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about us

Elmsleigh House is a private dental practice, dedicated to helping
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No 400



MUSIC IN HOSPITALS

Creating joy through live music



THE WAVERLEY SINGERS

SUMMER CONCERT

In aid of Music in Hospitals

Organ - Richard Pearce

Conductor - Malcolm Hicks

*Sunday 17th June 2007 at 7.30pm
at St Andrew's Parish Church, FARNHAM*

Programme £10

(Includes £2.00 donation to Music in Hospitals)

MUSIC IN HOSPITALS

"Music is the best medicine in the world"

Music in Hospitals' mission is to improve the quality of life of adults and children with all kinds of illness and disability in hospitals, hospices, care homes, day care centres and special needs schools through the joy and therapeutic benefits of professionally performed live music. Last year we organised 4,360 live concerts across the UK, reaching some 108,000 people in healthcare.

Every one of our musicians is carefully selected by audition for their high standard of musicianship, communication skills and breadth of repertoire. These essential qualities enable them to relate to each member of the audience, whatever their age, illness or disability.

Live music has the power to reach depths no other activity can ever penetrate. It is a universal language and connects with our deepest emotions providing a powerful resource in assisting the healing process, relieving pain, anxiety, depression and loneliness.

We rely on the generosity of our benefactors and on fundraising projects to subsidise all our performances. I am very grateful to everyone who is supporting our work this evening and enabling us to take yet more music to those people who need it most of all.



Diana Greenman
Chief Executive
MUSIC IN HOSPITALS
Charity No. 1051659

If you wish to make a donation and are a UK taxpayer, please complete the enclosed Giftaid envelope. There will be a collection at the concert.

Richard Pearce was organ scholar at Trinity College, Cambridge. He now divides his time between organ playing, concert accompaniment and conducting, and has performed throughout Britain, including recitals at the Purcell Room and the Wigmore Hall, and broadcasts for BBC television and radio, S4C and Classic F.M. 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*.

Working with choirs is a major part of Richard's work. Richard works regularly with the BBC Singers, the Royal Choral Society, the Corydon Singers and the Somerset Chamber Choir. In the past year Richard's concert work has taken him as far afield as New York, Japan, Spain and Germany; recent engagements include recordings with the BBC Singers of music by Stanford and Fauré and Christmas music for BBC1; a recording of Mahler's *4th Symphony*, (chamber version) with the Northern Sinfonia; recitals in the Louvre Museum, Paris and in Tokyo, as well as performances at the Royal Albert Hall in London (for the Promenade Concerts) and in France. Richard is a professor at the Guildhall School of Music and Drama.

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.

Malcolm 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.

Lo, the full final sacrifice

Gerald Finzi (1901-1956)

This cantata was written for the 53rd Anniversary of the Consecration of St Matthew's Church, Northampton in 1946, and is dedicated to the Rev. Walter Hussey and the organist and choir there. Rev. Hussey began a tradition of commissioning significant composers in 1943 with Benjamin Britten's *Rejoice in the Lamb* and continued at Chichester with Bernstein's *Chichester Psalms*. Finzi was an avid collector of English poetry and literature, including many rare editions. The text is taken from a seventeenth century Metaphysical poet, Richard Crashaw's versions of the Hymns of St Thomas Aquinas: *Adoro Te* and *Lauda Sion Salvatorem*. The work is continuous, in one movement, though falling into obvious sections (as does the poem) and is overall unmistakably in Finzi's unique style and language, always expressive, at times serene and devotional, at times vigorous and declamatory. Finzi studied with Bairstow and his style is very much in the English tradition of Parry, Elgar and Vaughan Williams, who was a personal friend. Last year was the fiftieth anniversary of Finzi's death.

Lo, the full, final, Sacrifice
On which all figures fix't their eyes.
The ransomed Isaac, and his ram;
The Manna, and the Paschal Lamb.

Jesu Master, just and true!
Our Food, and faithful Shepherd too!

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same Way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and
praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded
man.

All this way bend thy benign flood
To a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall
chase,
And for thy veil give me thy Face. Amen.

Jesu, meine Freude

Johann Sebastian Bach (1685-1750)

Although the motet (derived from the French *mot*) came into being in the thirteenth century (when words, often secular, were added to the upper parts of passages of organum), its flowering into the central genre of church music was not until the sixteenth century. By then, the use of a plainsong *cantus firmus* as the foundation of the music had largely been replaced with imitation and the use of counterpoint to illustrate each phrase of text. The points of counterpoint were frequently unrelated and the structure of the whole piece was, therefore, determined by the text rather than by adherence to an existing musical line. By the early eighteenth century, the word motet was often used loosely to describe any piece of church music that fulfilled the former liturgical function of the sixteenth century motet.

