

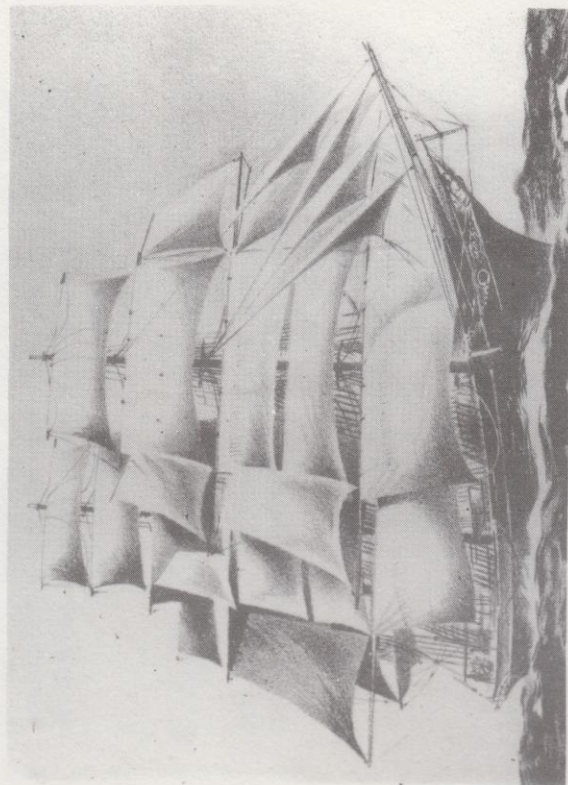
NANTWICH CIVIC HALL

"Vltava" - Smetana

"Songs of the Fleet" - Stanford

"A Sea Symphony"

Vaughan Williams



Anne Dawson (Soprano) : Christopher Underwood (Baritone)
Nantwich & District Choral Society

with

Stockport Symphony Orchestra

Conducted by **MICHAEL BRIDGER** (Leader - John Philips)

SUNDAY, 23rd MARCH, 1980 at 8.00 p.m.

Admission £1.50 (£1 Student/O.A.P.)

The National Federation of Music Societies to which this society is affiliated, gives support towards the cost of this concert, with funds provided by the Arts Council of Great Britain.

The Choral Society also acknowledges the assistance given by the Crewe & Nantwich Borough Council.

NANTWICH & DISTRICT CHORAL SOCIETY

SUMMER CONCERT

including **"Trial by Jury"** by Gilbert & Sullivan
and Operatic Excerpts

SATURDAY, 28th JUNE, 1980 at 7.30 p.m.
MALBANK SCHOOL, NANTWICH

VLTAVA

Smetana

This popular orchestral piece is one of a cycle of six symphonic poems entitled *Ma Vlast* (My Fatherland), which depicts various aspects of the countryside of Smetana's native Bohemia. Here, the most important river in the country (sometimes known as the Moldau) is traced from its source as two streams to the point where it passes impressively through the capital city, Prague. On the way we hear hunting horns, village life suggested by a polka, the river calm in the moonlight, and turbulent over rapids.

SONGS OF THE FLEET

Stanford

These five poems by Henry Newbolt, shared in this setting between chorus and baritone solo, depict scenes from naval life:

Sailing at Dawn
The Song of the Sou'Wester
The Middle Watch
The Little Admiral
Farewell

These titles suggest the various moods evoked: the exhilaration of setting sail, the daunting power of a storm at sea, the uncanny stillness of a night watch, the adulation given to an almost legendary senior officer, the heroism of sailors lost at sea in battles.

INTERVAL

A SEA SYMPHONY

Vaughan Williams

There is a good deal of common ground between this piece and the *Stanford*; both were written in the early years of this century, and both reflect man's ambivalent reactions to the sea, a mixture of fear and fascination in equal measure, apprehending both its beauty and its immense treacherous power. The difference between the works lies in the way that Vaughan Williams' music, and, of course, the poem of Walt Whitman he sets, use the idea of "the sea" additionally as a symbol for the mysteries of life and death, especially in the last of the four movements.

I *A Song for all Seas, all Ships*

In one of the most self-assured openings in the whole musical repertoire, Vaughan Williams conjures up a vista of the sea; as the movement progresses our attention passes to the ships which sail the seas, then to the intrepid sailors who man the ships.

II *On the Beach at NIGHT, Alone*

A slow movement, occupying the usual place in a symphonic scheme.

III *Scherzo: The Waves*

IV *The Explorers*

Both words and music of this movement are rich with contrasting ideas. The dominant atmosphere is one of mystery. There are stirring climaxes during its course, but the work ends quietly with an image of the soul embarking on an uncharted journey.

