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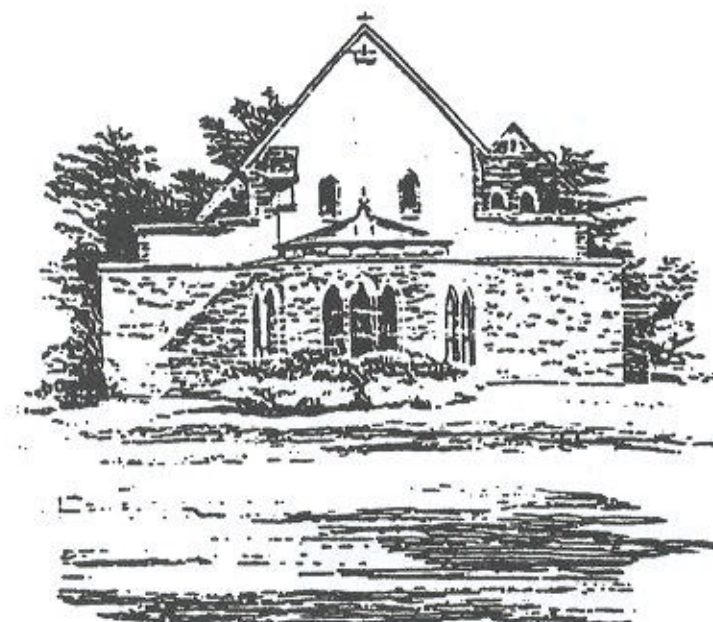


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THE WAVERLEY SINGERS

DURUFLÉ - REQUIEM

Organ - RICHARD PEARCE

Conductor - MALCOLM HICKS

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at ST THOMAS-on-the-BOURNE, FARNHAM

Programme £7.50



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Waverleys on the Web

Have you visited our new website? It is packed full of interesting information about the works the choir has performed since its formation and the soloists who have participated in those concerts. The website also shows the rehearsal schedule and gives information about other events.

Please visit us at: www.waverleysingers.co.uk

Richard Pearce was Organ Scholar at Trinity College, Cambridge, where as organist and conductor he toured and recorded extensively with the chapel choir, broadcasting for radio and television. Richard graduated in 1990 with first class honours in music. Since leaving university he spent two years as a postgraduate at the Guildhall School of Music and Drama.

Richard has performed throughout Britain including recitals at the Purcell Room and the Wigmore Hall, as well as broadcasting for BBC television and radio, S4C and Classic FM. He appeared in the final of the 1997 Cardiff Singer of the World Competition, re-released in 1999 as a CD with the BBC Music Magazine.

Richard works regularly with many choirs in London: he conducted the Whitehall Choir in their performance of *Israel in Egypt* in St. John's Smith Square in March, and in a programme of English and German music in St. James' Piccadilly in July. Richard works regularly with the BBC Singers, the Royal Choral Society and the Corydon Singers as well as the Waverley Singers.

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master of the Music 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 a keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films, recordings and on tour abroad, many times in Europe, and as far afield as Japan, Korea, North and South America and the former USSR. He was Associate Conductor of the London Philharmonic Choir and Deputy Conductor of the Royal Choral Society for many years, and continues to work regularly with them as choirmaster and with other principal choirs in London, including the London Symphony Chorus, the BBC Symphony Chorus and the BBC Singers amongst others. He was appointed Musical Director of the Waverley Singers in May 1982.

GIVE UNTO THE LORD (PSALM 29)

EDWARD ELGAR (1857- 1934)

The anthem *Give unto the Lord* was composed for the Sons of the Clergy Festival at St Paul's in April 1914. By this time, Elgar had composed his most significant works, in a period between 1899 and 1911, (except for the 'cello concerto in 1919): *Enigma Variations*, *Dream of Gerontius*, *The Apostles*, *The Introduction and Allegro for Strings*, *The Kingdom*, and two symphonies. He was acclaimed in Britain and Germany. He had been knighted in 1904, made a member of the Order of Merit in 1911, and was Britain's unofficial musical laureate, a great achievement for the son of a Worcestershire piano tuner and shopkeeper.

Give unto the Lord is typically Elgarian, the opening marked *nobilmente*, the melodies characteristically syncopated, stirring climaxes and a quiet ending.

Of local interest, although Elgar is strongly connected with Worcester and Hereford, he composed the 'cello concerto at a rented cottage, Brinkwells, in Fittleworth, Sussex during 1918 and 1919 and was very attached to the countryside around Petworth and Arundel.

