

The organ preludes are from op.122 published in 1896.

The famous 'great' Fantasia and Fugue in G minor BWV 542 was most probably composed for Bach's visit to Hamburg in 1720, where he played before Reinken, a distinguished champion of the North German school.

The motet Lobet den Herrn alle Heiden BWV 230, a four-voice setting of words from Psalm 117 shows Bach's choral counterpoint at its most fluent and musical - declamatory at the beginning in its fanfare-like main theme, lyrical and harmonious in the middle, (Denn seine Gnade und Wahrheit), and jubilant at the end, (Halleluia), every bar the work of the master composer. As Wagner said of Bach, "the most stupendous miracle in all music".

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Next season's concerts by the Waverley Singers.

Sunday, November 15th, at St. Andrew's Garrison Church, Aldershot. Beethoven - MISSA SOLEMNIS with The Tilford Bach Orchestra and soloists Tracey Chadwell, Aimeral Gunson, David Johnston and Mark Wildman.

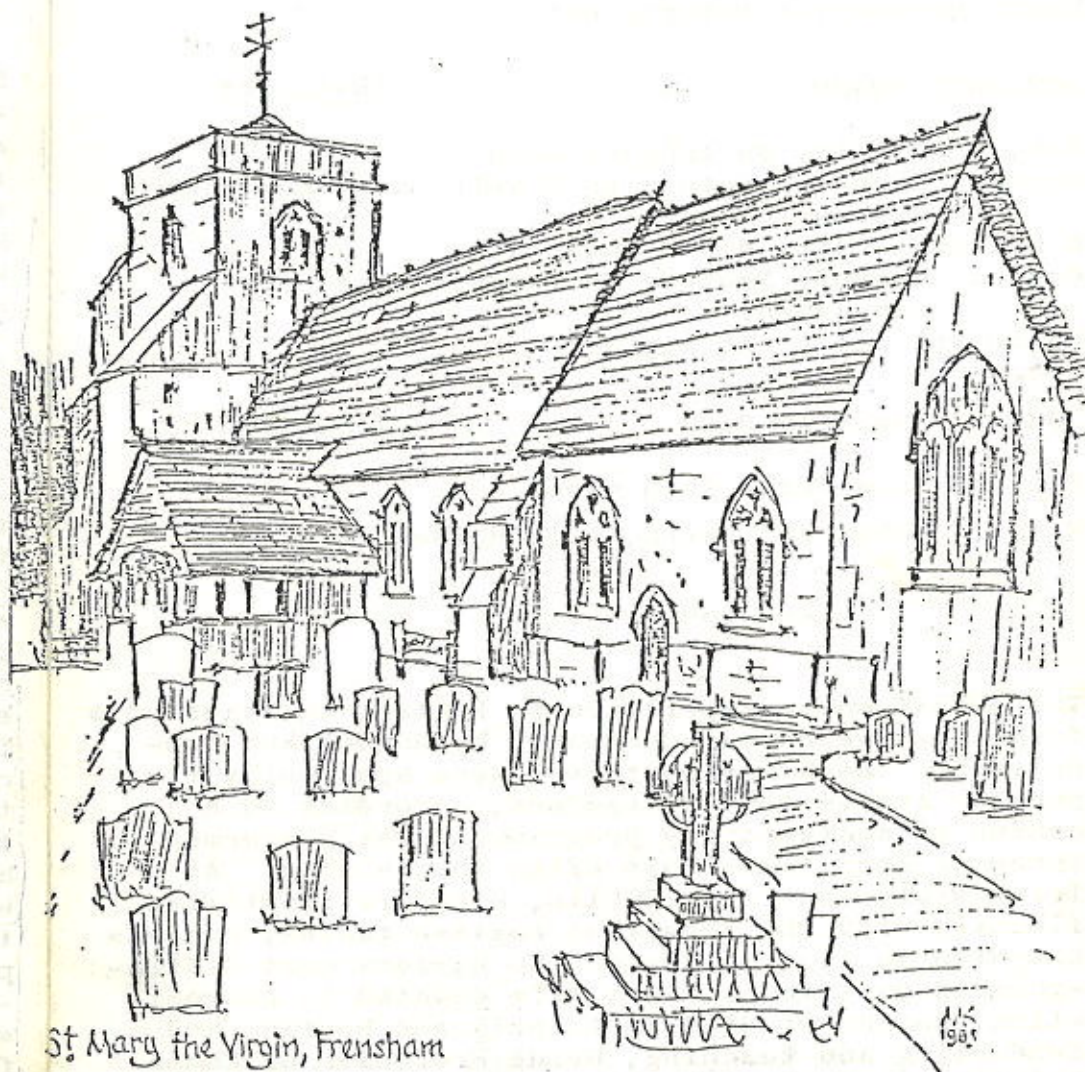
Saturday, December 19th at Odiham Parish Church. Bach, Britten and Christmas music, with Murray Stewart, organ.

