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OPEN SEVEN DAYS A WEEK

Saturday, 19th November, 1983, at 8 p.m.

**ST. ANDREW'S GARRISON CHURCH OF SCOTLAND
QUEEN'S AVENUE, ALDERSHOT**



SCHÜTZ

MOZART

BRUCKNER

THE WAVERLEY SINGERS

THE LOCKE WIND ENSEMBLE

(Director: Leslie Lake)

Conductor: **MALCOLM HICKS**

Programme £2.50



Lithe Spirit.



PACE PETROLEUM LTD., PACE HOUSE, EAST STREET, FARNHAM, SURREY

TELEPHONE, FARNHAM (0252) 724554

The LOCKE WIND ENSEMBLE is a development of the Locke Brass Consort which was founded by Leslie Lake in 1966. Starting as a quintet the Locke Brass Consort originally concentrated on giving recitals in schools and for music clubs, but since 1976 it has also been exploring the repertoire of music for symphonic brass and percussion ensembles, in collaboration with conductor James Stobart. In addition to a series of appearances at the Royal Festival Hall and the Queen Elizabeth Hall, the Locke Brass Consort has broadcast for the BBC and for Capital Radio, visited Belgium, given concerts for the G.L.C. and produced six L.P.s which have attracted great critical acclaim. The Consort has done much to promote music by British composers and for its next Q.E.H. concert (on January 14th) it will feature the Brass Symphony by George Lloyd and the Tuba Concerto by Edward Gregson with John Fletcher as soloist. The concert will also include the finals of our second "Fanfare for London" competition for composers of school age.

With a normal complement of fifteen brass and percussion players, the Locke Brass Consort is very adaptable; for its Chandos recording of the brass music of Richard Strauss an ensemble of twelve trumpets, eight horns, six trombones, two tubas and two timpani was required! Today we are pleased to join with our six woodwind colleagues to provide this programme of musical contrasts.

Oboes

Roy Carter
Tom Higgins

Clarinets

Hale Hambleton
Fergus Morrison

Bassoons

Geoffrey Gambold
Andrew Stowell

Horns

Gordon Carr
Gareth Mollison
Peter Clack
Bernard Robinson

Trumpets

William Houghton
Colin Clague

Trombones

Tom Winthorpe
Leon Taylor
Leslie Lake

MALCOLM HICKS commenced his musical studies at Birmingham University, becoming Assistant Master of the Music at Birmingham Cathedral, and organist and assistant conductor for Birmingham Bach Society and City of Birmingham Choirs. He took the degrees of Bachelor of Music and Master of Arts, and won the Limpus and Turpin prizes respectively in the Associate and Fellowship examinations at the Royal College of Organists. He subsequently studied piano, cello and singing at the Guildhall School of Music. Since 1967 he has pursued a full-time free-lance career in London as key-board player and conductor. He plays with all the major London orchestras, principally the BBC Symphony Orchestra with whom last year he toured Japan and Korea. On recent visits to Mexico and Rome he has worked on the music staff of the European Community Youth Orchestra and an international Festival of Youth Orchestras. He was until recently Associate Conductor of the London Philharmonic Choir. Living in Hertfordshire, he is conductor of Hitchin Concert Orchestra and Hertfordshire Singers. He was appointed Musical Director of the Waverley Singers in May 1982.

German Magnificat

Heinrich Schütz
(1585-1672)

The superscription in the Manuscript of Heinrich Schütz's *Deutsches Magnificat* of 1671 read:

German Magnificat
for Eight parts
for Two Choruses
composed
by
Heinrich Schütz
Electoral Saxon Senior
Kapellmeister
In His 86th year
It is at the same Time His Final Work
and his Swan Song

It is a brilliant piece in the *coro spezzati* style, in which the two separate 4-part choirs variously combine, compete, and contrast in a dazzling variety of textures and rhythmic accents.

Serenade No. 11 in Eb, K375

W. A. Mozart
(1756-1791)

For a composer who, as a performer, was a pianist and violinist / violist, Mozart showed a remarkable predilection for woodwind and brass instruments. As well as the concerti for flute, clarinet, bassoon and horn, there are quartets for flute and for oboe, quintets for horn and for clarinet, a sextet for piano and wind, a divertimento for flute, six trumpets and timpani, a sinfonia concertante, many obbligato passages in the stage and church works and a substantial number of pieces, like this serenade, for wind ensembles of varying size.

Originally scored as a wind sextet (pairs of clarinets, horns and bassoons) this work was first performed on 15th October 1781 at the house of the sister-in-law of Herr von Hickel, the Viennese court painter, and Mozart writes that he composed it "rather carefully in order to impress Herr von Strack, the Emperor's chamberlain" (with little success!). The octet version, with oboes, was made in 1782 and the five movements are: Allegro, Minuet I, Adagio, Minuet II, Allegro.

Music for Brass

Intrada : Melchior Franck (1608)

3 Sinfonias from "Orfeo" : Claudio Monteverdi (1609)

Paran-Almand and Ayre : Matthew Locke (1661)

Padouana : Johann Hermann Schein (c. 1620)

Sonata "Die Bänkelsängerlieder" : Anon. (c. 1684)

The seventeenth century is an extremely rich source of music for brass ensemble. Composers often wrote music that worked equally well with voices or instruments for the church, and there is a wealth of ceremonial music for courts and civic authorities as well as the vast amount of dance music. In the theatre, composers also used brass instruments to accompany scenes of supernatural happenings (as well as for the more usual fanfares) and thus we include the three pieces from Monteverdi's opera in our programme to give a representative selection of the music of the period.

INTERVAL

Mass No. 2 in E minor

Anton Bruckner
(1824-1896)

Kyrie eleison

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Bruckner's early schooling strongly shaped his style as a composer. As a boy chorister in the Foundation of Augustine monks at St. Florian, Austria, he was taught the organ, pianoforte and violin, and his first compositions, the organ Preludes of 1837, date from this period. In 1866 he was commissioned by the Bishop of Linz to write this Mass for the consecration of a votive chapel in the new Cathedral. The scoring is for wind and brass instruments only, as the first performance, under the direction of the composer, was given in the open air in the cathedral square in 1869. The choral writing is mainly in eight parts. Through the 17th and 18th centuries the style of Palestrina continued to exercise a decisive influence on liturgical composition in Austria. Bruckner uses the devices and technique of the earlier contrapuntal style very effectively together with the current instrumental style of the Viennese school to create a feeling of deep mysticism, sometimes shattering in its powerful combination of instruments and voices. The result is a work of unusual tonal character which makes this Mass a work of profound devotion, surely unique in the music of the Catholic Church.

ACKNOWLEDGEMENTS

The Waverley Singers would like to express their gratitude to Messrs. PACE PETROLEUM for their very generous financial assistance.

Grateful thanks go also to the undermentioned Patrons for their valuable support:

Mr. & Mrs. G. Baxter
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The Waverley Singers are also most grateful to Padre Reid and the Kirk Session for making us so welcome in their lovely church. We would like to draw your attention to a performance of the St. Matthew Passion by Bach which will be given here on Good Friday, April 20th, 1984, together with the Tilford Bach Orchestra.

The choir acknowledges with thanks the services of its rehearsal accompanist Margery Wakefield.

This concert is subsidised by the National Federation of Music Societies from funds provided by the Arts Council.

Anyone interested in joining the Waverley Singers should contact the Secretary, Mrs. Josephine Reader, The Mews, Frensham, Surrey. (Frensham 2563).



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President: Sir David Willcocks

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Enquiries to Barbara Gregory, Ling Lea, Frensham, GU10 3AZ (Frensham 2677)

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