associate Conductor of the Royal Philharmonic Orchestra appearing with them regularly in London, abroad and in the recording studio. In 1987 he accepted the position of Principal Conductor of the Guildford Philharmonic Orchestra. His schedule is very full and adventurous including many new works and constant travel around the world.

He stills finds time to show a great interest in the training of young musicians and is proud to be President of the National Youth Orchestra of Great Britain. He serves on the Councils of a number of colleges.

Sir Charles Groves was knighted in 1972.



**Ian Partridge**

Ian Partridge is one of Britain's leading lyric tenors. His wide repertoire encompasses the music of Monteverdi and Bach, the lute songs of Dowland, German, French and English songs, and first performances of new works. He appears regularly at London concert halls with major orchestras and conductors and at international festivals throughout the world.

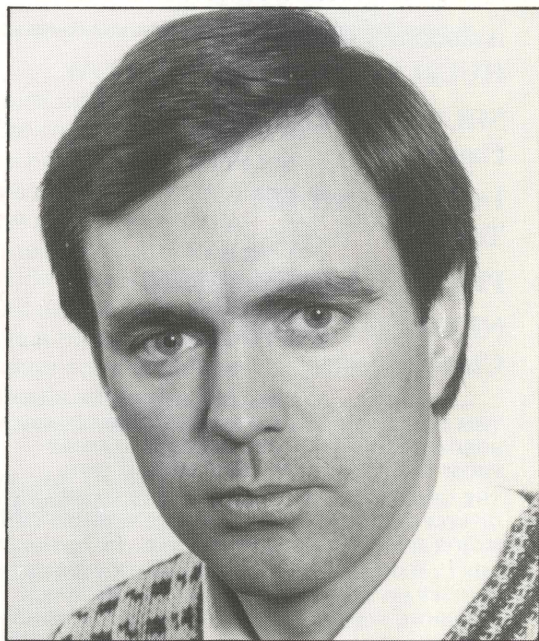
In recitals he is frequently accompanied by his sister, Jennifer Partridge – a partnership that has received great critical acclaim. They are regular broadcasters for the BBC, give recitals all over the British Isles and Europe and as far afield as South America, Turkey, Iceland and Australia. The Partridge's recording of Schubert's '*Die Schone Mullerin*' was selected as Vocal Record of the Year by The Sunday Times and recommended as first choice from all available recordings in the BBC's '*Building a Library*' series.

Ian Partridge's phenomenal list of recordings includes Schumann's '*Dichterliebe*', Britten's '*Serenade*', Vaughan Williams' '*On Wenlock Edge*' and Warlock's '*The Curlew*' (all EMI), Monteverdi's Vespers of 1610 (Archiv) and many more.

The Thames TV production of Britten's '*St Nicholas*' with Ian Partridge in the title role, won the Prix Italia. He made his operatic debut at Covent Garden singing the role of Iopas in Berlioz's '*Les Troyens*' conducted by Sir Colin Davis and subsequently recorded by Philips.

A one-off performance of '*An Evening with Queen Victoria*' at the Old Vic Theatre with actress Prunella Scales reading from the diaries of the Queen interspersed with songs of the period performed by Ian Partridge has proved so successful that it is given not only at theatres and festivals in Britain but world-wide.

Ian Partridge has recently enjoyed taking Master Classes on Lieder, English song or Early Music at venues as diverse as Aldeburgh, Vancouver and Trondheim.



**Neville Creed**

Neville Creed began his conducting career whilst a choral scholar at Cambridge. He then became Director of Choral Music at Tiffin School in Kingston upon

Thames, providing choirs for several highly acclaimed recordings on radio, television and disc. The Tiffin Boys' recording of Mahler's 8th Symphony with the London Philharmonic under Klaus Tennstedt gained a nomination for a 'Grammy' award. During this time, Neville was also conductor of the Milton Keynes Chorale. In 1986 he was awarded a scholarship to study conducting at the Guildhall School of Music where he won the Ricordi Conducting Prize.