Saturday, March 19th, at Aldershot, with the Locke Brass Consort. Works by Schütz, Bach, Purcell, Bruckner etc.

DON'T MISS THEM!

The Waverley Singers

Conductor: MALCOLM HICKS
with Murray Stewart - ORGAN



St. Mary the Virgin, Frensham

Sunday May 31st at 7.00pm

Programme £3.50

CHARLES VILLIERS STANFORD

1852-1924

Coelos ascendit hodie

Organ: Prelude in G

Justorum animae

Organ: Prelude in Eb

Beati quorum via integra est

JOHANNES BRAHMS

1833-1897

Ach, arme Welt, du trügest mich

Organ: Chorale Prelude on O Welt, ich muss dich lassen.

O Heiland, reiss die Himmel auf

Organ: Chorale Prelude Es ist ein' Ros' entsprungen.

Warum ist das Licht gegeben

JOHANN SEBASTIAN BACH

1685-1750

Fantasia and Fugue in G minor

Motet: Lobet den Herrn, alle Heiden

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The choral music repertoire in England in Stanford's formative years was dominated by Handel and Mendelssohn. Bach and Beethoven were apparently less popular and in 1886-7 Stanford, according to a census of contemporary programmes, was performed three or four times more often than either. An Irish Protestant from Dublin, Stanford identified fluently with the prevalent English tastes, and was knighted in 1901 as one of the nations most distinguished musicians. In a life devoted to composition, having studied in Leipzig and Berlin, and conducting and teaching, being Professor of Composition at the Royal College of Music and Professor of Music at Cambridge, he published 177 opus numbers of which some fifty or so were choral music of various sorts. The three motets op. 38, written

for the choir of Trinity College, Cambridge, are fine examples of the intimate and superbly crafted church music style for which he is much cherished by choirs.

The two organ preludes come from Six Short Preludes and Postludes op. 101, and are founded on old Irish church melodies.

Brahms turned his musical mind to all the important forms of composition except opera, and achieved no less distinction in the smaller forms of chamber music, songs, and church music than in the celebrated symphonies and concertos. He was, at times, a conductor of choirs, and as well as the great German Requiem and other large-scale choral works with orchestra he wrote a substantial number of motets too.

Ach, arme Welt, op.110 no.2 (1889) is a simple fourpart harmonic setting of three short verses, characterised by Brahms' unmistakeable tasteful chromatic harmony - fusing the expressive sensitivities of the chorale tradition of Bach and the 19th c. writer of fine songs. The two motets from op.74 (1863-77) are more extended.

O Heiland, reiss die Himmel auf is five verses, set in contrasted ways. The first verse is in robust imitative and harmonic style. The second has the tune declaimed in long plain notes by the sopranos, the third verse gives the tune to the tenors. The fourth is slow, with an anguished chromatic line and harmony appropriate to the text, and which recalls very much the flavour of the German Requiem. The fifth, with its Amen, banishes misery and brings redemption.

Warum ist das Licht gegeben? is in four sections, the last a simple chorale setting, which contrasts poignantly in texture and tonality with the preceding - in as many as six parts (SSATBB). A serious, though not pessimistic, piece, it has a finely calculated and tasteful expressive style, derived from Brahms' highly personal harmonic vocabulary, and his thorough absorption of the polyphonic choral sonnettes of earlier masters such as Purcell, Monteverdi and Bach.

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Op 74 No 2

Op 74 No 1