

Water, Water, Everywhere

Liszt	Au bord d'une Source	Andre La Plante, Piano	Youtube	
Bridge	There is a Willow grows aslant a brook	The English Sinfonia and Neville Dilkes	CSD3696	
Beamish	Gala Water	Robert Irvine, Cello	BISCD1171	Sally Beamish Bridging the Day
Fry	Niagara Symphony	Royal Scottish National Orchestra & Tony Rowe	8.559057	Fry Santa Claus Symphony
Ravel	Jeux d'eau	Kathryn Stott	STCD224	
Delius	Summer Night on the river	Britten Sinfonia & Nicholas Cleobury	570372	English Fantasia
Vaughan-Williams	The Solent	Royal Liverpool Phil & Paul Daniel	Youtube	
Elgar	Sea Pictures: Where Corals Lie	Janet Baker, LSO & Sir John Barbirolli	ALP2106	
Bridge	The Sea (Seascape)	BBC National Orchestra of Wales & Martyn Brabins	BBCVol21No7	BBC Magazine Collection Vol21 No.7
Bridge	The Sea (Sea Foam)	BBC National Orchestra of Wales & Martyn Brabins	BBCVol21No7	BBC Magazine Collection Vol21 No.7
Arne	Rule Britannia	Sarah Walker, RPO, Chorus & Sir Charles Groves	CTVCD504	Last Night of the Proms

Liszt helped establish the genre of orchestral program music compositions written to illustrate an extra-musical plan derived from a play, poem, painting or work of nature. Many of the following works are of that genre

Franz Liszt



Au bord d'une source (*Beside a Spring*) is a virtuoso piano showpiece by Franz Liszt; it is the 4th piece of the first suite of *Années de Pèlerinage* (*Years of Pilgrimage*). There are three separate versions of *Au bord d'une source*. Played by André Laplante, OC (born Rimouski November 12, 1949) a Canadian pianist

Frank Bridge (26 February 1879 – 10 January 1941)



was an English composer, violist and conductor. **There is a Willow grows aslant a Brook** Impression for small Orchestra dates from 1927, Points to listen to are a difficult passage for the bassoon, a duet for harp & Oboe and the writing for divisi strings towards the end with solo violin, viola & cello.

Description of Ophelia's death from Hamlet



“There is a willow grows aslant the brook that shows his hoar leaves in the glassy stream; therewith fantastic garlands did she make of crow-flowers, nettles, daisies, and long purples that the liberal shepherds give a grosser name, but our cold maids do dead men's fingers call them. There, on the pendent boughs her coronet weeds clamb'ring to hang, an envious sliver broke; when down her weedy trophies and herself fell in the weeping brook. Her clothes spread wide and, mermaid-like, awhile they bore her up; which time she chanted snatches of old lauds, as one incapable of her own distress, or like a creature native and indued unto that element; but long it could not be till that her garments, heavy with their drink, pull'd the poor wretch from her melodious lay to muddy death.”

Sally Beamish



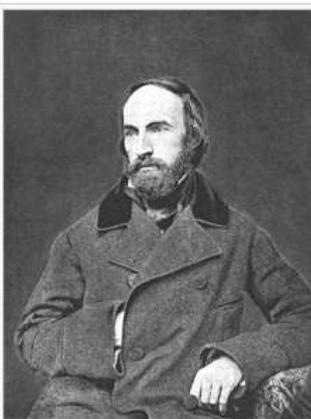
(born 26 August 1956) is a British composer and violist. Her works include chamber, vocal, choral and orchestral music. She has also worked in the field of music theatre, film and television, as well as composing for children and for her local community.

Gala Water for solo cello



Gala Water was written in 1994 for Robert Irvine. This short piece is an expression of grief at the loss of a baby through miscarriage that year. It was commissioned by Galashiels Arts Association and uses a local folk tune, 'Braw, Braw Lads of Gala Water', part of which is heard at the end following a set of variations which embrace a range of emotions.

William Henry Fry



August 10, 1813 – December 21, 1864

was a pioneering American composer, music critic, and journalist. Fry was the first person born in the United States to write for a large symphony orchestra, and the first to compose a publicly performed opera. He was also the first music critic for a major American newspaper, and he was the first person to insist that his fellow countrymen support American-made music.

