

PATRONS

The Waverley Singers gratefully acknowledge the support given by the undermentioned Patrons. Anyone who would like to become a patron of the choir is invited to communicate with Mrs. P. Weaver, 68 Dinorben Close, Fleet, Hants. (Fleet 5760).

Brig. and Mrs. W. F. Anderson
Mrs. N. A. Barker
Mr. and Mrs. G. Baxter
Mr. and Mrs. S. E. Blackstone
Mrs. E. G. Callon
A. R. Christmas Esq.
Mr. and Mrs. J. D. Cotterill
D. Coupe Esq.
Mrs. L. M. Cuckson
Mr. and Mrs. H. R. Dalrymple
A. F. Dewey Esq.

Mrs. M. Goddard
Miss B. Hann
M. Harnett Esq.
Mr. and Mrs. F. G. A. Philip
W. I. Martin Esq.
A. R. McNidder Esq.
Mr. and Mrs. L. W. Pownall
Mr. and Mrs. D. K. Wakefield
P. J. Whitehead Esq.
Mr. and Mrs. M. Wilson.

The National Federation of Music Societies to which the Waverley Singers are affiliated gives support towards the cost of this concert with funds provided by the Arts Council of Great Britain. Financial assistance from South East Arts Association is also gratefully acknowledged.

Applications for audition for membership of the Waverley Singers may be made to the Secretary, The Mews, Frensham, Surrey. (Frensham 2563). Rehearsals in Farnham at 8 p.m. every Thursday.

Logogram design by Alison Bosence.

Saturday, 10th November, 1979, at 7.30 p.m.

St. Thomas-on-The Bourne Church, Farnham.



THE WAVERLEY SINGERS

THE WAVERLEY ORCHESTRA

led by Sally Breeze

with David Victor-Smith (Organ) and Margery Wakefield (Piano).

FIONA DOBIE	-	<i>Soprano</i>
DEBORAH ATKIN	-	<i>Mezzo-Soprano</i>
ANDREW YEATS	-	<i>Tenor</i>
STEWART BUCHANAN	-	<i>Baritone</i>

Conductor:
JOHN COTTERILL

Programme £1

O SING UNTO THE LORD A NEW SONG (PSALM 96) *H. PURCELL*
(1659-1695)

This setting of Psalm 96 is a typical example of the verse anthems designed for the chapel by King Charles II. This King, true to the French style of his education, had established an orchestra and ordered his court composers to write ornate anthems which would not only display the qualities of the virtuoso singers of the Chapel Royal but which also used the string orchestra to add to the brilliance of the music.

SYMPHONY NO. 2 IN A *W. BOYCE*
(1710-1779)

1. Allegro assai 2. Vivace 3. Presto

This year marks the 200th anniversary of the death of William Boyce who was born and died in London. He was a notable organist and was master of the orchestra for George III, and after his death was buried under the dome of St. Paul's. His several symphonies, all very short works by modern standards, are gems of grace and melody following in the tradition set by Purcell and typical of the age in which they were written.

SYMPHONY OF PSALMS *I. STRAVINSKY*
(1882-1971)

1. Psalm 39, verses 13-15. *Exaudi orationem meam . . .*
(Hear my prayer, O Lord . . .)
2. Psalm 40, verses 1-4. *Expectans expectavi Dominum . . .*
(I waited patiently for the Lord . . .)
3. Psalm 150 (complete). *Laudate Dominum in sanctis Ejus . . .*
(O praise God in His holiness . . .)

The Symphony of Psalms was written in Nice in the Summer of 1930. Stravinsky interpreted his publisher's suggestion to write something popular as meaning something universally admired, and produced this intriguing setting of Latin words from the Psalms. The root idea of the whole work — sequences of two minor thirds joined by a major third — is apparent in the first movement though derived from the last movement's middle section which was written first. The second movement employs musical symbolism in an upside-down pyramid of fugues, one instrumental, another vocal and ultimately both combined. The Alleluia which opens the third movement is the "new song put in our mouths" by Psalm 40, and the imperative setting of Psalm 150 yields to a quicker middle section which was inspired by a vision of Elijah's chariot climbing the heavens; the work ends with a return of the movement's slower tempo which concentrates on the sounds of the syllables and is reminiscent of the word-splitting used in early polyphonic music.

INTERVAL

DIXIT DOMINUS (PSALM 110) *G. F. HANDEL*
(1685-1759)

Between 1706 and 1710 Handel fulfilled the dream of so many Germans by paying an extended visit to Italy. There he absorbed all the exciting new musical developments and his youthful genius began to blossom. One work of this period is this setting for solo voices, chorus and orchestra of Psalm 110 which Handel of course set in Latin. The Psalm begins "The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool." Later, we find such sentences as "He shall judge among the heathen; he shall fill the places with the dead bodies: and smite in sunder the heads over divers countries." There are also contrasting moments of reflection and relaxation as in the penultimate movement "He shall drink of the brook in the way: therefore shall he lift up his head." There are in all eight movements, the last of which is an elaborate Gloria, and the whole work shows a remarkable and brilliant maturity.

1. Chorus with Solos: *Dixit Dominus*
2. Aria: *Virgam virtutis tuae*
3. Aria: *Tecum principium in die virtutis*
4. Chorus: *Juravit Dominus*
5. Chorus: *Secundum ordinem Melchisedech*
6. Solos with Chorus: *Dominus a dextris tuis*
7. Solos with Chorus: *De torrente in via bibet*
8. Chorus: *Gloria Patri et Filio et Spiritui Sancto*

NOTE THIS DATE NOW

THE WAVERLEY SINGERS'
SILVER JUBILEE CONCERT

29th MARCH, 1980

PRINCES HALL, ALDERSHOT

BEETHOVEN'S
"MISSA SOLEMNIS"