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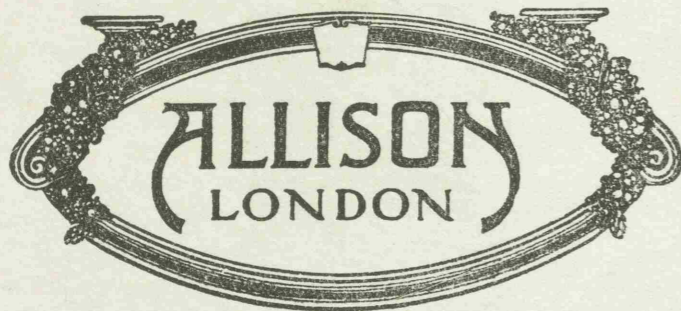


ROYAL CHORAL SOCIETY

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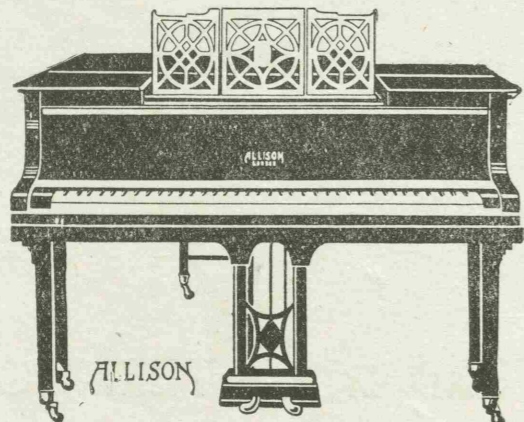
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President—H.R.H. THE PRINCE OF WALES, K.G.

Director—SIR HUGH P. ALLEN, M.A., D.MUS.

Honorary Secretary—GEORGE A. MACMILLAN, ESQ., D.LITT.

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THE COLLEGE offers a complete course of musical instruction to pupils of both sexes, both professional and amateur, by teachers of the highest eminence in all branches. Pupils sufficiently advanced have the opportunity of putting their knowledge into practice at the Ensemble Classes, the College Concerts, and Opera Classes. The College enjoys a permanent Endowment Fund, from which upwards of seventy Scholarships and Exhibitions are founded which provide free musical education. There are also Council Exhibitions, Prizes, and other advantages, for particulars of which see the Syllabus.

Special Teachers' Training Course Classes have been arranged to meet the requirements of the Teachers' Registration Council.

An examination for Certificate of Proficiency with the title of "Associate of the Royal College of Music" (A.R.C.M.) is held every year. Fee, £5 5s.

TERMS, FEES, &c.

There are three Terms in the Year. The Tuition Fee is £12 12s. per Term. Entrance Fee, £2 2s. Students must continue at College for at least three terms. Female Pupils requiring residence are accommodated at Queen Alexandra's House, adjacent to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

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A Junior Department has been established to provide for Pupils under 16 whose time is also occupied by the necessities of their general education. The Tuition Fee is £6 6s. per Term. Entrance Fee, £1 1s.

THE ROYAL COLLEGE OF MUSIC PATRON'S FUND (Founded by Sir Ernest Palmer, Bart.) for the encouragement of all British Composers and Executive Artists. Full information can be obtained from the Registrar of the College.



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INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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THE ROYAL ACADEMY OF MUSIC offers to students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons in the various branches of the Curriculum, students have the advantage of attending the Orchestral, Choral, and Chamber Music classes, and the weekly lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public concerts and by periodical Operatic and Dramatic Performances.

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The Fee for the ordinary curriculum is 14 Guineas per Term.

A large number of Scholarships and Prizes are founded and are competed for periodically.

Students who show special merit and ability receive the distinction of being elected by the Directors Associates of the Institution, and are thereby entitled to the use after their names of the letters A.R.A.M. Students who distinguish themselves in the musical profession after leaving the Institution may be elected by the Directors, Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the letters F.R.A.M.

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An Examination of persons trained independently of the Academy is held twice a year—viz., during the Summer and Christmas vacations—successful candidates at which are elected Licentiates of the Academy, and are thereupon entitled to the use after their names of the letters L.R.A.M.

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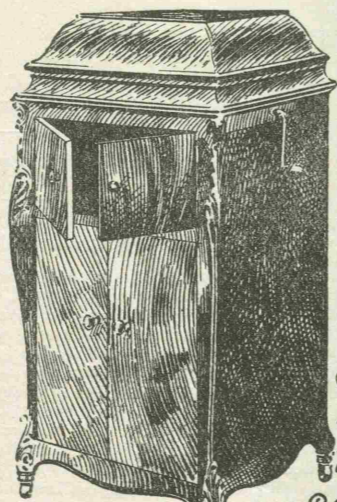
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AT 2-30. DOORS OPEN AT 1-30.

