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Saturday, 17th November, 1984. 7.30 p.m.
at ST. ANDREW'S GARRISON CHURCH OF SCOTLAND

THE WAVERLEY SINGERS



BRITTEN **REJOICE IN THE LAMB**

ROSSINI **PETITE MESSE
SOLENNELLE**

KATHLEEN LIVINGSTONE
AMERAL GUNSON
NEIL MACKIE
GLYN DAVENPORT

MARGERY WAKEFIELD & CHARLOTTE DUNHAM — *Pianos*

MURRAY STEWART — *Organ*

Conductor: **MALCOLM HICKS**

Programme £3.50



In 1975 KATHLEEN LIVINGSTONE was the winner of the National Federation of Music Societies Young Artist Award, and she made her London debut the following year. She now has a very busy concert career, in oratorio, and also recitals, often with her husband, the tenor Neil Mackie. Last season's recitals included a series for the Scottish Arts Council. She has sung in Holland, France, Germany, Iceland and Italy and appeared on Dutch and Italian television and French radio. At home, apart from her regular BBC radio recordings, Miss Livingstone recorded a whole series of programmes for BBC Scottish Television. Recent concerts have included Britten's "Les Illuminations" with Sir Peter Pears and the English Chamber Orchestra, the St. Matthew Passion with Dame Janet Baker in Kings College Chapel, Cambridge, and Rossini's Petite Messe Solennelle for the BBC.

AMERAL GUNSON studied at the Guildhall School of Music and Drama, and was a pupil of Walter Gruner. Miss Gunson is a frequent performer on BBC Radio 3 and has sung with most of Britain's leading orchestras, including the London Philharmonic and BBC Symphony Orchestras. For Radio 3, she has recently completed recordings of works by Michael Haydn, Kodaly, and most recently Havergal Brian's opera "The Tigers." Other appearances include Walton's Gloria with the Guildford Philharmonic Orchestra, the Songmakers' Almanac, and the Bath and Maidstone Choral Societies. A recent recording of Janacek's "Glagolitic Mass" with the City of Birmingham Symphony Orchestra conducted by Simon Rattle has just been released by EMI Records. Future engagements include performances of Bach's "St. John Passion" in Wells and Bristol Cathedrals, and the Rossini "Stabat Mater" and Mozart Vespers with the City of Birmingham Symphony Orchestra conducted by Neeme Järvi. This will be Miss Gunson's third appearance with the Waverley Singers.

Since his London South Bank debut in 1974 NEIL MACKIE has pursued a flourishing career, appearing throughout the British Isles, many European countries and the USA. He currently studies with Sir Peter Pears. In oratorio he is especially well-known as an Evangelist for the Bach Passions, and is due to appear in "Messiah" in Dublin, "Israel in Egypt" in Italy, and recitals in Germany and Finland. In opera Mr. Mackie is equally at home in the contemporary and more conventional repertoires, singing regularly with Kent Opera and the Fires of London with whom he scored a personal success in the title role of "The Martyrdom of St. Magnus." He has appeared at all the major festivals including Aldeburgh, Bergen, Florence, Bath, Edinburgh and Wexford. This will also be Mr. Mackie's third appearance with the Waverley Singers, the previous two being "Messiah" in 1978 and 1983 at The Maltings.

GLYN DAVENPORT studied at the Royal College of Music, London, and in Hamburg with Jakob Stämpfli. Following his success in winning the Kathleen Ferrier competition, he returned to

England, making his recital debut at the Wigmore Hall, and his stage debut with the English Opera Group at the Aldeburgh Festival. Since then he has appeared at the Flanders Festival, the Maggio Musicale in Florence and at the Schwetzingen Festival. As a recitalist, he is a guest performer with the Songmakers' Almanac, and a regular contributor to radio. This month he is to be heard in two programmes on BBC Radio 3, singing Lieder by Carl Loewe. He is currently appearing in Offenbach's "Tales of Hoffman" with the Cambridge Opera Group. Future plans include the role of Pallas in a revival of Kent Opera's highly acclaimed production of Handel's "Agrippina."

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 was appointed Musical Director of the Waverley Singers in May 1982.

MURRAY STEWART has been Director of Music at Farnborough Hill since 1981. He is much in demand as a chorus master, continuo player and organ recitalist both at home and abroad. His recent recording of the complete organ works of Cesar Franck has received wide critical acclaim. He is Assistant Conductor of the Waverley Singers.

MARJORIE WAKEFIELD — studied at the Royal Academy of Music and subsequently with Maria Donska and Peter Element. She is a member of the Hampshire Instrumental Staff and gives recitals all over the county as part of her work. She has performed many concertos and recitals locally, including one for Festival 81 at Guildford Cathedral.

