

£ SOLD



**£ HAMPTONS
MESSENGER MAY**

ESTATE AGENTS SURVEYORS & AUCTIONEERS
4 CASTLE STREET FARNHAM SURREY GU9 7HS
TELEPHONE (0252) 714164 FACSIMILE (0252) 733628



THE WAVERLEY SINGERS SUMMER CONCERT

Organ – PAUL GRIFFITHS

Conductor – MALCOLM HICKS

Sunday, June 12th at 7 p.m.
at ST. LAWRENCE CHURCH,
ALTON

Programme £5.50





frensham garden centre

**FOR ALL YOUR GARDEN NEEDS,
COME AND TALK TO THE EXPERTS**

Open Seven Days A Week - Including Bank Holidays

9.00 am - 5.30pm

• **QUALITY AT THE RIGHT PRICE** •

Frensham Garden Centre - The Reeds - Frensham - Surrey - GU10 3BP - Tel: (0252) 792545

FLEET FINE ART & FRAMING GALLERY

Long established fine art and craftsman framers

Gilders and Restorers covering bespoke and
corporate outlets

COMPREHENSIVE FRAMING SERVICE

TAPESTRY STRETCHING

RESTORATION AND GILDING

WASH LINING AND LETTERING

Open Tues-Sat. 9.30 a.m.-5.30 p.m.

FLEET (0252) 617500

1-2 KINGS PARADE, KINGS ROAD, FLEET

Paul Griffiths began playing the organ at the age of ten and won first prize in the London Musical Competition Festival at the age of 13. Whilst studying with Malcolm Hicks, he gained the ARCO, ARCM and LRAM within a six-month period and the FRCO two years later. In 1981, he was placed second in the Trianon Organ Competition.

Having been Organist and Choirmaster at St. Mary's, Welwyn, from 1980, he moved to Hong Kong in 1986, where he became Assistant Organist at St. John's Cathedral and Head of Organ at the Hong Kong Academy for Performing Arts. He also featured in broadcasts with the Hong Kong Philharmonic Orchestra and has given recitals in several countries, including the English Cathedrals of Ely, Peterborough and St. Paul's.

Malcolm Hicks graduated in Music at the University of Birmingham where he was also Assistant Master 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 broadcast for radio and TV, films and gramophone records, and on tour abroad, many times in 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 BBC 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.

ACKNOWLEDGEMENTS

The Waverley Singers would like to thank their Advertisers and Patrons for their continuing support: Anyone interested in becoming a Patron of the choir is invited to contact Mrs. Ann Garnett, 21 Tavistock Road, Fleet (tel. Fleet 615713). Patrons receive advance notice of concerts and priority booking forms, and are entitled to reserved seats in the position of their choice. Their names are listed in concert programmes and gentlemen are entitled to wear the very attractive Waverley Singers' tie. They are also invited to the choir's social events. Present contributions from Patrons range from £25 to £100, and because of the tax benefits the choir particularly appreciates contributions by Deed of Covenant.

If you would like to join the choir as a singing member would you please contact the Secretary, Miss Judith Miller, 7 Frensham Avenue, Fleet. Tel. (0252) 613765.

The Waverley Singers would like to thank the Reverend Robert Gussman and the P.C.C. for making them so welcome in their lovely church.

Programme

Laudibus in Sanctis

William Byrd
(1543-1623)

Byrd was a pupil of Tallis. He was organist of Lincoln Cathedral, 1563, and from 1572 was organist at the Chapel Royal, jointly with Tallis. In 1575 he and Tallis published a collection of motets, *Cantiones Sacrae*, dedicated to Queen Elizabeth I. In his motets and masses Byrd showed himself the equal of his French and Italian contemporaries as a contrapuntist. *Laudibus in Sanctis* is Psalm 150 paraphrased in Latin elegiac verse, and is full of the vigorous character of dance and musical instruments of praise.

This is the record of John

Orlando Gibbons
(1583-1625)

Orlando Gibbons was one of the greatest of the early English composers. He entered the choir of Kings College Cambridge in 1596 and was organist of the Chapel Royal from 1604 and of Westminster Abbey from 1623. The calm and masterly narrative style couldn't be more different from the vigour of the preceding piece by Byrd. It is set in five voices alternating with tenor solo, and accompanied this time by the organ.

Organ: Psalm prelude Op.32 No.3

Herbert Howells
(1892-1983)

Psalm 23 v. 4 'Yea, though I walk through the valley of the shadow of death, I will fear no evil.'

Mass

Andrew Fathers
(1972-1993)

White still a schoolboy and organist-cum-chorister at All Saints', Odiham, Andrew Fathers wrote several anthems for the church choir. He was Organ Scholar at Corpus Christi College, Oxford from 1990 to 1993 where he wrote this Mass in 1992. He sometimes used to sing with the Waverley Singers (where his mother is a member) during the holidays, and gave an organ recital in Farnham in aid of choir funds last year. Tragically, Andrew died while tramping on Mount Egmont in New Zealand, where he was born, in June 1993. We should like to dedicate this performance to his memory.