A SONG OF DESTINY
BRAHMS.

CONCERTO for ORGAN and ORCHESTRA
HANDEL.

THE HYMN OF JESUS
GUSTAV HOLST.

Conducted by SIR HUGH P. ALLEN, M.A., D.Mus.

THE WASPS—ORCHESTRAL SUITE
R. VAUGHAN WILLIAMS.

Conducted by THE COMPOSER.

THE FORGING OF THE ANCHOR
BRIDGE.

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MR. PARRY JONES

MR. ROBERT RADFORD

At the Organ

Mr. H. L. BALFOUR.

Conductor, SIR FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

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BY GILBERT G. PANTER (SECRETARY).

PROGRAMME.

Part 1.

God Save the King.

A SONG OF DESTINY

FOR CHORUS AND ORCHESTRA

COMPOSED BY

JOHANNES BRAHMS

(Op. 54.)

English Translation by the Rev. J. TROUTBECK, D.D.

* * * * *

ARIA ... Ave Maria ... Max Bruch
Miss CARRIE TUBB.

CONCERTO FOR ORGAN AND ORCHESTRA, IN D MINOR ... Handel
No. 4 OF 2ND SET.

MR. H. L. BALFOUR.

ARIA ... My Power is absolute (Boris Godounoff) ... Moussorgsky
MR. ROBERT RADFORD.

* * * * *

THE HYMN OF JESUS

WORDS TRANSLATED FROM THE APOCRYPHAL

ACTS OF ST. JOHN,

SET TO MUSIC FOR

TWO CHORUSES, SEMI-CHORUS, AND ORCHESTRA

BY

GUSTAV HOLST

(Op. 37.)

CONDUCTED BY SIR HUGH P. ALLEN, M.A., D.Mus.

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PROGRAMME.

Part 2.

THE FORGING OF THE ANCHOR

DRAMATIC SCENE

FOR BASS SOLO, CHORUS, AND ORCHESTRA

WORDS BY

SIR SAMUEL FERGUSON.

MUSIC BY

J. FREDERICK BRIDGE.

SOLO MR. ROBERT RADFORD.

* * * * *

ARIA Walther's Prize Song (*Die Meistersinger*) *Wagner*

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2. Entr'acte.
3. March, The March Past of the Kitchen Implements.
4. Entr'acte.
5. Ballet and Final Tableau.

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Forms of Entry can be obtained on application to the Secretary. Students (Professional or Amateur) of any age received.

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God Save the King.

God save our gracious King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

O Lord our God, arise,
Scatter his enemies,
And make them fall:
Confound their politics;
Frustrate their knavish tricks;
On Thee our hopes we fix;
God save us all.

Thy choicest gifts in store
On him be pleased to pour;
Long may he reign!
May he defend our laws,
And ever give us cause
To sing with heart and voice,
"God save the King!"



Part I.

A SONG OF DESTINY

FOR CHORUS AND ORCHESTRA

COMPOSED BY

JOHANNES BRAHMS

(OP. 54).

English Translation by the Rev. J. TROUTBECK, D.D.

Far in yon region of light, where pleasures fail not,
Wander the Spirits blest, breath'd on by airs of glory, bright and divine,
Like a harp, when a master-hand wakes it from silence.

Free from care, like a babe that is sleeping,
Are they in heav'n that dwell :

Pure and lowly as half-open'd blossoms ;
In those fields of light they ever bloom ;

And in bliss are their eyes still gazing
On clearness calm and eternal.

But man may not linger, and nowhere finds he repose ;

We stay not, but wander, we grief-laden mortals,
Blindly, from one sad hour to another,
Like water from cliff unto cliff ever dropping.

Blindly at last do we pass away.

ARIA Ave Maria *Max Bruch*

Miss CARRIE TUBB.

Ave Maria, hear my prayer.
Ave Maria! Thou can'st hear this from the wild ;
Yea, Thou can'st save amidst despair,
Safe may we sleep beneath Thy care.
Sweet Mother, hear Thy suppliant child.
Foul demons of the earth and air
From this their wonted haunt exiled,
Shall flee before Thy presence fair,
O, Maiden mild! Ave Maria!
Stainless styled! Ave Maria!
Ave Maria! The night is over, where tarries my love?
Where now shalt thou pillow thine aching head?
Exiled from these my encircling arms,
When night hath fled,
Who knows I may not find thee near the dead ;
Arrows fly and lances they rattle,
Norman foremost aye in battle,
Yet our serried ranks give way ;
I see them sway ;
The foe is upon them, they fall like grass !
Norman wounded! Alas! Alas!
Ave Maria! Hear my prayer, Ave Maria!
The flinty couch we now must share
Shall seem with down, with down of eider piled,
If only Thy protection hover there
And Thou hast smiled,
We bow us to our lot of care,
Beneath Thy guidance reconciled,
Maiden, hear a maiden's prayer!
Mother! O hear Thy suppliant child.
Ave Maria! Maiden mild!
Ave Maria! Ave! Ave!

