

50th Anniversary Season



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1994 / 1995 SEASON  
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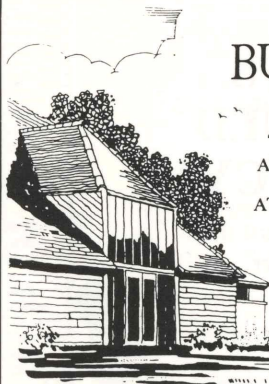
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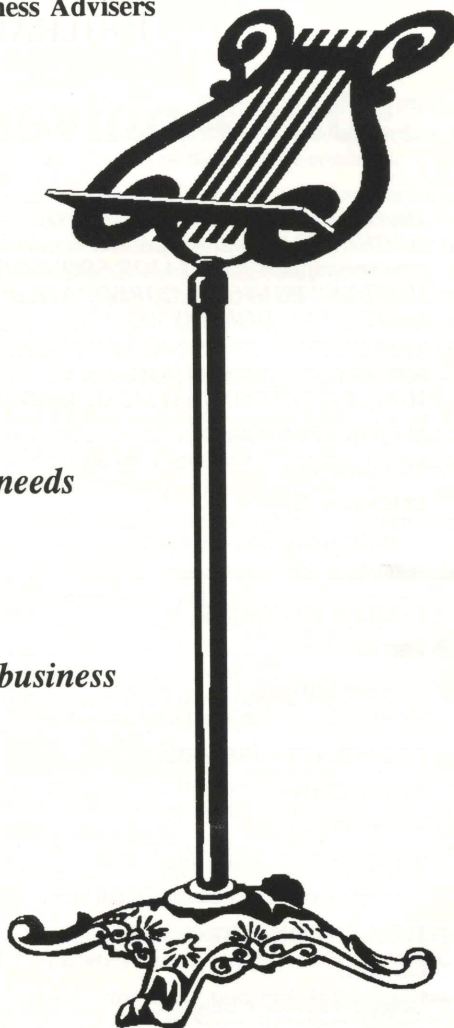
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GUILDFORD LONDON SWINDON CHELMSFORD



## GUILDFORD PHILHARMONIC

# 50th Anniversary Season

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All concerts in the current season are funded by  GUILDFORD BOROUGH

with financial assistance from  South East Arts,

the Guildford Philharmonic Society and the South East Music Trust

and the  Musicians' Union.

The financial support of all those listed above has made possible the ambitious programming of the anniversary season.



## **IAIN ROLES**

**Chief Manager, National Westminster Bank  
South West Surrey Business Centre**

We are delighted to sponsor this particular concert and in this way support the Guildford Philharmonic Orchestra as it reaches its 50th Anniversary. This is quite a landmark, and we congratulate all those involved, past and present, and look forward to many more years of memorable concerts.

The Bank in Guildford has also reached a landmark this year, with the opening of a new Business Centre in absolutely magnificent premises situated in Stoke Road, just off the High Street. The premises conform to a rigorous specification, with the high quality appointment reflecting the Centre's customer base, and our desire to be at the forefront of the delivery for Banking Services. The South West Surrey Business Centre has responsibility for the whole corner of Surrey, from Farnham in the West, Haslemere and Cranleigh in the South and East, extending to Woking in the North, also incorporating West Byfleet and Sunningdale – but of course Sunningdale is in Berkshire! Accordingly, we have increased our staff numbers significantly from 15 to 50, which is a sign that NatWest is not afraid to commit extra resources in order to deliver a quality and premium service to its customers.

Specialist teams provide expert advice to private investors, growing businesses and large Corporates. All operate from the Business Centre and each team concentrate on a specifically defined market segment, with the overall concept of one-stop Banking for all our customers.

Customers are now served by these highly responsive relationship teams which have tremendous depths of specialist knowledge within each particular market. Our customers are increasingly sophisticated and frankly deserve the highest quality advice possible. The Bank has undertaken exhaustive research over the past 2 to 3 years to establish precisely the needs of customers and also perhaps more importantly what they do not want. With the benefit of this research and our aim to continually drive higher quality and customer delivery, we have sought to address one of the most annoying things that our customers found, and that is difficulties in locating the right person to speak to when seeking advice. We believe that advice is available from teams established within each specialist sphere, who will no longer be continually moving around. Another of our customers' common pleas is for continuity of staff, which is fundamental to a successful Banking partnership.

We are proud of the team assembled at 1 Stoke Road, and it is our intention for the specialist teams to stay intact for some time, with staff career patterns now 'dovetailing' with continuity in specialist roles.

This continuity of relationships will create a partnership where our customer is the senior partner, with us as their Bankers forming part of their team, providing professional advice committed to the ongoing financial success of the customer.

Also, the Bank has addressed the anomalies of the amalgamation of 3 separate Banks in 1969 which meant that, for example, in Guildford it supported 3 separate Branches in the one High Street.

Having now established the Business Centre, the Bank is moving apace to complete the final piece in the jigsaw with the provision of a single Flagship Branch at the 151 High Street premises. Refurbishment is expected to be completed and the Branch ready for opening in the New Year.

Our pledge to the Community of South West Surrey is simply to be first choice both for existing customers and future customers in the event that they may need to seek additional advice.

Finally, returning our thoughts to the Guildford Philharmonic, we would wish to compliment them on a particularly imaginative programme for the Jubilee Season and indeed to say how proud we are to be involved with this sponsorship of the arts as one example of how we can play our part in the community.

A personal wish to you all for a Happy Christmas and a prosperous New Year.

**IAIN ROLES**

**National Westminster Bank, South West Surrey Business Centre – Just a 'phone call away – 0483 734747.**

CIVIC HALL, GUILDFORD

SATURDAY 10 DECEMBER 1994 AT 7.30 PM

## The NatWest Christmas Concert



# GUILDFORD PHILHARMONIC

Leader: Hugh Bean

NEVILLE CREED

RUTH HOLTON

CATHERINE KING

ANDREW KING

GRAHAM TITUS

Conductor

Soprano

Alto

Tenor

Bass

GUILDFORD PHILHARMONIC CHOIR

*The Guildford Philharmonic acknowledges with most grateful thanks the sponsorship from National Westminster Bank for this concert.*



**RUTH HOLTON** *soprano*

Ruth studied music at Clare College, Cambridge, where she was a choral exhibitioner. She has studied singing with Nancy Long and Julie Kennard. She made her first solo recording in Bach's St. John Passion, under John Eliot Gardiner and since then has become well known for her performance of the baroque repertoire.