Since completing his studies at the Guildhall in 1987, he has founded 'The Tudor Chamber Choir', gained the posts of conductor of the Bournemouth Symphony Chorus and the Guildford Philharmonic Choir as well as being invited to return to the Guildhall as a conductor. He has conducted many of the main London choirs and recently conducted in Denmark and Italy. In September 1988 he won the second prize in the First International Choral Conducting Competition held in Italy. This summer he conducted the Royal Philharmonic "Pops" Orchestra in an open-air concert at Petworth Park, Sussex.

### **Guildford Philharmonic Choir**

Guildford Philharmonic Choir (formerly the Festival Choir) was formed in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. The choir made its first recording in 1973 of Finzi's 'Intimations of Immortality' with the Guildford Philharmonic and in 1979 recorded Hadley's 'The Trees So High' with the Philharmonia Orchestra, both recordings being conducted by Vernon Handley.

Neville Creed was appointed Chorus Master to the Philharmonic Choir in September 1987, when Lynette Newman, the Choir's accompanist was also appointed.

The Philharmonic Choir will appear with the orchestra again under Neville Creed in a concert of Christmas carols with a section of the orchestra on Sunday 10 December.

On Saturday 10 March Sir David Willcocks will conduct the Philharmonic Choir for a performance of Handel's Messiah and on Saturday 28 April 1990 the Choir will be joined by the Freiburger Bach Choir with a performance of Beethoven's Missa Solemnis conducted by Sir Charles Groves. This concert will celebrate Sir Charles' 75th birthday as well as the 10th anniversary of the twinning of Guildford and Freiburg.



The Guildford Philharmonic Orchestra has been an important part of the local scene for well over forty years now.

BOC Limited cannot claim such a pedigree in Guildford, but is an equally well-established institution, having celebrated its centenary in 1986.

In 1886 the company had one product, oxygen, which had only two applications: as a medical gas and to produce limelight for theatres.

Since that time, research and investment have continuously expanded the range of gases on offer and the applications for which they can be used.

Today, BOC Limited is part of The BOC Group, a public company with an annual turnover of about £2 billion and which contributes to the economies of some fifty countries throughout the world.

As the major UK operating company of The Group, BOC Limited produces and distributes a wide range of industrial, medical and special gases.

Most people on hearing the name BOC think of cylinders holding oxygen and acetylene for use in welding or cutting processes.

The range of industrial gases is much wider than this though and many of BOC's products are not supplied in cylinders at all, but are delivered in liquid form or direct to the customer by pipeline from a BOC production plant.

Currently, the fastest growing sector of the industrial gases market is the supply of liquid nitrogen to the food and brewing industries.

Much of the frozen food which you buy in supermarkets today has been frozen with liquid nitrogen, and nitrogen, together with a variety of gas mixtures produced by BOC Special Gases, is also used in the packaging of foods.

BOC is active in the emerging electronics industries as well, supplying the makers of semiconductors and compact discs with a range of ultra high purity gases needed to make these products.

The company maintains its original links with medical practice. It supplies medical gases such as oxygen, nitrous-oxide and Entonox (a pain relieving mixture) to the NHS and is a major player in the market for domiciliary oxygen.

Finally the company has also been involved in distribution services for some twenty years.

BOC Transhield has, since the early 1970's, supplied much of the fresh and ambient food for Marks and Spencer, and a relatively new part of the company, Streshield, now delivers textiles and other general merchandise for Marks and Spencer.

That, in outline, is BOC Limited. A company with a distinguished past and an exciting future.

For just over three years, the headquarters of this company have been on the Surrey Research Park here in Guildford. As a relative newcomer to the area, BOC is keen to build a fruitful relationship with the local community and hopes that the opportunity provided by this concert has given you a clearer idea of BOC's rôle.

