

NEWBURY
Choral
SOCIETY

Queen's Jubilee Concert
Programme



Vaughan Williams - *A Sea Symphony*

Handel - *Coronation Anthem No.1 (Zadok the Priest)*

Parry - *I was glad, Jerusalem*

and other British celebratory music

Conductor: Cathal Garvey

Orchestra: Southern Sinfonia

Saturday 23rd June 2012 3pm, Luker Hub,
St Bartholomew's School, Newbury



NEWBURY Choral SOCIETY

Newbury Choral Society would like to thank the following for their generous sponsorship of this performance.

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Conductor: Cathal Garvey
Orchestra: Southern Sinfonia
Soprano: Sarah Regwick
Baritone: Ashley Riches

The Programme

Ralph Vaughan Williams

Symphony No.1 - A Sea Symphony

- 1 A song for all seas, all ships
- 2 On the beach at night alone
- 3 Scherzo – The Waves
- 4 The Explorers

INTERVAL

George Frideric Handel - *Zadok the Priest*

Sir Charles Hubert Parry - *I was glad*

George Frideric Handel - *Let thy hand be
strengthened*

Sir Charles Hubert Parry - *Jerusalem*

Sir Edward Elgar - *Pomp and Circumstance March
No.1 (Land of Hope and Glory)*

God Save the Queen

A Sea Symphony Ralph Vaughan Williams (1872-1958)

Vaughan Williams did not have to rely on his imagination to convey the awesome power of the sea when writing his first symphony. In a BBC television programme *The Passions of Vaughan Williams*, writer and presenter John Bridcut describes how Vaughan Williams had been struggling with this symphony for a long time when he went for a swim in Robin Hood's Bay in rough seas. He was having trouble getting back on to shore and began to fear the worst, when a large wave picked him up and deposited him on to the rocks, preserving him to complete this and eight more symphonies, and the huge body of other work which we are so privileged to hear and perform.

A Sea Symphony was first performed in 1910 at the Leeds Festival with Vaughan Williams conducting on his 38th birthday. It not only introduced the public to the unique, original sound that characterises all his music, but created a musical language for the sea that has become a standard for other composers. The sea was a popular subject at the time: Vaughan Williams' contemporaries Elgar, Debussy, Stanford and Bridge also wrote about it. All travel between nations happened on the oceans, and sea voyages were still to some extent a leap into the unknown, dependent on natural forces outside man's control.

The huge scale of this piece, with its full symphony orchestra and large chorus, seems to invoke the wide oceans themselves, sometimes depicting the power and majesty of the sea and sometimes lulling us into a sense of security with jaunty sea shanties. You do not have to know this music to enjoy it: let the lively sections break over you like a wave and luxuriate in the calmer waters of the more contemplative passages.

Vaughan Williams was a passionate choral conductor, and treated the voice just like the other instruments, using it to create different colours and moods. Consequently the text is all-important. Vaughan Williams was introduced to Walt Whitman's poetry by fellow Cambridge undergraduate Bertrand Russell. The text for *A Sea Symphony* is largely taken from Whitman's *Leaves of Grass*, a collection of free verse whose fluid structure and rhythmic ebbing and flowing are perfectly suited to the theme. Often the sounds made by the combinations of voice parts reinforce the meaning of the words they are singing – listen out for the startling brass and voice fanfare 'Behold, the sea itself' in the opening bars, and the whistling winds of the third movement.

Programme Notes

The poems are an allegory for the human condition: on the surface an exciting tale of mankind's desire to conquer the vast oceans, flaunting individual nations' identities with pennants streaming from the masts of great ships; but the underlying theme is that each human soul, once nationality becomes irrelevant, must journey into the unknown: 'we are bound where mariner has not yet dared to go, And we will risk the ship, ourselves and all'.

By turns *A Sea Symphony* stimulates our senses and poses existential questions. In the first and third movements the music dances like drops of ocean spray in the sparkling wake of a ship 'flashing and frolicsome under the sun'. But there is respect for the terrible power of the sea's 'limitless, heaving breast' and acknowledgement of 'all that went down doing their duty'. The second and last movements contemplate the vastness of the universe and our insignificance in it, leading us to question our purpose: '*Wherefore, unsatisfied soul? Whither O mocking life?*' Whitman's answer to this question is that we have nothing to fear from the journey of the soul: 'We too take ship O Soul, Joyous we too launch out on trackless seas, Fearless for unknown shores on waves of ecstasy to sail'.