Last year she appeared in the Stuttgart, Trondheim and Lucerne Festivals, singing in Bach's B minor Mass with Andrew Parrott and the Taverner Consort.

Ruth's concert work takes her all over the world.

**CATHERINE KING** *alto*

Brought up in Worcestershire, Catherine King won a scholarship to Trinity College, Cambridge and went on to study at the Guildhall School of Music in London and later with Josephine Veasey. She now appears regularly as a soloist in major British and European festivals and has taken part in many recordings with leading early music ensembles, including New London Consort, The Consort of Musicke, and the Taverner and Gabrieli Consorts.

Catherine also performs opera and contemporary music, and has had several pieces written specially for her over the past two years.

**ANDREW KING** *tenor*

Andrew King enjoys a busy international career encompassing music from the twelfth century to the present day. His touring life is extensive including Australia, the Middle East, the U.S.A. and Japan where he toured twice in 1993. A frequent performer at European festivals, he made further appearances this year in Bruges, Utrecht, York and the Proms.

Known particularly for his interpretation as Evangelist in the Bach Passions he has given performances in Germany, France, Finland, Northern Ireland and throughout England. Oratorio engagements this season include Handel's *Messiah* and *Ode for St. Cecilia's Day* and Monteverdi's *Vespers* in Graz and Basle; another performance with the CBSO in Symphony Hall, Birmingham of Mark Anthony Turnage's *Leaving* which he premiered to critical acclaim.

Keen to promote the art of chamber music singing, he performs with a number of leading specialist ensembles: Consort of Musicke, New London Consort and Taverner Consort.

### **GRAHAM TITUS** *baritone*

Born in Newark, Graham Titus began his musical career as organ scholar of Clare College, Cambridge, where he read music. On leaving Cambridge, he scored immediate success as a singer and furthered his vocal studies with Joseph Hislop and Elizabeth Flemming.

After joining Glyndebourne Festival Chorus, he made his London concert debut in the Purcell Room as the winner of the Young Musicians Platform and, in the same year, was a finalist in the Leeds National Musicians Platform. In the following year, he was a prizewinner in 's-Hertogenbosch International Singing Competition, and subsequently appeared on Dutch radio and television. Since then he has been a regular broadcaster for Radio 3.

In the world of opera, he has performed roles for English National Opera, Opera North, London Opera Factory, the Handel Opera Society and the New Opera Company.

### **NEVILLE CREED** *Conductor*

Neville Creed began his conducting career whilst a choral scholar at Trinity College, Cambridge. He then became Director of Choral Music at Tiffin School in Kingston-upon-Thames, providing choirs for several highly acclaimed recordings for radio, television and disc. The Tiffin Boys' Choir recording of Mahler's 8th Symphony with the London Philharmonic Orchestra under Klaus Tennstedt gained a nomination for a 'Grammy' Award. During this time he became conductor of the Milton Keynes Chorale and Assistant Chorus Master of the London Philharmonic Choir.

In 1986 he was awarded a scholarship to study conducting at The Guildhall School of Music where he won the Ricordi Conducting Prize. Whilst at the Guildhall he conducted the second British staging of the opera 'Julietta' by Martinu. Since completing his studies, he has founded the London Musici Singers, been appointed Chorus Master of the Bournemouth Symphony Chorus and the

Guildford Philharmonic Choir, and returned to the Guildhall to conduct. In 1988 he won the second prize in the First International Choral Conducting Competition held in Italy and in 1991 won a semi-final prize in the Leeds competition for Orchestral Conducting.

He has conducted the European Community Chamber Orchestra in France and regularly conducts in Denmark. He has given concerts with the Bournemouth Sinfonietta, Bournemouth Symphony Orchestra, Guildford Philharmonic Orchestra, The Royal Philharmonic 'Pops' Orchestra.

In November 1994 he was appointed Chorus Director of the London Philharmonic Choir.

This concert marks the end of Neville's long association with the Guildford Philharmonic Choir and we wish him well in his future career.

### **GUILDFORD PHILHARMONIC CHOIR**

The Guildford Philharmonic Choir was formed by Guildford Borough in order to perform the major choral repertoire with the Guildford Philharmonic Orchestra. As well as performing well-known choral works, the choir specializes in twentieth century British music and this has led to recordings of Gerald Finzi's *Intimations of Immortality* with the Guildford Philharmonia and Patrick Hadley's *The Trees So High* with the Philharmonic Orchestra, both recordings being conducted by Vernon Handley.

The Choir is conducted by some of the most eminent musicians, and as well as giving frequent concerts in Guildford, the Choir occasionally visits other British cities. In 1988 the Guildford Philharmonic Choir visited Paris, in 1990 joined forces with the Freiburger BachChor in Freiburg Munster and in November 1993 gave an outstanding performance of Britten's War Requiem also with the Freiburger BachChor under Neville Creed.

The Choir has been trained by Neville Creed, who was appointed Chorus Master in 1987 and he is assisted by Peter White. Jeremy Filsell is the Choir's accompanist.

# JOHANN SEBASTIAN BACH

(1685-1750)

## *Christmas Oratorio, BWV248*

From 1723 until his death in 1750 Bach was employed at Leipzig, where in addition to his duties for the church, he directed the Collegium Musicum and its orchestral concerts. The repertoire in both cases was contemporary, and in order to maximise his musical material he used 'parody', the musical tradition familiar from renaissance times of adapting existing compositions to serve new purposes, to the extent that this became a significant feature of his creative work.

Bach's three oratorios – Christmas, Ascension and Easter – are quite different in character from the Italianate genre which is best known through the works of Handel, in which a story-line is traced number by musical number. Bach, on the other hand, preferred to use the approach developed by his Leipzig predecessor Erdmann Neumeister (1671–1756), who advocated mixing sequences of Biblical texts, arias and chorales, along the lines of the conventional Lutheran church cantata. Accordingly, the Christmas Oratorio is close to the St Matthew and St John Passions in its deployment of Gospel narratives proclaimed by a (tenor) narrator, while in other respects it is little more than an extended series of six separate but related cantatas.

