

R.A.E. MUSICAL SOCIETY

CHORAL AND ORCHESTRAL CONCERT

Noelle Barker ... Soprano

John Noble Baritone

THE WAVERLEY SINGERS

THE FARNBOROUGH SINGERS
(Directed by Vivienne LeGrice)

THE R. A. E. ORCHESTRA
(Leader Kenneth Honick)

Conductor . . . JOHN COTTERILL

15th April 1967

Salesian College Hall, Farnborough

at 7.30 p.m.

PROGRAMME

6d.

P R O G R A M M E

OVERTURE TO AN ITALIAN COMEDY ARTHUR BENJAMIN

Having received its first performance at Gloucester during the Three Choirs Festival in September 1937 this Overture was published in 1938 and during that year was played on an average once every three weeks in this country, such was its immediate popularity. The composer had no special Italian comedy in mind, but wrote a few worthy tunes in the Italian style, added his own persistent qualities of cheerful wit, and orchestrated the whole with brilliance. The final product is a brief, gay piece, filled with a laughing joyous spirit so reminiscent of Rossini.

SYMPHONY NO. 5 in C MINOR BEETHOVEN

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| 1. Allegro con brio; | 2. Andante con moto; |
| 3. Scherzo (Allegro); | 4. Allegro. |

So well known is this, the most famous of Beethoven's symphonies, that it calls for very little introduction. Countless thousands of times since the first performance in 1808 the famous "fate knocking at the door" theme which opens the first movement and which is scarcely absent throughout it must have been played all over the world. No less familiar is the lovely melodic theme of the second movement which is developed through three variations, the last in grandiose style. The Scherzo is founded on the rhythm from the first movement with a rumbling fugue as the trio section, and this movement leads excitingly without a break into the huge finale where trombones appear for the first time in the work. These add to the blaze of triumph which now pervades, and after a brief reminder of the Scherzo a powerful coda hurls us to the final chords. The symphony as a whole has battled with its opening despair and overcome it all.

 INTERVAL

A SEA SYMPHONY VAUGHAN WILLIAMS

This is the first of Vaughan Williams' Symphonies and dates from 1910. Although by being set for soprano and baritone soloists chorus and orchestra, to words by Walt Whitman it is an oratorio in character, it is basically a symphony in its four-movement design. It shows Vaughan Williams' strength as a composer of essentially "English" music, and one can tell his obvious delight in the vivid

details of the sea and the ships right through to the last movement where lies the analogy of the sea-farer with the human soul seeking its purpose. While the music is more the poet's view of the sea than the sailor's, yet the breezes which blow through it have salt.

I. A Song for all Seas, all Ships.

Behold, the sea itself,
And on its limitless, heaving breast, the ships;
See, where their white sails, bellying in the wind,
speckle the green and blue,
See, the steamers coming and going, steaming in or out
of port,
See, dusky and undulating, the long pennants of smoke,
Behold, the sea itself,
And on its limitless, heaving breast, the ships.

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To-day a rude brief recitative,
Of ships sailing the seas, each with its special flag
or ship-signal,
Of unnamed heroes in the ships - of waves spreading and
spreading far as the eye can reach,
Of dashing spray, and the winds piping and blowing,
And out of these a chant for the sailors of all nations,
Fitful like a surge,
Of sea-captains young and old, and the mates, and of all
intrepid sailors,
Of the few, very choice, taciturn whom fate can never
surprise nor death dismay,
Picked sparingly, without noise by thee, old ocean,
chosen by thee,
Thou sea that pickest and cullest the race in time, and
unitest nations,
Suckled by thee, old husky nurse, embodying thee,
Indomitable, untamed as thee.

Flaunt out, O sea, your separate flags of nations!
Flaunt out visible as ever the various ship-signals!
But do you reserve especially for yourself and for the
soul of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man
elate above death,
Token of all brave captains and all intrepid sailors
and mates,

And all that went down doing their duty,
 Reminiscent of them, twined from all intrepid captains
 young and old,
 A pennant universal, subtly waving all time, o'er all
 brave sailors,
 All seas, all ships.