Another company in The BOC Group has also, more recently, moved onto the Research Park. BOC Cryoplants Limited designs and manufactures cryogenic process equipment and its presence on the Research Park has further strengthened BOC's commitment to Guildford.

**For the Fallen (from *The Spirit of England*, Op.80)  
Edward Elgar (1857–1934)**

In 1915 one of Elgar's London friends, the poet Laurence Binyon (1869–1943), gave him a copy of his book of poems, *The Winnowing Fan*. Elgar decided to set three of the poems but received a setback when he discovered that another composer, Cyril Rootham, was already setting the now famous *For the Fallen*. To Binyon's disappointment Elgar felt obliged to withdraw, but a few months later he was persuaded to change his mind. *To Women* and *For the Fallen* were completed in March 1916 and first performed on 3 May in Leeds. Later that month *For the Fallen* was performed with *The Dream of Gerontius* on six consecutive evenings in Queen's Hall, London in aid of the Red Cross. *The Fourth of August* was finished in the spring of 1917 and the complete set was given the following November in London under the title of *The Spirit of England*. Elgar dedicated the work 'To the memory of our glorious men, with a special thought for the Worcesters'.

The representative voice from the trenches was Wilfred Owen's, and today one may think that the truth about war is to be found in his poems, some of which Britten set so poignantly in *A War Requiem*. Yet Binyon, writing in the early stages of the war, was in no way insincere. His message was one of thanksgiving for sacrifice and consolation for the bereaved, and it was apt on the home front to the spirit of the hour. A wounded soldier wrote to one of Elgar's friends that 'sensible people express the feelings of non-combatants in the most touching and poignant forms imaginable, as Elgar and Binyon'. Certainly Elgar was moved by Binyon's verses, and inspired to write heartfelt music free from pomp, vainglory and any suspicion of jingoism. It is scored for soprano or tenor soloist, chorus and orchestra.

*For the Fallen* commences with a solemn orchestral prelude. The clarinet tune at bar 13 was composed in 1902 in quite different circumstances. It had been Elgar's custom when visiting Dr. G. R. Sinclair, organist of Hereford Cathedral, to inscribe in the visitors' book a musical theme representing one of the moods of Dan, Sinclair's bulldog. He later used several of these themes in his major works, and 'Dan wistful outside the cathedral' reappears here, readily adapting to the new context. The following chorus is characteristic of Elgar's noble-cum-devotional vein. 'They went with songs to the battle' is an ironic *Allegro* march with a jaunty rhythm belied by the harmony. 'They shall not grow old' – the verse carved upon many war memorials – and the next verse are set for soloist and choir in 3/4 time with an affecting accompaniment. The final section reverts to common time, reaches a big climax in the middle of Binyon's last verse and ends in a mood of quiet resolution.

© Eric Mason

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal  
Sings sorrow up into immortal spheres.  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young,  
Straight of limb, true of eye, steady and aglow.  
They were staunch to the end against odds uncounted,  
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,  
Hunger, nor legions, nor shattering cannonade.  
They laughed, they sang their melodies of England,  
They fell open-eyed and unafraid.

They shall not grow old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;  
They have no lot in our labour of the day time;  
They sleep beyond England's foam.

But where our desires are and our hopes profound,  
Felt as a well-spring that is hidden from sight,  
To the innermost heart of their own land they are known  
As the stars are known to the night;

As the stars that shall be bright when we are dust,  
Moving in marches upon the heavenly plain,  
As the stars that are stary in the time of our darkness,  
To the end, to the end they remain.

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**Variations on an original theme. (Enigma)  
Elgar 1857–1934**

It is as well not to bother about the tune to which the 'Enigma', the theme, is said to be a counterpoint. It is much better to listen to this set of variations simply as music. The amazing thing about it is that the dedication 'To my friends pictured within' has not caused the composer to take ridiculous pictorial liberties with his theme. Instead, he pictures them with brilliant variation writing. The theme itself is built on two contrasting, though interwoven, ideas. The first is in the minor, and is a sequence pattern over a rising bass; the second is in the major, and more flowing and rhapsodic. The theme which is adagio, though often played andante, leads into:

Variation 1. (G.A.E.) These are the initials of Lady Elgar. The theme is treated with great tenderness.

