

THE WAVERLEY ORCHESTRA

1st Violins :

Patricia Cassidy (leader)
Constance Ames
Sally Brundan
Donald Mills
Robert Perry
Anne Shewan

2nd Violins

Gerald Moss
Sally Breeze
Gordon Stewart
Hilda Thomson
Suzanne Vandenberghe
Catherine Willis

Violas :

Stephanie Barker
Heather Garner
Maurice Hancock
Felicity Phillips

Cellos :

Kathleen Anderson
Clifford Garner
Liesbeth Preece
Fiona Stewart

Double Basses :

Frank Tomsett
Charles Cudmore

Flutes :

Janet Maddock
Elaine Herbert

Oboes :

Alison Herbert
John Bradshaw

Clarinets :

Alan Dewey
Peter Twinn

Bassoons :

Alan Rutherford
John Williams

Horns :

Gordon Carr
Elizabeth Slack

Trumpets :

Malcolm Smith
Andrew Hendrie

Timpani :

Christopher King

Percussion :

Neil Streeter
Andrew Cumine

The Waverley Singers' accompanist for rehearsals : Margery Wakefield

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

Next Concert — Handel's Messiah — Farnham Maltings, 21 December, 1978.

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, 11th November, 1978, at 8.00 p.m.

Princes Hall, Civic Centre, Aldershot

DYSON'S

THE CANTERBURY PILGRIMS

ELIZABETH LANE - *Soprano*

BRIAN BURROWS - *Tenor*

JOHN BARROW - *Baritone*

THE WAVERLEY SINGERS

THE WAVERLEY ORCHESTRA

Led by Patricia Cassidy

Conductor :

JOHN COTTERILL

Programme £1.00

In December A.D. 1170, four knights, acting as they thought in accordance with the wishes of King Henry II, murdered the Archbishop of Canterbury, Thomas Becket, in his Cathedral. Becket had vehemently opposed some of the King's political aims, but nothing could excuse the sacrilege of this crime, or acquit the King of responsibility. Becket was acclaimed a martyr, was canonized, and the first pilgrimage to the scene of his death was that of the King himself, who made the penance of being scourged by the monks of Canterbury at Becket's grave.

From this time Canterbury became one of the most famous shrines in Europe, and pilgrims of every land and of every station in life flocked to it. At the time of Chaucer's narrative, some 200 years later, the pilgrimage to Canterbury was still an accepted act of piety, but it is clear from Chaucer's descriptions that not all the pilgrims were single-minded in their vows. Pilgrimages had in fact become a form of travel, of seeing the world and enjoying the companionship of a motley company. Chaucer used this framework in order to depict the life and manners of England, and of English men and women as he knew them.

The words of Dr. Dyson's musical setting are taken from the Prologue to Chaucer's Tales. The Pilgrims start from the Tabard Inn in Southwark, and the orchestral opening may be taken to represent the bustling activity of the Inn-yard. The first emphatic phrase is used from time to time in the work as an emblem of the pilgrims. The poet then describes the spring day and the gathering at the Inn, and the quiet chords at the end of this first number are used for later references to the martyr's shrine.

Each of the selected portraits is then treated as a separate musical number, the musical references between them being very few. Only in the Envoi, which balances the Prologue, does the music return frankly to the themes of the introduction. The same opening is used again, and the melody to which the company of Pilgrims marches away grows gradually out of the first emblematic theme. As the company disappears on the horizon, the Knight is imagined as beginning the first tale which is to beguile the coming days of travel and the work ends with the first musical theme, coming back, as it were, from the farthest distance.

(Programme note reproduced by permission of the Publishers, The Oxford University Press).

1. PROLOGUE (*Tenor and Chorus*)
2. THE KNIGHT (*Chorus*)
3. THE SQUIRE (*Tenor*)
4. THE NUN (*Soprano and Chorus*)
5. THE MONK (*Baritone*)
6. THE CLERK OF OXENFORD (*Chorus*)
7. THE HABERDASHER AND HIS FRATERNITY (*Tenor*)
THE MERCHANT (*Chorus*)

INTERVAL OF 20 MINUTES

8. THE SERGEANT OF THE LAW
THE FRANKLIN (*a freehold landowner*) } (*Baritone*)
9. THE SHIPMAN (*Chorus*)
10. THE DOCTOR OF PHYSIC (*Tenor*)
11. THE WIFE OF BATH (*Soprano*)
12. THE POOR PARSON OF A TOWN (*Chorus*)
13. L'ENVOI (*Tenor, Baritone and Chorus*)