

ORCHESTRA

FIRST VIOLINS :

Kenneth Anderson
Stella Bardsley
Maurice Hancock
Neil Henderson
Donald Mills
Gerald Moss

SECOND VIOLINS :

Constance Ames
Margot Anderson
Heather Garner
Ann Lloyd
Catherine Willis

VIOLAS :

Geoffrey Stark
Brenda Collins
Herbert Jones
Felicity Phillips

CELLOS :

Kathleen Anderson
Clifford Garner
Timothy Moss
Kate Nicholls
Lewis Nicholson

DOUBLE BASS :

Charles Cudmore

TRUMPETS :

Malcolm Hall
William Stokes
Paul Cosh

TROMBONES :

Douglas Wheeler
Gordon Cutler
Roger Longcroft

HARP :

Isobel Frayling-Cork
(by arrangement with the
Guildhall School of Music
and Drama)

TIMPANI AND PERCUSSION :

Christopher King
Alan Dewey
Robert Edwards
John Gillings
Pamela King
Susan Lawrence
Nigel Shipway

Saturday, 18th March, 1972, at 7.30 p.m.

St. Thomas-on-The Bourne Church, Farnham

THE WAVERLEY SINGERS

GORDON PULLIN	- <i>Tenor</i>
DONALD STEPHENSON	- <i>Baritone</i>
PAUL FAULKNER	- <i>Boy Alto</i>
MARGERY WAKEFIELD	- <i>Piano</i>

Orchestra led by Kenneth Anderson

Conductor :

JOHN COTTERILL

Programme 50p

THE ST. LUKE PASSION HEINRICH SCHÜTZ
(1585-1672)

Evangelist : Gordon Pullin

Jesus : Donald Stephenson

With this performance we acknowledge the tercentenary of the death of Heinrich Schütz.

While the St. Luke Passion is presumed to have been written after 1653, Schütz here reverts to the earlier style of unaccompanied recitatives and a-capella choir. There had been an old custom that during the passion week the instruments must remain silent. Although all sections of the work are traditionally in the same key, variety is achieved and interest sustained by the contrast between the natural speech-rhythm of the solo recitatives and the more dramatic emotions of the choruses.

Interval

PIANO CONCERTO IN A MAJOR (K.414) MOZART
(1756-1791)

1. Allegro 2. Andante 3. Allegretto

The Waverley Singers are very pleased to have their accompanist, Margery Wakefield, as soloist in this performance.

This is one of a group of three small but highly characteristic and mature concertos written not long before "Figaro." It was at this time that Mozart wrote six string quartets which made Haydn acknowledge him as the greatest composer he had ever heard. It would be difficult to find another work of Mozart in which nearly every theme is so typical of his style. He appears to have been especially fond of it himself and even wrote two complete sets of cadenzas for it.

CHICHESTER PSALMS LEONARD BERNSTEIN
(b. 1918)

This work was commissioned for the 1965 Chichester Cathedral Festival and is a setting of certain psalms, some in their entirety and others in part. The composer insists that they be sung in their original Hebrew.

1. Psalm 108, v.2 - Awake, psaltery and harp!
Psalm 100 - Make a joyful noise unto the Lord
2. Psalm 23 - The Lord is my shepherd
Psalm 2, vv.1-4 - Why do the nations rage?
3. Psalm 131 - Lord, my heart is not haughty
Psalm 133, v.1 - Behold how good and pleasant

Grateful thanks are due to Mrs. Rosamond Twinn, of Audley House, Vicarage Hill, Farnham, for her kind loan of the piano used in this performance.

The Waverley Singers' next concert will be a *Vaughan Williams Centenary Celebration Concert* on 11 November, 1972, at Salesian College, Farnborough when the works to be performed will include the "Benedicite" and "Dona Nobis Pacem." This will be in conjunction with the Farnborough Music Society, the R.A.E. Symphony Orchestra and the Grange Choral Society, Bournemouth.

Applications for membership of the Waverley Singers should be made to the Secretary, 8 Vicarage Hill, Farnham (Tel. 23388). Rehearsals in Farnham, 8 p.m. every Thursday.