



Bishop Auckland
Musical Society

Wednesday

March 22nd 1916

"I pray all the world to come to my aid
to force music on my country as the
greatest means of civilisation. It seems
to me that without music earth is a
desert."

The late Carmen Sylva

**BISHOP AUCKLAND
MUSICAL SOCIETY.**

ESTABLISHED 1875.

TOWN HALL, BISHOP AUCKLAND
WEDNESDAY, MARCH 22ND, 1916.

AT 7-30 P.M.

**THE LONDON
STRING QUARTET**

ALBERT SAMMONS H. WALDO WARNER
THOMAS W. PETRE C. WARWICK EVANS

**CHAMBER MUSIC
SONGS & CHORUSES.**

PERCY SNOWDEN

BARITONE,
LONDON

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DR. NICHOLAS KILBURN

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Doors open at 7 ; Concert at 7-30 ; Conclude about 10 p.m.

Piano supplied by W. Brotherton & Son.

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THE CHORUS

BISHOP AUCKLAND MUSICAL SOCIETY.

Established 1875.

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The Auckland Musical Society which commenced 41 years ago, is a voluntary Institution having for its object the study and performance of good vocal and orchestral music.

Choral Practices are held during the winter months in the South Road Schoolroom, at 7-30 on Tuesday Evenings. All who can sing are cordially invited to join. The fee 2/6 per annum, goes to defray the expenses of the Practice Room, &c.

Subscribers to the Society

have the first choice of Seats for the Concerts. One Guinea entitles to Two Tickets for each of the Two Annual Concerts, and pro rata, according to the amount subscribed.

The Society exists solely for the musical benefit of the town and district. To this end the Committee, while gratefully acknowledging the generous aid which already has been given, respectfully ask your sympathy and support.

THE CHORUS.

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PROGRAMME.

THE NATIONAL ANTHEM

- 1—Quartet, op. 59, No. 2 ... *Beethoven*
2—Songs
3—Choral Songs (unaccompanied)
-

INTERVAL OF 5 MINUTES.

- 4—Quartet in F major ... *Maurice Ravel*
5—Songs
6—Choral Ode... "Go song of mine" ... *Elgar*
7—Quartet, op. 11 *Tschaikovski*
(a) Andante and (b) Finale

PROGRAMME.

1—Quartet op. 59, No. 2

Beethoven

(a) Allegro

(b) Molto Adagio

(c) Allegretto

(d) Finale Presto

THE LONDON STRING QUARTET

ALBERT E. SAMMONS, First Violin

THOMAS W. PETRE, Second Violin

H. WALDO WARNER, Viola

C. WARWICK EVANS, Violoncello

It is not easy to express in terms of moderation the feelings engendered by the skill and charm of Beethoven's String Quartets. Commencing in his earlier style (op. 18, &c.) they culminate in the mystic glory of the so-called posthumous set, of which that in C sharp minor op. 133 may be regarded as the climax. The marked characteristic of Beethoven's works is nobility of expression united to an equally noble simplicity, wherein nothing is trite or commonplace.

The Quartet to be heard on this occasion illustrates this; each movement in its particular way displaying clear ideas, a lofty originality, freshness of rhythm, and intensity of musical feeling.

2—Songs

- (a) "Let beauty awake" ... *Vaughan Williams*
 (b) "The roadside fire" ... *Vaughan Williams*
 (c) "Helen of Kirconnel" ... *F. Keel*
 (d) "Corinna's going a-Maying" ... *Ernest Walker*

PERCY SNOWDEN

- (a) Let beauty awake in the morn from beautiful dreams,
 Beauty awake from rest!
 Let beauty awake
 For beauty's sake,
 In the hour when the birds awake in the brake
 And the stars are bright in the West!

Let beauty awake in the eve from the slumber of day,—
 Awake in the crimson eve!
 In the day's dusk end
 When the shades ascend,
 Let her wake to the kiss of a tender friend,
 To render again and receive!

