

11 April 1981

Walton - Coronation Te Deum
Mozart - Symphony No. 40
V. Williams - A Sea Symphony.

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

THE WAVERLEY SINGERS

Programme

PRINCES HALL, ALDERSHOT

SATURDAY 11th APRIL 1981

7.30 p.m.

THE R.A.E. SYMPHONY ORCHESTRA

Leader — Neil Henderson

THE WAVERLEY SINGERS

SALLY LE SAGE — Soprano

JOHN BARROW — Baritone

CONDUCTOR — JOHN COTTERILL

CORONATION TE DEUM

WALTON
(b. 1902)

Combining majesty and splendour, this exhilarating work was written for the Coronation of Her Majesty Queen Elizabeth II on 2nd June, 1953 and was the final music heard at the service in Westminster Abbey on that ceremonious and solemn occasion. It has since become known more as a concert work than a liturgical composition and has all the mark of its composer's reputation as a master of 20th Century choral writing with its gripping harmonies and intense vitality.

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens and all the Powers therein.
To thee Cherubin, and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy Glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the Kingdom of
Heaven to all believers
Thou sittest at the right hand of God, in the Glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy
precious blood.
Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

SYMPHONY No. 40 in G Minor, K.550

MOZART

(1756 – 1791)

1. Molto allegro
2. Andante
3. Minuet : Allegretto
4. Allegro assai

Mozart wrote his last three and greatest symphonies, the E flat major (K.543), the G minor (K.550) and the C major "Jupiter" (K.551) in the incredibly short period of two months in the summer of 1788. The vitality that this fact represents is something at which we can never cease to marvel especially as each work is an insuperable masterpiece. The beauty of each is enhanced by the totally different characters of the other two – the E flat Symphony is warm and graciously lyrical while the "Jupiter" is proud and triumphant; between these, the G minor is tragic, wistful and agitated.

The **first movement** begins with an agitated accompaniment figure in the violas over which the violins have the throbbing principal theme. Later, the more graceful second subject weaves downward through the orchestra in a major key, and out of these two the whole movement is built. After an intricate development section, the principal themes return, the second subject this time also singing in the minor key with unforgettable poignancy.

The **slow movement** is in E flat and its thoughtful, regular motion is in contrast to the sharp agitation of the first. Nevertheless, there is still a pulsing undertone of unrest which rises, even in the Andante, to an agonised climax, albeit quickly dispelled by Mozart with more tender and touching writing.

Forming a perfect link between the dark slow movement and the dramatic Finale to come is the so-called **Minuet**. This, however, is far removed from the courtly grace and polite charm associated with that dance. Its nature is aggressive and rhythmically strong, though the trio section does bring a glimpse of sunshine.

The **Finale**, with its intensity of contrasts and dramatic power, is full of grim, hectic humour, very close to tragedy. Not even the singing second theme can hold back the dynamic drive of this movement in which sharp harmonies clash and the dark fundamental G minor is re-iterated with almost despairing insistence. The pace is kept exciting and strenuous to the end with truly exceptional music which is both classical and romantic but which reaches beyond all that those terms ordinarily denote.

INTERVAL OF 20 Minutes

A SEA SYMPHONY

VAUGHAN WILLIAMS

(1872 – 1958)

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 and 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.

First Movement : A Song for 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.

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.

Today 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.

Second Movement : On the Beach at Night Alone

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

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.

Third Movement : (SCHERZO) The Waves

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.

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.

Fourth Movement : The Explorers

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.

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 vastness 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 !

SALLY LE SAGE began her career in 1967 after winning the highest award at the famous international singing competition in S'Hertogenbosch, Holland. She has since been invited back to fulfill engagements with the Brabants Orchestra and recitals for the Netherlands radio. In 1968 she was awarded a Beecham Foundation Scholarship to study lieder and French song in Paris with Pierre Bernac. She now sings with most of the leading Concert Societies and Festivals in the British Isles and broadcasts frequently for the B.B.C. She has also sung in many European festivals; in Vienna, Aix en Provence, Hitzacker and Ghent and on T.V. in Paris and Cologne. Last year she went on a successful tour of the U.S.A. singing in Haydn's Nelson Mass and the Beethoven Mass in C.

In addition to her Oratorio and Recital Work, Miss Le Sage has sung in several Operas and has appeared recently with the Scottish Opera and the Handel Opera Society. She has also been acclaimed for her technical ability, artistic expression and sense of atmosphere, all of which, combined with a voice of great beauty, make her one of the country's outstanding singers.