CHARLOTTE DUNHAM studied piano and oboe at the Royal Academy of Music under Wesley Roberts, Robin Wood and Margaret Elliott. After graduating, she taught music and sang with the Royal Choral Society. She is deeply involved in local music, with the Waverley Singers, the R.A.E. Symphony Orchestra, Camberley and District Choral Society, and several schools.

REJOICE IN THE LAMB

BENJAMIN BRITTEN

The words of Britten's Festival Cantata were taken from Christopher Smart's long poem also entitled "Rejoice in the Lamb." Smart was an 18th century poet who was deeply religious but of unbalanced mind, and this poem was in fact written while he was in an asylum. Nevertheless it contains many flashes of genius, and it was some of the finest passages that Britten chose to set to music, skilfully retaining the main theme of the poem which is the worship of God by all created beings and things, each in its own way.

The Cantata is in ten short sections. The first sets the theme. The second summons several persons, one after another, from the Old Testament to join with some creature in praising God. The third is a quiet Hallelujah. The fourth section uses the poet's cat as an example of nature praising God by being simply what its Creator intended it to be. In the fifth section, the same thought is carried on with mouse as the illustration. Flowers are the subject of the sixth section which describes them as "the poetry of Christ." In the seventh section, the poet's own troubles and suffering are turned into an opportunity for praising God, for it is through Christ that he will find deliverance. The eighth section gives four letters from an alphabet, and leads to section nine which speaks of musical instruments and the praise of God through music. The tenth and final section consists of a repeat of the Hallelujah.

Rejoice in God, O ye Tongues	-	<i>Chorus</i>
Let Nimrod, the mighty hunter	-	<i>Chorus</i>
Hallelujah	-	<i>Chorus</i>
For I will consider my Cat Jeoffrey	-	<i>Soprano</i>
For the Mouse is a creature	-	<i>Contralto</i>
For the flowers are great blessings	-	<i>Tenor</i>
For I am under the same accusation	-	<i>Chorus</i>
For H is a spirit	-	<i>Bass</i>
For the instruments are by their rhimes	-	<i>Chorus</i>
Hallelujah	-	<i>Chorus</i>

PETITE MESSE SOLENNELLE

GIOACCHINO ROSSINI

Although Rossini was primarily an opera composer he did compose sacred music from his youth. His most voluminous sacred composition is the "Petite Messe Solennelle" which was written in 1863 and is neither "petite" nor "solennelle." It was written for four solo voices, double quartet (chorus), two pianos and harmonium, but was subsequently orchestrated by Rossini himself. In tonight's performance it will be heard in the original version save for the substitution of a larger choir for the double quartet and organ for the harmonium.

Despite his severe critics who maintained that Rossini was fit only to write comic opera and who ridiculed his sacred works, there is a quite natural and expressive piety in his sacred compositions which breathes its own breath and makes contrapuntal art unnecessary to the scene. In an autograph addendum to the full score of the "Petite Messe" Rossini answers his critics with sarcasm describing the work as "the last mortal sin of my old age" and addressing his footnote to God. "Good God, there it is complete, this poor little Mass. Is it really sacred music I have made or is it really music of the devil? I was born for comic opera as Thou well knowest. Little skill, a little bit of heart, and that is all. So be Thou blessed and admit me to Paradise."

Kyrie — Christe eleison	-	<i>Soloists and Chorus</i>
Gloria — Laudamus te	-	<i>Soloists and Chorus</i>
Gratias agimus tibi	-	<i>Contralto, Tenor and Bass</i>
Domine Deus	-	<i>Tenor</i>
Qui tollis peccata mundi	-	<i>Soprano and Contralto</i>
Quoniam tu solus	-	<i>Bass</i>
Cum sancto spiritu	-	<i>Soloists and Chorus</i>
Credo	-	<i>Soloists and Chorus</i>
Crucifixus	-	<i>Soprano</i>
Et resurrexit	-	<i>Soloists and Chorus</i>
Preludio religioso (Offertory)	-	
Sanctus	-	<i>Soloists and Chorus</i>
O salutaris hostia	-	<i>Soprano</i>
Agnus Dei	-	<i>Contralto and Chorus</i>

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:

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Anyone interested in becoming a Patron of the choir is invited to communicate with Mrs. Barbara Goulder, Yatesbury House, Farnham. (Tel. Farnham 713260).

The Waverley Singers are also most grateful to Padre Angus Smith and the Kirk Session for making them so welcome in their lovely church.

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).

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

The Waverley Singers are affiliated to the Adult Education Institute who have kindly contributed towards the hire of the pianos.

Staging supplied by W. L. Edgoose & Sons, and Avalon Fruit Farm.

FUTURE CONCERTS

December 22nd

Christmas Carol Concert at
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quintet

March 30th, 1985

Beethoven — Mass in C; Handel
— Zadok the Priest; Bach —
Jesu meine Freude

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