- (b) I will make you brooches and toys for your delight,
 Of bird-song at morning and star-shine at night,
 I will make a palace fit for you and me,
 Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your room,
 Where white flows the river and bright blows the
 broom;
 And you shall wash your linen, and keep your body
 white,
 In rainfall at morning, and dewfall at night.

And this shall be music when no one else is near,
 The fine song for singing, the rare song to hear!
 That only I remember, that only you admire,
 Of the broad road that stretches and the roadside fire.

- (c) I wish I were where Helen lies,
 Night and day on me she cries,
 Oh that I were where Helen lies
 On fair Kirconnell lea !
 Curst be the heart that thought the thought,
 Curst be the hand that fired the shot
 When in my arms Burd Helen dropt,
 And died to succour me.
 O Helen fair beyond compare,
 I'll make a garland of thy hair,
 Shall bind my heart for evermore
 Until the day I dee.
 O that I were where Helen lies,
 Night and day on me she cries,
 Out of my bed she bids me rise,
 Says "haste and come to me !"
 As I went down the water-side,
 None but my foe to be my guide,
 None but my foe to be my guide,
 On fair Kirconnell lea.
 I lighted down my sword to draw,
 I hackèd him in pieces sma',
 I hackèd him in pieces sma',
 For her sake that died for me.
 I wish my grave were growing green,
 A winding sheet drawn o'er my een,
 And I in Helen's arms lying,
 On fair Kirconnell lea.
 I wish I were where Helen lies,
 Night and day on me she cries,
 And I am weary of the skies
 Since my love died for me.
- (d) Get up, get up for shame, the blooming morn
 Upon her wings presents the God unshorn.
 See how Aurora throws her fair
 Fresh-quilted colours through the air ;
 Get up, sweet slug-a-bed, and see
 The dew bespang'ed herb and tree,
 Each flower has wept, and bowed towards the east
 Above an hour since, yet you not dressed,
 Nay ! not so much as out of bed :
 When all the birds have matins said,
 And sung their thankful hymns : 'tis sin
 Nay, profanation to keep in
 When as a thousand virgins on this day,
 Spring, sooner than the lark, to fetch in May.

Rise, and put on your foliage, and be seen
 To come forth like the spring-time, fresh and green,
 And sweet as Flora, take no care
 For jewels for your gown or hair :
 Fear not, the leaves will strew
 Gems in abundance upon you :
 Besides, the childhood of the day has kept
 Against you come, some orient pearls unwept.
 Come, and receive them while the light
 Hangs on the dew-locks of the night,
 And Titan on the Eastern hill
 Retires himself, or else stands still
 Till you come forth, wash, dress, be brief in praying :
 Few beads are best, when once we go a-Maying.

Come, let us go, while we are in our prime,
 And take the harmless folly of the time,
 We shall grow old apace and die
 Before we know our liberty.
 Our life is short, and our days run
 As fast away as does the sun :
 And as a vapour, or a drop of rain
 Once lost, can ne'er be found again :
 So when or you or I are made
 A fable, song, or fleeting shade,
 All love, all liking, all delight,
 Lies drowned with us in endless night.
 Then while time serves, and we are but decaying,
 Come, my Corinna, come, let's go a-Maying.

3—Choral Songs (unaccompanied)

- (a) "When evening's twilight" ... *Hatton*
 (b) "Come let us all a-Maying go" ... *Atterbury*
 (c) "The wind in the chimney" ... *McEwen*
 (d) Here in cool grot" ... *Lord Mornington*

- (a) When evening's twilight gathers round,
 When ev'ry flower is hush'd to rest ;
 When autumn leaves breathe not a sound,
 And ev'ry bird flies to its nest.

When dewdrops kiss the blushing rose,
 When stars are glittering from above
 When nature's self seeks sweet repose,
 Then I think of thee, my love.

(b) Come let us all a-Maying go,
 And lightly trip it to and fro ;
 The bells shall ring,
 And the cuckoo sing,
 The drums shall beat
 And the fife shall play,
 And so we'll pass our time away.