Adapted from Sir Walter Scott.

CONCERTO FOR ORGAN AND ORCHESTRA, IN D MINOR *Handel*
NO. 4 OF 2ND SET.

MR. H. L. BALFOUR.

I.—*Adagio* in D minor.

II.—*Allegro* in D major.

III.—*Allegro* in D minor.

“Handel was one of the first, if not the first, to introduce opportunities for extempore performance on the part of the soloist, thus anticipating the *Cadenza*, an important feature of the modern Concerto. In the second movement are to be found no less than six places marked *organo ad libitum*, with a pause over the rests in the accompaniments, indicating that the player is to improvise.”

(From *Grove's Dictionary*.)

ARIA My power is absolute (*Boris Godounoff*) *Moussorgsky*

MR. ROBERT RADFORD.

“My power is absolute,
’Tis now six years I’ve reigned as Czar of Russia,
Yet still no peace will come to soothe my tortured soul.
In vain the seers and prophets all foretell
Long years of life and honour, full of blessings,
Nor life, nor power, nor glory can delight me,

The praise of men no more can give me joy !
My hopes for those most dear to me are blighted,
I thought my child would make a joyous marriage feast,
My darling Xenia, my tender flower ;
But death, death did snatch him from her side !

Dark shadows close around my guilty head,
The fear of Heaven’s vengeance still pursues me ;
In deepest gloom I suffer and languish ;
The future holds nor light nor comfort,
My heart is filled with sorrow,
And racked with despair my anguished spirit.
Mysterious terrors shake me, awful visions haunt me,
In supplication I kneel to my Saviour
To grant me release from this my suffering ;
Enthroned in splendour as Russia’s mighty ruler,
I humbly kneel and pray for tears to bring me consolation.

But God condemns ! My nobles plot against me,
The Poles in secret are conspiring,
Famine, pest, and treachery surround me ;
While like savage beasts the people roam plague-stricken,
The country from end to end groans in grief !
For all the ills that have fallen on my nation
I feel in my heart I must answer !
The people lay them all at my door,
In the market and the street Boris is cursed !

I cannot sleep at night, for there in the darkness
The child I murdered stands beside my bed,
Eyes wide with terror, raising his hands
Imploring for mercy, but mercy was denied him ;
Ghastly the wound I clearly see,
His cry for ever haunts me !
O God above, save Thou me !”

THE HYMN OF JESUS

WORDS TRANSLATED FROM THE APOCRYPHAL

ACTS OF ST. JOHN,

SET TO MUSIC FOR

TWO CHORUSES, SEMI-CHORUS, AND ORCHESTRA

BY

GUSTAV HOLST

(Op. 37).

CONDUCTED BY SIR HUGH P. ALLEN, M.A., D.MUS.

SEMI-CHORUS:—

MISS DORIS TOMKINS. MISS URSULA GALE. MISS DOROTHY CLARK.
MISS VIVIENNE CHATTERTON. MISS MILLICENT RUSSELL. MISS DORIS OWENS.
MR. ARCHIBALD WINTER.

AT THE PIANO

MR. S. ANGUS MORRISON.

The composer describes the subject of this work as follows: "According to Gnostic tradition the 'Hymn of Jesus' is the Hymn of the Lord which He sang in secret to the Holy Apostles, His disciples, for it is said in the Gospel, 'and after singing a hymn He ascended the Mount.'" The above quotation is a quotation by St. Augustine from a preface to this Hymn.

In the Apocryphal Acts of St. John from which the text is taken it is preceded by the following words: "He gathered us together and said, 'Before I am delivered over to them we will hymn the Father, and so go forth to what lieth before us.' Then bidding us make a ring, holding each other's hand with Him in the midst, He said: 'Answer Amen to Me.' Then He began to hymn a hymn, and say":—

Vexilla regis prodeunt.
Fulget Crucis Misterium
Quo carne carnis Conditor
Suspensus est patibulo.

Pange, lingua, gloriosi
Prælium certaminis
Et super crucis trophæum
Dic triumphum nobilem
Qualiter Redemptor orbis
Immolatus vicerit. Amen.

Glory to Thee, Father!
Glory to Thee, Word!
Glory to Thee, O Grace!
Glory to Thee, Holy Spirit!

Glory to Thy Glory!
We praise Thee, O Father;

We give thanks to Thee, O shadowless
light!

