

Future concerts:

Saturday, November 18 at St. Andrew's Garrison
Church of Scotland, Aldershot.

Monteverdi's Vespers of 1610
with soloists and the Tilford Bach Orchestra.

Saturday December 9th at St. Mary's Catholic Church
Alton.

Christmas concert

Saturday December 16 Carols at the Royal Albert
Hall.

Saturday March 31st at St. Andrew's Church, Aldershot

Brahms' German Requiem
with soloists and the Tilford Bach Orchestra.

June 1990 at the Church of St. Mary-the-Virgin
Frensham.

Music for choir and organ

November 1990. Verdi's Requiem

For all details of the choir's activities, please
contact the secretary, Mrs. J. Reader (Frensham 2563)

The Waverley Singers acknowledge with thanks the
support given by their Patrons and Sponsors both
private and commercial, and by South East Arts
Association. They would also like to thank the
Reverend Maurice Kirby and the Frensham P.C.C. for
making them so welcome.



THE FRENSHAM FESTIVAL

Celebrating the 750th Anniversary of our Church



The Waverley Singers

Conductor: MALCOLM HICKS
with Murray Stewart - ORGAN
St Mary the Virgin, Frensham

Sunday, 4th June, at 7:00pm

Programme £3.50

1989

PROGRAMME

Diana Vivian - Soprano
Peter Barber - Baritone

Psalm 150: Lobet den Herren in seinem Heiligtum

Heinrich Schütz
(1585-1672)

This setting of the most familiar and jubilant of psalms - Praise God in his Holiness - is impressive in its simple and bold contrasts of texture and figuration. Its overall plan is to alternate massive eight part sections, (two choirs SATB) with duets for different voice combinations, as the various musical instruments of praise are introduced in very energetic instrumental style. All is brought to a climax by the stunning harmonic sidestep at 'Alles was Athem hat lobet den Herrn' (on an F chord after A major) drawing together all the voices of praise.

Exsultate Jubilate K165

W.A. Mozart
(1756-1791)

Composed in 1773 for a celebrated castrato singer, Venanzio Rauzzini, its third movement is the famous setting of 'Alleluia'.

Three Latin Motets

C.V. Stanford
(1852-1924)

Coelos ascendit hodie
Organ: Prelude in G
Justorum animae
Organ: Prelude in Eb
Beati quorum via integra est

The three motets op.38, written for the choir of Trinity College, Cambridge, are fine examples of the intimate and superbly crafted church music style for which Stanford is much cherished by choirs. The two organ preludes come from Six Short Preludes and Postludes op 101, and are founded on old Irish church melodies.

Ave Maris Stella

Claudio Monteverdi
(1567-1613)

This hymn, from the famous Vespers of 1610, gives us a taste of the inventiveness and mastery of style which makes its parent work such a monument of musical history. The first and last verses set the plainsong tune in slow 4 time and 8 parts, the middle verses in triple time, characterised by the flexible hemiola rhythms borrowed from secular styles.

Jubilate Deo

Giovanni Gabrieli
(1557-1612)

This impressive setting from Sacrae Symphoniae, Venice 1597, is for one choir in eight parts SSAATTBB. It combines an expressive imitative style with at other times an imposing chordal structure, and makes the simple contrast of duple and triple time which gives energy to music of this period, sacred and secular.

INTERVAL

Requiem

Gabriel Fauré
(1845-1924)

I. Introit - Kyrie II. Offertorium III. Sanctus
IV. Pie Jesu V. Agnus Dei VI. Libera me
VII. In Paradisum

Composed in 1886 in memory of the composer's father, this Requiem was first performed at the Madeleine in Paris in 1888, by which year his mother was also dead. The words of the Requiem are taken mainly from the Roman liturgy, with the addition of the long poetic sequence known as the Dies Irae, and it is this section in particular which has fired the imagination of dramatic composers such as Mozart, Berlioz, Verdi, and Britten. Fauré's music on the other hand entirely lacks dramatic urgency and he therefore devotes only a short section to the Dies Irae and concentrates on the contemplative and devotional parts of the Mass. His is an exclusive art: grandeur, passion and drama are missing but his music has a striking individuality and his haunting melodies and harmonies result in a work of unique beauty.

K.A.