(c) *Over the chimney the night wind sang
 And chanted a melody no one knew,*
 And the woman stopp'd and her babe she toss'd,
 And thought of the one she had long since lost,
 And said as her teardrops back she toss'd
 I hate the wind in the chimney.

*Over the chimney the night wind sang,
 And chanted a melody no one knew,*
 And the children said as they closer drew,
 'Tis some witch that is cleaving the black night thro',
 'Tis a fairy trumpet that just then blew,
 And we fear the wind in the chimney.

*Over the chimney the night wind sang,
 And chanted a melody no one knew.*
 And the man as he sat on his hearth below,
 Said to himself it will surely snow,
 And fuel is dear and wages low.
 And I'll stop the leak in the chimney.

*Over the chimney the night wind sang,
 And chanted a melody no one knew.*
 But the Poet listened and smiled, for he
 Was man and women and child, all three,
 And said "It is God's own harmony,
 This wind we hear in the chimney."

(d) Here in cool grot and mossy cell,
 We rural fays and fairies dwell ;
 Though rarely seen by mortal eye,
 When the pale moon ascending high
 Darts thro' yon limes her quivering beams,
 We frisk it near these crystal streams

Her beams reflected from the wave,
 Afford the light our revels crave;
 The turf with daisies border'd oer,
 Exceeds we wot the Parian floor,
 Nor yet for artful strains we call,
 But listen, listen, to the waterfall.

Interval of 5 Minutes,

4—Quartet in F major ... *Maurice Ravel*

(a) Allegro Moderato. Très doux.

(b) Assez vif. Très rythmé.

(c) Très lent.

(d) Vif et agité.

THE LONDON STRING QUARTET.

Maurice Ravel, who along with Debussy, may be regarded as a leader of present day musical French composition, was born in the year 1875 in Southern France.

He and Debussy have however very little in common, either in style or in musical ideas; but both have individuality, and it is this that counts.

Debussy has been described as "the musical counterpart of Maeterlinck, a man of misty reveries. Ravel, a Southerner, deals in vivid impressionism. They have both broken away from the conventional, but to seek any further resemblance is to fail to appreciate the real significance of either."

Chiefly by two works Ravel is known in Great Britain. "Mère L'oye" (Mother Goose) is one of them. It, originally a Pianoforte Duet, is now in the form of an Orchestral Suite, based on a collection of fairy tales. The other is the String Quartet to be performed to-night. Both works display the moods and peculiarities of the composer. Viewed from the standpoint of melody a marked feature of Ravel is the employment of everyday diatonic notes of the scale. This he does much more than our other "up-to-date" composers. But he creates interest while using this common-place material, by means of harmonies which produce the intended effects, even where they ruthlessly violate the text-book-rules of the Art as generally taught. Those who are interested should examine the opening bars of this Quartet. A cheap miniature score is published.

D. Sumner

5—Songs

- (a) The Shepherd's Song .. *Elgar*
 (b) My Captain *Cyril Scott*
 (c) Now sleeps the crimson petal .. *Roger Quilter*
 (d) The jocund dance .. *Walford Davies*

PERCY SNOWDEN.

- (a) Down the dusky road together
 Homeward pass the hurrying sheep,
 Stupid with the summer weather,
 Too much grass and too much sleep,
 I, their shepherd, sing to thee
 That summer is a joy to me.

Down the shore rolled the waves all creamy
 With the flecked surf yester-night ;
 I swam far out in starlight dreamy,
 In moving waters cool and bright,
 I, the shepherd sing to thee
 I love the strong life of the sea.

And upon the hillside growing
 Where the fat sheep dozed in shade,
 Bright red poppies I found blowing,
 Drowsy, tall and loosely made,
 I, the shepherd, sing to thee,
 How fair the bright red poppies be.

To the red-tiled homestead bending,
 Winds the road, so white and long,
 Day and work are near their ending,
 Sleep and dreams will end my song,
 I the shepherd, sing to thee ;
 In the dream time answer me.