For those who enjoy trivia, Elgar was also a Wolves supporter and attended football matches in the 1890s.

ORGAN SOLO

TUDOR ANTHEMS

Henry VIII declared himself head of the Church of England in 1534. Services were henceforth to be conducted in English. This change gave birth to the anthem, which replaced the Latin motet. Originally anthems were simple, homophonic settings of English texts.

At the beginning of Elizabeth's reign (1558 – 1603) Catholics were allowed to worship in private and there was a mood of tolerance. Secular madrigals from Italy were translated into English and influenced the development of anthems. As Elizabeth grew older, and her throne was threatened by Mary, Queen of Scots in the 1580s, and England was menaced by the Catholic powers of Spain and France, so Roman Catholics were persecuted and exiled. This persecution continued during the reign of James I.

Alleluia, I heard a voice Thomas Weelkes (1575-1623)

Thomas Weelkes was the organist at Chichester cathedral from 1602 until his death. He composed many madrigals as well as music for the church. This anthem is in the later English style. The vocal parts answer and imitate each other, but the setting of the words is mainly syllabic.

Ave Maria Robert Parsons (c1530-1570)

is in Latin and set in the Italian style, with long melismas on key words. Parsons became a member of the Chapel Royal in 1563 and died by drowning.

Ascendit Deus Peter Philips (c1565-c1635)

is melismatic and in the Italian style. The voices imitate each other, until the final *Alleluia* in three time, which shows the influence of dance music on the forms of vocal and instrumental music. Peter Philips had been a choirboy at St Paul's, but left England in 1582 because of his Roman Catholic faith and died in Brussels.

ORGAN SOLO

FESTIVAL TE DEUM**BENJAMIN BRITTEN (1913-1976)****Op 32**

The Festival Te Deum was composed in 1945 for the Centenary Festival of St Mark's Church, Swindon. At the time Britten was working hard scoring *Peter Grimes* in readiness for its first performance at Sadler's Wells and was in need of commissions to keep afloat financially. The piece, in E major, is rhythmically interesting. At the beginning the organ part is written in one time signature and the choir sing in another.

ORGAN SOLO**TWO PSALM SETTINGS****FELIX MENDELSSOHN (1809- 1847)**

The psalm settings by Mendelssohn are for double choir and are homophonic in style.

Mendelssohn was born in Hamburg to a wealthy Jewish family. He showed talent as a youth and continued to compose and conduct with success as a young man. He was deeply interested in the music of Bach and Handel and conducted their works at music festivals. He also conducted his own works at many festivals including the Birmingham Festival, in 1846, the occasion of the premiere of *Elijah*.

Mendelssohn died at the age of 38, after a short illness. Subsequently his reputation was diminished in Germany by the ascendancy of Wagner, though his music has always been popular in Britain.

INTERVAL**REQUIEM****MAURICE DURUFLÉ (1902-1986)**

This year marks the centenary of Duruflé's birth.

Duruflé started his musical education at the choir school in Rouen Cathedral before the First World War. Later he studied with Dukas and Vierne at the Paris Conservatoire, which for part of that time was under the directorship of Fauré. From 1930 he became the organist at St Etienne du Mont in Paris; a post he held until he became an invalid in 1975 after a car accident. His wife, Marie-Madeleine Duruflé-Chevalier, herself a pupil of Dupré, then took over as organist.

Duruflé composed only a dozen works, the *Requiem*, motets, organ pieces and *Trois danses* for orchestra. The *Requiem* was composed on the organ at St Etienne, which Duruflé designed himself with distinctive registrations. He prepared three versions: one for full orchestra, one for reduced orchestra and one for organ.

The *Requiem* (1947) is Duruflé's largest and most important work and is dedicated to the memory of his father. The melodic material is based on plainsong themes from the Mass for the Dead and is particularly satisfying to sing. Duruflé used the same text as Fauré and the mood of the work is similar. Like Fauré, Duruflé also used two soloists, a baritone, and in contrast to Fauré's setting, a mezzo-soprano for the *Pie Jesu*.

