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*Sir William Walton's film music Vol. 3*

**HENRY V**  
Premier Recording

**CHRISTOPHER PLUMMER**  
narrator

**SIR NEVILLE MARRINER**  
conducts

CHORISTERS OF  
WESTMINSTER CATHEDRAL  
THE ORCHESTRA & CHORUS OF  
THE ACADEMY OF  
ST. MARTIN IN THE FIELDS

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# WALTON

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## Henry V

**A Shakespeare Scenario** [60:56]

*arranged by Christopher Palmer*

- 1 I Prologue [9:16]
- 2 II Interlude: At the Boar's Head [4:28]
- 3 III Embarkation [3:27]
- 4 IV Interlude: 'Touch her Soft Lips and Part' [2:12]
- 5 V i) Harfleur [3:48]
- 6 ii) The Night Watch [5:20]
- 7 'Upon the King' [3:43]
- 8 VI Agincourt [15:14]
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APPENDIX 1:

- 11 i) Rosa Solis (G Farnaby) [2:23]
- 12 ii) Watkin's Ale (Anon) [1:56]  
*from the Fitzwilliam Virginal Book*

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(J Canteloube)  
*from 'Chants d'Auvergne'*

DDD TT = 67:03



**CHRISTOPHER PLUMMER** narrator

**SIR NEVILLE MARRINER** conducts

**CHORISTERS OF WESTMINSTER CATHEDRAL**

Chorus Director, James O'Donnell

**THE ACADEMY OF ST. MARTIN IN THE FIELDS CHORUS**

Chorus Master, Laszlo Heltay

**THE ACADEMY OF ST. MARTIN IN THE FIELDS**

Harpsichord Solo, Appendices 1 and 2: Ian Watson

Oboe Solo, Appendix 2: Celia Nicklin

### WALTON: HENRY V

"I first met William in 1935 on the set of Elizabeth Bergner's film of *As You Like It* in which I was doing my wretched best with Orlando. He was, I understood, writing the music. The only thing I knew of his was *Portsmouth Point*, of which I had a record, and everybody was extolling him to the skies as England's musical genius. As I looked at him, there was something about him that made me believe it. He was pale: pale-eyed, pale skinned, even pale personality plus pale green hair... the paleness and the coldness made the passionate blaze in all of his music a thing of wonder and amazement. As time went by and he brought his marvellous creations to *Henry V*, *Hamlet* and *Richard III*, we got to know each other better and our relations became warmer and warmer." Olivier on Walton, on the occasion of the latter's 80th birthday in 1982. They were not only professional colleagues but close friends; they understood each other. That Walton contributed the music to three of Olivier's greatest films shows how well he understood Olivier; and nobody, surely, has described the motive force of Walton's music better than Olivier when he spoke to Tony Palmer of "its inner vibrance, its energy which is twin to sexual energy... that exuberance, that spirit, that heart-quickenning feeling, belong in the same area of human nature. Certain types of action have that quality also. It has something to do with sex, but a lot more to do with love. A vibrant sort of love, not a soft kind at all. William's music is the strong kind of love". It is more than coincidence that those paying tribute to Olivier after his death wrote of the physical excitement he generated; of his voice now of clarion resonance, now of gentle mellifluousness; of his instinct for startling bodily gesture; of his virility, heroism, and romance, and the vulnerability, the femininity thereby concealed, or complemented; of his presence, his magnetism; more than coincidence that all these qualities are precisely reflected in Walton's music. This compatibility of outlook or 'harmonious consent' (as Shakespeare's near-contemporary Thomas Morley would have termed it) lies at the root of their three renowned joint creations, of which *Henry V* is generally reckoned the finest.

Shakespeare's *Henry V* is the last of a historic trilogy, a series of chronicle plays covering the reigns of Richard II, Henry IV and Henry V (1377-1423). In *Henry V* the irresponsible Prince Hal of *Henry IV*, cavorting with lawless roisterers and bar-room cronies like Sir John Falstaff, is transformed into the *preux chevalier* of the English throne, a larger-than-life dramatic hero thus eulogized by Holinshed, Shakespeare's source: 'This Henry was a king of a life without sport; a prince of all men loved, that both lived and died a pattern in princehood, a lodestar in honour, and mirror of magnificence'. Now when, in 1943, he came to direct his film (in which he took the name part) Olivier had good reason for projecting this image of Henry for all it was worth. The war was on; the film is dedicated to "the Commandos and Airborne Troops of Great Britain, the spirit of whose ancestors it has been humbly attempted to recapture

in some ensuing scenes". In other words Olivier's *Henry V* was as much a propaganda play in 1943 as Shakespeare's had been in 1600. In the opening aerial view of medieval London the camera travels westwards upstream from the Tower over London Bridge to the point on the South Bank where the 'Wooden O' referred to by the Chorus in his opening speech was located. Olivier was here — aided and abetted by Walton's glorious ode, or paean, for wordless chorus and orchestra — invoking the heroic defence of the city against the Luftwaffe, indeed of the whole of our cultural heritage which seemed to be under threat. (Jill Forbes has noted that today, by a supreme irony, we see the camera coming to rest precisely above the site of the Rose Theatre, lately ensconced as the emblem of a different kind of threat: namely the destructive policies of property-developers). 'Touch her soft lips and part' — Pistol before the embarkation — would have had poignant significance, and so would the King of France's speech ('Epilogue') in praise of France's solidarity with England: for when the film was made, France was, of course, still under German occupation. Uppermost in the minds of those making and viewing the Agincourt scenes would have been the heroism of the British at Dunkirk, in the Battle of Britain, and, latterly, in the Allied invasion of Europe. Ironically, *Henry V* was sustained during the making by an expatriate Italian producer, Filippo del Giudice, a Vatican lawyer who had so disliked Mussolini's Italy that he came to England. Through acting as legal adviser to a film company he became passionately fond of the cinema and dedicated to the making of films to help defeat fascism. Del Giudice relieved Olivier of money worries while granting him total artistic licence. Seeing the film in the context of the times we can rate it as a magnificent contribution to the war-effort; at the critical moment when the tide was finally beginning to turn, the need was for a call to the nation to brace itself for whatever casualties and setbacks still remained to be faced. This need *Henry V* supplied; but that it still grips audiences today testifies not only to its intrinsic merits, to its brilliant success as a popularisation of Shakespeare (the first, and still one of the best), but also to its achievement in bringing lasting nobility to the kind of emotions that can go out-of-fashion almost overnight. Ursula Vaughan Williams referred once to the 'Churchillian' quality VW and Walton both possessed: by which she meant, I think, their way of glorifying those finer national qualities which the threat of war invokes and inflames, our sense of all that is of permanent value in our house and lineage. I am sure that works like VW's Fifth Symphony and *Henry V*, like Churchill's speeches, instilled the belief that, however long it took and whatever might befall on the way, ultimate victory was certain.

The idea of engaging Walton was not primarily Olivier's but his co-producer Dallas Bower's. Bower had worked on *As You Like It* and the Louis MacNeice radio play *Christopher Columbus*, for both of which Walton had provided the music (and in both of which Olivier had played a leading role). Bower convinced Olivier that Walton was the

right composer. Letters to his friend and colleague, the composer and keyboard-player Roy Douglas (for whom the small but important harpsichord parts in *Henry V* were written) help us to chart Walton's progress on the score. In May 1943 he was preparing a piano 'guide-track' of the Agincourt music, the original idea being to cut the film to fit the music. (In the event nothing came of this and Walton fitted his music to the edited footage in the normal way). By January 1944 Walton was "in the thick of" the score, and by the end of April all the recording sessions (with the LSO at Denham Studios, Muir Mathieson conducting) had been completed. Dubbing music, sound-effects and dialogue all together took from May to July, and the finished film was first shown in November of the same year.

