

ORCHESTRA

Violins:

Kenneth Anderson
Constance Ames
Sally Breeze
Sally Brundan
Patricia Cassidy
Sidney Fincham
Donald Mills
Gerald Moss
Gordon Stewart
Hilda Thomson
Peter White
Catherine Willis

Violas:

Stephanie Barker
Constance Fincham
Heather Garner
Maurice Hancock
Felicity Phillips
Geoffrey Stark

Cellos:

Kathleen Anderson
Gwen Cassidy
Clifford Garner
Lewis Nicholson
Liesbeth Preece
Veronica Watts

Double Basses:

Frank Tomsett
Charles Cudmore

Flutes:

Janet Maddock
Glen Turnbull

Oboes:

Alison Herbert
John Bradshaw

Clarinets:

Alan Dewey
Llewellyn Niblett

Bassoons:

Alan Rutherford
John Williams

Horns:

John Tyler
Margaret Gundara
Anthony Burke
George Woodcock

Trumpets:

Malcolm Smith
Andrew Hendrie
Michael Hinton

Trombones:

Ian White
Malcolm Frammingham
Leslie Lake

Tuba:

John Elliot

Timpani and Percussion:

Christopher King
Andrew Cumine
Neil Streeter

Harp:

Janice Beven

Choir's accompanist for rehearsals: Margery Wakefield

For their next performance the Waverley Singers will be combining with the R.A.E. Symphony Orchestra for a performance of VERDI'S REQUIEM (Soloists Iris Bourne, Anne Collins, Henry Howell and Brian Rayner Cook) at the Princes Hall, Aldershot, on 30th April 1977. Choir rehearsals are held in Farnham at 8 p.m. every Thursday, and applications for audition for membership may be made to the Secretary, The Mews, Frensham, Farnham, Surrey (Tel. Frensham 2563).

Saturday, 13th November, 1976 at 8 p.m.

Farnham College, Morley Road, Farnham

Concert of English Music

NEIL JENKINS - *Tenor*

GORDON CARR - *Horn*

THE WAVERLEY SINGERS

THE WAVERLEY ORCHESTRA

(*Leader:* Kenneth Anderson)

Conductor:

JOHN COTTERILL

Programme 80p

BLEST PAIR OF SIRENS

Parry
(1848-1918)

This setting of Milton's poem "At a Solemn Music" was written for the Bach choir in London in 1887 and is one of Parry's finest works, containing all the very English character and nobility of his music.

SERENADE FOR TENOR, HORN AND STRINGS

Britten
(b. 1913)

Now one of Benjamin Britten's most popular works, this Serenade first appeared in 1943 and is a perfect example of the composer's great gift for writing music which supports, caresses and urges onwards the words of the poems which are set. Enshrined within the warm expanse of solo horn, the songs have an extraordinary quality of texture and the music an individuality of the finest vision. The words chosen are from various sources:

1. Pastoral (*Cotton*); 2. Nocturne (*Tennyson*); 3. Elegy (*Blake*);
4. Dirge (*Anon. 15th Cent.*); 5. Hymn (*Ben Johnson*); 6. Sonnet (*Keats*).

TOWARD THE UNKNOWN REGION

Vaughan Williams
(1872-1958)

Set to words by Walt Whitman, a poet to whom Vaughan Williams was often to have recourse, this dignified choral work was first performed at the Leeds Festival in 1907. From the opening words "Darest thou now, O soul, walk out with me toward the unknown region?" the music, although written in the composer's own unique style, builds with Stanfordian classicism to a climax as splendid as anything Parry could have imagined. "Then we burst forth, we float, in time and space, O soul. . . ."

INTERVAL OF 15 MINUTES

INTIMATIONS OF IMMORTALITY

Gerald Finzi
(1901-1956)

First performed at the Gloucester Three Choirs Festival in 1950, this very beautiful work is a setting for tenor solo, chorus and orchestra of Wordsworth's famous Ode of the same title and labelled "From recollections of early childhood". The poet first remembers the delight he felt in everything when he was a child and is sad that he no longer feels this. Then, by observing the joy of children and other young creatures around him, he realises a great truth — that we come from God and life is but a journey back to Him: ". . . not in utter nakedness, but trailing clouds of glory, do we come from God who is our home: Heaven lies about us in our infancy". The child is closer to God, because he has more recently been with Him, but as he grows older he becomes weighed down with more earthly cares and "forgets the glories he hath known and that imperial palace whence he came". However, by remembering and sharing with others the joys of childhood, we can keep in sight the vision of what is to come and, rather than grieve for lost pleasures, our lives can be enriched by what we experience around us and we can look forward to returning to immortality with our Creator. ". . . To me the meanest flower that blows can give thoughts that do often lie too deep for tears".

Finzi was himself haunted by thoughts of transience, mortality and time's swift passing, and his music captures the spirit of the thought behind the poem exactly from mood to mood. In every page the words are coloured with music of ageless beauty which could only have come from Finzi's pen. The intuitive heart of the work lies in the tenor's last solo lines where simplicity gives a shining significance to the words "another race hath been".

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