

FORTHCOMING CONCERTS BY THE WAVERLEY SINGERS

- October 18th Dvorak, Mass in D, and Rachmaninov's Vespers (sung in Russian), at St. Thomas-on-the-Bourne Church, Farnham. With Murray Stewart, (organ).
- December 20th J.S. Bach's Christmas Oratorio, with Jennifer Adams, Catherine Wyn-Rogers, Rogers Covey Crump, Philip O'Reilly, and the Tilford Bach Orchestra. At St. Andrew's Garrison Church of Scotland, Aldershot.
- April 4th 1987 Haydn's 'Creation', with Tracey Chadwell, Neill Archer, Glyn Davenport and The Tilford Bach Orchestra. At St. Andrew's Garrison Church, Aldershot.

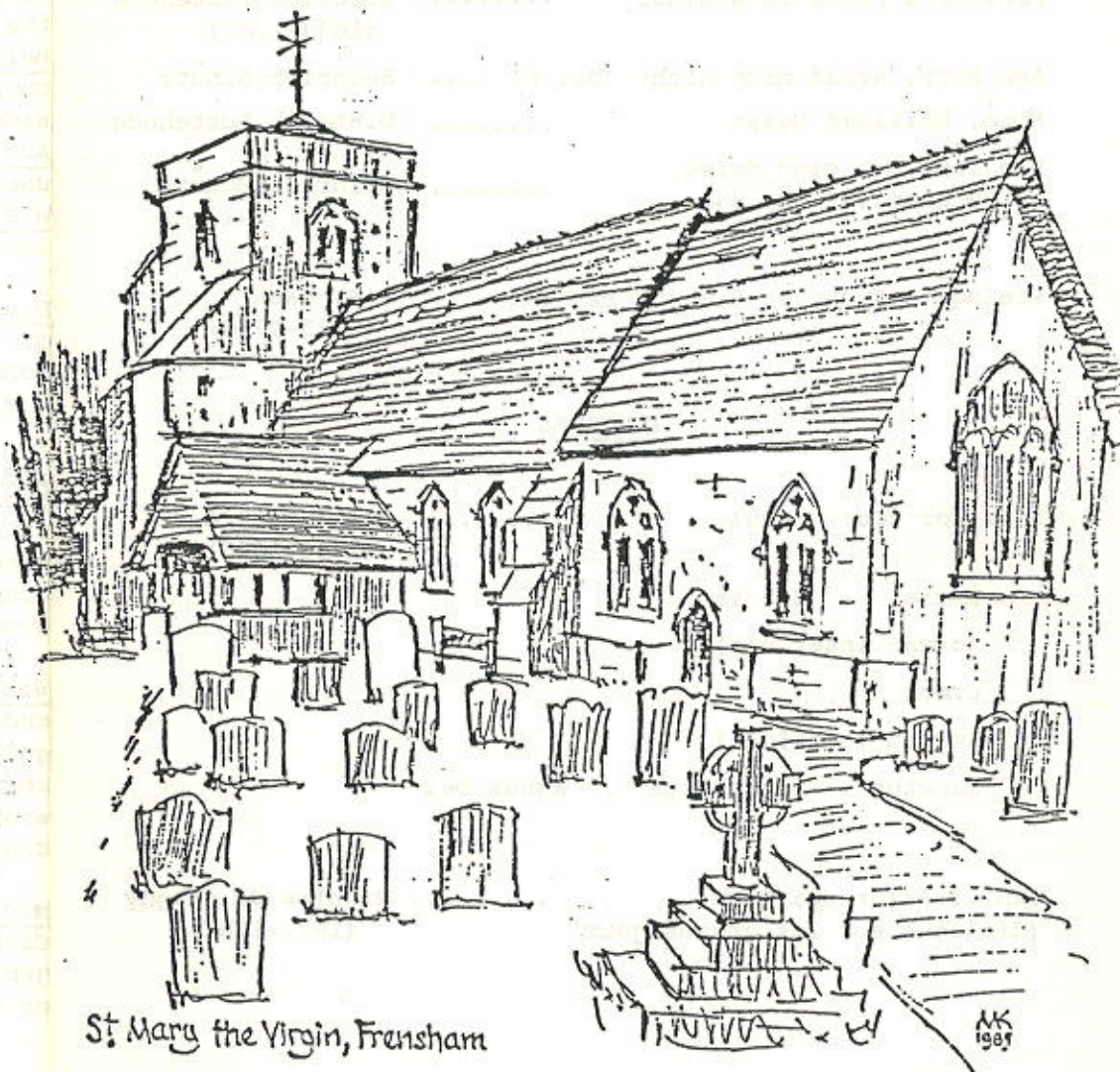
The Waverley Singers are constantly seeking sponsorship or financial support. The cost of engaging professional orchestras and soloists is such that even with internal fund-raising and maximum ticket sales, the Choir has a substantial deficit each year.