In *Henry V* Walton for the most part neither wanted nor needed to move outside his own stylistic orbit. However in order to shade in a little 'period' colour he had recourse to a number of sources:

1) The Fitzwilliam Virginal Book — the most valuable collection of Elizabethan keyboard music that has come down to us — for the scenes set in Shakespeare's London (at the Globe Theatre and the Boar's Head). In the 'Prologue' the vocalised chorus for the two-part choir of girls (and boys) is a charming paraphrase or re-composition of a clavichord piece by Giles Farnaby entitled 'Rosa Solis' (it is reprised in the 'Epilogue' in a different key and with a busy harpsichord obbligato). The theme, or ground, of the 'Death of Falstaff' passacaglia is an anonymous drinking-song from the same collection called 'Watkin's Ale' (Falstaff, we may remember spent much of his time toying in taverns). Here however the tune has undergone a complete personality change — from a bright beery G major to a slow funereal E minor, from light to night. Both 'Rosa Solis' and 'Watkin's Ale' are heard in their original form as harpsichord solos in the Appendix (tracks 11 and 12).

2) Joseph Canteloube's *Chants d'Auvergne* for the scenes in the Louvre palace ('At the French Court'). In an inspired move to complement the pristine visual beauty of these scenes — modelled on *Les Très Riches Heures du Duc de Berri*, the famous medieval Book-of-Hours — Walton at Olivier's suggestion drew on three melodies from Canteloube's (1879-1957) collection, substantially transforming the first two:

(i) 'Obal, dinlou Limouzi' (Là-bas dans le Limousin): no. 3 of the 'Trois Bourrées' (Book I no. 3).

(ii) 'Bailéro' (Book I no. 2).

(iii) 'L' Antouèno' (L' Antoine) (Book II no. 2)

(i) introduces 'At the French Court' in bright madrigalian style (*Allegretto*), and returns at the end as a tender love-song (*Adagio Pastorale*). (ii), as an emotive cor anglais solo, accompanies the Duke of Burgundy's speech; (iii) is the basis of the epithalamion or bridal song which introduces the last scene ('Epilogue'). Canteloube had not only collected and transcribed these tunes but also published them in highly skilled and

elaborate arrangements of his own. These are now much-recorded by favourite singers like Victoria de los Angeles and Kiri Te Kanawa (particularly 'Bailéro'), but at the time of *Henry V* were almost completely unknown. Canteloube's original setting of (i), transcribed for oboe and harpsichord, may also be heard in the Appendix (track 13).

3) Two contemporary old French tunes: 'Réveillez-vous Piccars' (a 15th century battle-song) and the well-known 'Agincourt Song'. These were brought to Walton's notice by none other than Vaughan Williams, who had earlier used both of them in his own *Henry V*, a work for brass band written in 1933-4 but not published until 1979. VW's interest in the 'Agincourt Song' went back to yet another *Henry V*, namely to a production mounted during F.R. Benson's Shakespearean season at Stratford-upon-Avon in 1913. For this he had written some incidental music which included a version of the 'Agincourt Song'; 'Réveillez-vous Piccars' he had set as a solo song as far back as 1903. Typically, VW told Walton where to find these tunes but *not* that he had used them himself in his own *Henry V* (presumably not to discourage him). In 1937 VW set the text of part of the 'Agincourt Song' in the last part of his *Flourish for a Coronation*; and in 1955 Sir George Dyson again used the tune — in a more straightforward setting than Walton's in the 'Epilogue' — as the finale of his Shakespearean cantata *Agincourt*. For Walton, however, 'Réveillez-vous Piccars' was an even greater find: it lent itself readily to symphonic elaboration and variation and underpins melodically almost the entire battle-sequence.

Olivier once described Walton as one of the finest Shakespearean scholars of all time. Not, of course, in the limited academic sense: rather had Olivier divined that, if Shakespearean English attained to a warmth, nobility and splendour never since equalled, let alone excelled, the one contemporary composer whose brand of musical English was rich in these qualities was Walton. For instance, the 'Prologue' — the 'London panorama' — is based on a theme developed by majestic orchestra and (wordless) chorus into a fanfare-like hymn in praise of — what? London Pride? Spirit of England? Grandeur and Glory? Whatever its significance, it always occurs at significant moments — at the very beginning and very end of the score, always (interspersed with little harpsichord flourishes) to introduce the Chorus, in 'The Night-Watch', in the heat of the battle in 'Agincourt'. It epitomises Walton's affinity with Olivier's Shakespeare — larger-than-life, romantic, chivalrous, great-hearted and highly-coloured.

The idea of re-structuring the *Henry V* score as a piece for speaker, orchestra and chorus originated with Sir Neville Marriner and Christopher Plummer (they had, in fact, previously rough-hewn such a work using the published 5-movement orchestral suite arranged by Muir Mathieson but were frustrated by the amount of missing music). This version includes about 90% of the complete music. A few small or fragmentary sections refused to fit in, and some cuts had to be made in the battle music (to play

it complete would make an already long movement over-long). Conversely, there being no suitable music to introduce the Chorus' great call-to-arms in III ('Now all the youth of England is on fire') I chose a march written in 1959 for a projected ABC TV series (never made) based on Churchill's *History of the English-Speaking Peoples* in which Olivier was to have spoken the words of Churchill. The tone seemed right and the music too little-known to start setting up unwanted reverberations.

The new format compelled me to transpose and re-arrange the text in various places, and to amend the odd phrase here and there. I do not think Shakespeare would have objected; he was above all a practical man of the theatre, used to hearing his lines delivered differently in different circumstances, and would certainly have sanctioned the making of minor changes to suit a new context. This 'Shakespeare Scenario' was first performed by Sir Neville Marriner and Christopher Plummer with the Orchestra and Chorus of St. Martin in the Fields on May 10 1990. The venue was London's Royal Festival Hall on the South Bank — only a stone's throw from the site of Shakespeare's Globe where, as the film shows, the original *Henry V* was first performed nearly 400 years ago. The work is dedicated to the memory of Sir Laurence Olivier, "the spirit of whose great enterprise it has been humbly attempted to recapture in the ensuing movements":-

**I Prologue.** London, 1 May 1600. A playbill flutters in the breeze, announcing a production, at the Globe Playhouse of

The  
Chronicle History  
of  
KING HENRY THE FIFTH  
with his batell fought  
at Agincourt  
in France  
by  
Will Shakespeare.

Stylised 17th century London panorama, based on Visscher's contemporary engraving. Broadly-striding basso ostinato, wordless choir, Spirit-of-England theme. At the Globe Playhouse a trumpet call announces that the Theatre is in session; a theatre orchestra in the gallery plays an Overture. The Chorus enters and introduces the play: whereupon the music resumes, this time engaging women's and boys' voices (Farnaby's 'Rosa Solis'). The scene concludes with a *fortissimo* restatement of the Overture.

**II Interlude: At the Boar's Head.** Pistol's bassoon theme (from Wagner's *Meistersinger* by way of Elgar's *Falstaff*?) leads into 'Watkin's Ale', now a sombre passacaglia whose slowly repetitive inexorability marvellously represents the

oncoming of death. Falstaff, delirious (tended by Mistress Quickly), remembers his last encounter with Prince Hal, who brutally repudiated him. He sinks back onto the pillow, fumbling convulsively with the sheets.

**III Embarkation:** The martial *allegro impetuoso* of *A History of the English-Speaking Peoples* excites all to arms. The fleet sets sail from Southampton: sea-music churns and foams (a rough crossing, evidently); a few bars of the March return as coda.

**IV Interlude:** 'Touch her soft lips and part'. In front of the Boar's Head, after Falstaff's death, Pistol and his companions bid farewell to Mistress Quickly; Pistol quotes some interpolated lines from Marlowe's *Tamburlaine*.

**V (i) Harfleur.** The English storm Harfleur Beach; soldiers haul cannons ashore. Henry exhorts his men to assume a warlike and terrible demeanour. Cannons explode, walls of masonry come tumbling down.

**(ii) The Night Watch.** The French and English armies encamp for the night. Tense calm; sundry night-noises. The music warms and glows (the 'Spirit of England' theme with its *basso ostinato*) as it depicts the King walking through the tents, dispensing hope and comfort to all. Henry reflects on the vanity of kingship (two symbols of which — the 'crown imperial' and the 'sceptre and the ball' have a specifically Waltonian resonance) and prays for courage for his men in the trial that awaits them.