Although such works might today be described as cantatas or concerti (they would often involve instrumental continuo, solo voice sections and obbligato instrumental passages), in Bach's day, there was an understanding that a motet, even in the Protestant tradition, would draw on some or all of the features of the *stile antico*. Bach's motets might have been performed with continuo and instrumental doubling but, as distinct from his cantatas, would not normally have included obbligato instrumental parts. They were still written as a succession of unrelated points of counterpoint, but sometimes more modern elements were introduced such as fugal technique or the ritornello plan.

All of Bach's six authenticated motets were written between 1723 and 1727 for St Thomas' Church, Leipzig, where Bach was appointed as director of music in 1723. It was during his time in Leipzig that almost all his choral music was composed, including about 150 cantatas between 1723 and 1727. As well as these works, whilst at Leipzig, Bach wrote *St John Passion* (1724), *St Matthew Passion* (1727), *Magnificat* (1732), *Mass in B Minor* (1733-1748) and *The Christmas Oratorio* (1734).

During this period, it seems likely that for ordinary Sunday services Bach used existing motets from the seventeenth century tradition, reserving his own motet compositions for special occasions; four of the six were written for funeral services of prominent members of the congregation of St Thomas. 'Jesu Meine Freude' (BWV 227), the longest, most musically complex and earliest of the six, was written in 1723 for the funeral of Johanna Maria Käsin, the wife of Leipzig's postmaster.

It uses as its basis the eponymous chorale by Johann Crüger (words by Johann Franck), but includes passages from St Paul's Epistle to the Romans. It is set in eleven short movements arranged in a symmetrical musical structure which can be divided into three groups of settings: choral tune and text (nos. 1, 3, 7, 11); free settings of the chorale (nos. 5 and 9) and settings of the extra biblical text (nos. 2, 4, 6, 8, 10).

PROGRAMME

(at time of going to press)

Wie der Hirsch schreit (Psalm 42, v1 & v7)
Felix Mendelssohn (1809 - 1847)
Wie der Hirsch schreit nach frischen Wasser
(Like as the hart desireth the water brooks)
Was betrübst du dich, meine Seele?
(Why art thou so vexed, O my soul)

Organ solo

Festival Anthem : Lo, the full, final sacrifice
Gerald Finzi (1901 - 1956)

INTERVAL

} Motet : Jesu, meine Freude
J S Bach (1685 – 1750)

}
Organ solo

Shakespeare songs George Shearing (1919 -)
When daffodils begin to peer
Spring
Who is Silvia?

Organ solo

Two madrigals
Fair Phyllis I saw sitting all alone John Farmer (c.1565 – c.1605)
My bonny lass she smileth Thomas Morley (1558 - 1603)

Additional texts and details of solos available separately

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Janet Carne
Elaine Cook
Meryl Davies
Jane Eckles
Lesley Field
Elizabeth George
Linda Harris
Rosemary Heasman
Carolyn Heathcote
Jennifer Holmes-Smith
Linda Hutton
Jane Kenney
Janet Lansdale
Judith Miller
Alyson Paterson
Carolyn Patey
Janet Paul
Gillian Pickering
Sarah Shepherd
Janis Smy
Jenny Tarbox
Jenny Thompson
Joan Warren
Kate Wickenden
Kate Wilson
Caroline Winfield
Liz Witham
Anne Wolstencroft

Altos

Rona Ayling
Alison Bosence
Celestine Carroll
Mayonne Coldicott
Pamela Darker
Fiona Dick
Sheila Edwards
Kathryn Flenley
Ann Garnett
Helen Griffiths
Marian Gooding
Didi Hall
Anneliese Handley
Romola Harper
Janet Henderson
Eunice Hopkins
Isabel Hyde
Linda Katz
Maggie Larkin
Christopher Lawrence
Elspeth Mackeggie
Margaret MacKenzie
Anne Mason
Marian Morgan
Brenda Northgraves
Mary Parker
Jo Reader
Tegwen Robb
Jennette Wickes
Christine Wilmshurst
Lindy Wiltshire
Janet Wright

Tenors

Jeff Ayling
Dennis Bignell
David Boxen
Phillip Critchley
John D'Arcy
Tim Devis
John Duke
Peter Haines
Jo Huddleston
Deirdre Major
Simon Paterson
Robert Updegraff

Basses

Mike Aaronson
David Austin
Geoffrey Barwick
Mike Cabot
Sam Coulter
Rod Eckles
Ben Flenley
Dennis Flower
Iain Gammell
Graham Hey
Gordon Leask
Alec Leggatt
Norman Lingard
Tony Parker
Graham Rankin
Trefor Roberts
Simon Rycroft
Peter Slimming
John Smyth
Simon Stoodley
Peter Taylor
Andrew Thomson

Accompanist and Deputy Conductor: Richard Pearce

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank their advertisers and patrons for their continuing support.

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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 Reverend Andrew Tuck and the PCC for making them so welcome in their lovely church.

The Waverley Singers is a registered charity no.284123, and is affiliated to the National Federation of Music Societies.

Please visit our website for further information at: www.waverleysingers.co.uk