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THE WAVERLEY SINGERS

THE LOCKE WIND ENSEMBLE

(Dir: Leslie Lake)

PAUL GRIFFITHS - Organ

Conductor — MALCOLM HICKS

Saturday, March 13th, 1993 at 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH
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ALDERSHOT

Programme £7



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THE WAVERLEY SINGERS

EARLY in 1955 a group of former pupils from Farnham Girls' Grammar School was asked to give a concert at their Association's Annual Reunion. The enthusiasm of the dozen or so singers developed so that a choir was conceived, taking its name from a member's house in Waverley Lane in Farnham where rehearsals were held. During the next few years various concerts were given in Farnham and district, before the choir opened up its membership to men and began to perform four-part choral works. From Fauré's Requiem in 1960, larger and more complex works were undertaken with full orchestral accompaniment and eminent professional soloists.

A big change of direction was made in 1982 when Malcolm Hicks was appointed Musical Director of the Waverley Singers. For the first time fully professional musicians were engaged, and a happy link has been formed over the past 10 years with the Tilford Bach orchestra, itself with local roots going back over 40 years.

The choir goes from strength to strength having performed most of the major works in the choral repertoire and now, with a membership of some 140 gives a minimum of four concerts a year. Recent seasons have seen the choir participating in televised Christmas Gala concerts at the Royal Albert Hall while plans for the current season include recording a CD of Christmas music and a concert tour in France.

THE LOCKE WIND ENSEMBLE is an offshoot of the Locke Brass Consort which was founded in 1966 by Leslie Lake, and which in recent years has explored the repertoire for larger scale brass and percussion ensembles. It has done much to promote the music of British composers and has commissioned several major works for performance at the Queen Elizabeth Hall. The Consort recently issued its tenth recording, "Essentially Christmas", featuring music for brass and choir in collaboration with Michael Kibblewhite and the East London Chorus. This is available on the Koch International label. Leslie Lake's first collaboration with the Waverley Singers was in 1964, and since then he has from time to time provided brass players or whole Ensembles for the choir's concerts. The players for tonight's concert are drawn from the top London orchestras.

PAUL GRIFFITHS began playing the organ at the age of ten and won first prize in the London Musical Competition Festival at the age of 13. Whilst studying with Malcolm Hicks, he gained the ARCO, ARCM and LRAM within a six-month period and the FRCO two years later. In 1981, he was placed second in the Trianon Organ Competition.

Having been organist and choirmaster at St. Mary's, Welwyn, from 1980, he moved to Hong Kong in 1986, where he became assistant organist at St. John's Cathedral and head of organ at the Hong Kong Academy for Performing Arts. He also featured in broadcasts with the Hong Kong Philharmonic Orchestra and has given recitals in several countries, including the English Cathedrals of Ely, Peterborough and St. Paul's.

THE LOCKE WIND ENSEMBLE

<i>Oboes:</i>	Chris O'Neal Bryony Lake
<i>Clarinets:</i>	David Rix Fergus Morrison
<i>Bassoons:</i>	Gavin McNaughton Andrew Stowell
<i>Horns:</i>	John Pignéguay James Buck John Thurgood Anthony Chidell
<i>Trumpets:</i>	Paul Archibald Colin Clague
<i>Trombones:</i>	Colin Sheen David Whitson Leslie Lake
<i>Organ:</i>	Paul Griffiths

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times to Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and now works as chorus master with the Royal Choral Society and BBC Choirs. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

THE WAVERLEY SINGERS

<i>Sopranos</i>	<i>Altos</i>	<i>Hurdis</i>
Sue Adcock	Anne Beadle	Robert Gussman
Pat Atkinson	Allison Bosence	Peter Haines
Pat Beer	Susie Briars	John Jackson
Ruth Burnage	Anne Butterworth	David Matthews
Janet Carne	Alex Chignell	Donal McCarthy
Elaine Cook	Cathy Clayson	Simon Paterson
Mary Dearing	Pamela Darker	Sam Williamson
Mary Ditchburn	Margaret Davies	Peter Wightman
Jane Eckles	Janet Ellen	
Jackie Epps	Sheila Edwards	<i>Basses</i>
Clare Gardner	Merril Evans	Mike Aaronson
Barbara Goulder	Sarah Evans	Geoffrey Barwick
Alison Griffiths	Avery Fathers	John Barton
Didi Hall	Catherine Fearon	Mike Cebot
Karen Harnett	Ann Garnett	John Clive
Linda Harris	Angela Garrett	Bill Compton
Rosemary Heasman	Yvonne Hales-Hunt	Sam Coulter
Carolyn Heathcote	Linda Hodson	Don Crutchley
Christine Hewson	Eunice Hopkins	Paul Davis
Jennifer Holmes-Smith	Cherry Howard	Jon Dawes
Margaret Houston	Isabel Hyatt	John Dunham
Jane Kenney	Valerie Leggatt	Rod Eckles
Mary Kimble	Margaret MacKenzie	Ronnie Ellen
Margaret Lockwood	Anne Mason	Mike Evans
Carol McMahon	Rosalind Milton	Ken Farwig
Kathy Marsh	Marian Morgan	Max Hadfield
Beverley Mellstrom	Alyson Patterson	Nigel Hague
Judith Miller	Joyce Percy	Graham Hey
Ann Pardoe	Jo Reader	Patrick Higgins
Mary Parker	Anne Rendell	Reggie Hoare
Carolyn Patey	Rosemary Russell	Alec Leggatt
Janet Paul	Ann Tice	Norman Lingard
Gillian Pickering	Susan Vega	Tony Macklow-Smith
Tegwen Robb	Jane Warwick	Mark Maclay
Sarah Shepherd	Jennette Wickes	David Morrison
Chris Siddall	Margaret Williams	Tony Parker
Diana Smith	Christine Wilmshurst	Trefor Roberts
Janis Smy	Lindy Wiltshire	Simon Rycroft
Liz Stedman	Wendy Winnfield	Neil Samons
Pauline Stock		George Shuttler
Joan Warren		Peter Slimming
Kate Wickenden	<i>Tenors</i>	John Stedman
Chris Wilson	Michael Clark	Garrod Stephen
Liz Witham	Philip Critchley	Kim Stilwell
Angela Witherby	Harry Cuckson	Andrew Thomson
	David Danson	Neil Thompson
	Byron Davies	David Wilson
	Robin Felix	Christopher Winnfield

