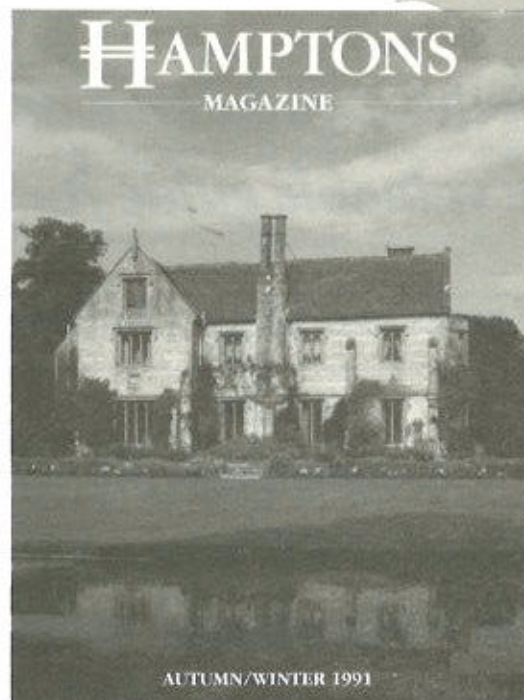


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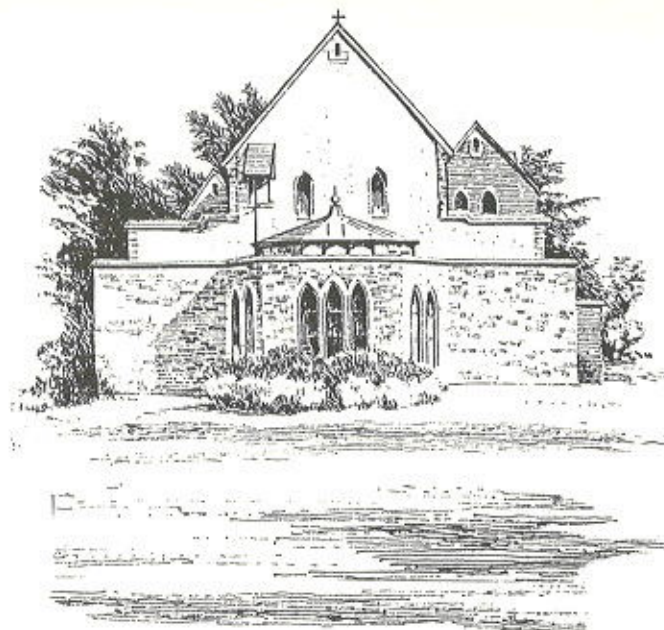
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THE WAVERLEY SINGERS

MURRAY STEWART — Organ

Conductor — MALCOLM HICKS

Saturday 2nd November 1991 at 7.30 p.m.
at CHURCH OF ST. THOMAS-ON-THE BOURNE
FARNHAM



Programme £5.50





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Born in London in 1954, MURRAY STEWART, studied the organ at St. Alban's Cathedral with Peter Hurford, whilst still at school. In 1972 he took up an Organ Scholarship at Trinity Hall, University of Cambridge, continuing his organ studies with Peter Le Huray and Gillian Weir. He graduated with an Honours Degree in Music in 1975.

Following his success in the 1977 International Organ Festival at St. Albans, where he was the youngest finalist in the Interpretation Competition, Murray Stewart gained Scholarships from the Arts Council of Great Britain and the Worshipful Company of Musicians to study with Daniel Roth in Paris. Here he developed a great interest in, and sympathy for, French organ music of the late nineteenth century.

As a concert organist, Murray Stewart has played in Belgium, Denmark, France, West Germany, the Netherlands, Sweden and Switzerland, as well as giving concerts all over the United Kingdom. His recording of the Complete Organ Works of Franck, and of works by Vierne has met with wide critical acclaim, both at home and abroad. He has broadcast for Danmarks Radio, Radio France, and the BBC.

Murray Stewart now devotes nearly all of his time to conducting, and to working with choirs in particular. He is Conductor of the Collegium Musicum of London, the London Forest Choir, and the Bristol Choral Society, as well as being Artistic Director and Principal Conductor of the London Pro Arte Orchestra. Murray Stewart has conducted a number of Premieres, both at home and abroad, including works by the Finnish composers, Sallinen and Kokkonen, and most recently, choral works of Szymanowski.

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.