Variation 2. (H.D.S.P.). A very quick three-in-a-bar beat as one. The theme appears in the bass. H. D. Stuart-Powell must have been a quick fingered pianist.

Variation 3. (R.B.T.) A mazurka-like variation in which the reedy voice of R.B. Townshend is parodied.

Variation 4. (W.N.B.). How can W. Neath Baker have been anything other than an energetic and forthright man?

Variation 5. (R.P.A.) R.P. Arnold was the son of Matthew Arnold, and a quiet contemplative scholar.

Variation 6. (Ysobel). Miss Ysobel Fitton was charming and played the viola.

Variation 7. (Troyte). The great blocks of sound which the music hammers out are a fitting illustration of the character of Arthur Troyte Griffith, a well-known Malvern architect.

Variation 8. (W.N.) A graceful, charming and quietly marked variation which Elgar was painstaking enough to mark *quaver* = 104, so that conductors would not play it too slowly. It is, if played at the correct speed, a fine salute to the gentle Winifred Norbury, and also a perfect foil to the next variation to which it is joined by a single note.

Variation 9. This solemn movement is Elgar's tribute to his great friend A. J. Jaeger of Novello & Co. Jaeger is German for hunter: hence the allusion to Nimrod. Also quite clearly marked as to speed though often played much slower, thus sentimentalising what is supposed to be a noble section.

Variation 10. (Dorabella). This is headed *Intermezzo* which is demanded by the form of the work after the climax of Nimrod. It is an intimate delicate portrait of Miss Dora Penny.

Variation 11. (G.R.S.). Dr. George Sinclair was Cathedral organist at Hereford. He owned a dog, and was an energetic performer and walker.

Variation 12. (B.G.N.). Basil Nevinson was meditative and played the cello.

Variation 13. Romanza. This variation contains the famous allusion to Mendelssohn's Overture "Calm Sea and Prosperous Voyage". It commemorates a journey undertaken by Lady Mary Treffusis.

Variation 14. (E.D.U.). Finale. The initials refer to a nickname of Elgar's. This finale is cumulative and does not rely quite so much on the sequence patterns which were one of Elgar's mannerisms. Great climaxes rise out of the development of the final variation itself, then as Elgar paints his own portrait, he finds it cannot be complete without a reference back to Lady Elgar's variation, and finally with great strides the theme rides triumphant and glorious on the superbly scored accompaniment that supports it.

The Enigma Variations was played for the first time in 1899 and, although modern criticism will not admit it, its great success all over the world proves that that day was great one in English musical history.

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## INTERVAL

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## Intimations of Immortality

Gerald Finzi 1901-1956

Gerald Finzi's setting of one of Wordsworth's finest poems was first performed at the Gloucester Festival in 1950.

It had been conceived and partly written before the outbreak of war in 1939, but being then of necessity laid aside it was only taken up again after a break of several years and completed in the year of its production, which happened to coincide with the centenary of Wordsworth's death.

It has been said that in his odes and elegiac poems Wordsworth best exhibits his power of fusing metaphysical thought with lyrical feeling. What makes this statement interesting to us here is: Why should a composer choose to set the work of a philosophical poet, who, to judge by the fact that only two of his poems are called 'Song', took little interest in the composition of verses for music?

Gerald Finzi gave an answer to this question 'It is sometimes argued', he wrote, 'that certain poems, complete and wonderful in themselves, are in no need of musical setting. Such a view may express personal feelings, but by no means the feelings of the composer, if he has been lit by the impact of the words and obsessed by their content'. Let so much suffice by way of thoughts upon the relationship between poet and composer.