Fain would I be saved:
And fain, would I save.
Fain would I be released:
And fain would I release.
Fain would I be pierced:
And fain would I pierce.
Fain would I be borne:
Fain would I bear.
Fain would I eat:
Fain would I be eaten.
Fain would I hearken:
Fain would I be heard.
Fain would I be cleansed:
Fain would I cleanse.
I am Mind of All!
Fain would I be known.

Divine Grace is dancing:
Fain would I pipe for you,
Dance ye all!
Fain would I lament:
Mourn, mourn ye all!

The Heavenly Spheres make music for us;
The Holy Twelve dance with us;
All things join in the dance!
Ye who dance not, know not what we are
knowing.

Fain would I flee;
And fain would I remain.
Fain would I be ordered:
And fain would I set in order.
Fain would I be infolded:
Fain would I enfold.
I have no home;
In all I am dwelling.
I have no resting place:
I have the earth.
I have no temple;
And I have Heav'n.

To you who gaze, a Lamp am I.
To you that know, a Mirror.
To you who knock, a Door am I:
To you who fare, the Way.

Give ye heed unto My dancing:
In Me Who speak, behold yourselves;
And beholding what I do, keep silence on My
mysteries.

Words translated from the Apocryphal Acts of St. John by Gustav Holst.
The Hymn has been described as "perhaps the oldest Christian ritual preserved to us."
A very full orchestra is employed, with celesta, pianoforte, and organ.

Divine ye in dancing what shall I do;
For yours is the passion of man that I go to
endure.

Ye could not know at all What thing ye
endure,
Had not the Father sent Me to you as a Word
Beholding what I suffer, ye know Me as the
sufferer.
And when ye had beheld it ye were not
unmoved,
But rather were ye whirled along,
Ye were kindled to be wise.

Had ye known how to suffer,
Ye would know how to suffer no more.
Learn, and ye shall overcome.
Behold in Me a couch:
Rest on Me!

When I am gone, ye shall know Who I am;
For I am in no wise that which now I seem.
When ye are come to Me, then shall ye know:
What ye know not, will I Myself teach you.
Fain would I move to the music of holy souls!

Know in Me the word of wisdom!
And with Me cry again:—
Glory to Thee, Father!
Glory to Thee, Word!
Glory to Thee, Holy Spirit! Amen.

INTERVAL.

Part 2.

THE FORGING OF THE ANCHOR

DRAMATIC SCENE

FOR BASS SOLO, CHORUS, AND ORCHESTRA

WORDS BY

SIR SAMUEL FERGUSON.

MUSIC BY

J. FREDERICK BRIDGE

SOLO MR. ROBERT RADFORD.

SAMUEL FERGUSON was only twenty-one when he contributed to *Blackwood's Magazine* (*Noctes Ambrosianae*, No. LX.) "The Forging of the Anchor." The poem attracted the attention of "Christopher North," who read it to his literary colleagues. "But is 'The Forging of the Anchor' your own, Kit?" asked Tickler on hearing it. "I wish it were," was North's reply. "But the world will yet hear of the writer. Belfast gave him birth, and he bears the same name with a true poet of our own Scotland—Ferguson. 'Maga' will be proud of introducing him to the world." Ferguson was called to the Bar in 1838, became Deputy-Keeper of the Records of Ireland in 1867, and received the honour of Knighthood in 1878. In 1882 he became President of the Royal Irish Academy, and he held the Chair until his death, in 1886.

Come, see the Dolphin's Anchor forged—'tis at a white heat now ;
The bellows ceased, the flames decreased—though on the forge's brow
The little flames still fitfully play through the sable mound,
And fitfully you still may see the grim smiths ranking round,
All clad in leathern panoply, their broad hands only bare ;
Some rest upon their sledges here, some work the windlass there.

The windlass strains the tackle chains, the black mound heaves below,
And red and deep a hundred veins burst out at every throe :
It rises, roars, rends all outright—O, Vulcan, what a glow !
'Tis blinding white, 'tis blasting bright—the high sun shines not so !
The high sun sees not, on the earth, such fiery, fearful show ;
The roof-ribs swarth, the candent hearth, the ruddy, lurid row
Of smiths, that stand, an ardent band, like men before the foe ;
As, quivering through his fleece of flame, the sailing monster, slow
Sinks on the anvil—all about, the faces fiery grow—
"Hurrah!" they shout, "leap out—leap out"; bang, bang the sledges go ;
Hurrah! the jetted lightnings are hissing high and low ;

A hailing fount of fire is struck at every squashing blow ;
The leathern mail rebounds the hail, the rattling cinders strow
The ground around ; at every bound the sweltering fountains flow ;
And thick and loud, the swinking crowd, at every stroke, pant, "Ho!"

SOLO.