The provenance of the work is equally unusual. Much of the music was compiled from existing material, mostly secular cantatas, which had been written during 1733-34 in homage to the Dresden royal family. The final cantata had a previous existence at the Thomaskirche in Leipzig. To the 'borrowed' material Bach added various new recitatives, choruses and chorales, to create a sequence of sixty-four musical numbers, unevenly spread across the six cantatas.

The six-part Christmas Oratorio was first performed at Leipzig in 1734-35, on the first three days of Christmas (25th, 26th, 27th December), The Feast of the Circumcision (1st January), the first Sunday after New Year (2nd January) and the Feast of the Epiphany

(6th January). The particular treatment of the Christmas Story was determined by these circumstances.

DAY	LESSON	ORATORIO
Christmas Day	Birth; announcement to the shepherds	Birth
St Stephen's Day	Adoration of the shepherds	Announcement to the shepherds
St John's Day	Prologue to St John's Gospel	Adoration of the shepherds
Feast of the Circumcision	The naming of Jesus	The naming of Jesus
Sunday after New Year	The Flight into Egypt	The Wise Men at the Court of Herod
Epiphany	The Wise Men from the East	The Adoration of the Magi

Although each part stands strongly on its own, there is no question that Bach intended the sequence to be unified, and therefore the modern practice of performing all or most of it as a single 'concert' work is entirely appropriate, especially during the Christmas period.

As ever, the practice of parody presents many interesting insights, with the music often proving equally suitable to two or more different texts. There are, however, occasional oddities: for example, the famous opening chorus, with its ceremonial opportunities for trumpets and drums, originated in music which was designed to welcome a Royal personage rather than the infant Jesus.

Bach scored the Christmas Oratorio for four soloists with four-part chorus, and an orchestra comprising pairs of flutes, oboes (doubling oboes da caccia, one bassoon, three trumpets, timpani, strings and chamber organ. This performance will omit the whole of Part Four, nos. 31 and 32 (Part Three), no. 47 (Part Five) and no. 62 (Part Six).



## PART ONE

### NO. 1 CHORUS

Rejoice. exult! up, glorify the days,  
praise what the All Highest this day has done!  
Set aside fear, banish lamentation,  
strike up a song full of joy and mirth!  
Serve the All Highest with glorious choirs!  
Let us worship the name of the Lord!

### NO. 2 RECITATIVE

(Tenor)

The Evangelist: And it came to pass in those days that there went out a decree from Caesar Augustus, that all the world should be taxed. And all went to be taxed, everyone into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem, because he was of the house and lineage of David, to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered.

### NO.3 RECITATIVE

(Alto)

Now shall my beloved Bridegroom,  
now shall the hero of David's house  
for the solace and salvation of earth  
at last be born.

Now will the star of Jacob shine,  
its radiance breaks through already.  
Up, Zion, and leave weeping now,  
thy good mounts on high!

### NO. 4 ARIA

(Alto)

Prepare thyself, Zion, with tender desire  
the Fairest and Dearest to behold with thee soon!  
Thy cheeks  
today must shine the lovelier,  
hasten most ardently the Brideroom to love!

## ERSTER TEIL

### NR. 1 CORO

Jauchzet, frohlocket, auf, preiset die Tage,  
Rühmet, was heute der Höchste getan!  
Lasset das Zagen, verbannet die Klage,  
Stimmt voll Jauchzen und Fröhlichkeit an!  
Dienet dem Höchsten mit herrlichen Chören,  
Laßt uns den Namen des Herrschers verehren!

### NR. 2 EVANGELISTA

Es begab sich aber zu der Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde. Und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da Machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zur Stadt David, die da heißt Bethlehem; darum daß er von dem Hause und Geschlechte David war: auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte.

### NR. 3 RECITATIVO

Nun wird mein liebster Bräutigam,  
Nun wird der Held aus Davids Stamm  
Zum Trost, zum Heil der Erden  
Einmal geboren werden.  
Nun wird der Stern aus Jakob scheinen,  
Sein Strahl bricht schon hervor.  
Auf, Zion, und verlasse nun das Weinen,  
Dein Wohl steigt hoch empor!

### NR. 4 ARIA

Bereite dich, Zion, mit zärtlichen Trieben,  
Den Schönsten, den Liebsten bald bei dir zu sehn!  
Deine Wangen  
Müssen heut viel schöner prangen,  
Eile, den Bräutigam sehnlichst zu lieben!

NO. 5 CHORALE

Now shall I receive Thee  
and how encounter Thee?  
Oh, desired of all the world,  
oh, my soul's adomment!  
Oh, Jesu, Jesu, set  
the torch by me Thyself,  
whereby that which pleases Thee,  
may be manifest and known to me!

NR. 5 CHORAL

Wie soll ich dich empfangen  
Und wie begegn' ich dir?  
O aller Welt Verlangen,  
O meiner Seelen Zier!  
O Jesu, Jesu, setze  
Mir selbst die Fackel bei,  
Damit, was dich ergötze,  
Mir kund und wissend sei!

NO. 6 RECITATIVE

(Tenor)

The Evangelist: And she brought forth her  
firstborn son, and wrapped him in swaddling  
clothes, and laid him in a manger; because there  
was no room for them in the inn.

NR. 6 EVANGELISTA

Und sie gebar ihren ersten Sohn und wickelte ihn  
in Windeln und legte ihn in eine Krippen, denn  
sie hatten sonst keinen Raum in der Herberge.

NO. 7 CHORALE AND RECITATIVE

(Tenor & Chorus)

He came poor upon earth,  
Who can extol the love aright,  
our Saviours cherishes for us?  
for that he pities us,  
Yea, who is capable of comprehending,  
how man's distress so woved Him?  
make us rich in heaven,  
The son of the All Highest comes into the world  
because its salvation pleases Him, so well,  
and like unto Hs beloved angels.  
that He will Himself be born as man.  
Lord have mercy on us!

