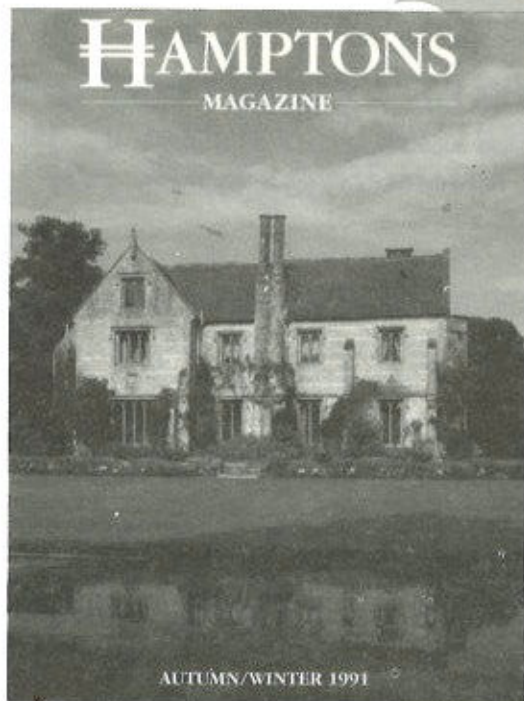


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THE WAVERLEY SINGERS



VAUGHAN WILLIAMS — Five Mystical Songs
DENYS DARLOW — Te Deum
FAURE — Requiem

DIANA VIVIAN — Soprano
JEREMY WHITE — Baritone

THE WAVERLEY SINGERS

THE TILFORD BACH ORCHESTRA

(leader — RICHARD FRIEDMAN)

Conductor — MALCOLM HICKS

Saturday 4th April 1992 at 7.30 p.m.
at ST ANDREW'S GARRISON CHURCH
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DIANA VIVIAN studied piano and violin at The Royal Academy of Music where she gained a degree from London University. She studied singing at the Guildhall School of Music with Rudolf Piernay. Whilst there she was awarded the Principal's Prize and performed on the South Bank, and on BBC Radio 3. She was a semi-finalist in the English Song Award at the 1985 Brighton Festival and she has undertaken small roles and covers for Scottish Opera. She is currently touring with the London Opera Players, singing First Lady in 'The Magic Flute' and Countess Almaviva in 'The Marriage of Figaro'. She is equally experienced on the concert platform having performed nearly all the oratorio repertoire and several world premieres. Diana sang very recently with the Waverley Singers in their highly successful 'Messiah from Scratch' in Farnham Parish Church.

JEREMY WHITE began his singing career as a chorister at the Metropolitan Cathedral in Liverpool, his home town, and on going up to Oxford to read Classics, he became first a Choral Bursar of the Queen's College and subsequently a Lay Clerk at Christ Church under Simon Preston, studying singing with David Johnston meanwhile.

As a founder member of the many early music ensembles which emerged from Oxford in the seventies, his association with performance in 'authentic' style of concert and stage works of the Baroque and Renaissance periods

has been long and varied, while in the concert and operatic fields his repertoire embraces both standard works and contemporary rarities.

Current engagements have included the Mozart/Handel Messiah in Paris and Lucerne, Berio in Helsinki conducted by the composer, and Arvo Pärt's St. John Passion in Jerusalem. Jeremy White undertakes Latin translation and advises on liturgy and plainchant for several record companies and is a keen musicologist and amateur string player.

TILFORD BACH ORCHESTRA

1st violins

Richard Friedman (*Leader*)
Clive Hughes
Colin Huber
Jane Campbell
Paul Buxton
Jennifer Buxton

2nd violins

Daphne Moodie
Anna Colman
Michiko Ueno
Carl Beddow
Robert Higgs
Ruth Whitehouse

Violas

Elizabeth Watson
Christopher Wellington
Diana Carrington
Robert Turrell

Cellos

Ferenc Szucs
James Halsey
Michael Ronayne

Double Basses

Roy Chilton
Kate Saxby

Flutes

Evelyn Frank
Ingrid Culliford

Oboes

Stella Dickinson
Nicky Holland

Clarinets

Joy Farrall
Andrew Webster

Bassoons

Deidre Dundas-Grant
Anna Meadows

Horns

Stephen Bell
Francis Markus

Trumpets

Simon Gabriel
Joanne Coventry

Timpani/Percussion

Janos Keszei

Harp

Thelma Owen

Organ

Murray Stewart

MALCOLM HICKS graduated in Music at the University of Birmingham where he was also Assistant Master of Music at the Cathedral, and organist and Assistant Conductor with major choirs and orchestras. After further studies in piano, cello, singing and conducting at the Guildhall School of Music, he has since pursued a full-time career as keyboard player and conductor. He plays with all the major London orchestras in South Bank concerts, Proms, many broadcasts for radio and TV, films and gramophone records, and on tour abroad, many times to Europe, and as far afield as Japan, Korea and Mexico. He was Associate Conductor of London Philharmonic Choir for 13 years and now works as chorus master with the Royal Choral Society and B.B.C. Choirs. He has worked on the staff of the European Community Youth Orchestra, has taught, lectured and examined extensively. He was appointed Musical Director of the Waverley Singers in May 1982.