Vaughan Williams composed inspirational music for those who attribute human spirituality to a deity but described himself as agnostic. His widow Ursula said in her biography of him: 'there is in his work a fundamental tension between traditional concepts of belief and morality and a modern spiritual anguish which is also visionary'. Perhaps we can feel his anguish in the final passages. He was not as sure of his ending as Whitman. The soprano and baritone soloists sing of the brave soul: 'O farther, farther sail! O daring joy, but safe! Are they not all the seas of God?', but below them the chorus and orchestra are shifting and restless. The symphony recedes into silence like a great galleon sailing over the horizon, destined to sail farther and farther, leaving the question of where the soul is headed unanswered.

Programme Notes

Zadok the Priest and Let thy hand be strengthened

George Frideric Handel (1685-1759)

Zadok the Priest and *Let thy hand be strengthened* are the first and second of the four coronation anthems written by Handel for the coronation of George II and Queen Caroline in 1727. The compositions were his first task as a naturalised British subject. He had at his disposal huge resources of singers and orchestra, and the resonance of the glorious setting of Westminster Abbey, so he wrote the grandest and most impressive music he could for the occasion.

The biblical text of *Zadok the Priest*, taken from *Kings*, tells of the anointing of Solomon: these words have been used at every coronation since that of King Edgar at Bath Abbey in 973, and Handel's setting has been used since 1727. It is sung during the anointing of the sovereign, the only part of the coronation ceremony concealed from public view. The text for *Let thy hand be strengthened* is taken from Psalm 89, and describes the covenant between God and King David.

I was glad and Jerusalem Sir Charles Hubert Parry (1848-1918)

The words of the anthem *I was glad* have been set to music for coronations by Henry Purcell and William Boyce. The text is taken from Psalm 122, which prays for peace and prosperity in Jerusalem, traditionally a metaphor for heaven. Sir Hubert Parry, who conducted Newbury Choral Society performing two of his own works in the 1890s, composed his version for the coronation of Edward VII in 1902 and revised it in 1911 for George V. Most recently it was used as the processional music for the bride in the wedding of the Duke and Duchess of Cambridge in Westminster Abbey on 29 April 2011.

Parry's *Jerusalem* is often referred to as the unofficial national anthem, and is sung in churches and cathedrals on St George's Day. It is a setting of Blake's poem which imagines that Jesus visited England and created heaven here, in contrast with the 'dark Satanic Mills'.

Pomp and Circumstance March No.1 in D major

Sir Edward Elgar (1857-1934)

Sir Edward Elgar composed his *Pomp and Circumstance March No.1 in D major* in 1901. It is one of a series of military marches. Two days after the premiere in Liverpool it was played at a London Promenade Concert conducted by Henry Wood and received rapturous, not to say unruly, applause. When asked to write a piece for the coronation of Edward VII in 1902, he used the tune from the march with words by poet A.C. Benson. One of the stanzas has become the song *Land of Hope and Glory* we know and love today.

Cathal Garvey — Musical Director



Cathal Garvey hails from Ireland where he made his name as a choral and orchestral conductor.

He began his career as an Opera Chorus Master working for most of Ireland's major opera companies including Opera Ireland, Opera Theatre Company, Anna Livia Opera Festival, Opera South and Lyric Opera Productions. For these companies he has worked on over fifty productions including *La Bohème*, *Aïda*, *Lady Macbeth of Mtsensk*, *Madame Butterfly*, *Tosca*, *La Traviata*, *Carmen*, *Macbeth*, *Faust* and *Rigoletto*. He acted as Assistant Conductor for several of these productions and has also conducted several musicals in Cork and Dublin.

In recent years Cathal has conducted the National Symphony Orchestra of Ireland, the RTE Concert Orchestra, Irish Sinfonia, Dublin Symphony Orchestra, Dublin Baroque Players, Royal Irish Academy of Music Wind Ensemble and the Dublin Concert Band, among others, and from 2001 to 2006 was Principal Conductor of the Dublin Orchestral Players.