NR. 7 CHORAL E RECITATIVO

Er ist auf Erden kommen arm,  
Wer will die Liebe recht erhöh'n,  
Die unser Heiland vor uns hegt?  
Daß er unser sich erbarm,  
Ja, wer vermag es einzusehen,  
Wie ihn der Menschen Leid bewegt?  
Und in dem Himmel mache reich,  
Des Höchsten Sohn kömmt in die Welt,  
Weil ihm ihr Heil so wohl gefält,  
Und seinen lieben Engeln gleich.  
So will er selbst als Mensch geboren werden.  
Kyrieleis!

NO. 8 ARIA

(Bass)

Great Lord and Mighty King,  
beloved Saviour, oh, how little  
dost Thou esteem earthly pomp!  
He who maintains the whole world,  
and did create its ornament and splendour,  
must sleep in a hard manger.

NR. 8 ARIA

Großer Herr, o starker König,  
Liebster Heiland, o wie wenig  
Achtest du der Erden Pracht!  
Der die ganze Welt erhält,  
Ihre Pracht und Zier erschaffen,  
Muß in harten Krippen schlafen.

NO. 9 CHORALE

Oh little Jesu, my heart's love!  
Make Thyself a clean soft little bed,  
in which to rest in my heart's inmost shrine,  
that I may never forget Thee.

NR. 9 CHORAL

Ach mein herzliebes Jesulein,  
Mach dir ein rein sanft Bettelein,  
Zu ruhn in meines Herzens Schrein,  
Daß ich nimmer vergesse dein!

## SECOND PART

### NO. 10 SINFONIA

#### NO. 11 RECITATIVE

(Tenor)

The Evangelist:

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

#### NO. 12 CHORALE

Break through, oh lovely light of morn,  
and let the heavens dawn!  
You shepherd folk, be not afeared,  
because the angel tells you:  
that this weak babe  
shall be our comfort and joy,  
thereto subdue the devil  
and bring peace at last.

#### NO. 13 RECITATIVE (Tenor, Soprano)

The Evangelist:

And the angel said unto them:

Angel:

Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

#### NO. 14 RECITATIVE

(Bass)

That which God promised Abraham,  
He now lets be manifested to the  
Shepherd band, fulfilled.  
A shepherd it was had to learn  
all this before from God,  
and now also must a shepherd  
first know the act fulfilled,  
which He promised then.

#### NO. 15 ARIA

(Tenor)

Joyful shepherds, haste, oh, haste,  
lest you tarry too long,  
haste to see the lovely babe!  
Go, the joy is all too fair,  
seek to gain grace,  
go, and refresh heart and mind!

## ZWEITER TEIL

### NR. 10 SINFONIA

#### NR. 11 EVANGELISTA

Und es waren Hirten in derselben Genend auf dem Felde bei den Hürden, die hüteten des Nachts ihre Herde. Und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet um sie, und sie furchten sich sehr.

#### NR. 12 CHORAL

Brich an, o schönes Morgenlicht,  
Und laß den Himmel tagen!  
Du Hirtenvolk, erschrecke nicht,  
Weil dir die Engel sagen,  
Daß dieses schwache Knäbelein  
Soll unser Trost und Freude sein,  
Dazu den Satan zwingen  
Und letztlich Friede bringen!

#### NR. 13 EVANGELISTA

Tenor

Und der Engel sprach zu ihnen:

Sopran

Fürchtet euch nicht, siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

#### NR. 14 RECITATIVO

Was Gott dem Abraham verheißen,  
Das läßt er nun dem Hirtenchor  
Erfüllt erweisen.  
Ein Hirt hat alles das zuvor  
Von Gott erfahren müssen.  
Und nun muß auch ein Hirt die Tat,  
Was er damals versprochen hat,  
Zuerst erfüllet wissen.

#### NR. 15 ARIA

Frohe Hirten, eilt, ach eilet,  
Eh ihr euch zu lang verweilet  
Eilt, das holde Kind zu sehn!  
Geht, die Freude heißt zu schön,  
Sucht die Anmut zu gewinnen,  
Geht und labet Herz und Sinnen!

NO. 16 RECITATIVE (Tenor)

The Evangelist:

And this shall be a sign unto you: "Ye shall find the babe wrapped in swaddling clothes, lying in a manger."

NO. 17 CHORALE

Behold here: there in a dark stable lies the One who has dominion over all.

Where, before, an ox sought food, there now rests the Virgin's Child.

NO. 18 RECITATIVE

(Bass)

So go then hence, you shepherds, go, that you may witness the miracle; and if you find the Son of the most High lying in a hard manger, then sing Him by His cradle, in a sweet voice and with full choir, this lullaby to rest.

NO. 19 ARIA

(Alto)

Sleep, my Dearest, enjoy Thy rest, from henceforth watch over the wellbeing of all. Refresh Thy breast, experience the joy, there where we gladden our hearts. Sleep, my Dearest.

NO. 20 RECITATIVE (Tenor)

The Evangelist:

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

NO. 21 CHORUS

Glory be to God in the highest, and on earth peace, good will toward men.

NO. 22 RECITATIVE

(Tenor)

Then fittingly, you angels, rejoice and sing, that things turn out so favourably for us this day. Up then! We will join in with you, for we can rejoice just as you.

NO. 23 CHORALE

We sing to Thee in Thy host with all our might and main: praise, honour and glory, that Thou, O long-desired Guest, hast now appeared.

NR. 16 EVANGELISTA

Und das habt zum Zeichen: Ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen.

NR. 17 CHORAL

Schaut hin, dort liegt im finstern Stall, Des Herrschaft gehet überall! Da Speise vormals sucht ein Rind, Da ruhet itzt der Jungfrau'n Kind.

NR. 18 RECITATIVO

So geht denn hin, ihr Hirten, geht, Daß ihr das Wunder seht: Und findet ihr des Höchsten Sohn In einer harten Krippe liegen, So singet ihm bei seiner Wiegen Aus einem süßen Ton Und mit gesamtem Chor Dies Lied zur Ruhe vor!

NR. 19 ARIA

Schlafe, mein Liebster, genieße der Ruh, Wache nach diesem vor aller Gedeihen! Labe die Brust, Empfinde die Lust, Wo wir unser Herz erfreuen!