PROGRAMME

FIVE MYSTICAL SONGS

Vaughan Williams
(1872-1958)

This work, like Denys Darlow's *Te Deum*, received a first performance at the Three Choirs Festival — at Worcester in 1911. It was one of three early works Vaughan Williams wrote for the Festival, the others being his *Fantasia on Christmas Carols*, 1912 and the evergreen *Fantasia on a Theme by Tallis* (1910).

Wholly in accord with the heartfelt poetry of the seventeenth century divine, George Herbert, the composer's ardent lyricism gives free reign to religious feeling in a manner far removed from the conventions of 'church' music. Even so, the final Antiphon — to words familiar in Basil Harwood's hymn setting — has found favour with many a church and cathedral choir as a joyful anthem in its own right.

No. 1. EASTER

Rise, heart: thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more,
Just.

Awake, my lute, and struggle for thy part
With all thy art,
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

No. 2. I GOT ME FLOWERS

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

No. 3. LOVE BADE ME WELCOME

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.

You must sit down, says Love, and taste my meat:
So I did sit and eat.

No. 4. THE CALL

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

No. 5. ANTIPHON

Let all the world in every corner sing,
My God and King.

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

TE DEUM, OP. 12

'There is no expression without impression' – a significant statement. Having been a church musician since the age of eight as a chorister and later as an organist and choirmaster, the words of the *Te Deum* became a constant recurrence in my life and grew in significance as I grew older. There are many complex thoughts and reactions to words that are impossible to define, especially when one is asked to say 'why or what caused you to write this work or choose this text'. Perhaps these thoughts will give listeners an idea of the motivation for its composition.

The opening words *Te Deum* became an outburst of energy with all its implications. *Judex crederis esse venturus* became a drama and so on. Each phrase brought something different, all full of energy and colour. I have sought in the three works that form

Te Deum laudamus: te Dominum
confitemur,
Te aeternum Patrem omnis terra
veneratur.
Tibi omnes angeli, tibi coeli, et universae
potestates,
Tibi Cherubim et Seraphim incessabili
voce proclamant:
Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth,

Pleni sunt coeli et terra majestatis gloriae
 tuae.
Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.

Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia,
Patrem immensae majestatis:

Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna coelorum.

Tu ad dexteram Dei sedes, in
gloria Patris.

DENYS DARLOW (b.1921)

the triptych – *Requiem*, *Stabat Mater* and *Te Deum* – to present each work in the context or frame of other ideas or thoughts stimulated by the text. The John Donne words crystallise some of the implications of the words of the *Te Deum*. Needless to say, they are entirely personal and cannot, and should not, be explained other than in terms of music. The ensemble of life is bound together by a divine rhythm. This is reflected by two short dances, a Pavan and at the end a Siciliana. The seven bell strokes at the final cadence, too, have their significance. The music was written for Praise and Reflection.

The work is scored for strings, 2 flutes, 2 oboes, bassoon, 2 horns, 2 trumpets, harp, organ, tympani/ percussion, solo soprano and chorus.

© Denys Darlow 1991

*We praise Thee, O God: we acknowledge Thee
to be the Lord.
All the earth doth worship Thee, the Father
everlasting.
To Thee all angels cry aloud; the heavens,
and all the powers therein,
To Thee Cherubim and Seraphim continually
do cry:
Holy, Holy, Holy Lord God of Sabaoth;*

*Heaven and earth are full of the majesty of
Thy glory.
The glorious company of the Apostles praise Thee.
The admirable company of the Prophets
praise Thee.
The white-robed army of Martyrs praise Thee.
The Holy Church throughout all the world
doth acknowledge Thee.
The Father of infinite majesty;*

*Thine honourable true and only Son;
Also the Holy Ghost the Comforter.*

*Thou art the King of glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou didst take upon Thee to deliver man,
Thou didst not abhor the Virgin's womb.
When Thou hadst overcome the sting of death,
Thou didst open the kingdom of heaven to all
believers.
Thou sittest at the right hand of God,
in the glory of the Father.*

SOPRANO SOLO: *Deigne at my hands this crowne of prayer and praise.*

Judex crederis esse venturus.

We believe that Thou shalt come to be our judge.

