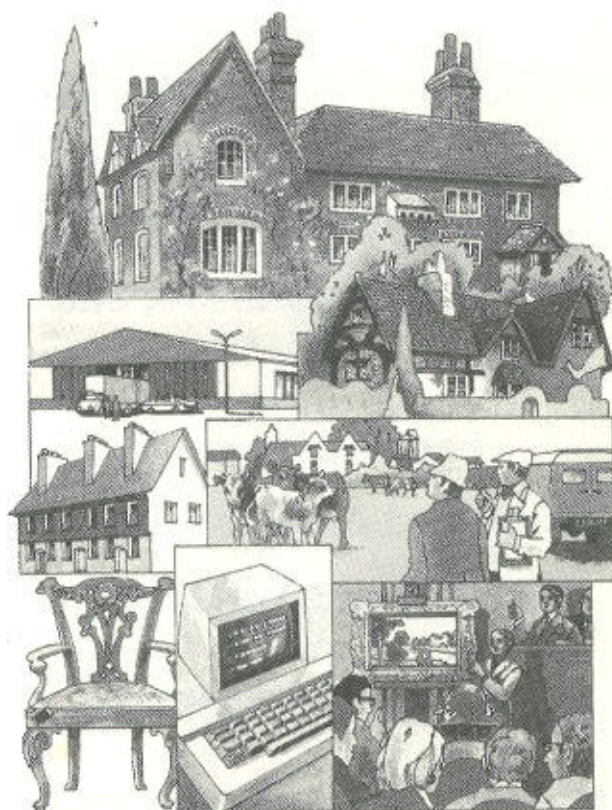




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Schütz among his choristers in the old Dresden Chapel

THE WAVERLEY SINGERS
THE LOCKE BRASS CONSORT
MURRAY STEWART — Organ

Conductor MALCOLM HICKS

Saturday 19th March 1988, at 7.30 p.m.
at **ST. ANDREWS GARRISON CHURCH**
OF SCOTLAND, QUEENS AVENUE, ALDERSHOT

Programme £4.



MALCOLM HICKS, is a professional musician of wide international experience. His career as conductor, chorus-master and keyboard player has taken him as far afield as Japan, North and South America, and the USSR as well as on many European tours with the principal London orchestras. He works regularly in radio and television, recording and films, appearing at the major festivals (including the Proms), and has an enviable reputation as chorus-master, working with the major choirs in London, notably the Philharmonia Choir, London Symphony Chorus, and BBC Symphony Chorus. He was for many years Associate Conductor of the London Philharmonic Choir and is at present Chorus Master with the Royal Choral Society.

MURRAY STEWART was born in London in 1954 and read Music at Cambridge, where he was Organ Scholar at Trinity Hall. Following a period of study in Paris with Daniel Roth on an Arts Council Scholarship, he moved to the Midlands. There he worked regularly with the Orchestra da Camera, and as assistant to the Chorus Master of the CBSO Chorus, before returning to London in 1981. Following conducting lessons in Birmingham with Harold Gray, Associate Conductor of the CBSO, he has since continued his studies with Meredith Davies, and latterly with Bramwell Tovey.

Murray Stewart was appointed Conductor of the Forest Choir in 1984. He has worked regularly with many of the major London Choruses, and with smaller choirs such as the Collegium Musicum of London, and the Holst Singers. This year he will be working with the Pro Musica Chorus of London for the first time, and in 1989 will be returning to work with the Collegium Musicum. He has also worked with choirs in Denmark.

In 1985, Murray Stewart became Conductor and Artistic Director of the Orchestra of St. James. The orchestra has an increasingly busy schedule in the UK, as well as having made tours to both France and Scandinavia. This year the Orchestra will be visiting both Holland and West Germany. Murray Stewart has also worked with the London Bach Orchestra.

THE LOCKE BRASS CONSORT

Trumpets: Malcolm Smith
Nigel Gomm
Michael Meeks
Ann McAneney

Horn: John Thurgood

Trombones: Colin Sheen
Tom Winthorpe
Richard Tyack
Leslie Lake

Tuba: John F. Smith

Timpani and Percussion: Charles Fullbrook

The Locke Brass Consort was founded by Leslie Lake in 1966, and can operate as different-sized ensembles, ranging from a quintet to a twenty-five strong group. With conductor James Stobart, it has made many records, has broadcast on radio and television, and has also undertaken tours to Belgium, Switzerland and Germany. In keeping with its policy of promoting the music of British composers it has commissioned many new works and given their first performances. The Consort's members are drawn from the leading London orchestras and ensembles.