NR. 20 EVANGELISTA

Und alsobald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobten Gott und sprachen:

NR. 21 CORO

Ehre sei Gott in der Höhe und Friede auf Erden und den Menschen ein Wohlgefallen.

NR. 22 RECITATIVO

So recht, ihr Engel, jauchzt und singet, Daß es uns heut so schön gelinget! Auf denn! wir stimmen mit euch ein, Uns kann es so wie euch erfreun.

NR. 23 CHORAL

Wir singen dir in deinem Heer Aus aller Kraft Lob, Preis und Ehr, Daß du, o lang gewünschter Gast, Dich nunmehr eingestellt hast.

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# INTERVAL

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## THIRD PART

### NO.24 CHORUS

Ruler of Heaven, hear our stammering tones,  
let our feeble singing please Thee,  
when Thy Zion exaltes Thee with psalms.  
Hear our hearts' triumphant praise,  
when we now display our awe before Thee,  
because our welfare is assured.

### NO.25 RECITATIVE (Tenor)

The Evangelist:

And it came to pass, as the angels were gone  
away from them into heaven, the shepherds said  
one to another:

### NO. 26 CHORUS

Shepherds:

Let us now go even unto Bethlehem, and see this  
thing which is come to pass, which the Lord hath  
made known unto us.

### NO. 27 RECITATIVE (Tenor)

He has comforted His people,  
He has delivered His Israel,  
sent help out of Zion  
and ended our seffering.  
Behold, shepherds, this has He done;  
go, this is what you will find!

### NO.28 CHORALE

This has he done for all us,  
His great love to proclaim;  
in that all Christendom shall rejoice  
and thank Him for it to all eternity.  
Lord have mercy on us!

### NO.29 ARIA

(Soprano, Bass)

Lord, Thy compassion, Thy mercy  
Comfort us and make us free.  
Thy gracious favour and love,  
Thy wonderous desire  
make new once more  
Thy father-faith.

## DRITTER TEIL

### NR. 24 CORO

Herrscher des Himmels, erhöre das Lallen,  
Laß dir die matten Gesänge gefallen,  
Wenn dich dein Zion mit Psalmen erhöht!  
Höre der Herzen frohlockendes Preisen,  
Wenn wir dir itzo die Ehrfurcht erweisen,  
Weil unsre Wohlfahrt befestiget stecht!

### NR. 25 EVANGELISTA

Und da die Engel von ihnen gen Himmel fuhren,  
sprachen die Hirten untereinander:

### NR. 26 CORO

Lasset uns nun gehen gen Bethlehem und die  
Geschichte sehen, die da geschehen ist, die uns der  
Herr kundgetan hat.

### NR. 27 RECITATIVO

Er hat sein Volk getröst',  
Er hat sein Israel erlöst,  
Die Hülf aus Zion hergesendet  
Und unser Leid geendet.  
Seht, Hirten, dies hat er getan;  
Geht, dieses trifft ihr an!

### NR. 28 CHORAL

Dies hat er alles uns getan,  
Sein groß Lieb zu zeigen an;  
Des freu sich alle Christenheit  
Und dank ihm des in Ewigkeit.  
Kyrieleis!

### NR. 29 ARIA (DUETTO)

Herr, dein Mitleid, dein Erbarmen  
Tröstet uns und macht uns frei.  
Deine holde Gunst und Liebe,  
Deine wundersamen Triebe  
machen deine Vätertreu  
Wieder neu.

NO. 30 RECITATIVE (Tenor)

The Evangelist:

And they came with haste, and found Mary and Joseph and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning the child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things and pondered them in her heart.

NO.33 CHORALE

I will keep Thee diligently in my mind,  
I will live  
for Thee here,  
I will depart with Thee hence.  
With Thee will I soar at last,  
filled with joy  
time without end,  
there in the other life.

NO. 34 RECITATIVE (Tenor)

The Evangelist:

And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

NO. 35 CHORALE

Be joyful, meanwhile,  
that our Saviour  
is here born both God and man,  
he, Who is  
the Lord and Christ,  
in the city of David chosen of many.

NR. 30 EVANGELISTA

Und sie kamen eilend und funden beide, Mariam und Joseph, dazu das Kind in der Krippe liegen. Da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kind gesaget war. Und alle, vor die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Worte und bewegte sie in ihrem Herzen.

NR. 33 CHORAL

Ich will dich mit Fleiß bewahren,  
Ich wil dir  
Leben hier,  
Dir will ich abfahren,  
Mit dir will ich endlich schweben  
Voller Freud  
Ohne Zeit  
Dort im andern Leben.

NR. 34 EVANGELISTA

Und die Hirten kehrten wieder um, preisten und lobten Gott um alles, das sie gesehen und gehöret hatten, wie denn zu ihnen gesaget war.

NR. 35 CHORAL

Seid froh dieweil,  
Daß euer Heil  
Ist hie ein Gott und auch ein Mensch geboren,  
Der, welcher ist  
Der Herr und Christ  
In Davids Stadt, von vielen auserkoren.

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FIFTH PART

NO.43 CHORUS

Glory be to Thee, oh Lord!  
Let praise and thanksgiving be prepared for Thee.  
All the world extols Thee,  
because our well being is pleasing to Thee,  
because all our desire this day is fulfilled,  
because Thy blessing fills us so  
gloriously with joy.

FÜNFTER TEIL

NR. 43 CORO

Ehre Sei dir, Gott, gesungen,  
Dir sei Lob und Dank bereit'.  
Dich erhebet alle Welt,  
Weil dir unser Wohl gefällt,  
Weil anheut  
Unser aller Wunsch gelungen,  
Weil uns dein Segen so herrlich erfreut.

NO. 44 RECITATIVE (Tenor)

The Evangelist:

Now when Jesus was born in Bethlehem of Judea  
in the days of Herod the King, behold, there  
came wise men from the east to Jerusalem,  
saying:

NO. 45 CHORUS AND RECITATIVE

(Alto & Chorus)

Wise men where is he that is born King of the Jews?  
Seek him in my bosom,  
here He dwells for my delight, and His.  
for we have seen his star in the east,  
and are come to worship him.  
Blessed be ye, that ye have seen that light,  
it came to pass for your salvation.  
My Saviour Thou, Thou are the light,  
that should have shone upon the heathen, too,  
and they still do not know Thee,  
when they already want to worship Thee.  
How bright, how clear, beloved Jesu,  
must Thy radiance be!