She has made several L.P. recordings for Vanguard Nonsuch, French and German Harmonia Mundi, Oryx and recently for R.C.A. Victor with Monserrat Caballe.

JOHN BARROW was born in Sutton, Surrey and received his grounding in music at Lichfield Cathedral Choir School where he was head chorister.

On leaving school he served for six years at sea as a navigating officer in cargo and passenger ships, and in 1956 came ashore to study singing with Henry Cummings. He subsequently worked in Europe and North America where he gained considerable stage experience.

He returned to England in 1960 to live at Churt, Surrey, and has since moved with his wife and two children to the West Country.

As well as concert and opera performances all over Britain and in Europe and Africa, he appears regularly in the Royal Festival and Elizabeth Halls, where in recent years he has become particularly associated with performances of the Bach Passions.

Grateful Thanks go to the undermentioned Patrons for their valuable support.

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Anyone interested in becoming a Patron of either Society is invited to communicate respectively with Mrs. Jill Dewey, 31 Robin Hill Drive, Camberley, Surrey (Camberley 62408) for the orchestra, or Mrs. Pat Weaver, 68 Dinorben Close, Fleet (Fleet 5760) for the choir.

The Waverley Singers acknowledge the services of their rehearsal accompanist Margery Wakefield.

THE NATIONAL FEDERATION OF MUSIC SOCIETIES to which both the R.A.E. Symphony Orchestra and The Waverley Singers are affiliated, gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain.

Tonight's performance by the R A.E. Symphony Orchestra is the last under the baton of John Cotterill, who will be relinquishing the position of Conductor after a period of 16 years. We are sure our audiences would wish to join Patrons and members of the orchestra in expressing their thanks and appreciation for the pleasure he has given to so many music lovers, through his untiring efforts over the years. We wish him good fortune in the future.

The Orchestra's first concert of the 1981/82 season will take place at OAK FARM SCHOOL, FARNBOROUGH, on SATURDAY 17th OCTOBER 1981, when the performance will include a Mozart Horn Concerto, a Haydn Symphony, Dvorak's Czech Suite and a Simple Symphony by Britten.

The Waverley Singers can be heard next in "Serenade to Summer" – a Miscellany of Words and Music for a Summers Day in which they will be joined by The Boundary Players, performing the opening concert of the Farnham Arts Association Festival at THE MALTINGS on 6th June 1981.

THE ORCHESTRA

VIOLINS

Neil Henderson (Principal)
Robert Perry
Bryan Dawkins
Donald Mills
Ann Shewan
Gordon Stewart
John Thomas
Kees Van der Heyden
Edna Redmill
Peter White

'CELLOS

Clifford Garner
Jean Graham
Barbara Loynes
Pat Naisby
Lewis Nicholson
Leisbeth Preece
Muriel Rattray
Rosamond Twinn

Violins

Gerald Moss
Arthur Alsey
Hilda Thomson
Alan Brecken
Helma Evans
Ronald Hazell
Graham Hunt
Jane Hunter
Michael Sidford
John Woodward

VIOLAS

Brenda Collins
Victor Chowlij
Heather Garner
Mark Little
Felicity Phillips
Mary Sidford
James Wort
Peter Twinn

Clarinets

Alan Dewey
Llewellyn Niblett
David Ducker

E♭ Clarinet

David Ducker

Bass Clarinet

Heather Leech

Bassoons

Alan Rutherford
Bob Allison
John Williams

Double Basses

Frank Tomsett
Bill Andrews
Charles Cudmore
Jonathan Wheeler

FLUTES

Elaine Herbert
Pat McHugh
Janet Maddock

PICCOLO

Janet Maddock

OBOES

Barry Collisson
Charlotte Dunham

COR ANGLAIS

Roger Smeeton

Trombones

Jill Falshaw
Leslie Baker
Perry Poole

Tuba

David Carter

Timpani

Chris King

Percussion

Andrew Cumine
Nigel Shipway
Philip Preston
Simon Black

Contra Bassoon

John Williams

Horns

Robert Maskell

Ian Brydon

Joanna Hatfield

Jean Parry

Trumpets

Roy Falshaw

David Andrews

Nigel Clarke

Harp

Louise Martin

Organ

Malcolm Hicks

The Orchestra's conductor from September 1981 will be **John Forster**.

Mr. Forster is on the regular teaching staff at the Royal College of Music and, since its inception, has been one of the conductors involved with the National Centre for Orchestral Studies. He has recently conducted part of a concert given by the Guildford Philharmonic Orchestra, and has also appeared with that orchestra as violinist and principal keyboard player on previous occasions.