(b) Oh Captain! my Captain! our fearful trip is done,
 The ship has weather'd every rack, the prize we
 sought is won.
 The port is near, the bells I hear, the people all
 exulting,
 While follow eyes the steady keel, the vessel grim
 and daring.
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

Oh Captain! my Captain! rise up and hear the bells,
 Rise up! for you the flag is flung, for you the bugle
 trills,
 For you bouquets and ribbon'd wreaths, for you the
 shores are crowding,
 For you they call, the swaying mass, their eager faces
 turning.
 Oh Captain! dear Father!
 This arm beneath your head!
 Is it some dream that on the deck
 You've fallen cold and dead?

My Captain does not answer; his lips are pale and
 still;
 My father does not feel my arm; he has no pulse nor
 will.
 The ship is anchored safe and sound, its voyage
 closed and done.
 From fearful trip the victor ship comes in with object
 won.
 Exult O shores! and ring O bells!
 But I with mournful tread,
 Walk the deck my Captain lies,
 Fallen cold and dead.—*Walt Whitman.*

(c) Now sleeps the the crimson petal, now the white;
 Nor waves the cypress in the palace walk;
 Nor winks the gold fin in the porphyry font:
 The fire-fly wakens: waken thou with me.

Now folds the lily all her sweetness up,
 And slips into the bosom of the lake:
 So fold thyself, my dearest, thou, and slip
 Into my bosom and be lost in me.—*Tennyson.*

(d) I love the jocund dance,
The softly—breathing song,
Where innocent eyes do glance,
Where lisps the maiden's tongue.

I love the laughing vale,
I love the echoing hill,
Where mirth does never fail,
And the jolly swain laughs his fill.

I love the oaken seat,
Beneath the oaken tree,
Where all the old villagers meet,
And laugh our sports to see.

I love our neighbours all—
But better I love thee :
Love them I ever shall,
But thou art all to me.— *William Blake.*

6—Guido Cavalcanti's Poem ... **Go, Song of Minè**

(Translated by D. G. Rossetti),

For Six-Part Chorus (Unaccompanied) *Edward Elgar*

Like so much of Elgar's most arresting work, this poem in music was written under the warm skies of Italy. It is dated "Careggi, 1909," and is dedicated to Alfred J. Littleton, the late head of the great house of Novello. It was performed for the first time at the Hereford Festival in 1909, and the present writer will not easily forget the vivid impression created by the composer's first rehearsal of the work in that wonderful Cathedral. It was hailed at once and universally as a masterpiece, and the years that have passed have strengthened the recognition.

The Chorus is written in six parts—for soprano, two altos, two tenors, and bass. Opening in the minor key of B, *lento solenne*, the music's tender valediction to the poet's song breathes that sense of the responsibility of the artist which is the mood also of the Prelude to "The Apostles" and the opening stanza of "The Music Makers." It is followed by a less poignant repetition (given to the tenors) of the opening words, which leads to very arresting harmonic changes at the words—

"Say how his life began
From dust, and in that dust doth sink supine."

In the major key of D, *molto sostenuto e cantabile*, the music surges with increasing ecstasy, and then sinks to a long pause. The

minor, lingering theme of regret is heard again, and on a concluding major chord, light as gossamer, a parting "Go," the song is wafted on its mission,

Cavalcanti, the author of the poem, is described by Dante as his "first friend." He was a member of one of the most ancient families of Florence. [C.S.T.]

Dishevelled and in tears, go, song of mine,
 To break the hardness of the heart of man :
 Say how his life began
 From dust, and in that dust doth sink supine :
 Yet, say, the unerring spirit of grief shall guide
 His soul, being purified,
 To seek its Maker at the heavenly shrine.

7—Quartet in D, Op. 11 ... *Tschaïkovski*

(a) Andante cantabile.

(b) Allegro giusto

THE LONDON QUARTET.