**VI Agincourt.** Day breaks, to music of a festive sunshine glitter. The French are in good spirits. Henry climbs on to a cart and delivers the St Crispian's day speech, his army clustered around him; the orchestra roars its approval. Preparations for the battle begin ('Réveillez-vous Piccars'); Henry dismisses Montjoy, ambassador for the Constable of France, who has come to demand a ransom in lieu of battle.

The French drummers beat their drums, the English archers draw their bows and await the signal; the harpsichord set its armour-plated ostinato in motion (even Prokofiev, whose *Alexander Nevsky* was audibly the model for this passage, never thought of this deadly sonority), and the music matches the accelerating tempi of the charge — trot, canter, gallop, full-tilt charge. Henry slashes down with his sword, the archers fire — and the airborne swish of the arrows is heard as a musical effect, as part of the composition. Heavy fighting ensues, the first climax showing the French infantry struggling in a morass. A new phase begins: a wave of French cavalry advances over a hilltop. As they charge through a wood English infantrymen jump down on them from the branches of the trees. The 'Spirit-of-England' theme (brass) signals the turning point; an eerie calm succeeds the biggest climax (percussion crash). The next music we hear is the 'Agincourt Song' (high violins, *pianissimo*) as Henry names the battle after the nearby castle of Agincourt. The men walk in procession to Agincourt village, and a fuller orchestral statement of the 'Song' ends the movement.



### WALTON: HEINRICH V.

Shakespeares *Heinrich V.* ist der letzte Teil einer historischen Trilogie, einer Serie von Chroniken in dramatischer Form, die die Regierungen von Richard II., Heinrich IV. und Heinrich V. (1377-1423) umfaßt. In *Heinrich V.* wird der verantwortunglose Prinz Hal aus *Heinrich IV.*, der sich mit Krawallmachern und Kneipenbrüdern wie Sir John Falstaff herumtreibt, zum tapferen Verfechter des englischen Throns transformiert — ein überdimensionaler dramatischer Held, der von Holinshed, Shakespeares Quelle, in folgenden glühenden Worten beschrieben wird: "Dieser Heinrich war ein König mit einem Leben ohne Freude, ein von allen geliebter Fürst, ein Leitstern der Ehrenhaftigkeit und Spiegel der Herrlichkeit." Als Olivier 1943 in diesem Film (in dem er auch die Titelrolle spielte) Regie führte, hatte er allen Grund, um jeden Preis dieses Bild von Heinrich zu projizieren. Der Krieg war im Gange: der Film ist den "Kommandos und Luftlandtruppen Großbritanniens" gewidmet, "deren Vorfahren Geist wiederzubeleben in einigen nachfolgenden Szenen bescheiden versucht wurde". In anderen Worten: Oliviers *Heinrich V.* war 1943 genauso ein Propaganda-Schauspiel wie Shakespeares im Jahre 1600.

In seinem zeitlichen Zusammenhang betrachtet können wir den Film als einen herrlichen Beitrag zu den Kriegsbemühungen sehen; im kritischen Moment, als sich endlich das Blatt zu wenden begann, war es notwendig, die Nation dazu aufzurufen, sich auf alle noch bevorstehenden Opfer und Rückschläge gefaßt zu machen. *Heinrich V.* erfüllte diese Aufgabe; aber die Tatsache, daß der Film auch heutzutage noch ein Publikum fesseln kann, bezeugt nicht nur seinen immanenten Wert und seinen großartigen Erfolg in der Popularisierung Shakespeares (der erste und nach wie vor einer der besten), sondern auch seine Errungenschaft, Gefühlen, die praktisch über Nacht aus der Mode kommen können, dauerhaften Adel zu verleihen. Der Gedanke, Walton mit der Filmmusik zu beauftragen, stammte nicht in erster Linie von Olivier, sondern von seinem Koproduzenten Dallas Bower. Bower hatte an *As You Like It* (Wie es euch gefällt) und dem Hörspiel *Christopher Columbus* von Louis MacNeice mitgearbeitet, für die Walton die Musik geschrieben hatte (und in denen Olivier eine Hauptrolle spielte). Bower überzeugte Olivier, daß Walton genau der richtige Komponist war.

Bis Januar 1944 steckte Walton mitten in der Arbeit an der Partitur und bis Ende April waren alle Aufnahmesitzungen abgeschlossen. Die Synchronisation von Musik, Toneffekten und Dialog dauerte von Mai bis Juli, und die Premiere des vollendeten Films folgte im November desselben Jahres.

Olivier beschrieb Walton einmal als den besten Shakespeare-Forscher aller Zeiten. Natürlich nicht im engen akademischen Sinn; Olivier hatte eher verstanden, daß, wie die englische Sprache in Shakespeare eine Wärme, einen Adel und eine Pracht besitzt, die nie wieder erreicht, geschweige denn übertroffen wurden, unter den zeitgenössischen Komponisten einzig Waltons musikalische englische Sprache diese Qualitäten im

Übermaß besaß. Der "Prolog" etwa — das "Londoner Panorama" — basiert auf einem Thema, das von majestätischem Orchester und (textlosem) Chor zu einer fanfarenartigen Lobeshymne auf — was? Stolz auf London? Englands Schneid ("Spirit of England")? Erhabenheit und Ruhm? — entwickelt wird. Welche Bedeutung es auch immer haben mag, es erscheint jeweils in wesentlichen Momenten — ganz am Anfang und ganz am Ende der Partitur, immer als Einleitung für den Chor, in der "Nachtwache", im Eifer der Schlacht in "Agincourt". Es steht sinnbildlich für Waltons Affinität zu Oliviers Shakespeare — monumental, romantisch, ritterlich, großzügig und sehr gefärbt.

Die Idee, die Partitur zu Heinrich V. als Stück für Sprecher, Orchester und Chor umzugestalten stammt von Sir Neville Marriner und Christopher Plummer. Diese Fassung enthält etwa 90% der gesamten Musik, und die neue Struktur zwang mich hier und da zur Transposition und zu Textumstellungen, mit denen ich verschiedene Phrasen abänderte.

Dieses "Shakespeare-Szenario" wurde am 10. Mai 1990 von Sir Neville Marriner und Christopher Plummer mit dem Chor und Orchester von St. Martin in the Fields uraufgeführt. Der Aufführungsort war die Londoner Royal Festival Hall, die nur einen Steinwurf von der Stelle entfernt ist, an der Shakespeares "Globe"-Theater gestanden hatte, wo, wie der Film uns zeigt, *Heinrich V.* vor fast vierhundert Jahren zum ersten Mal aufgeführt wurde. Das Werk ist dem Andenken an Sir Laurence Olivier gewidmet, "dessen großen Unternehmungsgeist in den nachfolgenden Sätzen wiederzubeleben, ein bescheidener Versuch unternommen wurde".

**I Prolog.** London, 1. Mai 1600. Im Wind flattert ein Theaterplakat, das eine Produktion des Globe-Theaters ankündigt:

Die  
Chronik  
von  
KÖNIG HEINRICH DEM FÜNFTEN  
nebst seiner Schlacht  
gekämpft bei Agincourt  
in Frankreich  
von  
Will Shakespeare.

Stilisiertes Panorama vom London des 17. Jahrhunderts nach Viisschers zeitgenössischem Stich. Weitausschreitender Ostinatobaß, textloser Chor, das "Spirit of England"-Thema. Im Globe-Theater kündigt eine Trompetenfanfare an, daß das Schauspiel beginnt; ein Theaterorchester auf der Galerie spielt eine Ouvertüre. Der Chor tritt auf und kündigt das Schauspiel an; daraufhin beginnt die Musik von Neuem, diesmal mit Frauen- und Knabenstimmen (Farnabys "Rosa Solis"). Die Szene schließt mit einer Wiederholung der Ouvertüre im Fortissimo.



