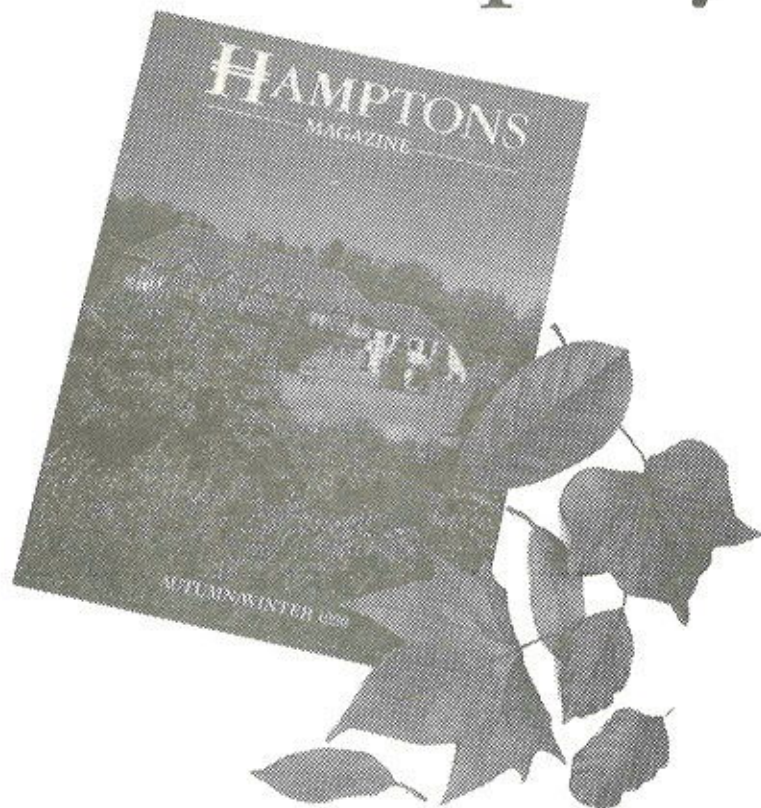


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THE WAVERLEY SINGERS
THE LOCKE BRASS CONSORT
MURRAY STEWART — Organ
Conductor MALCOLM HICKS

Saturday 16th March, 1991, at 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH
OF SCOTLAND, QUEENS AVENUE, ALDERSHOT



Programme £6



THE LOCKE BRASS CONSORT

(Director: Leslie Lake)

Trumpets: James Watson
Malcolm Smith
Colin Clague
Ann McAneney

Horn: John Thurgood

Trombones: Colin Sheen
Tom Winthorpe
David Whitson
Leslie Lake

Tuba: John F. Smith

Timpani: Charles Fullbrook

Percussion: Keith Bartlett

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. They recently recorded Rutter's Gloria with the East London Chorus under Michael Kibblewhite.

MURRAY STEWART, born in London in 1954, 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 Birmingham. Since returning to London in 1981 to concentrate on a conducting career, Murray Stewart has gained an enviable reputation as a Choral Conductor. He has been Conductor of the Forest Choir since 1984 and took up two further appointments last season; conductor of the Bristol Choral Society, and conductor of the Collegium Musicum of London, succeeding Laszlo Heltay. Also during last season, Murray Stewart appeared as a guest conductor with the North German Radio Choir. Murray Stewart is Artistic Director of the London Pro Arte Orchestra (the former Orchestra of St. James). The orchestra has an increasingly busy schedule in the UK, as well as having made tours to France and Scandinavia.

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.

FUTURE CONCERTS . .

Sunday June 9th at Frensham Church. Summer concert.

Saturday November 2nd. Concert with organ at St. Thomas-on-The Bourne Church.

Saturday, December 21st. Bach's Christmas Oratorio, with the Tilford Bach Orchestra, at St. Andrew's Garrison Church of Scotland, Aldershot.

Saturday, April 4th, 1992. Denys Darlow Te Deum and Fauré Requiem with the Tilford Bach Orchestra at St. Andrew's Garrison Church of Scotland, Aldershot.

PROGRAMME

(English translations are available separately)

Three Psalms

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 Giovanni 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 — and presenting vividly not only the ideas of greatness and majesty (or anguish, rage and misery), for example, but also the imagery of animals, fish and birds, as they appear in the rich language of the psalm texts.

The three psalms are from *Psalms of David* (1619), his first great work of German church music.

Herr unser Herrscher (Ps.8) is written in thirteen parts, mostly alternating and combining two four-part groups (SSAT, ATBB), with further parts added for climactic sections.

Ach Herr, straf mich nicht (Ps.6) is in eight parts — two equal groups of SATB.

Wie lieblich sind deine Wohnungen (Ps.84) — again in eight parts, but contrasting upper and lower voice groups.

Ciaccona in E minor (for organ) Dietrich Buxtehude (1637-1707)

Buxtehude was appointed organist at the Marienkirche, Lübeck in 1668, from which his fame as a player spread through Europe. J. S. Bach is said to have walked 200 miles from Arnstadt to hear him play and his many compositions for organ undoubtedly had a musical influence on Bach's own.