This Andante of this Quartet by the well known composer of the popular 1812 Overture, is one of his most delightful creations. Russian music has made great strides since the time when Tschaïkovski's Pathetic Symphony was first heard, and even the names of Stravinski and Scriabin who represent the latest phase of Russian music, are now well known amongst us.

In the Andante performed to-night special attention may be directed to the persistent pizzicato passage for the Violoncello.

The vigorous Finale (Allegro giusto) instinct, with a kind of barbarous abandon, sweeps along in most exhilarating style.

FINIS.

PREVIOUS CONCERTS.

1876—	March 10	Messiah - - - - -	-	Handel
	Nov. 27	May Day, and Selection from Messiah	-	Macfarren
1877—	April 6	Brousil Family, &c. - - - - -	-	-
1878—	Feb. 11	Elijah - - - - -	-	Mendelssohn
	Nov. 18	Rose Maiden (Cowen) Chorus of Reapers, &c.	-	Liszt
1879—	March 10	Creation - - - - -	-	Haydn
	Dec. 15	Judas Maccabæus - - - - -	-	Handel
1880—	May 20	Hezekiah (Armes) Part I. of Elijah	-	Mendelssohn
	Dec. 25	Messiah (2nd time) - - - - -	-	Handel
1881—	April 5	Christus (Mendelssohn) Preciosa, & Miscellaneous	-	Weber
	Dec. 13	May Queen (Bennett), Sun Worshippers	-	G. Thomas
1882—	April 27	Athalie (Mendelssohn) The Rose Maiden (2nd time)	-	Cowen
	Dec. 12	Alfred - - - - -	-	Prout
1883—	April 11	Samson - - - - -	-	Handel
	Dec. 18	Jason and Miscellaneous Selection - - - - -	-	Mackenzie
1884—	April 22	Creation (2nd time) - - - - -	-	Haydn
	Dec. 16	St. Paul - - - - -	-	Mendelssohn
1885—	April 14	Loreley (Mendelssohn) Psalm 13th	-	Liszt
	Dec. 15	Messiah (3rd time) - - - - -	-	Handel
1886—	May 4	St. Elizabeth and Miscellaneous - - - - -	-	Liszt
	Dec. 10	St. Thomas and Miscellaneous - - - - -	-	Kilburn
1887—	April 19	Hymn of Praise and Miscellaneous - - - - -	-	Mendelssohn
	Dec. 8	H.M. Pinafore and Miscellaneous - - - - -	-	Sullivan
1888—	April 12	Elijah (3rd time) - - - - -	-	Mendelssohn
	Dec. 4	Hero and Leander (Lloyd), The Golden River	-	Kilburn
1889—	April 30	The Spectre's Bride and Miscellaneous	-	Dvorak
	Oct. 26	Valleria—Foli Concert Party (Miscellaneous)	-	-
	Dec. 30	Messiah (Solos by Members) (4th time)	-	Handel
1890—	April 15	The Seasons, Part I. (Haydn), Fair Ellen (Max Bruch)	-	Babylan (Goetz)
	Dec. 1	Hear my Prayer (Mendelssohn), D'ble Concerto (Violin) J. S. Bach	-	Cowen
1891—	April 7	Saint John's Eve - - - - -	-	Schubert
	Dec. 8	Concert Lecture (Wagner) Song of Miriam	-	Bridge
1892—	March 28	Ancient Mariner (Barnett) Inchcape Rock	-	Sullivan
	Dec. 7	Pirates of Penzance - - - - -	-	Kilburn
1893—	April 11	Alexander's Feast, &c. (Handel) Psalm 23rd	-	Dvorak
	Dec. 14	Choral Mass in D, &c. - - - - -	-	Mendelssohn
1894—	April 5	As the Hart Pants - - - - -	-	Parker, H. W.
	Nov. 23	The Kobolds and Miscellaneous - - - - -	-	Stanford
1895—	April 23	The Revenge - - - - -	-	Kilburn
	Dec. 10	5th Chaudos Anthem (Handel), Babylon	-	Handel
1896—	April 17	Messiah (5th time) - - - - -	-	Walthew
	Dec. 17	Christus, 2nd time (Mendelssohn) Pied Piper	-	Handel
1897—	April 21	Judas Maccabæus (2nd time) - - - - -	-	Elgar
	Dec. 15	King Olaf - - - - -	-	Handel
1898—	April 21	Samson (2nd time) - - - - -	-	Handel
	Dec. 7	My Spirit was in heaviness (J. S. Bach) Banner of St. George (Elgar)	-	Mendelssohn
1899—	April 5	Elijah (4th time) - - - - -	-	Coleridge Taylor
	Dec. 13	Hiawatha's Wedding Feast - - - - -	-	Handel
	Dec. 13	Chaudos Anthem No. 6 - - - - -	-	Mendelssohn
1900—	April 18	Part I. of St. Paul, &c. - - - - -	-	G. Thomas
	Dec. 4-5	Revenge (2nd time) Sunworshippers (2nd time) Stauford—G. Thomas	-	Festival
1901—	April 10	Messiah (Handel), Hiawatha (Coleridge Taylor) - - - - -	-	Max Bruch
	Dec. 11	Bavarian Highlands (Elgar), Fair Ellen - - - - -	-	Brahms
1902—	April 16	The Golden Legend (Sullivan) The Song of Destiny	-	W. H. Speer
	Dec. 17	New Year's Song (Schumann), The Jackdaw of Rheims	-	Haydn
1903—	April 29	Creation (3rd time) - - - - -	-	Schumann
	Dec. 9	Minnehaha (C. Taylor), Faust - - - - -	-	Beethoven
1904—	April 20	Revenge (3rd time) Adonis (Jensen) Violin Concerto	-	Walthew
	Dec. 7	Acis and Galatea (Handel) Pied Piper (2nd time)	-	Berlioz
1905—	May 3	Faust - - - - -	-	Brahms
	Dec. 13	Requiem - - - - -	-	Cowen
	Dec. 13	Rose Maiden (3rd time) - - - - -	-	-