Deutsches Magnificat

Heinrich Schütz (1585-1672)

Schütz, born exactly a hundred years before J. S. Bach, reared in a Calvinist milieu, himself an orthodox Lutheran, approached at times a Catholic spirit in his music. He served an apprentice period in Venice with Gabrieli, and visited Italy again in his maturity, expressly to learn from the other master, Monteverdi. His great choral music shows naturally therefore the grand polychoral features of the Venetian style — to which he added a highly eloquent setting of his native German language, matching Purcell's in English.

The superscription in the manuscript of the *Deutsches Magnificat* of 1671 reads: German Magnificat for Eight parts for Two Choruses composed by Heinrich Schütz Electoral Saxon Senior Kapellmeister in his 80th year It is at the same Time his Final Work and his Swan Song.

It is a brilliant piece in the *Coro spezzati* style, in which the two separate four part choirs variously combine, compete, and contrast in a dazzling variety of textures and rhythmic accents.

Six pieces from Danserye

Tylman Susato (died c.1561)

arr. Iveson and Lake

La Mourisque
Bransle Quatre Bransles
Ronde

Basse Danse Bergeret
Ronde — Mon Amy
Pavane Battaille.

Susato was the owner of a music shop and printing works, as well as a trumpet player in Antwerp's town band, and he published his *Danserye*, from which these pieces are taken, in 1551, just ten years before his death. As was customary at that period, the choice of instruments was left unspecified, being determined solely by what was available at the time (although wind and brass instruments would have been most likely for this out-of-doors music.)

Queen Mary Funeral Music

Henry Purcell (1659-1695)

arr. Lake.

Man that is born of a woman
March
In the midst of life
Canzona
Thou knowest, Lord,
March

At the funeral service of Queen Mary II in March 1695, several choral and instrumental pieces by Purcell were performed, of which a few were composed expressly for the occasion. This suite comprises funeral anthems, framed by the March and Canzona which Purcell wrote for "flatte trumpets" (instruments with a small extending slide). Contemporary accounts indicate that timpani were also used in the procession. A Dr. Tudway, present in Westminster Abbey for the ceremony, declared that "never was heard anything so rapturously fine and solemn, which drew tears from all". Later that year it was heard a second time, at the composer's own funeral.

Jubilate Deo

Giovanni Gabrieli (1557-1612)

This impressive setting from *Sacrae Symphoniae*, Venice 1597, is for one choir in eight parts SSAATTBB. It combines an expressive imitative style with at other times an imposing chordal structure, and makes the simple contrast of duple and triple time which gives energy to music of this period, sacred and secular, (exactly as in Praetorius' *Ballet du Roy* for example).

INTERVAL

Das Gebet des Herrn: Vater unser

Heinrich Schütz

Most of the text of this *Lord's Prayer* is set in five parts, with expressive and imploring harmony and telling contrasts of textures. While typically, the figurations and harmonies are simple, the juxtaposition of tonalities (for example at the beginning) is very arresting. Again, the low voices' "unser täglich Brot gib uns heute" in expressive chant-like repeated chords is set off by melodious duets for the upper voices for other fragments of the text. There is a short vigorous solo section at "Denn dein ist das Reich, die Kraft und die Herrlichkeit", and the piece concludes strongly with two separate four-part SATB choirs declaiming the same text antiphonally.

Motet: Lobet den Herrn alle Heiden

J. S. Bach (1685-1750)

This 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".

Terpsichorean Suite

Michael Praetorius (1571-1621)

arr. Peter Reeve.

Entrée
Ballet du Roy
Volte
Courante de Perichou
La Canarie
La Bourée
La Pavane
Courante finale

The son of a Thuringian pastor, Michael Praetorius was born in 1571, and worked in Dresden and Halle. His output was prodigious, with his major work *Musae Sionae* containing no fewer than 1244 songs. He was also a theoretician and writer, and compiled the encyclopaedia *Syntagma Musicum*. These dances are in the popular French style, and appeared in 1612. Praetorius died in Wolfenbüttel in 1621.