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

PROGRAMME

CANTATE DOMINO:

Heinrich Schütz
(1585-1672)

Heinrich Schütz, one of Bach's greatest predecessors, abandoned his study of law, and at the age of 24 in 1609 went to Venice to study with Gabrieli — with funds provided by his patron the Landgrave Moritz of Hessen-Kassel. He remained in Venice for four years. On his return he resolved 'to build on the good foundations I had laid in music until I had developed them further and was able to produce a worthy piece of work'. His special importance as a composer was in his grafting of Italian choral and vocal style onto the German polyphonic tradition. For Schütz, as for his Italian contemporaries, dramatic expression of the text is crucial, through inventiveness in musical figuration and variety of texture. *Cantate Domino*, (attributed to Schütz, but probably by Gabrieli anyway), is in four parts SATB. It is a simple, jubilant psalm of praise, using the imagery of musical instruments, singing and dancing. It is in lively triple time (until near the end), full of dancelike rhythms and long melismatic phrases for the references to singing, and more solid slower (hemiola) rhythms on occasion for phrases about timpani and chorus. In *Die mit Tränen säen* the obvious contrast of mood between 'They that sow in tears' and 'shall reap in joy' are projected by alternating slow two and quick three time. Similarly, slow notes for 'weinen' (weep), contrast with the agile quicker figures for 'come with joy'. *Die Himmel erzählen* is in six parts, SSATTB. The interpretation of the text is again vivid and simple, both in solid homophonic passages for all voices together (with brass) to depict the majesty of the glory of God, and on the other hand intricate agile polyphonic passages conveying the word 'laufen' (run). In this piece there is the extra element of textural inventiveness in setting the upper and lower groups of three voices against each other at times.

PAVANE-ALLEMAND:

Matthew Locke
(1623-1677)

Born in Exeter, Locke sang in the cathedral choir of that city before moving to London. By all accounts a rather fiery character, he was an ardent royalist and was appointed 'composer in the private musick' to Charles II on the restoration of the monarchy in 1660, the probable date of this piece.

DIE MIT TRÄNEN SÄEN:

Heinrich Schütz

PADUANA:

Johann Herman Schein
(1586-1630)

The son of a Lutheran pastor in Saxony, Schein became a chorister in the court chapel at Grunhain when he was thirteen, and was eventually appointed cantor to St. Thomas's School in Leipzig, some hundred years before J. S. Bach held that same post. The majority of his works are for voices on sacred themes and for small instrumental groups in the form of suites of dances.

DIE HIMMEL ERZÄHLEN:

Heinrich Schütz

SERENADE No. 11 in Eb, K375:

W. A. Mozart
(1756-1791)

For a composer who, as a performer, was a pianist and violinist / violist, Mozart showed a remarkable predilection for woodwind and brass instruments. As well as the concerti for flute, clarinet, bassoon and horn, there are quartets for flute and for oboe, quintets for horn and for clarinet, a sextet for piano and wind, a divertimento for flute, six trumpets and timpani, a sinfonia concertante, many obbligato passages in the stage and church works and a substantial number of pieces, like this serenade, for wind ensembles of varying size.

Originally scored as a wind sextet (pairs of clarinets, horns and bassoons) this work was first performed on October 15th, 1781 at the house of the sister-in-law of Herr von Hickel, the Viennese court painter, and Mozart writes that he composed it 'rather carefully in order to impress Herr von Strack, the Emperor's chamberlain' (with little success!). The octet version, with oboes, was made in 1782 and the five movements are: Allegro, Minuet I, Adagio, Minuet II, Allegro.

