

APRIL 30th 1977

VERDI REQUIEM
SCHUBERT SYMPHONY 1.

**R.A.E.
SYMPHONY
ORCHESTRA**

**THE
WAVERLEY
SINGERS**

Programme

THE R.A.E. SYMPHONY ORCHESTRA
(Leader - Arthur Alsey)

THE WAVERLEY SINGERS

IRIS BOURNE - Soprano

ANNE COLLINS - Mezzo-Soprano

HENRY HOWELL - Tenor

BRIAN RAYNER COOK - Bass

CHORAL AND ORCHESTRAL
CONCERT

Conductor

JOHN COTTERILL

SATURDAY, 30th APRIL 1977 - PRINCES HALL, ALDERSHOT

7.30 p.m.

Programme 15p

SYMPHONY No.1 in D Major, D.82

SCHUBERT
(1797-1828)

1. Adagio - Allegro vivace
2. Andante
3. Menuetto (Allegro) and Trio
4. Allegro vivace

Schubert's Symphonies fall into two groups of which Numbers 1 - 6 form the first. Here the young Schubert shows his reverence for Haydn, Mozart, Beethoven and even Rossini. No.1 was written when the composer was 16 and, although classically-orientated, is full of colour and an obvious love of life. Despite the influence of his older masters, we are given glimpses of the mature Schubert to come, for instance in the harmonic adventurousness and distinctive colour of the slow movement. The symphony was written for the orchestra of the school in Vienna where Schubert studied between 1808 and 1813 and it was first played there, although a complete public performance was not given until 1881 - at the Crystal Palace in London.

I N T E R V A L o f 20 M I N U T E S

REQUIEM MASS

VERDI
(1813-1901)

When Rossini died in 1868, Verdi (who had been born in the year Schubert's first symphony was written) proposed that all the prominent Italian composers of the day should join forces in composing a Requiem to be performed on the anniversary of Rossini's death.

This plan was warmly received and the best known composers each received a section of the Requiem text to set to music, Verdi himself having the concluding "Libera me". The work was actually composed but the performance never in fact took place.

However, one result of this exercise was that Verdi, known really as a composer of opera, had familiarised himself with the problems of the Requiem text, and the idea of adding to his "Libera me" remained with him. The final impulse for him to do so came with the death in May 1873 of his close friend, Manzoni, the Italian poet whom Verdi greatly admired.

After seven months' work, the score was ready and into it Verdi had poured many years' experience of writing for voices and orchestra. The first performance took place in St. Mark's Church, Milan on the 22nd May 1874, the anniversary of Manzoni's death, with the composer himself conducting.

Here is not only some of Verdi's own finest writing but also one of the greatest choral works of all time, although in many respects it departs widely from the normal conventions of church music. Even in sacred composition, he remained true to his operatic background, and the music is both dramatic and lyrical, surprising yet deeply moving. The text as given over is incomplete but sufficient to convey the sense of each movement, the nine distinct movements of the long "Dies Irae" section being connected without any real break.

1. REQUIEM AND KYRIE — *Chorus and Quartet*

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.	Grant them eternal rest, O Lord: and let everlasting light shine on them.
Te decet hymnus, Deus in Sion ad Te omnis caro veniet.	Thou O God, art praised in Sion unto Thee shall all flesh come.

Kyrie eleison.

Lord have mercy upon us.

2. DIES IRAE

Chorus

Dies irae, dies illa, Solvat saeculum in favilla.	Day of anger, that great day, When heaven and earth shall pass away.
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Chorus and Solo (Bass)

Tuba mirum spargens sonum Per sepulchra regionum.	Wondrous sound the trumpet flingeth Through earth's sepulchres it ringeth.
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Mors stupebit, et natura, Cum resurget creatura.	Death is stricken, nature quaking, All creation is awaking.
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Solo (Mezzo-Soprano)

Liber scriptus proferetur, In quo totum continetur:	Book of truth, exactly worded, Wherein all hath been recorded:
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Trio (Soprano, Mezzo-Soprano, Tenor)

Quid sum, miser, tunc dicturus, Quem patronum rogaturus, Cum vix justus sit securus?	What shall I, frail man, be pleading? Who for me be interceding When the just are mercy needing?
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Quartet and Chorus

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.	King of majesty tremendous, Who dost free salvation send us, Fount of pity, then befriend us.
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Duet (Soprano, Mezzo-Soprano)

Recordare, Jesu pie, Quod sum causa tuae viae, Ne me perdas illa die.	Think, kind Jesus, my salvation Caused Thy wondrous incarnation; Leave me not to reprobation.
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Solo (Tenor)