From 2004 to 2009 he was Musical Director of the Dun Laoghaire Choral Society with whom he had a highly successful tenure, covering a wide range of sacred music and oratorios.

Cathal began violin and piano studies in his native Cork at an early age, continuing at the Cork School of Music and later reading music at University College Cork. After completing his Masters Degree in Conducting he studied for two years at the prestigious College of Moscow Conservatory. Cathal's principal instrument is the violin; he was a member of the National Youth Orchestra of Ireland and he has played professionally with many orchestras including the National Symphony Orchestra of Ireland and the German-based Philharmonia of the Nations.

Cathal moved to London in April 2009 to take up the position of Chorus Master and Assistant Conductor with Grange Park Opera. Since then, he has conducted London Medical Orchestra, Morley College Choir, King's College London Symphony Orchestra and is a regular guest conductor with London Repertoire Orchestra. He also tutors in Conducting at the Royal Academy of Music.

Newbury Choral Society was delighted to appoint him as Musical Director in September 2009.

Sarah Regwick — Soprano



Born in Wakefield, Sarah Regwick graduated with first class honours from the Guildhall School of Music and Drama and completed her studies in the postgraduate Opera course, winning the GSMD Gold Medal for Singers.

Previous engagements have included **Marzelline** *Fidelio*, **Zerlina** *Don Giovanni*, **Susanna** *Le nozze di Figaro*, **Berta** *Il barbiere di Siviglia* and **Brigitta** *Iolanta* for Opera Holland Park; **Marzelline**

Fidelio, **Giannetta** *L'elisir d'amore*, **Pousette** *Manon*, **Adèle** *Die Fledermaus*, **Violetta** *La traviata* and **Actor** *A Night at the Chinese Opera* for Scottish Opera; **Sidonie** *Armide* at the Buxton Festival; **Mimi** *La bohème* for Scottish Opera On Tour; **Clorinda** *La cenerentola* for Welsh National Opera; **Rosalinda** *Die Fledermaus* for London Lyric Opera; **Gilda** *Rigoletto* and **Violetta** *La traviata* for Opéra de Baugé; the *Mahagonny Songspiel* for BBC Kurt Weill Festival at the Barbican; **Second Playmate** *Der Zwerg* for Opera North; and *Essential Scottish Opera* on tour.

She appeared at *Last Night of the Proms* with the Royal Philharmonic Orchestra and was featured on STV's *The Royal Blind Scottish Royal Variety Performance* as well as at *PPG Acts* in Barcelona. Recent and current engagements further include **Donna Elvira** *Don Giovanni* for English National Opera, **Nella** *Gianni Schicchi* for Opera Holland Park, **Rosalinda** *Die Fledermaus* for Opera Della Luna, **Anna** *Intermezzo* for Scottish Opera and *Opera Galas* for the Royal Philharmonic Orchestra.

Ashley Riches — Baritone



Ashley Riches studies on the Opera Course at the Guildhall School of Music and Drama.

In concert he has given performances of Mozart *Requiem* with David Hill and the Bach Choir in the Royal Festival Hall, Britten *War Requiem* with Jan Latham-Koenig and Novaya Opera, Moscow and also with David Hill, Beethoven *9th Symphony* and Brahms *German Requiem* with Stephen Cleobury, Fauré *Requiem* with Sir David Willcocks and Vaughan Williams *Five Mystical Songs* with John Rutter. He has given song recitals at

Barbican Hall, the City of London Festival, Chelsea Schubert Festival and Ludlow Festival.

His operatic appearances include the title role in Don Giovanni, **Marcello** *La Bohème*, **Sid Albert Herring**, **Aeneas** *Dido and Aeneas*, **Father Hansel and Gretel** and **King Mark** in Frank Martin's *Le Vin Herbé*.

Recent engagements include Haydn's *The Seasons* in Winchester Cathedral, Brahms Requiem, **Ibn-Hakia** in Tchaikovsky's *Iolanta* at the Guildhall School, *Bach Cantatas* with the AAM and Richard Egarr at the Wigmore Hall, Handel's *Israel in Egypt* at Dartington with Jonathan Cohen, **Tarquinius** in *The Rape of Lucretia* for BYO, Elgar *The Dream of Gerontius* and Mozart *Requiem* with David Temple in London's Barbican Hall, Fauré *Requiem* with Stephen Cleobury and the Choir of King's College, **Ford** in Nicolai's *The Merry Wives of Windsor* and **Demetrius** in *A Midsummer Night's Dream* at the GSMD.