Three motets

Anton Bruckner (1824-1896)

Locus iste
Christus factus est
Ave Maria

Bruckner's early schooling strongly shaped his style as a composer. As a boy chorister in the Foundation of Augustine monks at St. Florian in Austria, as well as learning to play various instruments he experienced the old traditional musical styles of Palestrina and his like, which had continued strongly to influence liturgical composition in Austria through the intervening centuries. Though Bruckner's harmonic language belongs identifiably to his own time, the concept, scale and flavour of these small pieces are decidedly archaic — even modal at times.

Psalm 150 : Lobet den Herren in seinem Heilighum

Heinrich Schütz

This setting of the most familiar and jubilant of psalms — *Praise God in his Holiness* — is again impressive in its simple and bold contrasts of texture and figuration. Its overall plan is to alternate massive eight part sections (two choirs SATB) with duets for different voice combinations, as the various musical instruments of praise are introduced in very energetic instrumental style. All is brought to a climax by the stunning harmonic sidestep at "Alles was Athem hat lobet den Herrn" (on an F chord after A major) drawing together all the voices of praise.

THE WAVERLEY SINGERS

Sopranos

Pat Beer
Liz Broadbent
Julie Bunker
Ruth Burnage
Theresa Caillard
Mary Dearing
Mary Ditchburn
Gabrielle Easton
Gwen Emerton
Jackie Epps
Jean Fawbert
Leslie Field
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jo Higgins
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Christine Jenner
Mary Kimble
Margaret Lockwood
Celia Martin
Carol McMahon
Merilyn Mentzel
Judith Miller
Ann Pardoe
Cathy Parker
Mary Parker
Carolyn Patey
Tegwen Robb
Sarah Shepherd
Diana Smith
Liz Stedman
Pauline Stock
Catherine Till
Polly Thompson
Joan Warren
Jane Warwick
Chris Wilson
Angela Witherby
Kate Wickenden

Altos

Anne Beadle
Alison Bosence
Susie Briars
Anne Butterworth
Sandra Corkill
Margaret Davies
Louise Dilloway
Janet Ellen
Sheila Edwards
Merril Evans
Avery Fathers
Catherine Fearon
Ann Garnet
Angela Garrett
Marian Gooding
Pamela Herring
Eunice Hopkins
Cherry Howard
Trina Lodge
Isabel Hyatt
Kirsteen Maidment
Marian Morgan
Joyce Percy
Mary Potter
Jo Reader
Ann Rendell
Rosemary Russell
Pam Sparke
Ann Tice
Susan Vega
Margaret Walsh
Avril Webster
Wendy Whitmore
Frances Williams
Lindy Wiltshire
Wendy Winfield
Chris Youngs

Tenors

Michael Clark
Philip Critchley
Harry Cuckson
Byron Davies
Peter Haines

David Matthews
Chris Page
Simon Paterson
Malcolm Pike
Matthew Power
Anthony Ramsden
Sam Williamson
Peter Wightman
Simon Whipple

Basses

John Barton
Mike Cabot
Bill Compton
Sam Coulter
Adrian Cox
Paul Davis
John Dunham
Ronnie Ellen
Mike Evans
Arthur Fagan
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Norman Lingard
Tim Lunn
Tony Macklow-Smith
Lewis Morton
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
George Shuttler
John Stedman
Garrod Stephen
Thomas Thompson
David Wilson
Christopher Winfield

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to **The Television South Charitable Trust** for their very generous sponsorship.

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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). Patrons receive advance notice of Concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in Concert programmes and gentlemen are entitled to wear the very attractive Waverley Singers' tie. Present contributions from Patrons range from £10 to £100, and because of the tax benefits the choir particularly appreciates contributions by Deed of Covenant.

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).

The Waverley Singers would like to thank the Reverend Matthew Robertson and the Kirk Session for making them so welcome in their lovely church.

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

The Waverley Singers are affiliated to the Adult Education Institute and the National Federation of Music Societies.

Associate Conductor: Murray Stewart

Musical Assistant: Margaret Houston

FUTURE CONCERTS

June 5th, 1988 at St. Mary-the-Virgin, Frensham.
SUMMER CONCERT WITH ORGAN

October 29th, 1988 at St. Thomas-on-the-Bourne
Church, Farnham

December 17th, 1988 at St. Andrew's, Aldershot
HANDEL'S MESSIAH

March 24th, 1989 Good Friday, Aldershot
BACH: ST. JOHN PASSION

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