Leap out, leap out, my masters ; leap out, and lay on load !
Let's forge a goodly Anchor ; a Bower, thick and broad ;
For a heart of oak is hanging on every blow, I bode,
And I see the good Ship riding, all in a perilous road—
The low reef roaring on her lee—the roll of ocean pour'd
From stem to stern, sea after sea ; the mainmast by the board ;
The bulwarks down, the rudder gone, the boats stove at the chains !
But courage still, brave mariners—the Bower yet remains,
And not an inch to flinch he deigns, save when ye pitch sky high,
Then moves his head, as though he said, "Fear nothing—here am I!"

CHORUS (MEN).

Swing in your strokes in order ; let foot and hand keep time ;
Your blows make music sweeter far than any steeple's chime ;
But while ye swing your sledges, sing, and let the burthen be,
The Anchor is the Anvil King, and royal craftsmen we !
Strike in, strike in—the sparks begin to dull their rustling red :
Our hammers ring with sharper din, our work will soon be sped.

RECIT.

Our Anchor soon must change his bed of fiery rich array,
For a hammock at the roaring bows, or an oozy couch of clay ;
In livid and obdurate gloom he darkens down at last ;
A shapely one he is, and strong, as e'er from cat was cast—

SOLO.

O trusted and trustworthy guard, if thou hadst life like me,
What pleasures would thy toils reward, beneath the deep green sea !
O lodger in the sea-king's halls, could'st thou but understand
Whose be the white bones by thy side, or who that dripping band,
Slow swaying in the heaving wave, that round about thee bend,
With sounds like breakers in a dream blessing their ancient friend—
Oh, could'st thou know what heroes glide with larger steps round thee,
Thine iron side would swell with pride ; thou'dst leap within the sea !

ELEGY—SOLO AND CHORUS.

Give honour to their memories who left the pleasant strand,
To shed their blood so freely for the love of Fatherland—
Who left their chance of quiet age and grassy churchyard grave,
So freely, for a restless bed amid the tossing wave—
Oh, though our Anchor may not be all I have fondly sung,
Honour him for their memory, whose bones he goes among.

SAMUEL FERGUSON.

From "Noctes Ambrosianae," in Blackwood's *Edinburgh Magazine*,
February, 1832. Set to Music by kind permission of Lady Ferguson.

ARIA Walther's Prize Song (*Die Meistersinger*) Wagner

MR. PARRY JONES.

Shining in morning's roseate light,
While blossoms rare made sweet the air,
With beauties teeming, past all dreaming,
A garden charmed my sight, and there beneath a wondrous tree,
Where fruits were richly thronging,
My blissful dream revealed to me the goal of all my longing.
And life's most glorious prize, a woman fair,
Eva in Paradise!

Darkness had fallen and night closed me round ;
On stony road my footsteps trod where, on a mountain,
Rose a fountain that lured my feet with its sound :
There underneath a laurel tree, where stars like fruit were gleaming,
In poet's dream there smiled on me, with holy sweetness beaming,
My muse, who from the sacred fount bedewed my head,
On high Parnassus' mount!

Oh hallowed day, on which my poet's dream took flight!
That Paradise my vision showed,
Revealed anew in heaven's light. Shining now lay ;
Thereto, pointing the path, a laughing streamlet flowed.
And, gleaming yonder, a radiant wonder,
That garden's maiden so fair,
As Muse before me stood, in holy sweetness there.
That maid I boldly wooed ; and there, in light of heaven,
As prize of song was given
Parnassus and Paradise!

ORCHESTRAL SUITE The Wasps..... R. Vaughan Williams

1. Overture.
2. Entr'acte.
3. March, The March Past of the Kitchen Implements.
4. Entr'acte.
5. Ballet and Final Tableau.

CONDUCTED BY THE COMPOSER.

This Suite, performed for the first time at the Royal College of Music Patron's Fund Concert on July 23rd, 1912, is taken from the incidental music composed for the performance of Aristophanes's Comedy "The Wasps" in 1909, at Cambridge.

(1) OVERTURE.

This is founded on melodies taken from the choruses in the play. These themes are connected with the angry buzzings and the sting of the "Wasps," the old songs of Phrynicus mentioned in the play, and the final reconciliation of Philocleon and his son Bdelycleon.

(2) ENTR'ACTE.

This is an extension of the chorus, in which the old men regret their waning power.

(3) MARCH.

In the play this March accompanies the entrance of the various kitchen implements, who are to give evidence in the famous trial scene.

(4) ENTR'ACTE.

The music here attempts to suggest the festive atmosphere of the dinner described by Bdelycleon.

(5) BALLET AND FINAL TABLEAU.

This music accompanies the final scene of the play. First the three "Sons of Carcinus" display various styles of dancing; this leads to a general dance in which the whole company joins. At the end everyone dances off the stage, leaving Philocleon alone, who is seen as the curtain falls clumsily attempting to imitate the professional dancers.