Future plans include the *The Fairy Queen* with Paul McCreech and the Gabrieli Consort in Spitalfields, Madrid and Beaune, the title role in *Eugene Onegin* at the Ryedale Festival and the *St Matthew Passion* with Stephen Cleobury and Kings and the *St John Passion* with the AAM and Richard Egarr. He will also sing in Beethoven's *Missa Solemnis* conducted by Sir Roger Norrington.

Ashley is a Hazard Chase Young Associate Artist and has been awarded a place on the prestigious new Jette Parker Young Artists programme at the Royal Opera House, Covent Garden.

Newbury Choral Society

It was in 1884 that a group of singers approached John Shepherd Liddle, the St Nicolas Church organist and choir master, suggesting they form a choral society. In January 1885 the new choir gave its first concert, conducted by Mr Liddle, with music by Schubert, Bennett and the conductor himself. Mr Liddle's final concert, after 36 years as conductor, was in December 1920 – a performance of Elgar's *The Dream of Gerontius*.

In its second century, the choir has had several conductors, including Jonathan Finney, Leo Hussain and Janet Lincé, who was the first woman to be Musical Director (although Gillian Lovett had conducted at several concerts from 1965 to 1984). Cathal Garvey is the latest to join the Society as Musical Director.

Southern Sinfonia



Southern Sinfonia's reputation continues to grow as the leading Chamber Orchestra in the South of England. Its unique ability to play music from the 1600s to the present day, at the correct pitch and with informed playing style, puts it in huge demand – as does its commitment to contemporary and

new music. The orchestra was established in 1990 and is based in Newbury, holding a residency at the Corn Exchange where it plays a regular Subscription Series. With David Hill as its Music Director the group also strives to bring concerts and recitals to a wide area of the South of England – including Winchester, Wells, Canterbury and Cambridge. As well as these regular orchestral concerts, the organisation runs bi-annual Young Musician of the Year and Older Musician of the Year competitions, provides a performance platform for the Hampshire Singer of the Year Competition winner and runs regular and extensive educational programmes. The orchestra's released CDs of the Monteverdi *Vespers*, on the Signum label, followed by Carl Ruti's *Requiem*, on Naxos, have been very well received and reviewed. Their latest CD of the *B Minor Mass* with The Rodolfus Choir was released on Signum at the end of 2010.

Southern Sinfonia is now the Orchestra in Residence at the University of Winchester, and has an association with Reading University.

For further information about the orchestra, sponsorship opportunities or to join the active Friends' programme please telephone 01635 580035.

A Sea Symphony

Text taken from the poetry of Walt Whitman

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.

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 or 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 unities 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.

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 Sea Symphony

Text taken from the poetry of Walt Whitman

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.

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.

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!
Reckless O Soul, exploring, I with thee, and thou with me,
Sail forth -- steer for the deep waters only.
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!

Audience participation!

Jerusalem

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?
Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

Land of Hope and Glory

Land of Hope and Glory, Mother of the Free,
How shall we extol thee, who are born of thee?
Wider still and wider shall thy bounds be set:
God, who made thee mighty, make thee mightier yet,
God, who made thee mighty, make thee mightier yet.

God Save the Queen

God save our gracious Queen,
Long live our noble Queen,
God save the Queen!
Send her victorious,
Happy and glorious,
Long to reign over us,
God save the Queen!
Thy choicest gifts in store,
On her be pleased to pour;
Long may she reign.
May she defend our laws,
And ever give us cause
To sing with heart and voice
God save the Queen!

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NEWBURY
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Winter Season 2012

Karl Jenkins

The Armed Man: A Mass For Peace

and seasonal music by
Vaughan Williams,
Britten and others



Conductor: Cathal Garvey

Saturday 15th December 2012 7:30pm
St Nicolas Church, Newbury



More details at www.newburychoral.org.uk

Ticket and soloist information to follow closer to the concert date