## WALTON: HENRY V

*Henry V* est la dernière pièce d'une trilogie historique de Shakespeare, une série de chroniques dramatisées couvrant les règnes de Richard II, Henry IV et Henry V (1377-1423). Le Prince Hal, que l'on voyait dans *Henry IV* irresponsable et dévergondé, traînant dans les cabarets avec des bambocheurs sans foi ni loi et des compères comme Sir John Falstaff, se transforme dans *Henry V* en un preux chevalier, héritier du trône d'Angleterre, un héros dramatique plus grand que nature. Objet du panégyrique d'Holinshed (dans lequel puisa Shakespeare) "cet Henry fut un roi qui mena une vie sans divertissement, un prince aimé de tout le monde, qui vécut et qui mourut comme un prince doit vivre et mourir, étoile polaire de l'honneur, miroir de munificence". Lorsqu'en 1943 Olivier réalisa le film (dans lequel il tenait le rôle de l'éponyme) il avait de bonnes raisons de préserver ce portrait d'Henry autant qu'il le pouvait. C'était en pleine période de guerre, et l'on avait donné au film une dédicace appropriée: "Aux commandos et aux troupes aéroportées de Grande Bretagne et du courage ancestral qu'on s'est humblement efforcé de faire revivre au cours des scènes qui vont suivre". Autrement dit, le *Henry V* d'Olivier était autant un exercice de propagande que l'avait été la pièce de Shakespeare en 1600.

Replacé dans le contexte de son époque le film est une magnifique contribution à l'effort de guerre. Au moment critique où on sentait enfin un revirement de la situation il fallait faire appel au courage de la nation pour qu'elle se prépare aux pertes et aux déconvenues qu'il lui restait encore à affronter. *Henry V* lançait cet appel, et le fait qu'il a toujours empoigné les spectateurs, même au temps présent, prouve non seulement qu'il a gardé sa valeur intrinsèque, qu'il a brillamment réussi à populariser Shakespeare (la première tentative et toujours l'une des meilleures), mais aussi qu'il a réalisé l'exploit de préserver la noblesse d'un sentiment qui aurait pu passer de mode du jour au lendemain.

Ce n'est point Olivier qui prit l'initiative d'engager Walton, mais son associé et co-réalisateur Dallas Bower. Bower faisait partie des équipes du film *As You Like It* et de la pièce pour transmission radio, *Christopher Columbus* de Louis MacNeice. Or pour ces deux réalisations Walton avait écrit la musique (et dans les deux également Olivier avait tenu le rôle principal). Bower réussit à convaincre Olivier que Walton était le compositeur qu'il leur fallait.

Walton se mit au travail; au mois de janvier 1944 il était plongé jusqu'au cou dans l'orchestration, mais vers la fin du mois d'avril toutes les séances d'enregistrement étaient terminées. La synchronisation prit plusieurs mois, de mai à juillet; et le film fut finalement projeté pour la première fois au mois de novembre de la même année.

Olivier disait de Walton qu'il était l'un des plus grands savants shakespeariens de tous les temps. Dans le sens académique, certainement pas, mais Olivier avait deviné que l'anglais de Shakespeare, dont la chaleur, la noblesse et la splendeur restaient sans égales, exigeait une musique anglaise riche de ces mêmes qualités; or le seul compositeur

contemporain à les posséder était Walton. Par exemple: au moyen de l'orchestre majestueux et du chant choral sans paroles le thème du "Prologue" — le panorama de Londres — se développe en un hymne qui ressemble à une fanfare chantant les louanges — mais de quoi? de la fierté londonienne, de l'âme de l'Angleterre, de la grandeur et de la gloire? Quelle qu'en soit la signification ce thème survient toujours aux moments-clé: au début même et à la fin de la partition; pour annoncer l'entrée des choristes; dans "The Night Watch" (la Ronde de Nuit); au cœur de la bataille d'Azincourt. Il marque une profonde affinité entre Walton et Shakespeare, le Shakespeare d'Olivier: plus grand que nature, romantique, valeureux, chaleureux et haut en couleur.

Sir Neville Marriner et Christopher Plummer eurent l'idée de re-structurer la partition d'*Henry V* et d'en faire un morceau pour récitant, chœur et orchestre. La version actuelle reprend quelque 90 pour cent de la partition originale complète, mais la nouvelle présentation a demandé une certaine transposition, le ré-arrangement du texte en divers endroits et la retouche de quelques phrases ici et là. Ce "Scénario de Shakespeare" a été interprété pour la première fois le 10 mai 1990, par l'orchestre et le chœur de St. Martin in the Fields dirigés par Sir Neville Marriner et Christopher Plummer, au Royal Festival Hall, South Bank, Londres — à une courte distance de l'emplacement du théâtre de Shakespeare, le Globe, que l'on voit sur le film, et où *Henry V* fut représenté pour la première fois il y aura bientôt 400 ans. La nouvelle version est dédiée à la mémoire de Sir Laurence Olivier: "C'est le génie de la grandiose entreprise précédente que nous avons essayé humblement de recapturer dans les mouvements qui vont suivre".

**I Prologue** — Londres, le 1er mai 1600; la brise fait voltiger une affiche de théâtre qui annonce la représentation, dans la salle de spectacle du Globe, de:

### L'HISTOIRE DU ROY HENRY V

et la bataille d'Azincourt

en France

de Will Shakespeare

Panorama londonien et stylisé du XVII<sup>e</sup> siècle, inspiré des gravures contemporaines de Visscher. Basso ostinato (basse contrainte) progressant comme à larges enjambées, chant choral sans paroles, thème de "l'Arme de l'Angleterre". Dans la salle de spectacle du Globe une sonnerie de trompette annonce la représentation. D'une galerie, l'orchestre du théâtre interprète l'Ouverture. Le chœur fait son entrée sur scène et présente la pièce. La musique reprend, voix de femmes et de jeunes garçons (Rosa Solis de Giles Farnaby). La scène se termine par la ré-exposition *fortissimo* de l'Ouverture.

**II Interlude: A la taverne de la Tête du Sanglier** — Le thème de Pistol au basson (inspiré des *Maîtres Chanteurs* de Wagner via *Falstaff* d'Elgar?) est immédiatement suivi de "Watkin's Ale" (bière blonde de Watkin). Mais une triste passacaglia, répétitive, lente et inexorable, leur succède; elle nous parle à merveille d'une mort imminente;

Falstaff, délirant, (soutenu par Dame Quickly) évoque sa dernière entrevue avec le Prince Hal qui l'a brutalement répudié, puis s'effondre sur l'oreiller, froissant convulsivement les draps.

**III Embarquement:** *Allegro impetuoso* et martial de "L'Histoire des peuples anglophones"; appel aux armes passionné. La flotte quitte Southampton — musique d'une mer agitée et écumante (la traversée sera rude); reprise de quelques mesures de la Marche pour former la coda.

**IV Interlude:** "Touche ses lèvres douces et pars" — Devant la Tête du Sanglier, après la mort de Falstaff, Pistol et ses compagnons font leurs adieux à Dame Quickly.

**V (i) Harfleur.** Les anglais prennent la plage d'assaut; les soldats tirent les canons sur le rivage. Henry exhorte ses hommes et adopte une allure guerrière menaçante. Les canons tonnent, les murs de pierres s'écroulent.

**(ii) La Ronde de nuit** — Les armées française et anglaise installent leur camp. La nuit est d'un calme tendu, divers bruits la troublent. La musique (thème de "L'Âme de l'Angleterre" et basso ostinato) se fait plus chaude et plus brillante alors qu'elle peint le roi marchant parmi les tentes, réconfortant chacun de ses paroles, semant l'espoir.

**VI Azincourt.** Le jour se lève; la musique est ensoleillée comme pour un jour de fête; les français sont optimistes. Henry grimpe sur un fourgon et s'adresse à son armée, réunie autour de lui: c'est la tirade de la St-Crépin et les clameurs de l'orchestre marquent l'approbation générale. Les préparatifs de la bataille commencent ("Réveillez-vous, Picards!"). Henry renvoie Montjoy, l'ambassadeur du Connétable de France, qui était venu lui proposer de verser une rançon au lieu de livrer bataille.