*Weav'd in my low devout melancholie.
Thou which of good, hast, yea art treasury.
All changing unchang'd Antient of dayes,
But doe not, with a vile crowne of fraile bayes,
Reward my muses white sincerity.
But what thy thorny crowne gain'd, that give mee,
A crowne of Glory, which doth flower alwayes:
The ends crowne our workes, but thou crown'st our ends,
For at our end begins our endless rest.*

*Te ergo quaesumus, tuis famulis
subveni, quos pretioso sanguine
redemisti
Aeterna fac cum Sanctus tuis
in gloria numerari.*

*We pray Thee, therefore, help Thy servants
whom Thou hast redeemed with Thy
precious blood.
Make them to be numbered with Thy Saints,
in glory everlasting.*

*For at our end begins our endless rest,
This first last end, now zealously possesst,
With a strong sober thirst, my soule attends.
'Tis time that heart and voice be lifted high,*

Salvum fac populum tuum, Domine ...

O Lord, save Thy people ...

Salvation to all the will is nigh,

Salvum fac populum tuum, Domine ...

O Lord, save Thy people ...

*But as for one which hath a long taske, 'tis good,
With the Sunne to beginne his businesse,
He in his ages morning thus began
By miracles exceeding power of man.*

Salvum fac populum tuum, Domine ...

O Lord, save Thy people ...

Salute the last, and everlasting day.

*Salvum fac populum tuum, Domine,
et benedic hereditati tuae,
Et rege eos, et extolle illos
usque in aeternum.*

*O Lord, save Thy people, and bless Thine
inheritance,
Govern them, and lift them up for ever.*

*And if thy Holy Spirit, my Muse did raise,
Deigne at my hands this crowne of prayer and praise.*

*Per singulos dies benedicimus te,
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto sine
peccato nos custodire,
Miserere nostri, Domine,
miserere nostri.
Fiat misericordia tua, Domine, super
nos, quem admodum speravimus in te,
In te, Domine, speravi: non
confundar in aeternum.*

*Day by day we magnify Thee,
And we praise Thy name for ever, yea,
for ever and ever.
Vouchsafe, O Lord, this day to keep us
without sin,
O Lord, have mercy upon us; have mercy
upon us.
O Lord, let Thy mercy be showered upon
us, as we have hoped in Thee.
O Lord, in Thee have I hoped: let me
not be confounded for ever.*

*Liturgical text and translation, with
some lines from the Holy Sonnets of John Donne*

REQUIEM

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.

INTROIT-KYRIE

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus in Sion: et tibi redetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet. Kyrie eleison, Christe eleison.

OFFERTORIUM

O Domine Jesu Christe, Rex gloriae, libera animas de functorum de poenis inferni, et de profundo lacu: de ore leonis, ne absorbeat tartarus; ne cadant in obscurum. Hostias et preces tibi domine: laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus: faceas Domine de morte transire ad vitam. Quam olim Abraham promissisti, et semini ejus. O Domine . . . Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

PIE JESU

Pie Jesu Domine, dona eis requiem, sempiternam requiem.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem, sempiternam requiem. Lux aeterna luceat eis, Domine. Cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine: et lux perpetua luceat eis.

LIBERA ME

Libera me Domine, de morte aeterna, in die illa tremenda, in die illa: quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem. Tremens factus sum ego, et timeo dum discussio veneris, atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam . . .

IN PARADISUM

In Paradisum deducant angeli: in tuo adventu suscipiant te Martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere, aeternam habeas requiem.

Gabriel Fauré (1845-1924)

Rest and peace eternal give them. Lord, and light perpetual shine upon them. Oh God a hymn becomes thee in Sion, and vows shall be rendered to Thee in Jerusalem: hear this, my supplication, for all flesh shall come to Thee. Lord have mercy, Christ have mercy.

O Lord Jesus Christ, King of Glory, free the souls of the faithful departed from Hell and its torments and from the bottomless pit: deliver them from the mouth of the lion, that they may not be swallowed up by Hell and perish in its darkness. Sacrifice and prayers, O Lord, we offer thee. Receive them for the souls departed whom we this day commemorate: grant them O Lord to pass from death into life everlasting, which Thou didst promise to Abraham and his seed for ever . . . Amen.

Holy, Lord God of Sabaoth. Heaven and Earth are full of thy glory. Hosanna in the highest.

Blessed Lord Jesus, grant them eternal rest and peace.

Lamb of God, that takest away the sins of the world grant us peace, eternal peace. Light perpetual shine upon them Lord, with all thy blessed Saints in all ages, since thou art just and good. Rest eternal grant them Lord, and light perpetual shine upon them.