PROGRAMME

Give unto the Lord Edward Elgar (1857 - 1934)

Organ Solo

Alleluia. I heard a voice Thomas Weelkes (1575 - 1623)
Ave Maria Robert Parsons (1530 - 1570)
Ascendit Deus Peter Philips (1565 - 1635)

Organ Solo

Festival *Te Deum* Benjamin Britten (1913 - 1976)

Organ solo

Two psalm settings Felix Mendelssohn (1809 - 1847)
 Psalm 2 : Warum toben die Heiden
 (*Why do the heathen so furiously rage together*)
 Psalm 43 : Richte mich, Gott
 (*Give sentence with me, O God*)

INTERVAL

Requiem

Maurice Duruflé (1902 - 1986)

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux aeterna
Libera me
In Paradisum

Details of organ solos, texts and translations available separately

The *Requiem* has nine movements; the first, *Introit*, begins with Tenors and Basses singing a plainsong melody. The movement builds to a gentle climax and ends quietly. The second movement, *Kyrie*, again begins quietly with a plainsong melody, sung by each part in turn, building to a more dramatic climax after a duet between the altos and sopranos.

In the third movement, *Domine Jesu Christe*, the central section, in contrast to the altos' plainsong, is a desperate plea to be saved from the lions' mouths and hell. The fervent *Sanctus* follows, rising to a glorious cry of *Osanna*.

The fifth movement, *Pie Jesu*, is usually sung by a mezzo-soprano soloist, but will be sung by the choir for this performance. It is more human than Fauré's ethereal setting, and the central powerful plea for peace, *Dona eis requiem*, is full of emotion.

The sixth movement, *Agnus Dei*, returns to the plainsong style of the opening movements, which offers quiet consolation. The organ has its own beautiful theme, which the choir answer. The storm has not passed, however, and the *Libera me* begins in a darker mood. The basses voice the fear of the Day of Judgement. Finally, *In Paradisum* opens, as if moving into the light, from a sustained organ chord and ends in quiet solace.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Rhian Amery
Ruth Beswarick
Helen Canton
Janet Carne
Elaine Cook
Beth Davenport
Jane Eckles
Monika Grecsniak
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Margaret Houston
Linda Hutton
Linda Katz
Jane Kenney
Fiona Lowden
Beverley Mellstrom
Judith Miller
Gill Nash
Ann Pardoe
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Vivien Rieden
Sarah Shepherd
Christine Siddall
Janis Smy
Joan Warren
Kate Wickenden
Chris Wilson
Kate Wilson
Caroline Winfield
Liz Witham

Altos

Rosemary Andrew
Rona Ayling
Alison Bosence
Angela Carmichael
Mayonne Coldicott
Pamela Darker
Jill Denbigh
Sheila Edwards
Merril Evans
Ann Garnett
Catherine Hadfield
Didi Hall
Anneliese Handley
Eunice Hopkins
Margaret MacKenzie
Anne Mason
Marian Morgan
Mary Parker
Jo Reader
Tegwen Robb
Katy Rylance
Alison Silver
Jenny Thompson
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Tony Amery
Philip Critchley
John D'Arcy
Tim Farmer
Robert Gussman
Peter Haines
Jo Huddleston

Simon Paterson
Sam Williamson

Basses

David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Iain Gammell
Max Hadfield
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
David Morrison
Tony Parker
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Neil Thompson
Andrew Thomson
David Wilson

Deputy Chorus Master: Margaret Houston
Accompanist : Richard Pearce

ACKNOWLEDGEMENTS

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Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Catherine Hadfield, Binsted Place, Binsted, Alton, GU34 4PQ (Tel:01420 23146). All 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 they are also invited to the choir's social events. Patrons donating over £50 will receive one free ticket per season. Those donating £100 plus will receive a free season ticket annually. Donations made under Gift Aid are particularly valuable to the choir.

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 01252 613765).

The Waverley Singers would like to thank the Rev Jonathan Still and the PCC for making them so welcome in their lovely church.

The Waverley Singers are affiliated to the National Federation of Music Societies.

FUTURE PROGRAMMES

Saturday 21st December 2002
at St Andrew's Parish Church, Farnham
MUSIC FOR CHRISTMAS
LOCKE BRASS ENSEMBLE
In support of the PET Appeal, Frimley Park Hospital

Saturday 15th March 2003
at St Andrew's Garrison Church of Scotland, Aldershot
ENGLISH CHORAL MUSIC
RICHARD PEARCE (Organ)

Saturday 12th April 2003
at St James's Church, Piccadilly, London
J S BACH – ST JOHN PASSION

Sunday 15th June 2003
at All Saints' Parish Church, Odiham
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