Les tambours français font résonner leurs instruments; les archers anglais tirent leurs flèches des étuis et tous attendent le signal. Le clavecin met son ostinato en marche et la musique s'élançe, accélérant avec les tempo de la charge: trot, petit galop, galop, grand galop. Henry fait cingler son épée, les archers tirent — et la musique nous rend le sifflement de leurs flèches dans les airs, un excellent effet musical qui fait partie intégrante de la composition. Un combat gigantesque a lieu; la première gradation ascendante décrit l'infanterie française qui se bat dans un marécage. On entre dans une nouvelle phase du combat: une vague de cavaliers français déferle sur la colline; comme ils se préparent à charger dans un bois les hommes de l'infanterie anglaise, cachés dans les branches des arbres, se jettent sur eux. "L'Âme de l'Angleterre" (le thème est joué par les cuivres) signale un moment critique; un calme menaçant succède au plus grand crescendo (percussion retentissante). Nous entendons le "Chant d'Azincourt" (violons aigus, *pianissimo*) au moment où Henry donne à la bataille le nom du château avoisinant: Azincourt. Les hommes marchent en rang jusqu'au village d'Azincourt. Une plus large exposition orchestrale du "Chant" termine le mouvement.

**VII Interlude: la cour de France.** Dans la grande salle du palais du Louvre, le duc de Bourgogne plaide éloquemment en faveur de la paix. Le roi Henry courtise la Princesse Catherine, qui répond à ses avances. Walton emprunte à Canteloube une sélection des chants folkloriques d'Auvergne et met à profit les timbres rose acidulé de jeunes garçons et de fillettes pour produire un effet des plus exquis.

**VIII Epilogue.** Le Roi de France accorde la main de sa fille au Roi Henry: cloches, chœur et orchestre chantent l'épithalame (chant exécuté après une cérémonie de mariage) (d'après Canteloube). Et nous laissons la France pour nous retrouver au théâtre du Globe (reprise de l'Ouverture). Le chœur se retire, et comme le générique commence à se dérouler les voix et l'orchestre reprennent le chant d'Azincourt, qu'ils vont interpréter en entier:

Deo gratias Anglia [Angleterre, rends grâce  
Redde pro victoria à Dieu de ta victoire]

Notre roi est parti pour la Normandie  
Avec la fine fleur de la chevalerie  
Là Dieu pour lui a fait merveille  
Et c'est pourquoi l'Angleterre peut l'invoquer et crier

Deo gratias etc.

Dieu tout-puissant, protège notre Roi  
Son peuple et tous ceux qui font preuve de bonne volonté,  
Donne-leur la grâce éternelle  
Et puissions-nous chanter et répéter dans la sérénité

Deo gratias etc.

La dernière exposition majestueuse du thème "L'Âme de l'Angleterre" a été soigneusement calculée pour coïncider exactement avec le dernier titre du générique:

MUSIQUE DE: WILLIAM WALTON

Le dernier plan du panorama de Londres en 1600 s'estompe à l'horizon, se noie dans le ciel et disparaît totalement.

© 1990 Christopher Palmer  
(Traduction: Paulette Hutchinson)



### I PROLOGUE

O, for a Muse of fire, that would ascend  
The brightest heaven of invention;  
A kingdom for a stage, princes to act  
And monarchs to behold the swelling scene!  
Then should the warlike Harry, like himself,  
Assume the port of Mars; and at his heels,  
Leash'd in like hounds, should famine, sword, and fire  
Crouch for employment. But pardon, gentles all,  
The flat unraisèd spirits that hath dar'd  
On this unworthy scaffold to bring forth  
So great an object: can this cockpit hold  
The vasty fields of France? or may we cram  
Within this wooden O the very casques  
That did affright the air at Agincourt?  
On your imaginary forces work.  
Suppose within the girdles of these walls  
Are now confin'd two mighty monarchies,  
Whose high uprearèd and abutting fronts  
The perilous narrow ocean parts asunder:  
Piece out our imperfections with your thoughts;  
Into a thousand parts divide one man,  
And make imaginary puissance:  
Think, when we talk of horses, that you see them  
Printing their proud hoofs i' th' receiving earth;  
For 'tis your thoughts that now must deck our kings,  
Carry them here and there, jumping o'er times,  
Turning th' accomplishment of many years  
Into an hour-glass: for the which supply,  
Admit me Chorus to this history;  
Who prologue-like your humble patience pray,  
Gently to hear, kindly to judge, our play.

### II INTERLUDE — At the Boar's Head

Falstaff he is dead! The king hath killed his heart.

(as FALSTAFF)  
God save thy Grace — King Hal — my royal Hal,  
God save thee my sweet boy:  
My King, my Jove, I speak to thee my heart.

(as KING HENRY)  
I know thee not, old man, fall to thy prayers.  
How ill white hairs become a fool and jester!

I have long dreamed of such a kind of man,  
So surfeit swelled, so old and so profane,  
But being awakèd I do despise my dream.  
Reply not to me with a fool-born jest,  
Presume not that I am the thing I was;  
For God doth know, so shall the world perceive  
That I have turned away my former self  
So shall I those that kept me company.

### III EMBARKATION

Now all the youth of England are on fire,  
and silken dalliance in the wardrobe lies:  
Now thrive the armourers, and honour's thought  
Reigns solely in the breast of every man.  
They sell the pasture now to buy the horse,  
Following the mirror of all Christian kings,  
With wingèd heels, as English Mercuries.  
For now sits Expectation in the air,  
And hides a sword from hilts unto the point  
With crowns imperial, crowns and coronets,  
Promis'd to Harry and his followers.

The king is set from London; and the scene  
Is now transported, gentles, to Southampton:  
*There is the playhouse now, there must you sit;*  
And thence to France shall we convey you safe,  
And bring you back, charming the narrow seas  
To give you gentle pass; for if we may,  
We'll not offend one stomach with our play.

Suppose that you have seen  
The well-appointed king at Hampton pier  
Embark his royalty; and his brave fleet  
With silken streamers the young Phoebus fanning;  
Play with your fancies, and in them behold  
Upon the hempen tackle ship-boys climbing;  
Hear the shrill whistle which doth order give  
To sounds confus'd; behold the threaden sails,  
Borne with th' invisible and creeping wind,  
Draw the huge vessels through the furrow'd sea,  
Breasting the lofty surge. O, do but think  
You stand upon the rivage and behold  
A city on th' inconstant billows dancing;

For so appears this fleet majestic,  
Holding due course to Harfleur. Follow, follow!  
Cheerly to sea the signs of war advance:  
No king of England, if not king of France.

#### IV INTERLUDE

Farewell, farewell, divine Zenocrate —  
Is it not passing brave to be a king  
And ride in triumph through Persepolis!  
Touch her soft lips and part.

#### V (i) Harfleur

Once more unto the breach, dear friends, once more,  
Or close the wall up with our English dead.  
In peace there's nothing so becomes a man  
As modest stillness and humility;  
But when the blast of war blows in our ears,  
then imitate the action of the tiger;  
Stiffen the sinews, summon up the blood,  
Disguise fair nature with hard-favour'd rage;  
Then lend unto the eye a terrible aspect;  
Let it pry through the portage of the head  
Like the brass cannon; let the brow o'erwhelm it  
As fearfully as doth a galled rock  
O'erhang and jutty his confounded base,  
Swill'd with the wild and wasteful ocean.  
Now set the teeth and stretch the nostril wide,  
Hold hard the breath, and bend up every spirit  
To his full height! On, on, you noblest English!  
Whose blood is fet from fathers of war-proof;  
Fathers that, like so many Alexanders,  
Have in these parts from morn till even fought,  
And sheath'd their swords for lack of argument.  
Dishonour not your mothers; now attest  
That those whom you call'd fathers did beget you.  
Be copy now to men of grosser blood,  
And teach them how to war. And you, good yeomen,  
Whose limbs were made in England, show us here  
the mettle of your pasture; let us swear  
That you are worth your breeding; which I doubt not;  
For there is none of you so mean and base



That hath not noble lustre in your eyes.  
I see you stand like greyhounds in the slips,  
Straining upon the start. The game's afoot:  
Follow your spirit; and upon this charge  
Cry, 'God for Harry, England, and Saint George!'

the nimble gunner  
With linstock now the devilish cannon touches  
And down goes all before them!