Niagara Symphony Played by Royal Scottish National Orchestra & Tony Rowe



His 1854 *Niagara Symphony*, uses eleven timpani to create the roar of the waters, snare drums to reproduce the hiss of the spray, and a remarkable series of discordant, chromatic descending scales to reproduce the

chaos of the falling waters as they crash onto the rocks. He held back nothing in his striving for a sensational impact. The gorge thunders with eleven timpani, and giddy scale passages depict the roaring waters,. In its midst there is a quiet hymn-like contemplation before the cascade returns.

Maurice Ravel



Jeux d'eau is a piece for solo piano by Maurice Ravel. The title is often translated as "Fountains", "Playing water" or literally "Water Games". At the time of writing *Jeux d'eau*, Ravel was a student of Gabriel Fauré, to whom the piece is dedicated. The piece was inspired by Franz Liszt's piece *Les jeux d'eau à la Villa d'Este* (from the 3^{ème} année of his *Années de pèlerinage*) and Ravel explained its origins in this way:

Jeux d'eau, appearing in 1901, is at the origin of the pianistic novelties which one would notice in my work. This piece, inspired by the noise of water and by the musical sounds which make one hear the sprays water, the cascades, and the brooks, is based on two motives in the manner of the movement of a sonata without, however, subjecting itself to the classical tonal plan.

Frederick Theodore Albert Delius .



29 January 1862 – 10 June 1934 was an English composer

Born in the north of England to a prosperous mercantile family, he resisted attempts to recruit him to commerce. He was sent to Florida in the United States in 1884 to manage an orange plantation. There he soon neglected his managerial duties, and in 1886 returned to Europe. Having been influenced by African-American music during his short stay in Florida, he began composing. After a brief period of formal musical study in Germany beginning in 1886, he embarked on a full-time career as a composer in Paris and then in nearby Grez-sur-Loing, where he and his wife Jelka lived for the rest of their lives, except

during the First World War. Delius's home in Florida - Protected from excessive summer heat by river breezes and a canopy of oak trees, the house was an agreeable place to live in. ... Delius never forgot the singing as he heard it, day or night, carried sweet and clear across the water to his verandah at Solano Grove.

Summer Night across the river played by Britten Sinfonia & Nicholas Cleobury

Vaughan-Williams Ralph



The Solent

Here's another rare gem from Vaughan Williams's output, one of Three Impressions for orchestra inspired by locations in and around the New Forest in Hampshire that the budding composer penned between 1902 and 1907. It's an extraordinarily assured and evocative 11-minute canvas

containing a singularly haunting main idea for principal clarinet which RVW subsequently salvaged for use in both the first movement of A Sea Symphony (to the words 'And on its limitless, heaving breast') and, towards the end of his life, the second movement of the Ninth Symphony.

Sir Edward Elgar



Sea Pictures Op37 **Where Corals Lie** Performed by Janet Baker with the LSO conducted by Sir John Barbirolli.

Sea Pictures, Op. 37 is a song cycle by Sir Edward Elgar consisting of five songs written by various poets. It was set for contralto and orchestra, The songs are:

"Sea Slumber Song" by Roden Noel

"In Haven (Capri)" by Caroline Alice Elgar, the composer's wife

"Sabbath Morning at Sea" by Elizabeth Barrett Browning

"Where Corals Lie" by Richard Garnett

"The Swimmer" by Adam Lindsay Gordon

Only **Where Corals Lie** is featured here

The deeps have music soft and low
—When winds awake the airy spry,
It lures me, lures me on to go
—And see the land where corals lie.
—*The land, the land, where corals lie.*

By mount and mead, by lawn and rill,
—When night is deep, and moon is high,
That music seeks and finds me still,
—And tells me where the corals lie.
—*And tells me where the corals lie.*

Yes, press my eyelids close, 'tis well,
Yes, press my eyelids close, 'tis well,
—But far the rapid fancies fly
To rolling worlds of wave and shell,
—And all the land where corals lie.

Thy lips are like a sunset glow,
—Thy smile is like a morning sky,
Yet leave me, leave me, let me go
—And see the land where corals lie.
—*The land, the land, where corals lie.*

Elgar's music is in the key of B minor. It alternates between the regular off-beat quaver accompaniment and, at the end of each verse, a single *colla parte* bar that slows down the tempo to emphasize the text and which requires sensitive accompaniment. Woodwind

refrains add colour and contrast. Elgar doubles the vocal lines with flute and clarinet (verse one), solo cello (verse two), and violins (verse four). The third stanza is the most challenging, with frequent *colla parte*, a suspension of the syncopation and an *accelerando* into a lower register.

