

**DENYS DARLOW** is Director of Music at St. George's, Hanover Square, and a Professor at the Royal College of Music. He has broadcast and conducted concerts in many European countries, Scandinavia, America and the Far East. More locally, he founded the Tilford Bach Festival in 1952 and it has flourished as an annual event ever since.

**GABRIEL WOOLF** gained the Gold Medal at the Royal Academy of Dramatic Art and has become Britain's leading "reader". He has presented his portraits and anthologies, alone or with choirs, soloists or orchestras, all over Britain and North America. He appears frequently on radio and television and still finds time to write features and plays for radio.

**ANNA BENEDICT** studied at the Guildhall School of Music. She has performed in concerts throughout the country and made her operatic debut at the Wexford Festival in 1975. She has sung with Scottish Opera and the Handel Opera Society. Anna Benedict is now establishing herself as an accomplished concert artist abroad.

**SUSAN TYRRELL**, after studying at the Royal College of Music, won a number of scholarships, studying in Paris, Vienna and Italy. Since her return she has made several South Bank appearances, and has made several broadcasts especially in opera, both here and abroad. She recently sang Cornelia in "Julius Caesar" for the English National Opera in London.

**ANTHONY ATTWELL** was a music scholar at King's School, and a choral scholar at St. John's College, Cambridge. He won a South East Arts award enabling him to study with Peter Pears in 1980, and under whose guidance he is becoming a noted Evangelist. Anthony Attwell also has an extensive recital repertoire, and has also appeared on the opera stage, most recently at the Aldeburgh Festival.

**ALAN FAIRS** began his singing career with a choral scholarship to Gonville and Caius College, Cambridge. This was followed by membership of the BBC Singers and London Opera Chorus. Alan Fairs scored a unique success in being the first singer to be chosen a joint winner of the 1980 ISM/Nat.West. Festival in competition with all categories of professional musical performer.

*The Waverley Singers' accompanist for rehearsals: Margery Wakefield.*

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.

The Waverley Singers' next concert will be on Saturday, 3rd April, 1982, again in St. Thomas-on-the Bourne Church, Farnham, but with Guest Conductor Malcolm Hicks, who is Associate Conductor of the London Philharmonic Choir. The programme will consist of works for choir and organ by Britten, Tallis (Lamentations), Finzi and Kodaly (Missa Brevis).

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

**PATRON**



Saturday, 14th November, 1981, at 8.00 p.m.

St. Thomas-on-The Bourne Church, Farnham

**SAINT-SAËNS**

# REQUIEM

**HONEGGER**

# KING DAVID

|                 |   |                  |
|-----------------|---|------------------|
| GABRIEL WOOLF   | - | <i>Narrator</i>  |
| ANNA BENEDICT   | - | <i>Soprano</i>   |
| SUSAN TYRRELL   | - | <i>Contralto</i> |
| ANTHONY ATTWELL | - | <i>Tenor</i>     |
| ALAN FAIRS      | - | <i>Bass</i>      |

## THE WAVERLEY SINGERS

THE WAVERLEY ORCHESTRA  
*Leader: Sally Hosken*

*Guest Conductor:*  
**DENYS DARLOW**

*Programme £2.50*

## REQUIEM

## SAINT-SAËNS (1835-1921)

Written to commemorate Henri Libon, a civil servant official who in his will bestowed 100,000F on Saint-Saëns to enable him to resign the post of organist at the Church of the Madeleine in Paris and concentrate on composition. Libon stipulated that the gift was conditional upon Saint-Saëns writing a Requiem to be performed on the first anniversary of his death. Although Libon retracted this condition on his death-bed, Saint-Saëns resigned his post immediately and retreated to Switzerland to write the Requiem. The orchestra used in the Requiem is smaller than Saint-Saëns normally employs, although the wind section is reinforced; the lack of trumpets, clarinets and percussion in the work gives it a meditative rather than a brilliant flavour, though the use of brass and the great organ makes a dramatic impact in the Tuba Mirum.

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

Kyrie eleison:  
Christe eleison:  
Kyrie eleison.

Dies irae, dies illa,  
Solvat saeculum in favilla,  
Teste David cum Sybilla.  
Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!

Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.

Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.

Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Judex ergo cum sedebit,  
Quidquid latet apparebit:  
Nil inultum remanebit.

Quid sum miser tunc dicturus?  
Quem patronem rogaturus,  
Cum vix justus sit securus?

Eternal rest grant them, O Lord;  
and may light perpetual shine upon them.  
A hymn, O God, becometh thee in Sion;  
and a vow shall be paid to thee in Jerusalem.