#### (ii) The Night Watch

Now entertain conjecture of a time  
When creeping murmur and the poring dark  
Fills the wide vessel of the universe.  
From camp to camp through the foul womb of night  
The hum of either army stilly sounds,  
That the fix'd sentinels almost receive  
The secret whispers of each other's watch:  
Fire answers fire, and through their paly flames  
Each battle sees the other's umber'd face;  
Steed threatens steed, in high and boastful neighs  
Piercing the night's dull ear; and from the tents  
The armourers, accomplishing the knights,  
With busy hammers closing rivets up,  
Give dreadful note of preparation.  
The country cocks do crow, the clocks do toll;  
And the third hour of drowsy morning name.  
Proud of their numbers, and secure in soul,  
The confident and over-lusty French  
Do the low-rated English play at dice;  
And chide the cripple tardy-gaited night  
Who, like a foul and ugly witch, doth limp  
So tediously away.  
The poor condemn'd English,  
Like sacrifices, by their watchful fires  
Sit patiently, and inly ruminate  
The morning's danger, and their gesture sad  
Investing lank-lean cheeks and war-worn coats  
Presenteth them unto the gazing moon  
So many horrid ghosts.  
O, now, who will behold  
The royal captain of this ruin'd band

Walking from watch to watch, from tent to tent,  
 Let him cry, 'Praise and glory on his head!'  
 For forth he goes and visits all his host,  
 Bids them good-morrow with a modest smile,  
 And calls them brothers, friends and countrymen.  
 Upon his royal face there is no note  
 How dread an army hath enrounded him;  
 Nor doth he dedicate one jot of colour  
 Unto the weary and all-watched night;  
 But freshly looks and overbears attaint  
 With cheerful semblance and sweet majesty;  
 That every wretch, pining and pale before,  
 Beholding him, plucks comfort from his looks.  
 A largess universal like the sun  
 His liberal eye doth give to every one,  
 Thawing cold fear, that mean and gentle all,  
 Behold, as may unworthiness define,  
 A little touch of Harry in the night.

Upon the king! let us our lives, our souls,  
 Our debts, our careful wives,  
 Our children, and our sins, lay on the king!—  
 We must bear all. O hard condition,  
 Twin-born with greatness, subject to the breath  
 Of every fool!...What infinite heart's ease  
 Must kings neglect, that private men enjoy!  
 And what have kings, that privates have not too,  
 Save ceremony, save general ceremony?  
 And what art thou, thou idol ceremony?  
 What kind of god art thou, that suffer'st more  
 Of mortal griefs, than do thy worshippers?  
 What drink'st thou oft, instead of homage sweet,  
 But poison'd flattery? O! be sick, great greatness,  
 And bid thy ceremony give thee cure.  
 Think'st thou, the fiery fever will go out  
 With titles blown from adulation?  
 Will it give place to flexure and low bending?  
 Canst thou, when thou command'st the beggar's knee,  
 Command the health of it? No, thou proud dream,  
 That play'st so subtly with a king's repose:  
 I am a king that find thee; and I know,



'Tis not the balm, the sceptre and the ball,  
 The sword, the mace, the crown imperial,  
 The throne he sits on, nor the tide of pomp  
 That beats upon the high shore of this world;  
 No, not all these, thrice-gorgeous ceremony,  
 Not all these, laid in bed majestical,  
 Can sleep so soundly as the wretched slave,  
 Who, with a body fill'd and vacant mind,  
 Gets him to rest; cramm'd with distressful bread,  
 Never sees horrid night, the child of hell,  
 But, like a lackey, from the rise to set,  
 Sweats in the eye of Phoebus, and all night  
 Sleeps in Elysium; next day after dawn,  
 Doth rise and help Hyperion to his horse;  
 And follows so the ever-running year  
 With profitable labour to his grave:  
 And, but for ceremony, such a wretch,  
 Winding up days with toil and nights with sleep,  
 Had the forehand and vantage of a king.

O God of battles! steel my soldiers' hearts;  
 Possess them not with fear; take from them now  
 The sense of reckoning, if th' opposèd numbers  
 Pluck their hearts from them!

## VI AGINCOURT

This day is call'd the feast of Crispian:  
 He that outlives this day, and comes safe home,  
 Will stand a tip-toe when this day is nam'd,  
 And rouse him at the name of Crispian.  
 He that shall see this day, and live old age,  
 Will yearly on the vigil feast his neighbours,  
 And say, 'To-morrow is Saint Crispian':  
 Then will he strip his sleeve and show his scars,  
 And say, 'These wounds I had on Crispin's day'.  
 Old men forget; yet all shall be forgot,  
 But he'll remember with advantages  
 What feats he did that day. Then shall our names,  
 Familiar in his mouth as household words,  
 Harry the king, Bedford and Exeter,  
 Warwick and Talbot, Salisbury and Gloucester,



Be in their flowing cups freshly rememberèd,  
This story shall the good man teach his son;  
And Crispin Crispian shall ne'er go by,  
From this day to the ending of the world,  
But we in it shall be rememberèd;  
We few, we happy few, we band of brothers;  
For he to-day that sheds his blood with me  
Shall be my brother; be he ne'er so vile  
This day shall gentle his condition:  
And gentlemen in England now a-bed  
Shall think themselves accurs'd they were not here,  
And hold their manhoods cheap whiles any speaks  
That fought with us upon Saint Crispin's day!

Awake remembrance of our valiant dead,  
And with your puissant arm renew their feats:  
You are their heir, you sit upon their throne,  
The blood and courage that renownèd them  
Runs in your veins; and your thrice-puissant liege  
Is in the very May-morn of his youth,  
Ripe for exploits and mighty enterprises.  
The sun is high. Now, soldiers, march away:  
And how thou pleasest, God, dispose the day!

**MUSIC (Charge and Battle)**

The day is ours! O God, Thy arm was here.  
For when without stratagem,  
But in plain shock and even play of battle,  
Was ever known so great and little loss  
On one part and on th' other?  
What is that castle called, that stands hard by?  
They call it Agincourt.

Then call we this the field of Agincourt  
Fought on the day of Crispin Crispianus.  
Do we now all holy rites:  
Let there be sung 'Non nobis' and 'Te Deum'  
The dead with charity enclosed in clay,  
And then to Calais; and to England then;  
Where ne'er from France arriv'd more happy men.

**VII INTERLUDE — At the French Court**

My duty to you both, on equal love  
Great kings of France and England!  
Since then my office hath so far prevail'd  
That face to face, and royal eye to eye,  
You have congregated, let it not disgrace me  
If I demand before this royal view,  
What rub or what impediment there is,  
Why that the naked, poor, and mangled Peace,  
Dear nurse of arts, plenties, and joyful births,  
Should not in this best garden of the world,  
Our fertile France, put up her lovely visage?  
Alas! she hath from France too long been chas'd  
And all her husbandry doth lie on heaps,  
Corrupting in its own fertility.  
Her vine, the merry cheerer of the heart,  
Unpruned dies; her hedges even-pleach'd,  
Like prisoners wildly overgrown with hair,  
Put forth disorder'd twigs:  
The even mead, that erst brought sweetly forth  
The freckled cowslip, burnet, and green clover,  
Wanting the scythe, all uncorrected, rank,  
Conceives by idleness, and nothing teems  
But hateful docks, rough thistles, kecksies, burrs,  
Losing both beauty and utility.  
And as our vineyards, fallows, meads, and hedges,  
Defective in their natures, grow to wildness,  
Even so our houses and ourselves and children  
Have lost, or do not learn for want of time,  
The sciences that should become our country.  
But grow like savages, as soldiers will  
That nothing do but meditate on blood,  
To swearing and stern looks, diffus'd attire,  
And every thing that seems unnatural.  
Which to reduce into her former favour  
You are assembled; and my speech entreats  
That I may know the let, why gentle Peace  
Should not expel these inconveniences,  
And bless us with her former qualities.