NO. 46 CHORALE

Thy brightness does consume all darkness,  
transforms the gloomy night to light.  
Lead us in Thy ways,  
that Thy countenance  
and glorious light  
we may ever behold!

NO. 48 RECITATIVE (Tenor)

The Evangelist:

When Herod The King had heard these things, he  
was troubled, and all Jerusalem with him.

NO. 49 RECITATIVE

(Alto)

Why are ye so sore afeared?  
Can the presence of Jesu mine awake such fear  
in you?  
O, should not you rejoice  
at is far rather,  
for He through it does promise  
to restore the well being of mankind!

NR. 44 EVANGELISTA

Da Jesus geboren war zu Bethlehem im  
jüdischen Lande zur Zeit des Königes Herodis,  
siehe, da kamen die Weisen vom Morgenlande  
gen Jerusalem und sprachen:

NR. 45 CORO E RECITATIVO

Wo ist der neugeborne König der Juden?  
Sucht ihn in meiner Brust,  
Hier wohnt er, mir und ihm zur Lust!  
Wir haben seinen Stern gesehen im Morgenlande  
und sind kommen, ihn anzubeten!  
Wohl euch, die ihr dies Licht gesehen,  
Es ist zu eurem Heil geschehen!  
Mein Heiland, du, du bist das Licht,  
Das auch den Heiden scheinen sollen,  
Und sie, sie kennen dich noch nicht,  
Als sie dich schon verehren wollen.  
Wie hell, wie klar muß nicht dein Schein,  
Geliebter Jesu, sein!

NR. 46 CHORAL

Dein Glanz all Finsternis verzehrt,  
Die trübe Nacht in Licht verkehrt.  
Leit uns auf deinen Wegen,  
Daß dein Gesicht  
Und herrlich's Licht  
Wir ewig schauen mögen!

NR. 48 EVANGELISTA

Da das der König Herodes hörte, erschracker er  
und mit ihm das ganze Jerusalem.

NR. 49 RECITATIVO

Warum wolt ihr erschrecken?  
Kann meines Jesu Gagenwart euch solche Furcht  
erwecken?  
O! solltet ihr euch nicht  
Vielmehr darüber freuen,  
Weil er dadurch verspricht,  
Der Menschen Wohlfahrt zu verneuen.

NO. 50 RECITATIVE

The Evangelist:

And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him: "In Bethlehem of Judea; for thus it is written by the prophet: And thou Bethlehem, in the land of Juda, are not the least among the princes of Juda; for out of thee shall come a governor that shall rule my people Israel."

NO. 51 ARIA

(Soprano, Alto, Tenor)

Oh, when will the time be ripe?  
Oh, when will the comfort of His people come?  
Be silent, He is surely already here!  
Oh, Jesu, come then to me!

NO. 52 RECITATIVE

My Best Beloved already rules.  
A heart that loves His dominion,  
and gives itself to Him completely for His own,  
is my Jesu's throne.

NO. 53 CHORALE

A heart's chamber such as this is certainly no finely-appointed hall of princes, a dark pit rather; yet, no sooner shall Thy favour's beam but gleam within there, than it will seem to be filled with light.

---

SIXTH PART

NO. 54 CHORUS

Lord, if proud enemies rage,  
let us then in steadfast faith  
look to Thy might and help.  
We will put our trust in Thee alone,  
so may we withstand unharmed  
the talons of the fiend.

NO. 55 RECITATIVE (Tenor, Bass)

The Evangelist:  
Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said:  
"Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also."

NR. 50 EVANGELISTA

Und ließ versammeln alle Hohepriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wo Christus sollte geboren werden. Und sie sagten ihm: Zu Bethlehem im jüdischen Lande; denn also stehet geschrieben durch den Propheten: Und du Bethlehem im jüdischen Lande bist mitnichten die kleinst unter den Fürsten Juda; denn aus dir soll mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

NR. 51 ARIA (TERZETTO)

Ach, wenn wird die Zeit erscheinen?  
Ach, wenn kömmt der Trost der Seinen?  
Schweigt, er ist schon wirklich hier!  
Jesu, ach so komm zu mir!

NR. 52 RECITATIVO

Mein Liebster herrschet schon.  
Ein Herz, das seine Herrschaft liebet  
Und sich ihm ganz zu eigen gibet,  
Ist meines Jesu Thron.

NR. 53 CHORAL

Zwar ist solche Herzensstube  
Wohl kein schöner Fürstensaal,  
Sondern eine finstre Grube;  
Doch, sobald dein Gnadenstrahl  
In denselben nur wird blinken,  
Wird es voller Sonnen dünken.

---

SECHSTER TEIL

NR. 54 CORO

Herr, wenn die stolzen Feinde schnauben,  
So gib, daß wir im festen Glauben  
Nach deiner Macht und Hülfe sehn!  
Wir wollen dir allein vertrauen,  
So können wir den scharfen Klauen  
Des Feindes unversehrt entgehn.

NR. 55 EVANGELISTA

Da berief Herodes die Weisen heimlich underlernet mit Fleiß von ihnen, wenn der Stern erschienen wäre? Und weiset sie gen Bethlehem und sprach:  
"Ziehet hin und forschet fleißig nach dem Kindlein, und wenn ihr's findet, sagt mir's wieder, daß ich auch komme und es anbete."

NO. 56 RECITATIVE

(Soprano)

You false man, seek only to bring the Lord low,  
use every false artifice  
to waylay the Saviour;  
He whose strength no man can measure,  
ye remains in safe hands.  
Your heart, your false heart, along with all its  
craft, is known very well already to the most  
High's Son, whose downfall you seek to  
encompass.

NO. 57 ARIA

(Soprano)

A mere wave of his hand  
casts down the might of impotent man.  
Here all power shall be derided!  
The Almighty has but to speak a word to make  
an end of His enemies' pride; oh, thus the  
thoughts of mortal men must change at once.