Organ: Grand jeu

Pierre du Mage
(1676-1751)

From 'Livre d'Orgue contenant une suite du premier ton.'

Sonata sopra "Sancta Maria"

Claudio Monteverdi
(1567-1643)

This piece is the eleventh section of Monteverdi's masterpiece, *Vespers of the Blessed Virgin Mary* (1610). The sopranos repeat rhythmically varied versions of the short plain-song tune, as a descant to a lively instrumental sonata, played here in a transcription for organ.

Organ: Fantasia

Orlando Gibbons
(1583-1625)

Spem in Alium. 40-part motet

Thomas Tallis
(c. 1505-1585)

Tallis was organist at Waltham Abbey until the dissolution of the monasteries in 1540, later a Gentleman of the Chapel Royal, and joint organist with Byrd. The famous 40-part motet is written for eight choirs of five voices each (SATBB). Harmonically slow moving, it is full of detailed and agile vocal figuration, and vivid contrasts of texture – the choirs variously singled out or combined. It is a 'tour de force' of both composition and performance.

INTERVAL

Coronation Te Deum

William Walton
(1902-1983)

Walton was a chorister at Christ Church Cathedral, Oxford 1912-1918. He is largely celebrated as a composer in genres other than church music, writing comparatively little for chorus and orchestra. *Belshazzar's Feast* is, however, a singularly successful work, and there are small and beautiful anthems too, in the church music repertory. The *Te Deum* was written for the 1953 coronation.

Cantique de Jean Racine

Gabriel Fauré
(1845-1924)

Fauré was an organist in Paris (including The Madeleine), and Professor of Composition at the Paris Conservatoire, and its Director 1905-1920. A prolific composer in many forms, highly regarded, especially by his countrymen, and revered by his juniors, amongst whom Ravel was his pupil. The *Cantique de Jean Racine* is characterised by a calm simple beauty akin to that of the well-known Requiem.

Organ: Chorale No.3 in A minor

César Franck
(1822-1890)

O salutaris Salve Regina

Pierre Villette
Francis Poulenc
(1899-1963)

Hymne à la Vierge Exultate Deo

Pierre Villette
Francis Poulenc

O salutaris and *Hymne à la Vierge* are both expressive and intimate settings, largely in four voices, but with considerable division and rich harmony later on. Poulenc was a disciple of Satie and a member of 'Les Six' group of French composers. He wrote ballet music, chamber and piano music, songs and choral music. *Salve Regina* is the simplest of these four pieces, never in more than four voices SATB. *Exultate Deo* like *Laudibus in Sanctis* is jubilant and full of the character of musical instruments, and in as many as eight parts.

Organ: Prelude and Fugue in G minor

Dietrich Buxtehude
(1637-1707)

Motet: Komm Jesu, komm

J. S. Bach
(1685-1750)

This motet is written for two four-part choirs, combining at the end in a four-part chorale. The text, a paraphrase of John 14, v. 6 (I am the way the truth and the life; no man cometh unto the Father but by me) was written by the Leipzig poet Paul Thymich, and was originally set by Thomas Schelle, a predecessor of Bach at St. Thomas's, for a funeral of a Rector in 1684. Bach uses the first and last verses of Thymich's poem; the first is set in traditional polychoral motet style, with several changes of time and pace; the second is headed 'Aria' and is a simple four-part setting of a minuet-like melody that seems to be by Bach himself.

FUTURE PROGRAMMES

Saturday, November 12th, at Farnham Maltings in celebration of their Silver Jubilee. **Carmina Burana** by **Carl Orff**.

Saturday, December 10th, 7.30 p.m. at St. Andrew's Church; Aldershot. **Monteverdi's Vespers of 1610** with soloists and the Tilford Bach Orchestra.

Saturday, March 18th, 1995, 7.30 p.m. at St. Andrew's Garrison Church, Aldershot. **Mendelssohn's 'Elijah'**. In celebration of the Waverley Singers' 40th birthday.

STEVENS & BOLTON

S O L I C I T O R S



A leading South-East law firm
based in Surrey



offering a range of legal services
to the business community
and individuals alike

1 The Billings
Walnut Tree Close
GUILDFORD
Surrey GU1 4YD
Tel: (0483) 302264
Fax: (0483) 302254

5 Castle Street
FARNHAM
Surrey
GU9 7HT
Tel: (0252) 725040
Fax: (0252) 723501



Millbridge, Frensham, Surrey GU10 3DJ
Telephone: (025 125) 2050 / 4745

THE RIVERVIEW FUNCTION ROOM

- ★ A luxurious room catering for functions up to 120
- ★ Wedding receptions from £12.75 per head
- ★ 3 Course set Sunday lunch £8.95

Also . . .

1st CLASS ACCOMMODATION

- ★ Twenty-one ensuite bedrooms with televisions, tea-makers and telephones

As usual . . .

Real ales and extensive bar menu