### VIII EPILOGUE

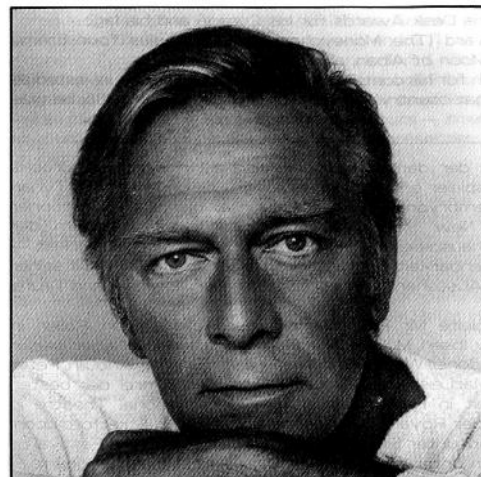
O Kate! nice customs curtsy to great kings.  
Dear Kate, you and I cannot be confined  
to the weak list of a country's fashion:  
We are the makers of manners, Kate;  
Therefore, patiently, and yielding...  
You have witchcraft in your lips, Kate.

The king of France hath granted every article:  
His daughter first, and then in sequel all,  
According to their firm proposéd natures,  
... that the contending kingdoms  
Of France and England, whose very shores look pale  
With envy of each other's happiness  
May cease their hatred, and this dear conjunction  
Plant neighbourhood and Christian-like accord  
In their sweet bosoms, that never war advance  
His bleeding sword 'twixt England and fair France.

Thus far, with rough and all-unable pen,  
Our bending author hath pursu'd the story;  
In little room confining mighty men,  
Mangling by starts the full course of their glory.  
Small time, but in that small most greatly lived  
This star of England: Fortune made his sword,  
By which the world's best garden he achieved,  
And of it left his son imperial lord.  
Which oft our stage hath shown; and, for their sake,  
In your fair minds let this acceptance take.



Stills from the film **HENRY V** by courtesy of The Rank Organisation plc  
with special thanks to the Estate of Lord Olivier



### Christopher Plummer

Since the age of 26 when the late Brooks Atkinson, then dean of American critics, hailed him as "A Shakespearean actor of the first rank" and Kenneth Tynan of the London Observer dubbed him "an Olivier in embryo," Christopher Plummer has gone on to become, as New York Magazine's John Simon remarked, "One of the most incisive and exciting actors of the English speaking world — versatile to the point of mercurial unpredictability — intense and passionate — gifted with a heroic voice and with devilish good looks than can embody equally convincingly, devils and angels."

On both sides of the Atlantic, Mr Plummer has played practically every great role in the Shakespearean canon and has performed in the plays of Shaw, Ibsen, Molière, Sheridan and Etheridge. Along with his many starring appearances on the stages of Broadway and London's West End in the works of Brecht, Anouilh, Peter Shaffer, Christopher Frye, Achibald MacLeish and Neil Simon, among others, Christopher Plummer has been a leading player in three of the world's finest classical repertory companies — Great Britain's National Theatre under Sir Laurence Olivier, the Royal Shakespeare Company (at Stratford-upon-Avon and the Aldwych Theatre in London) under Sir Peter Hall, and the Stratford Festival of Canada in its formative years under Sir Tyrone Guthrie and Michael Langham.

In addition to his extensive stage work Mr Plummer has amassed a wealth of television credits and has achieved worldwide recognition as a veteran of over 40 motion pictures in both Europe and Hollywood. His films range from the Academy Award-winning *The Sound of Music*, *The Man Who Would Be King*, and *The Battle of Waterloo*, to *The Silent Partner*, *Murder by Decree*, *Dragnet*, *Where the Heart Is*, and *The Battle of Britain*.

His appearance in *The Sound of Music* earned him the Austrian Ministry of the Interior's Golden Badge of Honor for the tourism which that film generated. Among his many other achievements, Mr Plummer is the recipient of Great Britain's Evening Standard Award (*Becket*, 1961), Broadway's Tony Award (*Cyrano*, 1973) Tony nominations (*J.B.*, 1959; *Othello*, 1982), the Theatre World Award (*The Dark is Light Enough*, 1955), the Delia Austrian Medal

(*The Good Doctor*, 1973), and two Drama Desk Awards for his *Cyrano* and his *Iago*.

He has won Television's Emmy Award (*The Moneychangers*, 1975) plus four Emmy nominations (*Hamlet*, *Oedipus*, *A Little Moon of Alban*, and *The Thornbirds*).

In 1968, sanctioned by Queen Elizabeth for his contribution to the arts, he was invested as Companion of the Order of Canada — that country's highest civil honor, and, in 1986, he was elected into the Theatre Hall of Fame.

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Vom Alter von 26 Jahren an, als ihn der damalige amerikanische Kritikerpapst Brooks Atkinson als "einen Shakespeare-Schauspieler ersten Ranges" begrüßte und Kenneth Tynan vom Londoner Observer ihn einen "embryonalen Olivier" nannte, hat sich Christopher Plummer, wie es John Simon vom New York Magazine ausdrückt, zu "einem der scharfsinnigsten und aufregendsten Schauspieler der englischsprachigen Welt entwickelt — vielseitig bis zu quecksilbriger Unvorhersehbarkeit — intensiv und leidenschaftlich — mit seiner heroischen Stimme und teuflisch gutem Aussehen kann er gleichermaßen überzeugend Teufel und Engel darstellen".

Auf beiden Seiten des Atlantiks spielte Mr Plummer praktisch alle großen Rollen in Shakespeare sowie in Stücken von Shaw, Ibsen, Molière, Sheridan und Etheridge. Neben seinen Starauftritten am Broadway und im Londoner West End in Werken von Brecht, Anouilh, Peter Shaffer, Christopher Frye, Archibald MacLeish, Neil Simon u.a. trat er in drei der besten klassischen Theaterensembles der Welt in Hauptrollen auf — dem National Theatre in Großbritannien unter Laurence Olivier, der Royal Shakespeare Company (in Stratford-upon-Avon und im Aldwych Theatre in London) unter Sir Peter Hall und beim Stratford Festival of Canada in seinen entscheidenden Jahren unter Sir Tyrone Guthrie und Michael Langham.

Abgesehen von seiner ausgedehnten Arbeit auf der Bühne tritt Mr Plummer häufig im Fernsehen auf und hat sich als erfahrener Filmschauspieler in über vierzig Kinofilmen in Europa und Hollywood weltweites Ansehen errungen. Seine Filme reichen von den Academy Award Preisträgern *The Sound of Music*, *The Man Who Would Be King* und *The Battle of Waterloo* zu *The Silent Partner*, *Murder by Decree*, *Dragnet*, *Where the Heart Is* und *The Battle of Britain*.

Sein Auftritt in *The Sound of Music* brachte ihm für den Tourismus, den dieser Film kreierte, das Goldene Ehrenzeichen des österreichischen Innenministeriums ein. Weitere Auszeichnungen, die Mr Plummer erhielt, sind etwa der britische Evening Standard Award (*Becket*, 1961), der Broadway Tony Award (*Cyrano*, 1973), Tony-Nominierungen (*J.B.*, 1959; *Othello*, 1962), der Theatre World Award (*The Dark is Light Enough*, 1955), die österreichische Delia-Medaille (*The Good Doctor*, 1973) und zwei Drama Desk Awards für seinen *Cyrano* und *Iago*.

Er erhielt den Emmy Award des Fernsehens (*The Moneychangers*, 1975), für den er noch weitere vier Mal nominiert wurde (*Hamlet*, *Oedipus*, *A Little Moon of Alban* und *The Thornbirds*).

1968 wurde er von Königin Elisabeth II, für seine Beiträge zur Kunst geehrt und zum Ritter des kanadischen Ordens — die höchste Zivilauszeichnung des Landes — eingesetzt und 1986 wurde er in die Theatre Hall of Fame gewählt.