NO. 58 RECITATIVE

The Evangelist: When they had heard the king,  
they departed; and, lo, the star, which they saw in  
the east, went before them till it came and stood  
over where the young child was. When they saw  
the star, they rejoiced with exceeding great joy.  
And when they were come into the house, they  
saw the young child with Mary his mother, and  
fell down, and worshipped him: and when they  
had opened their treasures, they presented unto  
him gifts; gold, frankincense and myrrh.

NO. 59 CHORALE

I stand here beside Thy manger,  
oh, babe Jesu, my life,  
I come, bring and give to Thee  
that which Thou hast given me.  
Take it, it is my mind and spirit,  
heart, soul and mettle, take them all,  
and may it please Thee well!

NO. 60 RECITATIVE

(Tenor)

The Evangelist:  
And being warned of God in a dream that they  
should not return to Herod, they departed into  
their own country another way.

NR. 56 RECITATIVO

Du Falscher, suche nur den Herrn zu fällen,  
Nimm alle falsche List,  
Dem Heiland nachzustellen;  
Der, dessen Kraft kein Mensch ermißt,  
Bleibt doch in sicherer Hand.  
Dein Herz, dein falsches Herz ist schon,  
Nebst aller seiner List, des Höchsten Sohn,  
Den du zu stürzen suchst, sehr wohl bekannt.

NR. 57 ARIA

Nur ein Wink von seinen Händen  
Stürzt ohnmächtger Menschen Macht.  
Hier wird alle Kraft verlacht!  
Spricht der Höchste nur ein Wort,  
Seiner Feinde Stolz zu enden,  
O, so müssen sich sofort  
Sterblicher Gedanken wenden.

NR. 58 EVANGELISTA

Als sie nun den König gehöret hatten, zogen sie  
hin. Und siehe, der Stern, den sie im  
Morgenlande gesehen hatten, ging für ihnen hin,  
bis daß er kam und stund oben über, da das  
Kindlein war. Da sie den Stern sahen, wurden sie  
hoch erfreuet und gingen in das Haus und funden  
das Kindlein mit Maria, seiner Mutter, und fielen  
nieder und beteten es an und täten ihre Schätze  
auf und schenkten ihm Gold, Weihrauch und  
Myrrhen.

NR. 59 CHORAL

Ich steh an deiner Krippen hier,  
O Jesulein, mein Leben;  
Ich komme, bring und schenke dir,  
Was du mir hast gegeben.  
Nimm hin! es ist mein Geist und Sinn,  
Herz, Seel und Mut, nimm alles hin,  
Und laß dir's wohlgefallen!

NR. 60 EVANGELISTA

Und Gott befahl ihnen im Traum, daß sie sich  
nicht sollten wieder zu Herodes lenken,  
und zogen durch einen andern Weg wieder in ihr  
Land.

NO. 61 RECITATIVE

(Tenor)

Go then! enough, my treasure will not go from hence;

He will remain here with me;  
neither will I suffer Him to leave me.

His arm will enfold me out of love,  
with gentle courageous desire  
and greatest tenderness.

He ever shall remain my bridegroom,  
I will bequeath Him heart and bosom.

I know for sure He loves me,  
my heart loves Him too, fondly,  
and will ever honour him.

What enemy could do me harm  
with such good hap?

Thou, Jesu, art and shalt remain my friend,  
and were to implore Thee in anguish:

Lord, help me! then let me behold Thy Help!

NO. 63 RECITATIVE

(Soloists)

What now of the terrors of hell?  
What can the world and sin do to us,  
when we rest in Jesu's hands?

NO. 64 CHORALE

Now are you well avenged,  
for, upon the host of your enemies,  
Christ has broken  
that which was against you.  
Death, devil, sin and hell  
are quite diminished,  
the human race has its place  
at God's side.

NR. 61 RECTITATIVO

So geht! Genug, mein Schatz geht nicht von hier,

Er bleibet da bei mir,

Ich will ihn auch nicht von mir lassen.

Sein Arm wird mich aus Lieb

Mit sanftmutsvollem Trieb

Und größter Zärtlichkeit umfassen;

Er soll mein Bräutigam verbleiben,

Ich will ihm Brust und Herz verschreiben.

Ich weiß gewiß, er liebet mich,

Mein Herz liebt ihn auch inniglich

Und wird ihn ewig ehren.

Was könnte mich nun für ein Feind

Bei solchem Glück versehren!

Du, Jesu, bist und bleibst mein Freund;

Und werd ich ängstlich zu dir flehn:

Herr, hilf!, so laß mich Hülfe sehn!

NR. 63 RECITATIVO 'A 4

Was wil der Höllen Schrecken nun,

Was will uns Welt und Sünde tun?

Da wir in Jesu Händen ruhn?

NR. 64 CHORAL

Nun seid ihr wohl gerochen

An eurer Feinde Schar,

Denn Christus hat zerbrochen,

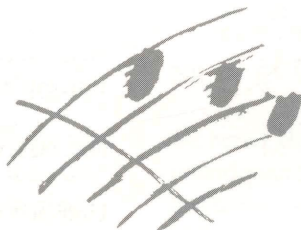
Was euch zuwider war.

Tod, Teufel, Sünd und Hölle

Sind ganz und gar geschwächt;

Bei Gott hat seine Stelle

Das menschliche Geschlecht.



# GUILDFORD PHILHARMONIC ORCHESTRA & CHOIR

## First Violins:

Hugh Bean – *Leader*  
Damin Falkowski  
Sheila Beckensall  
Rachel Maisey  
Peter Newman

## Second Violins:

Nicholas Maxted Jones  
Rosemary Roberts  
Julia Brocklehurst  
Adrienne Sturdy  
Timothy Callaghan  
Andrew Bernardi

