

THE WAVERLEY ORCHESTRA

1st Violins :

Sally Breeze (leader)
Sidney Fincham
Donald Mills
Robert Perry

2nd Violins :

Gerald Moss
Holly Chapman
Gordon Stewart
Suzanne Vandenberghe

Violas :

Stephanie Barker
Constance Fincham

Cellos :

Kathleen Anderson
Fiona Stewart
Liesbeth Preece

Double Bass :

Frank Tomsett

Timpani :

Christopher King

Flute :

Janet Maddock

Oboes :

Alison Herbert
John Bradshaw

Clarinets :

Alan Dewey
Peter Twinn

Bassoons :

Alan Rutherford
Jane Maskell

Horns :

Paul Pritchard
Ross Mallock

Trumpets :

Colin Clague
Nicholas Bomford

Trombones :

Tom Winthorpe
Malcolm Frammingham
Leslie Lake

The Waverley Singers' accompanist for rehearsals : Margery Wakefield

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.

Next concert — 10th November, 1979 — St. Thomas-on-The Bourne Church, Farnham. (Purcell, Handel and Stravinsky).

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.

Saturday, 7th April, 1979, at 7.30 p.m.

The Royal Garrison Church of All Saints,
Farnborough Road, Aldershot

HAYDN, MOZART and BRUCKNER

VALERIE HILL	-	<i>Soprano</i>
JEAN TEMPERLEY	-	<i>Contralto</i>
ANTHONY ATTWELL	-	<i>Tenor</i>
RICHARD SUART	-	<i>Bass</i>

THE WAVERLEY SINGERS

THE WAVERLEY ORCHESTRA

led by Sally Breeze

Conductor :

JOHN COTTERILL

Programme £1

**THE PASSION (THE SEVEN LAST WORDS OF OUR SAVIOUR
FROM THE CROSS)**

*J. HAYDN
(1732-1809)*

Haydn's Passion Music was commissioned for Cadiz Cathedral in 1785 and was first published in Vienna as "Seven sonatas, with an introduction and at the end an earthquake". After each of the Seven Words had been pronounced, the Bishop would give his commentary and exhortation and then, while he knelt at the altar, the appropriate 'sonata' would be played by the orchestra. The music was thus a series of seven intermezzi. Later Haydn was induced to add a text to the music and the intermezzi were transformed into choruses. It is this new 'cantata' form which is being heard tonight and which it is hoped will provide a suitable preparation for Holy Week. By retaining the orchestral accompaniment as an integral part of the whole, Haydn has overcome brilliantly the task of writing seven related slow movements without becoming tedious.

INTRODUCTION

- 1 CHORALE. *Father, forgive them.*
CHORUS WITH SOLI. *Lamb of God.*
- 2 CHORALE. *Verily, I say unto thee.*
CHORUS WITH SOLI. *Lord, have mercy.*
- 3 CHORALE. *Woman, behold thy son.*
CHORUS WITH SOLI. *Daughters, weep not.*
- 4 CHORALE. *Eli, Eli, lama sabachthani?*
CHORUS WITH SOLI. *O my God, look upon me.*

INTERMEZZO

- 5 CHORUS WITH SOLI. *I thirst.*
- 6 CHORALE. *It is finished.*
CHORUS WITH SOLI. *It is finished.*
- 7 CHORALE. *Father, into Thy hands.*
CHORUS WITH SOLI. *Into Thy hands, O Lord.*

CHORUS. *The Earthquake.*

INTERVAL

THREE GRADUALS FOR UNACCOMPANIED CHOIR

*A. BRUCKNER
(1824-1896)*

1 LOCUS ISTE. (*Gradual for the Dedication of a Church*)

This place was made by God a priceless mystery. It is without reproof.

2 OS JUSTI. (*Gradual for the Mass of Doctors of the Church*)

The mouth of the righteous speaketh wisdom, and his tongue talketh of judgment. The law of his God is in his heart; none of his steps shall slide. (Psalm 37, vv. 30-31).

3 CHRISTUS FACTUS EST. (*Gradual for Maundy Thursday*)

Christ became obedient for us unto death, even the death of the cross. Wherefore God also hath exalted Him, and hath given Him a name which is above every name. (Philippians 2, vv. 8-9).

VESPERAE SOLENNES DE CONFESSORE, K.V. 339

*W. A. MOZART
(1756-1791)*

This work dates from 1780 and was commissioned for Salzburg Cathedral although it is not known for which Saint's Day it was intended. Mozart wrote his Vespers settings in a tradition having its roots as far back as Monteverdi's Vespers of 1610. In the hands of composers such as Pergolesi and Handel, psalm settings had consisted of arias and choruses, but by Mozart's time it was more general to write through-composed psalm movements which make the overall work shorter.

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| 1 DIXIT DOMINUS | 2 CONFITEBOR | 3 BEATUS VIR |
| 4 LAUDATE PUERI | 5 LAUDATE DOMINUM | 6 MAGNIFICAT |