FÜRCHTE DICH NICHT:

J. S. Bach
(1685-1750)

One of Bach's duties as Cantor of St. Thomas's in Leipzig was to provide music for the services in St. Thomas's and St. Nicholas's on Sundays and holy days. In addition, he and the choristers of St. Thomas's had to sing at funerals. According to the Leipzig school regulations of 1723, pupils and staff were expected to assemble in front of the house of the deceased a quarter of an hour before the commencement of the memorial service, and to start singing immediately. The selection of the hymns and motets for funerals was in the hands of the Cantor. In most cases Bach would, in accordance with tradition, have chosen settings from the 'Florilegium portense', a printed collection of motets. If, however, specific biblical texts were requested, and he was commissioned by the bereaved family, he had both to compose and to rehearse a new motet in a comparatively short time. *Fürchte dich nicht* was written for the funeral in January 1726 of the wife of a prominent Leipzig citizen, Stadthauptmann Winckler. The first half of the motet sets two four-part choirs antiphonally: the second half, with the choirs combining SATB is a three-voice fugue in ATB, with a chorale tune superimposed intermittently by the sopranos, a line at a time. A short coda brings back the eight-part music from the beginning, and contains Bach's musical signature (transposed) in the first bass part.

THREE DANCES FROM DANSERYE:

La Mourisque — Bransle — Ronde

Tylman Susato
(d. 1561)

arr. Iveson and Lake

Possibly born in Cologne, Susato was both musician and publisher. He had moved to Antwerp by 1529 and was mentioned as a trumpeter and one of the Stads-speelieden in the early 1530's. In addition to a great deal of vocal music, both sacred and secular, Susato composed several sets of dances from which these three pieces are taken.

INTERVAL

**FESTIVE AND COMMEMORATIVE MUSIC Op.109: Johannes Brahms
(1833-1897)
arr. F. W. Teuber**

Known primarily for his symphonic and instrumental works, Brahms nevertheless wrote a sizeable quantity of choral music, both accompanied and a cappella. These three movements are for two four-part choirs and were composed in 1889 for an occasion in Hamburg, the freedom of which city was given to Brahms at that time. They are undoubtedly inspired by works of earlier composers such as Bach and Mendelssohn, and in particular, by the poly-choral compositions of the Venetian masters such as Andrea and Giovanni Gabrieli whose music had been re-discovered in the mid 1830's. Tonight you are hearing them in an instrumental transcription.

**MASS No.2 in E minor: Anton Bruckner
(1824-1896)**

Kyrie eleison
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Bruckner's early schooling strongly shaped his style as a composer. As a boy chorister in the Foundation of Augustine monks at St. Florian, Austria, he was taught the organ, pianoforte and violin, and his first compositions, the organ Preludes of 1837, date from this period. In 1866 he was commissioned by the Bishop of Linz to write this Mass for the consecration of a votive chapel in the new Cathedral. The scoring is for wind and brass instruments only, as the first performance, under the direction of the composer, was given in the open air in the cathedral square in 1869. The choral writing is mainly in eight parts. Through the 17th and 18th centuries the style of Palestrina continued to exercise a decisive influence on liturgical composition in Austria. Bruckner uses the devices and technique of the earlier contrapuntal style very effectively together with the current instrumental style of the Viennese school to create a feeling of deep mysticism, sometimes shattering in its powerful combination of instruments and voices. The result is a work of unusual tonal character which makes this Mass a work of profound devotion, surely unique in the music of the Catholic Church.

(Texts and translations available separately).

ACKNOWLEDGEMENTS

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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 £25 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, Miss Judith Miller, 7 Frensham Avenue, Fleet. Tel. (0252) 613765.

The Waverley Singers would like to thank the Reverend John Whitton 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.

Staging provided by Firgrove Timber Co. and Avalon Farm Nursery, Churt.

FUTURE CONCERTS

Saturday, June 12th, 1993. 7.30 p.m. at St. Thomas-on-The-Bourne Church. Music for Choir and Organ, including Tallis 40-part motet, and works by Gesualdo, Bruckner, Brahms, Haydn, Rachmaninov. With Paul Griffiths (organ).

Saturday, November 20th, 1993 at St. Andrew's Garrison Church, Queen's Avenue, Aldershot. Vaughan Williams' Sea Symphony and Poulenc's "Gloria". With the Tilford Bach Orchestra. Diana Vivian (soprano) and Graham Titus (baritone).

Saturday, December 18th, 1993. 'Messiah from Scratch', at St. Andrew's Garrison Church, Queen's Avenue, Aldershot. All singers welcome.

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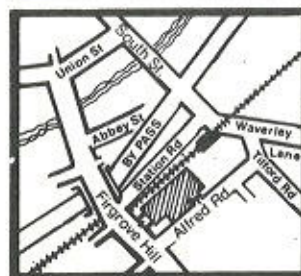


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