Deliver me, Lord, out of everlasting death on that day of terror, when the earth and the heavens shall be shaken, when thou shalt come to judge the earth by fire. Trembling and frightened I am, till the trial shall be at hand, and the wrath to come. Day of anger, day of terror, day of disaster and of misery, fearful and exceeding bitter. Rest eternal . . .

May the angels receive thee in Paradise; at thy coming may the martyrs receive thee, and bring thee into the Holy City Jerusalem. There may the choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.

THE WAVERLEY SINGERS

Sopranos

Sue Adcock
Pat Atkinson
Pat Beer
Elizabeth Bennett
Jo Brazier
Ruth Burnage
Philippa Cabot
Janet Carne
Elaine Cook
Mary Dearing
Mary Ditchburn
Jane Eckles
Jackie Epps
Clare Gardner
Barbara Goulder
Alison Griffiths
Didi Hall
Linda Harris
Sally Harrison
Rosemary Heasman
Carolyn Heathcote
Christine Hewson
Cynthia Hinds
Jennifer Holmes-Smith
Margaret Houston
Jane Kenney
Mary Kimble
Margaret Lockwood
Carol McMahon
Kathy Marsh
Sheena Mathieson
Beverley Mellstrom
Judith Miller
Ann Pardoe
Mary Parker
Carolyn Patey
Janet Paul
Gillian Pickering
Catharine Pontifex
Tegwen Robb
Sarah Shepherd
Chris Siddall
Diana Smith
Janis Smy
Liz Stedman
Pauline Stock
Joan Warren
Kate Wickenden
Chris Wilson
Liz Witham
Angela Witherby

Altos

Maxta Adams
Sally Anderson
Anne Beadle
Allison Bosence
Susie Briars
Anne Butterworth
Alex Chignell
Pamela Darker
Margaret Davies
Janet Ellen
Sheila Edwards
Merril Evans
Sarah Evans
Avery Fathers
Catherine Fearon
Ann Garnett
Angela Garrett
Yvonne Hales-Hunt
Eunice Hopkins
Cherry Howard
Isabel Hyatt
Valerie Leggatt
Margaret MacKenzie
Anne Mason
Rosalind Milton
Marian Morgan
Alison Newell
Alyson Patterson
Joyce Percy
Jo Reader
Anne Rendell
Rosemary Russell
Stella Stilwell
Ann Tice
Susan Vega
Jane Warwick
Frances Williams
Margaret Williams
Christine Wilmshurst
Lindy Wiltshire

Tenors

Michael Clark
Philip Critchley
Harry Cuckson
David Danson
Byron Davies
Robin Felix

Hurdis Grandison
Peter Haines
John Jackson
Frank Martin
David Matthews
Chris Page
Simon Paterson
Malcolm Pike
Anthony Ramsden
Gordon Thomas
Sam Williamson
Peter Wightman

Basses

Geoffrey Barwick
John Barton
Mike Cabot
John Clive
Bill Compton
Sam Coulter
Don Crutchley
Paul Davis
John Dunham
Rod Eckles
Ronnie Ellen
Mike Evans
Ken Farwig
Roger Godfrey
Max Hadfield
Graham Hey
Patrick Higgins
Reggie Hoare
Alec Leggatt
Norman Lingard
Tony Macklow-Smith
Mark Maclay
David Morrison
Tony Parker
Trefor Roberts
Peter Robson
Simon Rycroft
George Shuttler
Peter Slimming
John Stedman
Garrod Stephen
Kim Stilwell
Neil Thompson
David Wilson

Associate Conductor: Murray Stewart

Musical Assistant: Margaret Houston

Accompanist: Lesley-Ann Brown

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank Waverley Borough Council for their very valuable support:

They also would like to express gratitude to their Advertisers and Patrons for their continuing support:

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If you would like to join the choir as a singing member would you please contact the Secretary, Mrs. Josephine Reader, at The Mews, Frensham. (Tel. Frensham 2563).

The Waverley Singers would like to thank the Reverend John Whitton and the Kirk Session for making them so welcome in their lovely church.

This concert is subsidised by the South-East Arts Association.

The Waverley Singers are affiliated to the Adult Education Institute and the National Federation of Music Societies.

Staging provided by Firgrove Timber Co. and Mr. Chris Rhodes.

FUTURE CONCERTS

Sunday, June 7th. Summer concert in Odiham Parish Church with John Alley (organ). Programme to include works by Palestrina, Purcell, Monteverdi, Rachmaninov, Howells and Duruflé.

Saturday, November 14th. J. S. Bach, Mass in B Minor with soloists Jennifer Adams, Susannah Spicer, Neil Mackenzie, Mark Wildman, and the Tilford Bach Orchestra.

Sunday December 20th. Christmas concert. Venue to be arranged.

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Waverley Singers

every success in their forthcoming season

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