The subject matter of this work may be said to continue the argument of the composer's earlier cantata 'Dies Natalis' - words by Thomas Traherne - where the theme is the glory of birth and the perfection of childhood; where there is only joy and no fear at all. But Wordsworth, standing in the 'light of common day', speaks in a different tone. He speaks as one who having had much experience feels that he is living as part of an immense unbounded system with a height above and a depth beneath. The composer has resolved the wide range and changing moods of the poem into music which can be enjoyed for its own sake even by those to whom Wordsworth's mysticism carries no message.

Preceded by an orchestral introduction the poem is set complete except for stanzas 7 and 8. The omission of these does not disturb the train of thought. 'Wordsworth's repetition in stanza 10, of lines which appear in stanza 3', wrote the composer, 'helps to make for a natural reprise and to balance the contemplative aspect of the music with vigorous contrast'.

## IMITATIONS OF IMMORTALITY

From Recollections of Early Childhood

### I

There was a time when meadow, grove, and stream,  
The earth, and every common sight,

To me did seem

Apparelled in celestial light,  
The glory and the freshness of a dream.  
It is not now as it hath been of yore;—

Turn whereso'er I may,  
By night or day,  
The things which I have seen I now can see no more.

II

The Rainbow comes and goes,  
And lovely is the Rose,  
The Moon doth with delight  
Look round her when the heavens are bare;  
Waters on a starry night  
Are beautiful and fair;  
The sunshine is a glorious birth;  
But yet I know, where'er I go,  
That there hath past away a glory from the earth.

III

Now, while the birds thus sing a joyous song,  
An while the young lambs bound  
As to the tabor's sound,  
To me alone there came a thought of grief:  
A timely utterance gave that thought relief,  
And I again am strong:  
The cataracts blow their trumpets from the steep;  
No more shall grief of mine the season wrong;  
I hear the Echoes through the mountains throng,  
The Winds come to me from the fields of sleep,  
And all the earth is gay;  
Land and sea  
Give themselves up to jollity,  
And with the heart of May  
Doth every Beast keep holiday;—  
Thou Child of Joy,  
Shout round me, let me hear thy shouts, thou happy  
Shepherd-boy!

IV

Ye blessèd Creatures, I have heard the call  
Ye to each other make; I see  
The heavens laugh with you in your jubilee;  
My heart is at your festival,  
My head hath its coronal,  
The fulness of your bliss, I feel—I feel it all.  
Oh evil day! if I were sullen  
While Earth herself is adorning,  
This sweet May-morning,  
And the Children are culling  
On every side,  
In a thousand valleys far and wide,  
Fresh flowers; while the sun shines warm,  
And the Babe leaps up on his Mother's arm:—  
I hear, I hear, with joy I hear!  
—But there's a Tree, of many, one,  
A single Field which I have looked upon,  
Both of them speak of something that is gone:  
The Pansy at my feet  
Doth the same tale repeat:  
Whither is fled the visionary gleam?  
Where is it now, the glory and the dream?

V

Our birth is but a sleep and a forgetting:  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting,  
And cometh from afar:

Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory do we come  
From God, who is our home:  
Heaven lies about us in our infancy!  
Shades of the prison-house begin to close  
Upon the growing Boy,

But He  
Beholds the light, and whence it flows,  
He sees it in his joy;  
The Youth, who daily farther from the east  
Must travel, still is Nature's Priest,  
And by the vision splendid  
Is on his way attended;  
At length the Man perceives it die away,  
And fade into the light of common day.

VI

Earth fills her lap with pleasures of her own;  
Yearnings she hath in her own natural kind,  
And, even with something of a Mother's mind,  
And no unworthy aim,  
The homely Nurse doth all she can  
To make her Foster-child, her Inmate Man,  
Forget the glories he hath known,  
And that imperial palace whence he came.

