
C H O R A L A N D O R C H E S T R A L C O N C E R T

Josephine McKimmie (Soprano)
Edmund Bohan (Tenor)

Valerie Baulard (Contralto)
Michael Rippon (Bass)

T H E W A V E R L E Y S I N G E R S

T H E F A R N B O R O U G H S I N G E R S
(Directed by Vivienne LeGrice)

T H E R . A . E . S Y M P H O N Y O R C H E S T R A
(Led by Arthur Alsey)

Conductor : J O H N C O T T E R I L L

19th April 1969

SALESIAN COLLEGE HALL, FARNBOROUGH

at 7.30 p.m.

Programme 6d

P R O G R A M M E

THE NATIONAL ANTHEM

arr. BENJAMIN BRITTEN

THESE THINGS SHALL BE (for Solo, Chorus & Orchestra)
Soloist : Edmund Bohan

JOHN IRELAND

For one so pessimistically inclined, it is surprising that Ireland should have produced such thoroughly optimistic music, so in keeping with the poem taken from "A Vista" by John Addington Symonds. The fervent sincerity of these words is brought out by Ireland's stirring music, which in fact is his only large-scale choral work. It was commissioned by the B.B.C. in 1937 at the time of George VI's coronation and its broad expanse shows clearly the great wave of enthusiasm for the subject of the poem in which the composer was obviously caught up. There are three main sections: the first is a setting of the first stanza: the second an exultant assertion of the second and third stanzas, and the third a spacious setting of the remaining verses to a large patriotic melody.

Say, heart, what will the future bring
To happier men when we are gone?
What golden days shall dawn for them,
Transcending all we gaze upon?

These things shall be! A loftier race
Than e'er the world hath known, shall rise
With flame of freedom in their souls
And light of science in their eyes.

They shall be gentle, brave and strong,
Not to shed human blood, but dare
All that may plant man's lordship firm
On earth and fire and sea and air.

Nation with nation, land with land
Inarmed shall live as comrades free;
In every brain and heart shall throb
The pulse of one fraternity.

They shall be simple in their homes,
And splendid in their public ways,
Filling the mansions of the state
With music and with hymns of praise.

In aisles majestic, halls of pride,
In gardens, groves and galleries,
Manhood and age and youth shall meet
To grow by converse inly wise.

New arts shall bloom of loftier mould
And mightier music thrill the skies,
And every life a song shall be,
When all the earth is paradise.

These things - they are no dream - shall be
For happier men when we are gone:
Those golden days for them shall dawn,
Transcending all we gaze upon.

I N T E R V A L

SYMPHONY No. 9 in D minor

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BEETHOVEN

- | | |
|--|---------------------------|
| 1. Allegro ma non troppo, un poco maestoso | 2. Scherzo - molto vivace |
| 3. Adagio molto e cantabile | 4. Finale |

This great and noble work has withstood its varied critics over the years and remains today one of the pillars of all music. From its rivetting opening, which plunges us into the very midst of things, to the final shouts of joy we are always aware of the gigantic expanse of this work and its noble force of orchestral tutti. Critics have complained of the use of voices so definitely in an essentially instrumental work, but what more perfect instrument is there than the human voice? And for what greater setting for his "Ode to Joy" could Schiller have wished than as the finale to the climax of Beethoven's symphonic output? One appreciates how it can exhaust the chorus and what an extravagant compass it is for their voices, but it should be approached by performer and listener not as a difficult vocal exercise but as a bold and jubilant "shout". As with Ireland's "These things shall be" this is a tribute to the necessities of time. Schiller's words are set out below (except for the first three lines which are by Beethoven). As for the other three movements, the first is in sonata form, the scherzo proper also extends to sonata form, while the third is really a set of variations separated by episodes.

O, Freunde nicht diese Töne,
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten Feuertrunken,
Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele,
Sein nennt auf dem Erdenrund,
Und wer's nie gekommt, der stehle,
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
 An den Brüsten der Natur;
 Alle Guten, alle Bösen
 Folgen ihrer Rosenspur.
 Küsse gab sie uns und Reben,
 Einen Freund, geprüft im Tod;
 Wollust ward dem Wurm gegeben,
 Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen,
 Durch des Himmels prächt'gen Plan,
 Laufet Brüder, eure Bahn,
 Freudig, wie ein Held zum Siegen,
 Brüder laufet eure Bahn.

Seid umschlungen, Millionen!
 Diesen Kuss der ganzen Welt!
 Brüder über'm Sternenzelt
 Muse ein lieber Vater wohnen.
 Ihr stürzt nieder, Millionen?
 Ahnest du den Schöpfer, Welt?
 Such ihn über'm Sternenzelt!
 Über Sternen muss er wohnen.

The R.A.E. Symphony Orchestra's next concert will be on 22nd November 1969 at 7.30 p.m. in the R.A.E. Assembly Hall when the programme will include Beethoven's Violin Concerto (soloist ALFREDO CAMPOLI) and Dvorak's Symphony No. 8 in G.

The Waverley Singers' next performance will be of Britten's "St. Nicholas" at Odiham Parish Church on 21st June 1969 and of Bach's "Christmas Oratorio" at Guildford Cathedral on 13th December 1969.

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Tuba

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THE WAVERLEY SINGERS' accompanist for rehearsals : Margery Wakefield

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