R. V. W.

DUET Graceful Consort (*Creation*).... .. Haydn

MISS CARRIE TUBB AND MR. ROBERT RADFORD.

DUET.—*Adam and Eve.*

Adam. Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is lull'd to rest.

Eve. Spouse adored, at thy side
Purest joys o'erflow the heart:
Life and all I have is thine;
My reward thy love shall be.

Both. The dew-dropping morn, O how she quickens all!
The coolness of even, O how she all restores!
How grateful is of fruits the savour sweet!
How pleasing is of fragrant bloom the smell!
But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhanced,
With thee delight is ever new,
With thee is life incessant bliss,
Thine, thine it all shall be.

SOLO AND CHORUS Great is Jehovah the Lord.... .. Schubert

(Arranged by John E. West)

MISS CARRIE TUBB.

Great is Jehovah the Lord,
The heavens and the earth proclaim His power and His might.
'Tis heard in the crash of the storm,
In the wild torrent's loud impetuous roar.

At His command the trees put forth their opening leaves,
And valleys wave bright with golden corn;
With lovely flowers the fields are deck'd,
And stars in splendour fill the vault of heaven.

Heard with dread in the thunder's deep blast,
And seen in flames of lightning.
But chief in His loving kindness,
Shines forth Jehovah's boundless might,
The boundless power of the everlasting God.

Raise your prayerful hearts on high,
And hope for mercy, and trust in Him,
Great is Jehovah the Lord.

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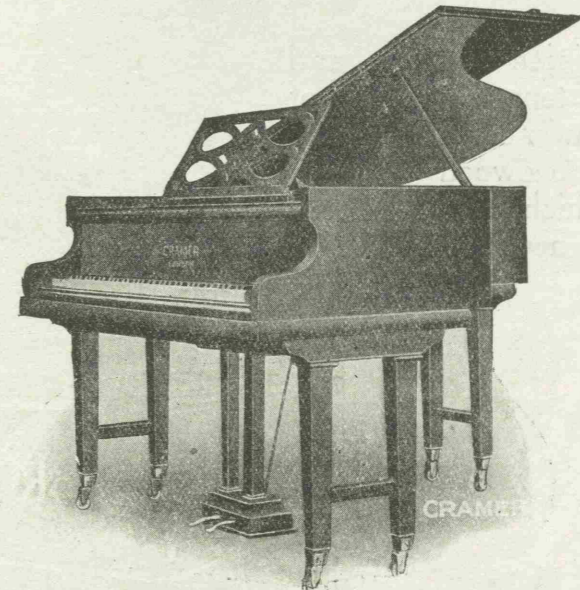
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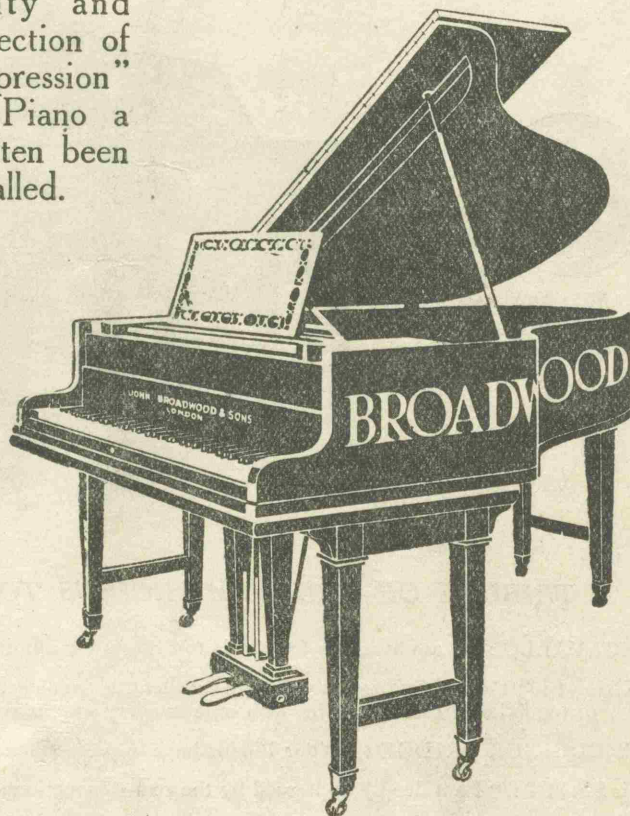
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TUESDAY 18 AUGUST 1970

Programme

Concerto for Organ and Strings
in D major (29 October 1767)

Sir William Herschel
1738–1822

Allegretto
Adagio
Allegro assai

Violin Concerto in E major

J. S. Bach
1685–1750

Allegro
Adagio
Allegro assai

INTERVAL

Suite for Recorder and Strings
in A minor

Georg Philipp Telemann
1681–1767

Overture
Les Plaisirs
Air a l'Italien
Menuet I
Menuet II
Rejouissance
Passepied I
Passepied II
Polonaise