## Violas:

John Meek  
Justin Ward  
Jean Burt

## Cellos:

Kathy Thulborn  
Janice Brodie  
Johan Franca

## Bass:

Keith Hartley

## Flutes:

Jane Pickles  
Simon Hunt

## Oboes & Oboe d'amore:

Victoria Walpole  
Janice Knight

## Oboe da caccia:

Geoffrey Browne  
Stephen Forbes

## Bassoon:

Nichola Hunka

## Trumpets:

Martin Hurrell  
Patricia Reid  
Nicholas Betts

## Timpani:

Roger Blair

## Organ:

Laurence Cummings

## General Manager:

Kathleen Atkins

## Music Administrator:

Peter Holt

## Projects Consultant (SEMT):

Nick Bomford

## Secretary:

Shirley Ewen

## Soprano:

Jacqueline Alderton  
Kathleen Aldridge  
Noreen Ayton  
Jill Baker  
Louise Barnfield  
Penny Baxter  
Margaret Braund  
Mary Broughton  
Elaine Chapman  
Andrea Dombrowe  
Rachel Edmondson  
Suzanne Forbes  
Joanna Garside  
Jenny Hakim  
Angela Hand  
Susan Hinton  
Nora Kennea  
Judith Lewy  
Anne Lyon  
Margaret Mackie  
Elizabeth McCracken  
Sophie McCracken  
Jacqueline Norman  
Susan Norton  
Robin Onslow  
Alison Palmer  
Margaret Parry  
Vivienne Parsons  
Jessica Pires  
Rosalind Plowright  
Jean Radley  
Susan Ranft  
Gillian Rix  
Joan Robinson  
Maureen Shortland  
Sheila Small  
Dawn Smith  
Judy Smith  
Pamela Smith  
Kathy Stickland  
Pamela Taylor  
Carol Terry  
Enid Weston  
Christine Wilks  
Elisabeth Willis  
Lucinda Wilson  
Frances Worpe

## Alto:

Sally Bailey  
Iris Ball  
Evelyn Beastall  
Iris Bennett  
Jean Brown  
Jane Brooks  
Barbara Buck  
Juliet Butler  
Barbara Chevis  
Amanda Clayton  
Mary Clayton  
Janet Critchley  
Fiona Davis  
Margaret Dentskevich  
Valerie Edwards  
Celia Embleton  
Joanne Frampton  
Mandy Freeman  
Rebecca Greenwood  
Ingrid Hardiman  
Pamela Harman  
Carol Hobbs  
Sheila Hodson  
Joy Hunter  
Lyn Jackson  
Helen Lavin  
Kay McManus  
Christine Medlow  
Brenda Moore  
Mary Moon  
Jean Munro  
Alison Newell  
Jennifer Nicholas  
Arabella Onslow  
Anne Philps  
Susan Pope  
Catherine Shacklady  
Gillian Sharpe  
Judy A. Smith  
Prue Smith  
Rosemary Smith  
Liz Snell  
Helge Stellpflug  
Hilary Trigg  
Pamela Usher  
Janice Wicker  
June Windle  
Maralyn Wong  
Beatrice Wood

## Tenor:

Adrian Buxton  
Bob Cowell  
Geoffrey Forster  
Leslie Harfield  
Maggie van  
Koetsveld  
Nick Lamb  
Peter Lemmon  
Andrew Reid  
Christopher  
Robinson  
Wilson Rush  
John Trigg  
Jeni Young

## Bass:

Peter Andrews  
Graham Barwick  
Roger Barrett  
Michael Bradbeer  
John Britten  
Norman Carpenter  
Walter Chattaway  
Neil Clayton  
Robert Coe  
Rodney Cuff  
Michael Dawe  
Michael Dudley  
Terence Ellis  
Michael Golden  
Nick Gough  
Don Hendy  
Peter Herbert  
Laurie James  
Michael Jeffery  
Stephen Jepson  
Michael Longford  
Neil Martin  
Chris New  
Maxwell New  
Barry Norman  
John Parry  
Peter Pearce  
Roger Penny  
Nigel Pollock  
David Ross  
John Schlotel  
Ian Simmons  
Philip Stanford  
Keith Torbet  
Donald Walden  
Andrew Whitehouse  
Ralph Whitehouse

# GUILDFORD PHILHARMONIC

Friday 27 January 1995 at 7.30 pm  
Civic Hall, Guildford

## **80th Birthday Concert for Jack Brymer**

*Civic Concert*      *Sponsored by BOC*

**Mozart:** *Overture: The Marriage of Figaro*

**Mozart:** *Clarinet Concerto*

**Mozart:** *Sinfonia Concertante (Oboe, Clarinet, Horn & Bassoon)*

**Jack Brymer** Clarinet

**Sir Alexander Gibson** Conductor

Tickets: £12.50, £11.50, £10.00:

(Concessions) Available from Civic Hall Box Office: 0483 444555

# GUILDFORD PHILHARMONIC

Sunday 12 February 1995 at 3.00 pm  
Civic Hall, Guildford

**Mozart:** *Overture: La Clemenza di Tito*

**Hummel:** *Trumpet Concerto*

**Ravel:** *Pavane*

**Bizet:** *Symphony N° 1*

**Bernard Soustrot** Trumpet

**Marc Soustrot** Conductor

Tickets: £11.00, £10.00, £9.00

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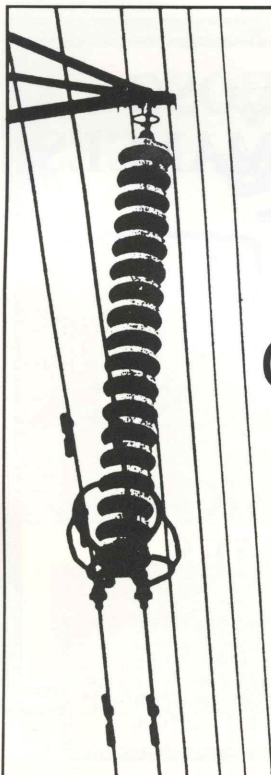
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We are grateful to GILES DAVIES , who has undertaken tonight's concert at very short notice, owing to the illness of Graham Titus

**GILES DAVIES** (*baritone*)

After studying at the Purcell School of Music, Giles was awarded a scholarship to the Royal College of Music where he studied singing with Norman Bailey and Early Music with Nigel Rogers. He was a semi-finalist in the 1993 Kathleen Ferrier Competition, a prizewinner in the 1993 Royal Overseas League Competition and the recipient of a Diploma of Merit in the 1993 International Gruner Lieder competition.

In 1995 he makes his debut with Dublin Grand Opera Society as Masetto in *Don Giovanni* and records a CD of Purcell songs for Meridian

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Due to the indisposition of Hugh Bean, we are grateful to Gillian Findlay, who has agreed to lead the Orchestra for tonight's concert