IX

O joy! that in our embers  
Is something that doth live,  
That nature yet remembers  
What was so fugitive!  
The thought of our past years in me doth breed  
Perpetual benediction: not indeed  
For that which is most worthy to be blest;  
Delight and liberty, the simple creed  
Of Childhood, whether busy or at rest,  
With new-fledged hope still fluttering in his breast:—  
Not for these I raise  
The song of thanks and praise;  
But for those obstinate questionings  
Of sense and outward things,  
Fallings from us, vanishings;  
Blank misgivings of a Creature  
Moving about in worlds not realised,  
High instincts before which our mortal Nature  
Did tremble like a guilty Thing surprised:  
But for those first affections,  
Those shadowy recollections,  
Which, be they what they may,  
Are yet the fountain light of all our day,  
Are yet a master light of all our seeing;  
Uphold us, cherish, and have power to make  
Our noisy years seem moments in the being  
Of the eternal Silence: truths that wake,  
To perish never;  
Which neither listlessness, nor mad endeavour,  
Nor man nor Boy,  
Nor all that is at enmity with joy,  
Can utterly abolish or destroy!  
Hence in a season of calm weather  
Though inland far we be,  
Our Souls have sight of that immortal sea

Which brought us hither,  
Can in a moment travel thither,  
And see the Children sport upon the shore,  
And hear the mighty waters rolling evermore.

X

Then sing, ye Birds, sing, sing a joyous song!  
And let the young Lambs bound  
As to the tabor's sound!  
We in thought will join your throng,  
Ye that pipe and ye that play,  
Ye that through your hearts to-day  
Feel the gladness of the May!  
What though the radiance which was once so bright  
Be now for ever taken from my sight,  
Though nothing can bring back the hour  
Of splendour in the grass, of glory in the flower,  
We will grieve not, rather find  
Strength in what remains behind;  
In the primal sympathy  
Which having been must ever be;  
In the soothing thoughts that spring  
Out of human suffering;  
In the faith that looks through death,  
In years that bring the philosophic mind.

XI

And O, ye Fountains, Meadows, Hills, and Groves,  
Forebode not any severing of our loves!  
Yet in my heart of hearts I feel your might;  
I only have relinquished one delight  
To live beneath your more habitual sway.  
I love the Brooks which down their channels fret,  
Even more than when I tripped lightly as they;  
The innocent brightness of a new-born Day  
Is lovely yet;  
The Clouds that gather round the setting sun  
Do take a sober colouring from an eye  
That hath kept watch o'er man's mortality;  
Another race hath been, and other palms are won.  
Thanks to the human heart by which we live,  
Thanks to its tenderness, its joys and fears,  
To me the meanest flower that blows can give  
Thoughts that do often lie too deep for tears.

*William Wordsworth*

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(Charity Registration 288295)

The Guildford Philharmonic Society is the 'Supporters Club' of the Guildford Philharmonic Orchestra and was originally founded with the prime object of encouraging not only its members but also the general public in the awareness of and to attend the season of concerts in the Civic Hall by the Guildford Philharmonic Orchestra. It still has this main object but also the Society assists with the provision of the finances for considerable extra publicity for the concert season. The Society is a registered charity and welcomes the payment of subscriptions by a Deed of Covenant, as payment by this method also ensures that the subscription is not raised for four years. Members receive certain benefits and these include:

- Priority booking at the beginning of each concert season.
- Members' Evenings
- The Society's Newsletter
- Special events such as visits to other concert venues, musical evenings in members' homes and certain social gatherings during the season
- The opportunity to attend rehearsals of the Orchestra by applying to the Orchestra's Office
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*If you would like to join the Society, Covenant forms are obtainable from the General Administrators below or you may send a cheque for your subscription together with your name and address to:*

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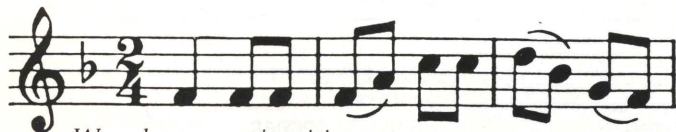
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