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Saturday, 9th November, 1985. 7.30 p.m.
at ST. THOMAS-ON-THE BOURNE CHURCH
FARNHAM

THE WAVERLEY SINGERS



ELGAR

ANTHEMS and MOTETS

DURUFLÉ

REQUIEM

Organ — MURRAY STEWART

Conductor: MALCOLM HICKS

Programme £3

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Born in London in 1954, MURRAY STEWART was a pupil of Peter Hurford at St. Alban's Cathedral whilst still at school. In 1972 he took up an Organ Scholarship at Trinity Hall, Cambridge, from where he holds the degree of Master of Arts in music. In 1977 Murray Stewart was the youngest finalist in the Interpretation Competition at the Ninth International Organ Festival. Since then he has won two scholarships from the Arts Council and the Worshipful Company of Musicians to continue his studies in Paris with Daniel Roth at the Sacre-Coeur. He has made a special study of nineteenth century French organ music, and in particular the works of Cesar Franck, a recent recording of which won him wide critical acclaim. He now lives in London working as a free-lance organist and conductor. He is Conductor of the Forest Choir, and Assistant Conductor of the Waverley Singers.

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master of Music at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times to Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and works as chorus master with the Royal Choral Society, Philharmonia, B.B.C. Choirs, English Baroque and Oriana Choirs. He has conducted a continuous series of orchestral and choral concerts in Hertfordshire where he lives. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

PROGRAMME

EDWARD ELGAR

(1857-1934)

Te Deum (Op. 34)

Organ: Vesper voluntary

O Hearken Thou (Op. 64)

Organ: Allegretto piacevole, Intermezzo, and Poco Lento (Op. 14, No. 4)

Three Latin Motets (Op. 2)

Ave verum corpus
Ave Maria
Ave maris stella

Organ: Introduction and Andante (Op. 14, No. 1)

Give unto the Lord

Elgar succeeded his father as organist of St. George's Roman Catholic Church, Worcester, holding the office from 1885 to 1888. A number of his works of this period survive, written for the choir of St. George's, among them *Ave verum corpus*, *Ave Maria* and *Ave maris stella*. The tastefully expressive style of the motets reveals both Elgar's perceptive sensitivity to the nature of Catholic worship, and the depth of his own religious conviction, as seen so powerfully later in *Gerontius*.

On the other hand, the *Te Deum*, and the anthem *Give unto the Lord*, were written for grand Anglican Church occasions. The *Te Deum* was for the Three Choirs Festival at Hereford in 1897, *Give unto the Lord* for the Festival of the Sons of the Clergy in St. Paul's Cathedral in 1914.

O Hearken Thou was written for the coronation of King George V in 1914.

The *Eleven Vesper Voluntaries*, from which all tonight's organ solos are taken, was published in 1891, and is a collection of miscellaneous pieces from Elgar's organ playing days at St. George's.

REQUIEM

Maurice Duruflé
(1902-)

Mezzo-soprano solo

Margaret Houston

Duruflé's musical roots are in the illustrious French tradition of Debussy, Fauré, Chausson and Dukas, and the parallel line of organist-composers, Franck, Messiaen, and Vierne. Himself an organist (for many years at St. Etienne-du-Mont, Paris), Duruflé achieved, in the *Requiem*, a synthesis of the unmistakable styles of the greatest French music and the ritualistic Catholic liturgical style of his own experience. The mildly daring chromatic elements of his musical language (at times suggesting Poulenc) are balanced perfectly by the use of Gregorian chant melodies, which permeate the work, providing a structural unity, and an antique and authentic religious flavour.

He wrote the work in three versions, all equally valid in its own estimation, for organ, organ and orchestra, and full orchestral version. It was commissioned by his publisher Durand, and is dedicated to the memory of Duruflé's father.

The Office for the Dead has produced very different *Requiems* from different composers. Mozart, Berlioz, Verdi all set different combinations of texts with different emphasis. Duruflé's *Requiem*, like Fauré's, concentrates on the essential aspect of eternal rest. There is no *Dies Irae* (we couldn't be further from Verdi's *Requiem*). The overall effect, therefore, is meditative, consoling, and optimistic, and is set off only occasionally by the dramatic images of hell and damnation.

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux Aeterna
Libera me
In Paradisum

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to Messrs. PACE PETROLEUM and Messrs. TRUSTHOUSE FORTE PLC, for their generous financial assistance.

Grateful thanks go also to the undermentioned Patrons for their valuable support:

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Barbara Goulder, Yatesbury House, Farnham. (Tel. Farnham 713260).

If you would like to join the choir as a singing member would you please contact the Secretary, Mrs. Josephine Reader, at The Mews, Frensham. (Tel. Frensham 2563).

This concert is subsidised by the South-East Arts Association.

The Waverley Singers are affiliated to the Adult Education Institute.

Staging supplied by Messrs. W. L. Edgoose & Sons, and Avalon Fruit Farm.

FUTURE CONCERTS

December 21st

Handel's Messiah at St.
Andrew's Garrison Church,
Aldershot.

March 22nd, 1986

Mozart's Requiem and Vespers at
St. Andrew's Church.

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