Ingemisco tamquam reus Culpa rubet vultus meus.	Guilty, now I pour my moaning All my shame with anguish owning.
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Inter oves locum praesta.	With Thy sheep a place provide me.
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Statuens in parte dextra.	To Thy right hand do Thou guide me.
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Solo (Bass)

Confutatis maledictis, Flammis acerbis addictis, Voca me cum benedictis.	When the wicked are confounded, Doomed to flames of woe unbounded, Call me, with Thy saints surrounded.
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Quartet and Chorus

Lacrymosa dies illa, Qua resurget ex favilla;	Ah, that day of tears and mourning, From the dust of earth returning;
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Pie Jesu Domine, Dona eis requiem.	Lord all pitying, Jesu blest, Grant them Thine eternal rest.
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Amen.

Amen.

3. OFFERTORIUM — *Quartet*

Domine, Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni . . .	O Lord Jesus Christ, King of glory, deliver the souls of the faithful from eternal punishment. . . .
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Fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promi- sisti et semini ejus.	Grant, O Lord, that they may pass from death unto life; as Thou didst promise to Abraham and his seed for ever.
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4. SANCTUS — *Double Chorus*

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, Pleni sunt coeli et terra gloriae tuae . . . Hosanna in excelsis.	Holy, holy, holy, Lord God of Sabaoth, Heaven and earth are full of Thy glory. . . . Hosanna in the highest.
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5. AGNUS DEI — *Duet (Soprano, Mezzo-Soprano) and Chorus*

Agnus Dei, qui tollis peccata mundi, dona eis requiem.	O Lamb of God, that takest away the sins of the world, grant them rest.
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6. LUX AETERNA — *Trio (Mezzo-Soprano, Tenor, Bass)*

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.	May light eternal shine on them, O Lord, with Thy saints for ever, for Thou art merciful.
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7. LIBERA ME — *Solo (Soprano) and Chorus*

Libera me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra.	Deliver me, O Lord, from eternal death in the awful day of judgment, when heaven and earth shall be moved. . . .
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Dies illa, dies irae	Day of wrath, that great day. . . .
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Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. . . .	Grant them eternal rest, O Lord, and let light perpetual shine upon them. . . .
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Libera me, Domine . . . dum veneris judicare saeculum per ignem.	Deliver me, O Lord . . . when Thou shalt come to judge the world with fire.
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ORCHESTRAL PATRONS

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The Choir and Orchestra acknowledge with thanks the co-operation of the Farnborough Record Centre, North Camp; Hemmings Hi-Fi Centre, Kingsmead; Messrs. Clark & Co.(Radio & Sports) Ltd., Fleet, and Messrs. Lloyd & Keyworth Ltd., Farnham, in the sale of tickets.

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MEMBERS OF THE ORCHESTRA

Violins

Arthur Alsey (Principal)
Sally Breeze
Bryan Dawkins
Neil Henderson
Donald Mills
Robert Perry
Anne Shewan
Gordon Stewart
John Thomas
Peter White.

Gerald Moss
Alan Brecken
Holly Chapman
Helma Evans
Alan Hammer
Ronald Hazel
Graham Hunt
John McCormick
Michael Sidford
Hilda Thomson

Violas

Brenda Collins
Philippa Cuckson
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Sylvia Nathan
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Frank Tulett
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'Cellos

Clifford Garner
Kathleen Anderson
Harry Green
Gordon Naisby
Lewis Nicholson
Liesbeth Preece
Jean Wallis
Veronica Watts

Double Basses

Frank Tomsett
Bill Andrews
Charles Cudmore

Flutes

Glen Turnbull
Elisabeth Collins
Janet Maddock

Piccolo

Janet Maddock

Cboes

Barry Collisson
Charlotte Dunham

Clarinets

Alan Dewey
Llewelyn Niblett

MEMBERS OF THE ORCHESTRA

Bassoons

Alan Rutherford
Valerie Vale
Robert Allison
Christopher Wheeler

Horns

Edward Roberts
Ian Brydon
Ross Mallock
Jean Parry

Trumpets

Phil Gorman
Paul Maple
Joe Harper
Ray Maple

Off-stage Trumpets

Dennis Clift
Glen Coleman

Trombones

Michael Glover
Perry Poole
Philip McNulty

Tuba

Tom Williams

Timpani

Christopher King

Percussion

Andrew Cumine

Accompanist to the
Waverley Singers

Margery Wakefield