Lorsque Christopher Plummer avait 26 ans, Brooks Atkinson, doyen des critiques dramatiques américains, toujours en vie alors, saluait en lui: "L'acteur Shakespearien de premier rang" et Kenneth Tynan, de l'hebdomadaire londonien, L'Observer "Un Olivier en herbe". Christopher Plummer a poursuivi depuis une carrière brillante; il est, selon John Simon, du *New York Magazine*: "un des acteurs les plus marquants et les plus passionnants du monde anglophone — il se pille si bien à tout qu'il surprend toujours — intense, passionné, doué d'une voix héroïque et d'un physique exceptionnel, il peut représenter avec autant de conviction un ange ou un démon".

Des deux côtés de l'Atlantique, M. Plummer a interprété pratiquement tous les grands rôles du répertoire shakespearien et les personnages de Shaw, Ibsen, Molière, Sheridan et Etheridge. Il a brillé sur les scènes de Broadway et du West End londonien dans des œuvres de Brecht, Anouilh, Peter Shaffer, Christopher Frye, Archibald MacLeish et Neil Simon. Il a figuré parmi les acteurs de premier plan des trois grandes compagnies, spécialistes du meilleur répertoire classique anglophone: Le Théâtre national de Grande Bretagne, sous la direction de Sir Laurence Olivier; la Royal Shakespeare Company (à Stratford-upon-Avon et au Théâtre de l'Aldwych de Londres) sous la direction de Sir Peter Hall et le Festival de Stratford au Canada, dans ses premières années, sous la direction de Sir Tyrone Guthrie et de Michael Langham.

Outre le théâtre, M. Plummer s'est distingué dans des rôles à la télévision et plus encore sur le grand écran — il a tourné en Europe et à Hollywood plus de 40 films, notamment: *The Sound of Music* (Prix de l'Académie); *The Man who would be King* (L'homme qui voulait être roi); *The Battle of Waterloo* (La Bataille de Waterloo); *The Silent Partner* (Le Commanditaire); *Murder by Decree* (Meurtre sur ordre); *Dragnet*; *Where the Heart Is* (Du côté du cœur); *The Battle of Britain* (La Bataille d'Angleterre), pour n'en citer que quelques-uns.

Son rôle dans *The Sound of Music* lui valut une médaille d'or du Ministre du Tourisme d'Autriche, où le film avait été tourné. M. Plummer a reçu aussi le Prix de l'*Evening Standard*, Londres, (pour son interprétation de *Becket*, 1961), le Tony, Broadway, (pour *Cyrano*, 1973) et deux nominations, parmi les Lauréats au Tony (pour *J.B.*, 1959, et *Othello*, 1962); le Prix mondial du Théâtre (pour *The Dark is Light Enough*, 1955); la Médaille Delia, Autriche (pour *The Good Doctor* (Le bon docteur), 1973), et deux prix *Drama Desk* (pour ses interprétations de *Cyrano* et de *Iago*).

Il a obtenu le prix Emmy de la Télévision (pour *The Moneychangers*, 1975) et quatre nominations parmi les lauréats du prix Emmy (pour: *Hamlet*, *Oedipus*, *A Little Moon of Alban*, *The Thornbirds*).

En 1968 la Reine Elizabeth le faisait Compagnon de l'Ordre du Canada — le plus grand honneur civil du pays — pour sa contribution au monde des Arts, et en 1986 il était élu membre du *Theatre Hall of Fame* (La galerie des célébrités du théâtre).

### Sir Neville Marriner

Sir Neville's early career was as a violinist and he studied in London and Paris. In 1959 he founded the Academy of St. Martin in the Fields and was then encouraged by Pierre Monteux to study conducting. Sir Neville now conducts major orchestras all over the world and his violin playing is reserved for private occasions.

In addition to his position as Artistic Director of the Academy of St. Martin's, Sir Neville also founded the Los Angeles Chamber Orchestra in 1969 and was its Music Director for a decade. In 1974 he established the Australian Chamber Orchestra and from 1978 to 1986 served as Music Director to the Minnesota Orchestra. He was Music Director of the Stuttgart Radio Symphony Orchestra from 1983-1987 and is now their Principal Guest Conductor.

Sir Neville records extensively and the Academy of St. Martin in the Fields is now the most comprehensively recorded chamber orchestra in the world.

Sir Neville has twice been honoured for his services to music. In 1979 he was made a Commander of the Order of the British Empire and in 1985 he received a Knighthood.

Sir Neville Marriner begann seine Laufbahn als Geiger, und er studierte in London und Paris. 1959 gründete er die Academy of St. Martin in the Fields und wurde bald von Pierre Monteux dazu ermuntert, Dirigieren zu studieren. Heute dirigiert Sir Neville weltweit führende Orchester und sein Violinspiel beschränkt sich auf private Anlässe.

Zusätzlich zu seiner Position als Künstlerischer Direktor der Academy of St. Martin in the Fields gründete Sir Neville 1969 auch das Los Angeles Chamber Orchestra, dessen Musikdirektor er ein Jahrzehnt lang war, und 1974 das Australian Chamber Orchestra, und von 1978-1986 hatte er die Position als Musikdirektor des Minnesota Orchestras inne. 1983-1987 war er Musikdirektor des Radiosinfonieorchesters Stuttgart und ist heute sein Erster Gastdirigent.

Sir Neville macht viele Schallplattenaufnahmen, und die Academy of St. Martin in the Fields ist inzwischen das am häufigsten aufgenommene Kammerorchester der Welt.

Sir Neville wurde zweimal für seine Verdienste um die Musik geehrt. 1979 wurde er zum Komtur des Ordens des Britischen Reiches ernannt und 1985 zum Ritter geschlagen.

Neville Marriner a étudié le violon à Londres et à Paris, et c'est comme violoniste qu'il débuta dans la carrière musicale. En 1959 il fonde l'Academy of St. Martin in the Fields, puis, encouragé par Pierre Monteux, il se tourne vers la direction orchestrale. A présent, Neville Marriner dirige des orchestres renommés, un peu partout dans le monde, et ne joue du violon qu'en privé.

Tout en assumant la Direction artistique de l'Academy of St. Martin, Neville Marriner fonde, en 1969, l'Orchestre de musique de chambre de Los Angeles qu'il dirige pendant dix ans et, en 1974, il forme l'Orchestre de musique de chambre Australien. De 1978 à 1986 il dirige l'Orchestre du Minnesota, et de 1983 à 1987 l'Orchestre symphonique de Radio Stuttgart, dont il est toujours, d'ailleurs, le principal chef d'orchestre invité.

Neville Marriner a réalisé de très nombreux enregistrements, et l'Academy of St. Martin in the

Fields est l'orchestre dont le répertoire de musique du chambre enregistrée est le plus étendu du monde.

Le dévouement de Sir Neville Marriner à la musique lui a valu deux décorations: en 1979, il recevait l'Ordre de l'Empire britannique, au grade de *Commander*, et en 1985 il était fait Chevalier.



Fritz Curzon

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- 1 I Prologue [9:16]
- 2 II Interlude: At the Boar's Head [4:28]
- 3 III Embarkation [3:27]
- 4 IV Interlude: 'Touch her Soft Lips and Part' [2:12]
- 5 V i) Harfleur [3:48]
- 6 ii) The Night Watch [5:20]
- 7 'Upon the King' [3:43]
- 8 VI Agincourt [15:14]
- 9 VII Interlude: At the French Court [5:16]
- 10 VIII Epilogue [7:50]

APPENDIX 1:

- 11 i) Rosa Solis (G Farnaby) [2:23]
- 12 ii) Watkin's Ale (Anon) [1:56]  
*from the Fitzwilliam Virginal Book*

APPENDIX 2:

- 13 Obal, dinlou Limouzi  
(Là-bas dans le Limousin) [1:32]  
(J Canteloube)  
*from 'Chants d'Auvergne'*

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**SIR NEVILLE MARRINER** conducts

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