Terpsichorean Suite for brass 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.

Prelude and Fugue in A minor (for organ) Dietrich Buxtehude

Omnes gentes plaudite manibus Giovanni Gabrieli (1554-1612)

This jubilant 16 part setting comes from *Sacrae Symphoniae* (1597). While the physical separation of the four four-part choirs is not possible in our performance the piece is none the less impressive in its contrasts and combinations of textures, and high and low groupings of voices.

INTERVAL

O, clap your hands, all ye people Ralph Vaughan Williams (1872-1958)

Vaughan Williams, one of Britain's major composers of this century, studied at Cambridge and at the Royal College of Music, and later in Germany and France. A prolific composer, with his own unmistakable musical identity. This setting of the English version of O clap your hands (words from Ps.47), is no less striking and effective than Gabrieli's Latin setting. It is short and direct in style, and is scored for 3 trumpets, 3 trombones, tuba, timpani, cymbals and organ.

Jesu, Meine Freude J. S. Bach (1685-1750)

Amongst the set of Bach's six famous and great motets this one stands out not only for its consistently high level of musical inspiration but most obviously for its variety of texture and style. It is in eleven sections — mostly very short, and grouped around a central more extended fugal setting:

Chorale (SATB)	Jesu, meine Freude
Chorus (SSATB)	Es ist nun nichts
Chorale (SSATB)	Unter deinen Schirmen
Trio (SSA)	Denn das Gesetz des Geistes
Chorus (SSATB)	Trotz dem alten Drachen
Chorus (SSATB)	Ihr aber seid nicht fleischlich
Chorale (SATB)	Weg mit allen Schätzen
Trio (ATB)	So aber Christus in euch ist
Quartet (SSAT)	Gute Nacht o Wesen
Chorus (SSATB)	So nun der Geist
Chorale (SATB)	Weicht, ihr Trauergeister

Gloria John Rutter (b.1945)

John Rutter, well known for his many settings of carols, has composed larger scale music too, including an opera and orchestral music as well as other church music. The Gloria, written in 1974, is scored for 4 trumpets, 3 trombones and tuba, timps and a variety of percussion and organ. It is in three movements, the middle one (Domine Deus, Rex coelestis) a calmer one, between the outer movements which are characterised by a compelling rhythmic brilliance.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Pat Atkinson
Pat Beer
Jo Brazier
Liz Broadbent
Ruth Burnage
Theresa Caillard
Janet Carne
Elaine Cook
Mary Dearing
Mary Ditchburn
Gabrielle Easton
Jane Eckles
Gwen Emerton
Jackie Epps
Clare Gardner
Alison Goebel
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Christine Jenner
Jane Kenney
Mary Kimble
Margaret Lockwood
Celia Martin
Carol McMahon
Sheena Mathieson
Beverley Mellstrom
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Maire Pedder
Gillian Pickering
Catharine Pontifex
Tegwen Robb
Sarah Shepherd
Chris Siddall
Caroline Slim
Diana Smith
Liz Stedman
Pauline Stock
Joan Warren
Jane Warwick
Kate Wickenden
Chris Wilson
Angela Witherby
Caroline Woodley

Altos

Elspeth Barlow
Anne Beadle
Allison Bosence
Susie Briars
Anne Butterworth
Alex Chignell
Catherine Clayson
Pamela Darker
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Yvonne Hales-Hunt
Linda Hodson
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Monika Jephcott
Valerie Leggatt
Adele Lenehan
Margaret MacKenzie
Anne Mason
Marian Morgan
Alison Newell
Joyce Percy
Jo Reader
Anne Rendell
Rosemary Russell
Stella Stilwell
Penny Tarrant
Ann Tice
Susan Vega
Avril Webster
Frances Williams
Margaret Williams
Christine Wilmshurst
Lindy Wiltshire
Chris Youngs

Tenors

Anthony Amery
Michael Clark
Philip Critchley
Harry Cuckson
Byron Davies

Robins

Robin Felix
Hurdie Grandison
Peter Haines
John Jackson
Frank Martin
David Matthews
Chris Page
Simon Paterson
Peter Pedder
Malcolm Pike
Matthew Power
Anthony Ramsden
Gordon Thomas
Sam Williamson
Peter Wightman

Basses

Geoffrey Barwick
John Barton
Mike Cabot
John Clive
Bill Compton
Sam Coulter
Don Crutchley
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Reggie Hoare
Alec Leggatt
Robert Lenehan
Norman Lingard
Tony Macklow-Smith
David Morrison
Tony Parker
Trefor Roberts
Peter Robson
Simon Rycroft
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
Kim Stilwell
Neil Thompson
David Wilson

Associate Conductor: Murray Stewart
Musical Assistant: Margaret Houston
Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank Waverley Borough Council for their very valuable contribution. They also would like to express gratitude to their Advertisers and Patrons for their continuing support:

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Ann Garnett, 21 Tavistock Road, Fleet (tel. Fleet 615713). 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. They are also invited to the choir's social events. 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.

Staging provided by Messrs. Edgoose and Mr. Chris Rhodes.

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.