Andante from Concerto for Organ
and Strings in G major
(28 October 1767)

Sir William Herschel

This piece will be played in memory of
Sydney Chapman (1888–1970)

SUSI JEANS (LADY JEANS)

Organist, harpsichordist and virginalist and clavichordist, Susi Jeans was born in Vienna and gained her Diploma at the Academy of Music there. She then studied for some time at the Institute of Church Music in Leipzig under Dr. Karl Straube, the Kantor of St. Thomas' Church, a position once held by J. S. Bach. She gave her first public recital at the age of 18, and in the course of an extensive continental tour met Widor in Paris and studied with him for a short time. In 1935 while on a concert tour in England she married the eminent scientist Sir James Jeans, O.M., who was himself a keen amateur organist. By him she had two sons and a daughter, Katharine. After his death in 1946 she resumed her career as a soloist and took up musicology. In January 1966 she was honoured with an Honorary Fellowship of the Royal College of Organists. She has given numerous recitals and broadcasts in England and all over Europe, and has toured the United States many times.

Her speciality is old music of various schools, especially early English organ music and organ music by contemporary Austrian composers. She has done research on obscure musical instruments like the pedal-clavichord and hydraulic organ, and was a contributor to Grove's *Dictionary* (Supplement) and M.G.G. (*Musik in Geschichte und Gegenwart*).

KATHARINE JEANS studied with Professor Herbert Howells at the Royal College of Music and took recorder lessons there as second subject. She continued her studies at the Schola Cantorum in Basle where she was a pupil of Hans-Martin Linde (recorder) and August Wenzinger (viola da gamba). Besides these two instruments she plays the lute and the Flauto traverso.

She specializes in music of the 17th and 18th centuries and has broadcast in this country, Holland and Czechoslovakia. She often gives combined recitals with her mother, and has made recordings with Alfred Deller and Denis Stevens.

EDUARD MELKUS was born in 1928, studied violin and musicology in Vienna, Paris and Zürich. Since 1958 he has taught violin and viola at the Akademie der Musik in Vienna, where he also holds seminars on early musical instruments and performance practice.

Professor Melkus is the founder and conductor of *Capella Academica*, an orchestra well known for its performances of 18th-century music on instruments of that period. He is an internationally-known specialist on the Baroque violin and he has received many prizes for his recordings of the violin sonatas of H. I. G. Biber and G. F. Handel (Archiv Produktion of Deutsche Grammophon Gesellschaft).

SIR WILLIAM HERSCHEL, THE MUSICIAN

by Susi Jeans

Sir William Herschel's discoveries in astronomy have somehow overshadowed his remarkable achievements as an outstanding musician and composer. He, his brothers and sister Caroline, who joined him at various periods in England, were all brilliant musicians. With the exception of Caroline, who was self-taught, they had all received at an early age a thorough training as professional musicians. William was only 14 years old when he joined his father and brother Jacob as a member of the Regimental Band of the Hanoverian Foot-Guards. In 1756 their regiment was moved to England and was stationed in Kent where the three Herschels soon made contact with musical circles. They returned to Germany, but a year later in 1757 William and Jacob decided to leave the army and go to England.

Here they arrived penniless and struggled hard to make a living by teaching, copying music and taking part in musical performances. Jacob Herschel returned to Hanover in 1759 to become a member of the King's band; William moved north and worked as a free-lance musician. He was engaged by the Earl of Darlington to train the band of the Durham Militia at Richmond. Later he became organist at Halifax Parish Church (1766) where he began to compose music. In 1767 he accepted a rather lucrative position as organist at the Octagon Chapel in Bath. Here his musical career reached its climax but also its end. In 1782 he decided to give up music and to devote all his time to astronomy, by accepting a position which provided him with only half of his previous income.

There are several contemporary accounts which relate the impact made by Herschel in musical circles of the North. A well-known musician, Dr. Edward Miller, who wrote the *History and Antiquities of Doncaster and its Vicinity*, claims that he was "the first person to have drawn this extraordinary genius from a state of obscurity" and describes Herschel's arrival at Doncaster:

"About the year 1760, as I was dining with the officers of the Durham militia, at Pontefract, one of them informed me that they had a young German in their band as a performer on the hautboy, who had only been a few months in this country and yet spoke English almost as well as a native; that, exclusive of the hautboy, he was an excellent performer

on the violin, and if I chose to repair to another room he should entertain me with a solo. I did so, and Mr. Herschel executed a solo of Giardini's, in a manner that surprised me."

Dr. Miller's description continues: "I took an early opportunity of introducing him at Mr. Copley's concert; and he presently began

Untwisting all the chains that tie
The hidden soul of harmony.