Lord, have mercy upon us:  
Christ, have mercy upon us:  
Lord, have mercy upon us.

The day of wrath, that day will  
dissolve the world in ashes,  
as David prophesied with the Sybil.  
How great a terror there will be  
when the Judge shall come  
who will thresh out everything thoroughly!

The trumpet, scattering a wondrous sound  
through the tombs of every land,  
will gather all before the throne.

Death and nature shall stand amazed  
when creation rises again  
to answer to the Judge.

A written book will be brought forth  
which contains everything  
for which the world shall be judged.  
And so when the Judge takes his seat  
whatever is hidden shall be made manifest,  
nothing shall remain unavenged.

What shall I, wretch, say?  
Whom shall I ask to plead for me,  
when scarcely the righteous shall be safe?

## INTERVAL

## SYMPHONIC PSALM: KING DAVID

## HONEGGER (1892-1955)

Honegger originally composed this work as incidental music to the play, *King David*, written by the Swiss dramatist Rene Morax for the open-air theatre at Jorat, eight miles from Lausanne. The orchestra at this theatre possessed only about fifteen instruments, mostly woodwind and brass, hence the unusual orchestration. The success of the music at its first performance in 1921 was so great that Morax reduced the action of the play to a narrative with the sole purpose of linking, or sometimes accompanying, the music. Thus, what had previously been only incidental music now became a Symphonic Psalm in its own right and provided an incentive for its performance outside Jorat. Honegger later re-scored the work for full orchestra but the original version is being used for this performance. The only modification is the substitution of organ for harmonium.

### PART I

#### Introduction.

**Song of David the Shepherd.** A pastoral song for Contralto inspired by Psalm 23.

**Psalm.** The chorus, in unison, marks the appearance of a new David, filled with the spirit of Jehovah (Psalm 18).

**Fanfare.** Portrays the armies of Israelites and Philistines, while a trombone depicts the challenge of Goliath.

**Song of Victory.** The chorus celebrates the defeat of Goliath.

**March.** The joy of a people freed from oppression. The Song of Victory is again taken up by the chorus.

**Psalm.** David (Tenor) shows confidence in the face of danger (Psalm 11).

**Psalm.** The Soprano, in nostalgic terms, sings the well known passage from Psalm 35, "O had I the wings of a dove".

**Psalm.** In a passage from Psalm 57 the Tenor sings of David's restored confidence. Quiet introspection leads to a note of joy and resolution.

**Saul's Camp.** The orchestra portrays military activity within the camp.

**Psalm.** They prayer of Saul's soldiers, based on Psalm 27.

**Incantation of the Witch of Endor.** The melodrama of the incantation is underlined by a rising orchestral crescendo culminating in the appearance of Samuel's ghost.

**March of the Philistines.** Epitomizes the triumphant invader crushing all before him.

**Lament of Gilboa.** While the Narrator recites David's famous poem ("The beauty of Israel is slain upon thy high places: how are the mighty fallen") the women's voices join in an oriental lament.

### PART II

**Song of the Daughters of Israel.** The Soprano expresses trust in God while the Women's Chorus replies in a strongly marked rhythm.

**The Dance before the Ark.** A number of separate episodes are close knit into a long movement. The orchestral prelude underlines the Narrator's exposition. Then follows the invocation "Mighty God, be with us". A short march marks the entry of the Ark into Jerusalem while the chorus sings a triumphal paean. The Women's Chorus follows with a hymn of praise to the Creator, later taken up by all voices. Then comes a sudden lull. The voice of the Angel (Soprano) prophesies the coming of the Messiah, and the chorus answers "Alleluia".

### PART III

**Song of Praise.** A virile expression of words based on Psalm 45.

**Song of the Handmaid.** The Contralto (Bathsheba) sings of her love in words adapted from the Song of Songs.

**Penitential Psalm.** Throbbing chords accentuate the feeling of sombre grief as the chorus expresses penitence.

**Psalm.** The chorus sustains a continued mood of grief-laden penitence.

**Psalm.** David (Tenor) declares his trust in Jehovah.

**Song of Ephraim.** The Soprano and Women's Chorus lament the death of Absalom.

**March of the Israelites.**

**Psalm.** In more lyrical mood the chorus sings of David's love for Jehovah (Psalm 18).

**Psalm.** In words from the same Psalm chorus and orchestra express fear of impending disaster.

**The Crowning of Solomon.** An orchestral prelude portrays the rising glory of Solomon.

**The Death of David.** In a more mystical atmosphere the Narrator speaks with the voice of David. A further angelic prophecy (Soprano) it taken up by the chorus in a chorale, embellished with Alleluias.