

The Waverley Singers' next performances will be: —

Friday, 23rd June, 1978 — Farnham Maltings (as part of the
Farnham Arts Festival)

Stanford : Songs of the Sea
Lambert : The Rio Grande

Saturday, 11th November, 1978 — Princes Hall, Aldershot

Dyson : The Canterbury Pilgrims

with

Elizabeth Lane (*Soprano*), Brian Burrows (*Tenor*)
and John Barrow (*Baritone*)

Applications for audition for membership of the Waverley Singers may be made to the Secretary, The Mews, Frensham, Farnham, Surrey (Tel. Frensham 2563). Rehearsals in Farnham at 8 p.m. every Thursday.

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.

Saturday, 18th March, 1978, at 7.30 p.m.

St. Thomas-on-The Bourne Church, Farnham

THE WAVERLEY SINGERS

VALERIE HILL - *Soprano*

JEAN TEMPERLEY - *Contralto*

HENRY HOWELL - *Tenor*

RICHARD SUART - *Bass*

MARGERY WAKEFIELD and CHARLOTTE DUNHAM - *Pianos*

DAVID VICTOR-SMITH - *Organ*

Conductor:
JOHN COTTERILL

Programme 75p

REJOICE IN THE LAMB

BENJAMIN BRITTEN

The words of Britten's Festival Cantata were taken from Christopher Smart's long poem also entitled "Rejoice in the Lamb". Smart was an 18th Century poet who was deeply religious but of unbalanced mind, and this poem was in fact written while he was in an asylum. Nevertheless it contains many flashes of genius, and it was some of the finest passages that Britten chose to set to music, skilfully retaining the main theme of the poem which is the worship of God by all created beings and things, each in its own way.

The Cantata is in ten short sections. The first sets the theme. The second summons several persons, one after another, from the Old Testament to join with some creature in praising God. The third is a quiet Hallelujah. The fourth section uses the poet's cat as an example of nature praising God by being simply what its Creator intended it to be. In the fifth section, the same thought is carried on with the mouse as the illustration. Flowers are the subject of the sixth section which describes them as "the poetry of Christ". In the seventh section, the poet's own troubles and suffering are turned into an opportunity for praising God, for it is through Christ that he will find deliverance. The eighth section gives four letters from an alphabet, and leads to section nine which speaks of musical instruments and the praise of God through music. The tenth and final section consists of a repeat of the Hallelujah.

Rejoice in God, O ye Tongues	-	Chorus
Let Nimrod, the mighty hunter	-	Chorus
Hallelujah	-	Chorus
For I will consider my Cat Jeoffrey	-	Soprano
For the Mouse is a creature	-	Contralto
For the flowers are great blessings	-	Tenor
For I am under the same accusation	-	Chorus
For H is a spirit	-	Bass
For the instruments are by their rhimes	-	Chorus
Hallelujah	-	Chorus

PETITE MESSE SOLENNELLE

GIOACCHINO ROSSINI

Although Rossini was primarily an opera composer he did compose sacred music from his youth. His most voluminous sacred composition is the "Petite Messe Solennelle" which was written in 1863 and is neither "petite" nor "solennelle". It was written for four solo voices, double quartet (chorus), two pianos and harmonium, but was subsequently orchestrated by Rossini himself. In tonight's performance it will be heard in the original version save for the substitution of a larger choir for the double quartet and organ for the harmonium.

Despite his severe critics who maintained that Rossini was fit only to write comic opera and who ridiculed his sacred works, there is a quite natural and expressive piety in his sacred compositions which breathes its own breath and makes contrapuntal art unnecessary to the scene. In an autograph addendum to the full score of the "Petite Messe" Rossini answers his critics with sarcasm describing the work as "the last mortal sin of my old age" and addressing his footnote to God. "Good God, there it is complete, this poor little Mass. Is it really sacred music I have made or is it really music of the devil? I was born for comic opera as Thou well knowest. Little skill, a little bit of heart, and that is all. So be Thou blessed and admit me to Paradise".

Kyrie — Christe eleison	-	Soloists and Chorus
Gloria — Laudamus te	-	Soloists and Chorus
Gratias agimus tibi	-	Contralto, Tenor and Bass
Domine Deus	-	Tenor
Qui tollis peccata mundi	-	Soprano and Contralto
Quoniam tu solus	-	Bass
Cum sancto spiritu	-	Soloists and Chorus
Credo	-	Soloists and Chorus
Crucifixus	-	Soprano
Et resurrexit	-	Soloists and Chorus
Preludio religioso (Offertory)	-	
Sanctus	-	Soloists and Chorus
O salutaris hostia	-	Soprano
Agnus Dei	-	Contralto and Chorus