Why not take advantage of the tax concessions for charitable gifts allowed by the Budget to both companies and individuals? The Waverley Singers are registered as Charity under No. 284123.

If you would like to sponsor the Choir or to make a donation please contact the Chairman: David Wilson, Forest House, Rowledge, Farnham (Frensham 2627).

The Waverley Singers

Conductor: MALCOLM HICKS
with Murray Stewart – ORGAN



St. Mary the Virgin, Frensham

Sunday May 18th at 7.00pm Programme £3

PROGRAMME

(English translations of texts available separately)

Herr, unser Herrscher (Ps. 8)		Heinrich Schütz (1585-1672)
Prelude & Fugue in A minor		Dietrich Buxtehude (1637-1707)
Ach Herr, straf mich nicht (Ps. 6)		Heinrich Schütz
Komm, heiliger Geist		Dietrich Buxtehude
Wie lieblich sind deine Wohnungen (Ps. 84)		Heinrich Schütz
Prelude & Fugue in G major BWV 541		J.S. Bach (1685-1750)

INTERVAL

Mass for four voices		William Byrd (1543-1623)
Kyrie : Gloria (organ interlude)		
Credo (organ interlude)		
Sanctus : Benedictus : Agnus Dei		
Veni creator spiritus (dialogue sur les grands jeux)		Nicolas de Grigny (1671-1703)

The three psalm-settings by Schütz are taken from Psalms of David, 1619, his first great work of German church music. In this collection is found the grand manner of Giovanni Gabrieli, with whom Schütz had studied in Venice; he added to the poly-choral splendour of this Italian style his own immense talent for detailed word setting in German. The use of several choirs, placed in different parts of the church, gives the music a size and excitement, and a variety of combining and opposing textures, which are essential aspects of the music's style and technique. While St. Mary's, Frensham doesn't boast the galleries of St. Mark's, Venice, the device of spacial separation is still essential and effective. Herr, unser Herrscher uses two main four-part choirs (SSAB in the chancel ATBB in the West) and an extra third group (on the North side) for special climaxes. Ach Herr, straf mich nicht is for two identical choirs (SATB), used antiphonally and in combination. Wie lieblich sind deine Wohnungen sets high voices (SSAA) against low (TTBB).

Dietrich Buxtehude, Swedish-born, but organist in Lübeck, was one of the leading composer/organists of the important North German school, and J.S. Bach's most notable predecessor. He wrote with a fiery individuality in all the keyboard genres of the time.

J.S. Bach's Great prelude and fugue in G, composed at Weimar (where Bach worked 1708-1717) carries on the tradition from Buxtehude, but is stamped and refined with an economic and masterly contrapuntal technique special to Bach. The brilliant toccata-like prelude is countered by a lyrical and fluent fugue, (whose subject is to be found - in the minor - in Cantata 21).

William Byrd's Mass for four voices, like its companions in three and five voices, dates from around 1605. The giant composer of the golden Elizabethan era, Byrd managed to be a Roman Catholic and a respected member of Elizabeth's Chapel Royal at the same time, and wrote church (and secular) music of unsurpassed inspiration in the contrapuntal style.

Nicholas de Grigny was a famous organist/composer at Rheims Cathedral, and was respected by Bach. Dialogue sur les grands jeux jubilantly concludes a five movement suite - much of which is based on the Gregorian chant for Pentecost.