PREVIOUS CONCERTS—continued.

1906—April	25	Sunworshippers (Sullivan) Nenia -	-	Goetz
Dec.	12	Violin Concerto (Tchaikovski) Black Knight -	-	Elgar
1907—May	1	King Cups (Sachs), Seasons—Parts 2 and 4 -	-	Haydn
Dec.	4	Babylon (Kilburn) The Raven -	-	Shapleigh
1908—April	1	Elijah (5th time) -	-	Mendelssohn
Dec.	16	Minnehaha (Taylor), Christus (Mendels'n), Violin Concerto (Brahms)	-	
1909—April	18	The Spectre's Bride (2nd time), etc. -	-	Dvorak
Dec.	8	Miriam (Schubert), Violin Concerto -	-	Mendelssohn
		Go Song of Mine (Elgar), Captive Queen -	-	Sibelius
1910—April	13	Wagner, Brahms, Sullivan, and The Raven -	-	Shapleigh
Dec.	14	Messiah -	-	Handel
1911—Mar.	21	Leeds Symphony Orchestra. Violin Concerto -	-	Elgar
Dec.	6	Leeds Symphony Orchestra. New Year's Song -	-	Schumann
		Forsaken Merman -	-	Somervell
1912—Mar.	26	Stabat Mater (Rossini) May Queen (Bennett) Parsifal Scene (Wagner)	-	
Nov.	13	St. Petersburg String Quartet, etc.	-	
1913—Mar.	11	Music Makers and Time Spirit -	-	Elgar and Bantock
Dec.	10	Paradise and Peri -	-	Schumann
1914—Mar.	31	Scene St. Paul. Sunworshippers. Enigma Variations Elgar	-	
Nov.	25	Verbrugghen Quartet. Liebeslieder, &c. -	-	Brahms
1915—Mar.	24	Revenge. 4th Beethoven Symphony. Babylon. Stanford, &c.	-	
Nov.	17	The British String Quartet, &c.	-	
1916—Mar.	22	The London String Quartet, &c.	-	