PROGRAMME

Coronation Antheme: The King shall rejoice

G. F. Handel
(1685-1759)

*The King shall rejoice
Exceeding glad shall he be
Glory and great worship
Thou hast prevented him
Alleluia*

Although Handel was German by birth, he was greatly influenced by the music of both Italy and England. After his visit to London in 1710 he incurred the wrath of his employer the Elector of Hanover by overstaying his leave. His music was so popular with the British Court that he was invited to write four anthems for the coronation of George II in 1727, two of which are included in tonight's programme.

Organ Voluntary No.13 in G

Maurice Greene
(1696-1755)

Maurice Greene was organist at St. Paul's Cathedral and the Chapel Royal, Master of the King's Musick and Professor of Music at Cambridge — and a prolific composer of both church and secular music.

Magnificat for Double Choir Op.164

C. V. Stanford
(1852-1924)

Charles Villiers Stanford distinguished himself as an accomplished and successful composer in his own life. He was Organ Scholar at Queen's College, Cambridge, then organist at Trinity College. After study in Leipzig and Berlin he held many important musical posts in England at the Royal College of Music, Cambridge University and as a conductor of the Bach Choir etc.

Organ: Andante with Variations in D

Felix Mendelssohn
(1809-1847)

Amongst his many artistic talents (as a painter as well as a brilliant and versatile musician), Mendelssohn was an exceptionally gifted organist. He wrote three Preludes and Fugues and six sonatas as well as these variations.

Motet: Der Geist hilft unsrer Schwachheit auf

J. S. Bach
(1685-1750)

Though written for a funeral, this motet sets its text in an inspired and optimistic tone. The first two sections are in eight parts for double choir, fluently presenting Bach's unsurpassed contrapuntal genius as well as some wonderful word setting (Zeufzen). Then follows a more formal four-part fugal section and a concluding chorale.

Organ: Liebster Jesu wir sind hier

J. S. Bach

Coronation Anthem: Let thy hand be strengthened

G. F. Handel

Let thy hand be strengthened
Let justice and judgement
Alleluia

INTERVAL

Requiem

Maurice Duruflé
(1902-)

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

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 his 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.

(Texts and translations will be provided separately).

THE WAYERLEY SINGERS

Sopranos

Sue Adcock
Pat Atkinson
Pat Beer
Elizabeth Bennett
Jo Brazier
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
Carol McMahon
Sheena Mathieson
Beverley Mellstrom
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Gillian Pickering
Catharine Pontifex
Tegwen Robb
Sarah Shepherd
Chris Siddall
Caroline Slim
Diana Smith
Janis Smy
Liz Stedman
Pauline Stock
Joan Warren
Jane Warwick
Kate Wickenden
Chris Wilson
Angela Witherby

Altos

Elsbeth 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
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Alison Newell
Alyson Patterson
Joyce Percy
Jo Reader
Anne Rendell
Rosemary Russell
Stella Stilwell
Ann Tice
Susan Vega
Avril Webster
Frances Williams
Margaret Williams
Christine Wilmshurst
Lindy Wiltshire

Tenors

Anthony Amery
Michael Clark
Philip Critchley
Harry Cuckson
Byron Davies
Robin Felix

Hurdis Grandison
Peter Haines
John Jackson
Frank Martin
David Matthews
Chris Page
Simon Paterson
Malcolm Pike
Anthony Ramsden
Gordon Thomas
Sam Williamson
Peter Wightman

Basses

Geoffrey Barwick
John Barton
David Bowers
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
Norman Lingard
Tony Macklow-Smith
David Morrison
Tony Parker
David Protheroe
Trefor Roberts
Peter Robson
Simon Rycroft
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
Kim Stilwell
Neil Thompson
David Wilson
Bob Warren

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 support:

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 Peter Dyson and the P.C.C. for making them so welcome in their lovely church.

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

Staging kindly lent by Farnham and Bourne Choral Society.

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

FUTURE CONCERTS

Saturday, December 21st. Bach's Christmas Oratorio, with the Tilford Bach Orchestra, at St. Andrew's Garrison Church of Scotland, Aldershot. Soloists: Tracy Chadwell, Margaret Maguire, Andrew Murgatroyd, Brindley Sherratt.

Sunday, February 9th, 1992. 'Come and Sing Messiah' at Farnham Parish Church with Murray Stewart, organ.

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

Sunday, June 7th. Summer concert.

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