It was the most popular of the songs in *Sea Pictures*. In this musical form, it was a great favourite in Britain, appearing in the classical favorites programme, "Your Hundred Best Tunes".

Frank Bridge

The Sea

The Sea, H.100 is an orchestral suite written in 1910–11 by Frank Bridge. It is also described as a symphonic tone poem.

It consists of four movements (only the first 2 are presented here), about which Bridge wrote the following comments for the programme notes at the premiere:

1. **Seascape:** *Allegro ben moderato*

- "Seascape paints the sea on a summer morning. From high drifts is seen a great expanse of waters lying in the sunlight. Warm breezes play over the surface."

2. **Sea Foam:** *Allegro vivo*

- "Sea-foam froths among the low-lying rocks and pools on the shore, playfully not stormy."

3. **Moonlight:** *Adagio non troppo*

- "A calm sea at night. The first moonbeams are struggling to pierce through dark clouds, which eventually pass over, leaving the sea shimmering in full moonlight."

4. **Storm:** *Allegro energico – Allegro moderato e largamente*

- "Wind, rain and tempestuous seas, with the lulling of the storm an [allusion] to the first number is heard and which may be regarded as the sea-lover's dedication to the sea.")

Bridge completed the work in July 1911, while staying at the Sussex coastal town of Eastbourne. This was the same place where Claude Debussy had finished his own musical evocation of the sea, the symphonic poem *La mer*, in 1905. Bridge was to die at Friston near Eastbourne in 1941.

Thomas Arne 12 March 1710 – 5 March 1778



was an English composer, best known for the patriotic song *Rule Britannia*. He also wrote a version of *God Save the King*, which became the British national anthem, and the song *A-Hunting We Will Go*. Arne

was the leading British theatre composer of the 18th century, working at Drury Lane and Covent Garden.

"**Rule, Britannia!**" originating from the poem "Rule, Britannia" by James Thomson and set to music by Thomas Arne in 1740. It is strongly associated with the Royal Navy, but also used by the British Army.

Edward Benjamin Britten, Baron Britten, (22 November 1913 – 4 December 1976)



Britten was an English composer, conductor and pianist. He was a central figure of 20th-century British classical music, with a range of works including opera, other vocal music, orchestral and chamber pieces.

Four Sea Interludes from *Peter Grimes* for orchestra, Op.33a (Spring 1945, Britten aged 30) LPO & Sir Adrian Boult

Dawn, Sunday Morning, Moonlight, Storm

The Four Sea Interludes are the closest thing imaginable to a postcard from Aldeburgh, albeit one with much more emotional depth than normal! Britten's evocation of the Suffolk coast, in all its seasonal variations and contrasting light throughout the day, has no equal. Only a few seconds of music are required for the listener to be transported to the coastline and feel the spray on their face, the wind in their hair.

It is in effect a culmination of Britten's powers of orchestral description up to this point. The opening unison melody of *Dawn* evokes the cries of birds, while the responding clarinets, violas and harp picture either the waves lapping at the shore or birds wheeling away from the reeds, depending on the view of your inner ear. The mysterious atmosphere is powerful and lasting.

Yet to focus on the first interlude alone would detract from the sharply focussed pictures elsewhere. *Storm* rages on the edge of insanity, representing not just the tempest at sea but the moments in Peter Grimes' mind where he is furthest from calm. *Sunday Morning* is remarkable too, the glint of the sun on the waves achieved through a brilliance of orchestration and melodic movement that brings Stravinsky to mind, as well as Britten's study of Balinese music with Colin McPhee.

Britten grows ever stronger as a composer in nocturnal scenes, and *Moonlight* captures the waves moving slowly but ceaselessly in a near-perfect blend of romance and regret, the latter expressing the newly tragic plight in which Grimes finds himself. The concert ending is fire and brimstone, the *Storm* collapsing in a heap like an overrun sea wall.

As a concert suite the *Four Sea Interludes* work perfectly, a series of detailed pictures that introduce both the opera and its composer. If this is indeed your first listen to Britten, you will know at this point if there is going to be more!