For never before had we heard the concertos of Corelli, Geminiani and Avison, or the overtures of Handel, performed more chastely, or more according to the original intention of the composers, than by Mr. Herschel. I soon lost my companion—his fame was presently spread abroad—he had the offer of scholars and was solicited to lead the public concerts both at Wakefield and Halifax."

Herschel showed great ingenuity while competing for the position of organist for the parish church of Halifax which had a new organ built by Snetzler. The preceding candidate [Dr. Wainwright] presented such a show of digital agility "... that old Snetzler, the organ builder, ran about the church exclaiming, "Te tevil, te tevil, he run over te keys like one cat, he vil not give my piphes room for to shpeak". During Mr. Wainwright's performance I was standing in the middle aisle with Herschel. "What chance have you", said I, "to follow this man?" He replied, "I don't know. I am sure fingers will not do". On which he ascended the organ loft and produced from the organ so uncommon a fulness, such a volume of slow solemn harmony, that I could by no means account for the effect. After this short extempore effusion, he finished with the Old Hundredth psalm tune, which he played better than his opponent. "Aye, aye," cried old Snetzler, "tish is very goot, very goot indeet, I vil luf tish man, for he gives my piphes room for to shpeak." Having afterwards asked Mr. Herschel by what means, in the beginning of his performance, he produced so uncommon an effect, he replied, "I told you fingers would not do", and produced two pieces of lead from his waistcoat pocket. "One of these", said he, "I placed on the lowest key of the organ, and the other upon the octave above; thus, by accommodating the harmony, I produced the effect of four hands instead of two. However, as my leading the concert on the violin is their principal object, they will give me the place in preference to a better performer on the organ; but, I shall not stay long here, for I have the offer of a superior situation at Bath, which offer I shall accept."

John Marsh, a gifted amateur musician and astronomer, author of *The*

Astrarium Improved and *Vertical Planetariums*, is another source of information about the Herschels in Bath. In his diaries there is a description of the opening of the organ at St. James's on 1 May 1782.

Well-known soloists were singing in Handel's *Messiah* and some of the choristers had come from Salisbury. The organist Orpin played "the fourth of Handel's concertos between the acts, the whole being conducted by Mr. Herschel, who having now engaged the singers of Lady Huntingdon's Chapel in addition to the voices that were at the theatre in Passion Week, the whole went off exceedingly well, though there were only four violins. But these . . . exerted themselves to the utmost, there appeared to be no deficiency in that respect".

Not long after that concert Marsh met Herschel at another concert in Bath: "At supper after this little concert I happened to sit next to Mr. Herschel when, entering into some discourse with him upon astronomy which he then applied to much more than music, he told me of his being then at work upon a mirror for a large telescope of the magnifying powers of which he was very sanguine in his hopes, and which proved to be the one which soon afterwards brought him to the notice of his Majesty, and occasioned his removal to Windsor. His sister and brother also, who played the principal violoncello at Bath, were as fond of astronomy as himself, and all used to sit up star-gazing in the coldest frosty nights. As to this brother, the violoncello player, he was a true German, being a strict timist, but scouting the more delicate refinements of Italy; in consequence of which whenever Tenducci sang at any concert at Bath, he and Herschel were always sparring as whenever the former wished to lengthen a note, or vary a little from the strict time, when the expression of the sentiment seemed to require it, which he used to signify to the band by a motion of his hand, Herschel always would keep on without varying an iota, but keeping rigidly to the time, saying there was no pause or adagio marked."

Somewhere later in his diaries Marsh describes a performance of Herschel's *Eccho Catch* which took place in Mr. Parry's garden at Salisbury. "The echo-voices being placed behind a hedge; which ought to have had a good effect. But for want of a rehearsal of it first the echoes were rather too loud; and to make matters worse in the midst of it some ducks waddled across the garden and added their note to those of the singers to the great diversion of the audience."

The *Eccho Catch* and his *Six Sonatas for the harpsichord with violin and cello obbligato* are the only compositions of Sir William Herschel which appeared in print. His other musical works remained unpublished and

in the custody of his family and no one knew that there were so many until the manuscripts were offered at a sale at Sotheby's in the summer of 1958. His symphonies are now at the British Museum, numerous concertos for oboe, violin and viola at the University of Southern California in Berkeley, some organ music and the *Theory of Music* at Edinburgh University. The two organ concertos are in possession of Susi Jeans. They consist of organ scores and orchestra parts, all in Herschel's own hand.

As a composer William Herschel had a style of his own. Only in his fugues did he tread lightly in Handel's steps, but otherwise showed an amazingly original and refreshingly unconventional approach to music. It is hoped that the musical work of this outstanding man will one day receive the recognition which it deserves.