

MALCOLM HICKS studied music at the University of Birmingham, and took the Limpus and Turpin prizes in Diploma Exams of the Royal College of Organists. Since 1967 after further studies at the Guildhall School of Music (piano, cello, conducting, singing), he has pursued a full-time career as freelance keyboard player and conductor in London and Hertfordshire. He has played with the major orchestras in London and abroad and in many broadcasts, television performances and recordings, and has recently completed a tour of Japan and Korea with the BBC Symphony Orchestra. Mr. Hicks is Associate Conductor of the London Philharmonic Choir and in Holland conducted broadcast performances of Belshazzar's Feast and Les Noces for Dutch radio. He has conducted at the Promenade concerts and in many broadcasts.

DAVID VICTOR-SMITH, a graduate of the Royal College of Music, studied organ, piano and conducting, and won the coveted Walford Davies Organ Prize whilst in his second year. In 1973 he gained the Choir-training Diploma from the Royal College of Organists, of which he is a Fellow. By choice a teacher of all subjects at Walsh Middle School in Ash, he has also been Organist and Choirmaster of St. Thomas-on-The Bourne since 1970. He is married with three children.

The Waverley Singers' accompanist for rehearsals — Margery Wakefield.

Subsidised by the National Federation of Music Societies from funds provided by the Arts Council. Financial assistance from South East Arts Association is also gratefully acknowledged.

The Waverley Singers' next concert will be on Saturday, November 13th, 1982, at Princes Hall, Aldershot, when the programme will consist of Mendelssohn's "Elijah". Choir rehearsals are held in Farnham at 8.00 p.m. every Thursday and applications for audition for membership may be made to the Secretary, The Mews, Frensham, Farnham, Surrey (tel. Frensham 2563).

Anyone interested in becoming a Patron of the Waverley Singers is invited to communicate with Mrs. Pat Weaver, 68 Dinorben Close, Fleet, Hants (tel. Fleet 5760).

Saturday, 3rd April, 1982, at 8.00 p.m.

St. Thomas-on-The Bourne Church, Farnham



MUSIC FOR CHOIR AND ORGAN BY
BRITTEN, TALLIS,
FINZI, KODALY
and MATTHIAS

THE WAVERLEY SINGERS

DAVID VICTOR-SMITH — Organ

Guest Conductor:
MALCOLM HICKS

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

Written in 1945 for the Centenary Festival of St. Mark's, Swindon, Britten's second setting of the Te Deum is small in scale yet of extraordinarily ingenious conception. In the first section, the organ plays relentless, slow chords against the choir's chanting, but with the hailing of Christ in the second part, the style becomes more declamatory. Finally, the organ chords return and continue until the last triumphant statement "O Lord, in Thee Have I Trusted".

JUBILATE DEO*BENJAMIN BRITTEN*

Britten has here cast the Jubilate in a lively and unusual way as a miniature organ concerto. The keyboard part makes a brilliant foil to the simple vocal writing, and twice the loud bright C major tonality suddenly gives way to hushed utterances in remote keys. This work was completed in 1961 at the request of the Duke of Edinburgh for St. George's Chapel, Windsor.

**THE LAMENTATIONS OF JEREMIAH
(Part I)***THOMAS TALLIS
(1505-1585)*

The Lamentations have rightly been accorded a high place in Tallis's output and in Tudor music as a whole. They are settings of the lessons for Maundy Thursday and of the Hebrew letters which separate the verses plus the refrain "Jerusalem, Jerusalem". Tallis's intense and melancholy setting of these sombre words is one of the earliest triumphs of the expressive style, and the emotional undercurrents are controlled by a noble restraint.

LO, THE FULL FINAL SACRIFICE*GERALD FINZI
(1901-1956)*

This extended anthem was commissioned for St. Matthew's, Northampton, in 1946, three years after "Rejoice in the Lamb". Finzi took his text from two hymns of St. Thomas Aquinas in the version by Richard Crashaw (1612-49). Noteworthy features include the wealth of vocal melody and the characteristic use of false relation in the organ writing.

LET THE PEOPLE PRAISE THEE OH GOD *WILLIAM MATTHIAS
(1934-)*

A setting of Psalm 67 written and dedicated for the Royal Wedding on Wednesday, July 29th, 1981, for organ and S.A.T.B choir.

INTERVAL

MISSA BREVIS*ZOLTAN KODALY
(1882-1967)*

Kodaly was drawn to the Church for his musical inspiration probably as a result of his early training as a Cathedral Chorister. The manuscript of Missa Brevis fortunately survived the siege of Budapest when the composer's house was destroyed. The work is a setting of the ordinary Mass according to the Latin rite and shows a fusion of many styles. Characteristic melodic tunes are combined with polyphonic conventions and there is a hint of the modern European styles of the time. The austere yet wholly convincing harmonic language represents the true greatness of Kodaly's art.

1. INTROITUS
2. KYRIE
3. GLORIA
4. CREDO
5. SANCTUS
6. BENEDICTUS
7. AGNUS DEI
8. ITE MISSA EST

Solos sung by: Jill Smart, Diana Smith, Charlotte Dunham (sopranos), Marian Sawyer (alto), Clive Barker (tenor), Garrod Stephen (bass).