

Saturday, 6th April, 1974, at 7.30 p.m.

FARNHAM COLLEGE, MORLEY ROAD, FARNHAM

BRAHMS' REQUIEM

Bach—Cantata: Ich habe genug

Handel—Zadok the Priest

SANDRA WILKES - *Soprano*

JOHN BARROW - *Baritone*

JANET CRAXTON - *Oboe*

THE WAVERLEY SINGERS

Orchestra led by Kenneth Anderson

Conductor:

JOHN COTTERILL

Programme 10p

CORONATION ANTHEM: ZADOK THE PRIEST

G. F. HANDEL (1685-1759)

This is one of four Coronation Anthems which Handel wrote for George II in 1727. It has all the necessary style of pomp and pageantry, none of which is lost in the orchestration by Silas which is being used tonight.

SOLO CANTATA: ICH HABE GENUG

J. S. BACH
(1685-1750)

Soloist: John Barrow

Oboe Obbligato: Janet Craxton

Written for the festival of the Purification of Mary, this Cantata uses the words of Simeon from the Gospel reading for the festival (St. Luke 2, 22-32) only as a basis for the first aria; the remaining texts are based on contempt of the world and longing for death. The German words may be translated as follows:

Aria— It is enough: I have received the Saviour, hope of the pious, in my yearning arms; it is enough! I have seen Him; my faith has embraced Jesus, and today I would gladly leave this world.

*Recitative—*It is enough: My only hope is that Jesus shall be mine and I His. I cling to Him in faith, and like Simeon, I already see the joy of that other life. Let us join Him! If the Lord would only deliver me from the chains of my human form; if only the time for my departure were here, with joy I would say to the world: it is enough.

Aria— Slumber now, weary eyes, close gently and peacefully. World, I stay here no longer, I renounce thee, that my spirit may thrive. Here all is misery, but there I shall behold sweet peace, perfect repose.

*Recitative—*My God, when wilt Thou call me in peace to join Thee, to lie in the cool earth and rest there in Thee? My leave is taken: world, farewell!

Aria— With joy I greet my death; would that it were here already. Thus I shall escape the distress which afflicts me on earth.

INTERVAL OF 15 MINUTES

The first performance of this beautiful work was given on the 10th April 1868 in Bremen Cathedral, although No. 5 was not added until a few weeks later. The work has nothing in common with the ordinary Requiem Mass because it offers up no prayer for the dead; but the text, taken freely from the Bible and Apocrypha, voices the continual fluctuations of the human spirit between fear and hope and its longing for consolation. For the Christian mind, too, there is missing the basic principle on which everything rests—the redeeming death of Jesus.

However, much of Brahms' finest music is evoked by the theme of death which always obsessed him but which problem he faced bravely and emerged all the stronger himself and with hope and consolation for others. The most wonderful passages in this work are contained in the consoling music that quickly follows each dark image which is painted of the nothingness of man. The purest spirit of consolation appears in "How lovely are Thy dwellings" and the Soprano Aria "Ye now have sorrow," while power, vitality and despair are all contained in "Behold, all flesh is as the grass." Also, despite the exultant triumph of "Now death is swallowed up in victory" half way through No. 6, it is Brahms the thinker who comes uppermost again at the end of the work and we are left with the spirit of tranquility in death. "Even so saith the Spirit; for they rest from their labours; and their works follow after them." Surely this great work expresses our own profoundest thoughts on life and death.

1. *Chorus* — Blessed are they that mourn, for they shall be comforted.
2. *Chorus* — Behold, all flesh is as the grass, and all the glory of man is as the flower of the field.
3. *Baritone Solo and Chorus* — Lord, let me know mine end, and the number of my days.
4. *Chorus* — How lovely are Thy dwellings fair.
5. *Soprano Solo and Chorus* — Ye now have sorrow.
6. *Baritone Solo and Chorus* — For we have here no abiding city, but yet we seek that to come.
7. *Chorus* — Blessed are the dead which die in the Lord from henceforth.

ORCHESTRA

VIOLINS

Kenneth Anderson
Arthur Alsey
Margot Anderson
Sally Brundan
Patricia Cassidy
Neil Henderson
Donald Mills
Gerald Moss
Gordon Stewart
Ralph Truckle
Peter White
Catherine Willis

VIOLAS

Geoffrey Stark
Sally French
Heather Garner
Graham Hancock
Maurice Hancock
Felicity Phillips

CELLOS

Kathleen Anderson
Gwen Cassidy
Clifford Garner
David Macdonald
Timothy Moss
Lewis Nicholson
Anthony Stark

DOUBLE BASSES

Clare Long
Nicholas Davies

FLUTES

Janet Maddock
Laurie Sparke

OBOES

Janet Craxton
Alison Herbert

CLARINETS

Alan Dewey
Jeannette Forteath

BASSOONS

Alan Rutherford
Jane Maskell

HORNS

Gordon Carr
Andrew Patterson
Shirley Hopkins
Gerald Allitt

TRUMPETS

Andrew Hendrie
Peter Reeve

TROMBONES

Henry Hardy
Malcolm Frammingham
Leslie Lake

TIMPANI

Christopher King

HARP

Janice Beven

HARPSICHORD

Charlotte Dunham

The Waverley Singers' accompanist for rehearsals—
Margery Wakefield.

Grateful thanks are due to Mrs. H. G. King, Spindlewood,
Tilford, Surrey, for her kind loan of the harpsichord used
in this performance.

The Waverley Singers' next concert will be on Saturday, 9th
November, 1974 at the Princes Hall, Aldershot—Haydn's
"The Seasons" with Christina Clarke (Soprano), Philip
Langridge (Tenor) and Malcolm King (Bass).

Applications for membership of the choir should be made
to the Secretary, The Mews, Frensham, Farnham, Surrey
(Tel. Frensham 2563). Rehearsals in Farnham, 8 p.m., every
Thursday.