This movement is in the normal first movement sonata form and the opening fanfare contains a triplet figure which pervades the whole work. Immediately a broad tune sets the expanse of the ocean before us, and we see the steamers coming and going. So full of nautical atmosphere is the music that not a few times can we all but feel the wind and spray upon our cheeks. After a huge climax about the "pennant universal", the movement ends quietly to hints of the pentatonic scale.

II. On the Beach at Night Alone

On the beach at night alone,
 As the old mother sways her to and fro singing her husky
 song,
 As I watch the bright stars shining, I think a thought of
 the clef of the universes and of the future,
 A vast similitude interlocks all,
 All distances of place however wide,
 All distances of time,
 All souls, all living bodies, though they be ever so
 different,
 All nations, all identities that have existed or may exist,
 All lives and deaths, all of the past, present, future,
 This vast similitude spans them, and always has spanned,
 And shall forever span them and compactly hold and enclose
 them.

In ternary form, the first section consists of a meditation by the baritone solo with contraltos, the middle section has a more marching rhythm accompanying the full choir and culminating in a strong acclamation, after which the orchestral epilogue restores the desolate mood of the first section. Here, as at the beginning, is immense solitude in the music, broken only by the occasional splash of a wave against the shore.

III. (SCHERZO) The Waves.

After the sea-ship, after the whistling winds,
 After the white-gray sails taut to their spars and ropes,

Below a myriad, myriad waves hastening, lifting up their
 necks,
 Tending in ceaseless flow toward the track of the ship,
 Waves of the ocean bubbling and gurgling, blithely prying,
 Waves, undulating waves, liquid, uneven, emulous waves,
 Toward that whirling current, laughing and buoyant with
 curves,
 Where the great vessel sailing and tacking displaced the
 surface,
 Larger and smaller waves in the spread of the ocean
 yearnfully flowing,
 The wake of the sea-ship after she passes, flashing and
 frolicsome under the sun,
 A motley procession with many a fleck of foam and many
 fragments,
 Following the stately and rapid ship, in the wake following.

Customary binary form is the construction of this Scherzo with
 a middle trio and repeat of the first section in which the rhythm
 of the triplet figure introduced in the first movement's opening
 fanfare is prominent. The trio has a splendid tune to "Where the
 great vessel sailing," and two English sea shanties, "The Golden
 Vanity" and "The Bold Princess Royal" are skilfully woven into the
 orchestra.

IV. The Explorers.

O vast Rondure, swimming in space,
 Covered all over with visible power and beauty,
 Alternate light and day and the teeming spiritual darkness,
 Unspeakable high processions of sun and moon and countless
 stars above,
 Below, the manifold grass and waters,
 With inscrutable purpose, some hidden prophetic intention,
 Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,
 Adam and Eve appear, then their myriad progeny after them,
 Wandering, yearning, with restless explorations,
 questionings, baffled, formless, feverish, with
 never-happy hearts that sad incessant refrain -
 'Wherefore unsatisfied soul?
 Whither O mocking life?'
 Ah who shall soothe these feverish children?

Who justify these restless explorations?

Who speak the secret of impassive earth?

 Yet soul be sure the first intent remains, and shall be
 carried out,
 Perhaps even now the time has arrived.
 After the seas are all crossed,
 After the great captains and engineers have accomplished
 their work,
 After the noble inventors,
 Finally shall come the poet worthy that name,
 The true son of God shall come singing his songs.

 O we can wait no longer,
 We too take ship O Soul,
 Joyous we too launch out on trackless seas,
 Fearless for unknown shores on waves of ecstasy to sail,
 Amid the wafting winds (thou pressing me to thee, I thee
 to me, O Soul).
 Caroling free, singing our song of God,
 Chanting our chant of pleasant exploration.

O Soul thou pleasest me, I thee,
 Sailing these seas or on the hills, or waking in the
 night,
 Thoughts, silent thoughts, of Time and Space and Death,
 like waters flowing,
 Bear me indeed as through the regions infinite,
 Whose air I breathe, whose ripples hear, lave me all
 over,
 Bathe me, O God, in thee, mounting to thee,
 I and my soul to range in range of thee.

O thou transcendent,
 Nameless, the fibre and the breath,
 Light of the light, shedding forth universes, thou
 centre of them.
 Swiftly I shrivel at the thought of God,
 At Nature and its wonders, Time and Space and Death,
 But that I, turning, call to thee O Soul, thou actual me,
 And lo, thou gently masterest the orbs,
 Thou matest Time, smilest content at Death,
 And fillest, swellest full the vastnesses of Space.

 Greater than stars or suns,
 Bounding O Soul thou journeyest forth;

Away O Soul! hoist instantly the anchor!
 Cut the hawsers - haul out - shake out every sail!
 Sail forth - steer for the deep waters only.
 Reckless O Soul, exploring, I with thee, and thou
 with me,
 For we are bound where mariner has not yet dared to go,
 And we will risk the ship, ourselves and all.
 O my brave Soul!
 O farther, farther sail!
 O daring joy, but safe! are they not all the seas of God?
 O farther, farther, farther sail!

The form of this movement, if rondo-like, is determined more by the sections of the poem and its sequence of thought in searching for the meaning of life. It is the sea which provides the answer - "steer for the deep waters only" - to the soul likened to a ship setting sail. No more need be said of the music than that only Vaughan Williams could have so portrayed, even illuminated, everything in the words. As the sound gradually diminishes to the end, so one feels that not just a composition but rather an experience is ending.

THE WAVERLEY SINGERS' next concert will be on 11th November 1967 at 7.30 p.m. in Farnham Grammar School. ... Mozart's "Requiem"

THE R.A.E. ORCHESTRA'S next concert will be on 25th November 1967 at 7.30 p.m. in the R.A.E. Assembly Hall.

Violins

Kenneth Honick (Principal) Peter White (Principal)
 Arthur Alsey Charles Barnes
 Ronald Antoinnette John Beckett
 Margot Anderson Robin Cant
 Evelyn Case Helma Evans
 Gwen Cole George Greedus
 Gwen Locke Frank Griffin
 Edna Redmill Rita Morey
 Karl Heinz Schirmacher Hilda Still
 John Thomas Frank Tulett
 Michael Sidford
 Gordon Spencer

Cellos

Deitrich Kuchemann Lewis Nicholson
 Emily Falk Rosamund Twinn
 Nicholas Gent Jean Wallis
 Alice Jessett

Flutes

Julian Bradshaw
 Helen Nicholson
 Laurie Spark

Oboes

Michael Gardener
 Charlotte Dunham
 Michael Weeks

Cor Anglais

Michael Gardener

Harps

Bethan Williams
 Audrey Longstaff

E♭ Clarinet

Alan Dewey

Clarinets

Alan Dewey
 Llewelyn Niblett
 Felicity Mills

Bassoons

James Drophy
 Mary Houseman

Contra Bassoon

John Williams

Percussion

Christopher King
 Leslie Lawrence
 Susan Lawrence

Violas

Lorna Spalding
 William Allen
 Kenneth Anderson
 Brenda Collins
 Robert Forrest
 James Gambrill
 Leonard Locke
 Geoffrey Stark
 Peter Twinn

Double Bass

Elgar Fawcett
 Charles Cudmore

Horns

John Dawkins
 Ian Brydon
 Michael Green
 Jean Patten
 Edward Roberts

Trumpets

Sidney Douglas
 James Gorton
 Jack Reed

Trombones

Gordon Cutler
 Roger Longcroft
 Sidney Sivyver

Tuba

Thomas Williams

Tympani

Norman Patrick

The WAVERLEY SINGERS' accompanist for rehearsals : Margery Wakefield

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